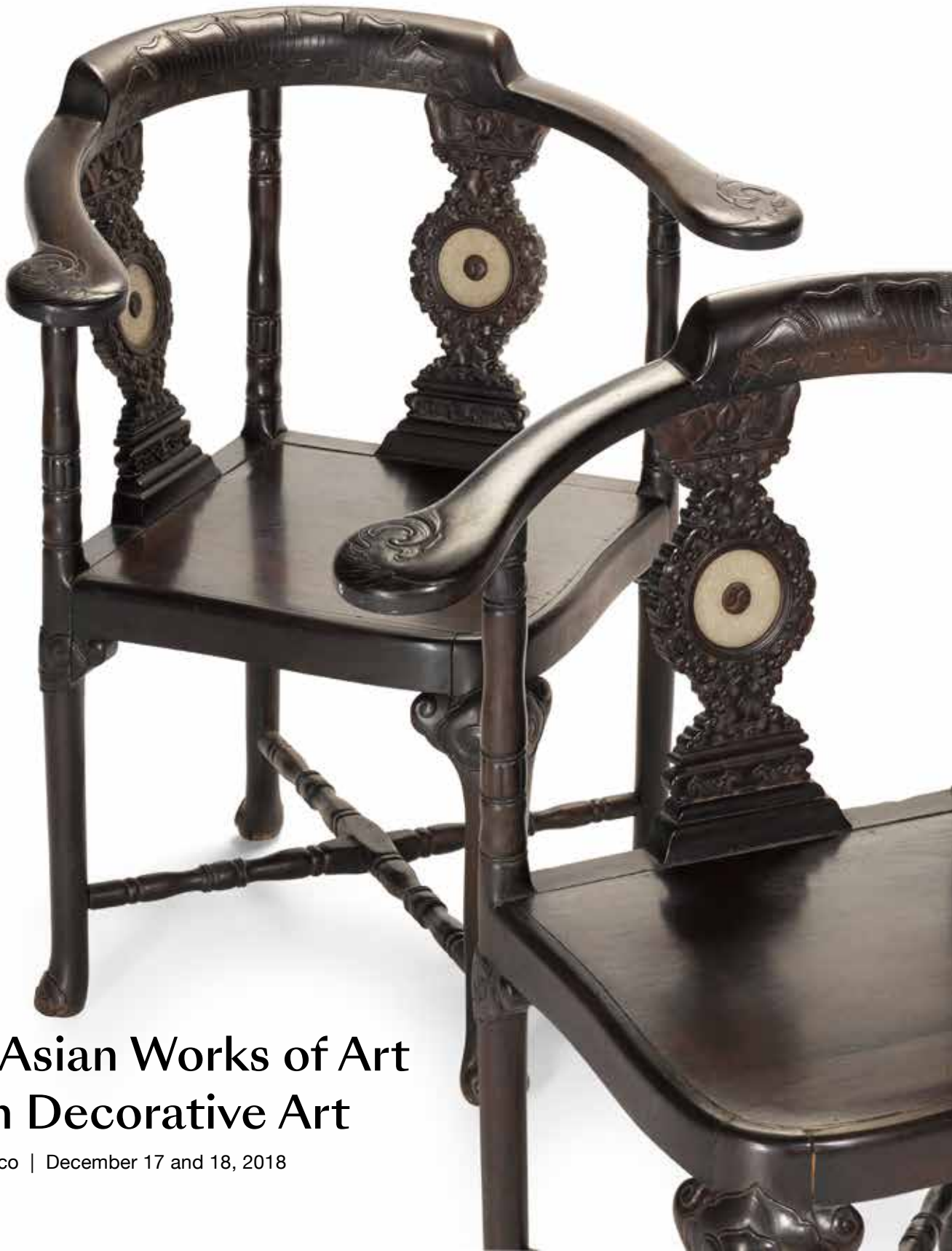


# Bonhams



## Fine Asian Works of Art Asian Decorative Art

San Francisco | December 17 and 18, 2018



# Fine Asian Works of Art

San Francisco | Monday December 17, 2018 at 1pm

# Asian Decorative Works of Art

San Francisco | Tuesday December 18, 2018 at 10am

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10am - 5pm

**SALE NUMBER:** 24948  
Lots 201 - 461

**SALE NUMBER:** 24949  
Lots 500 - 1000

## **CATALOG**

\$35

## **ILLUSTRATIONS**

Front cover: Lot 246  
Back cover: Lot 393

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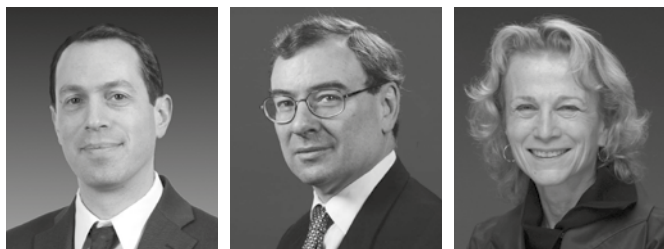
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# International Chinese Ceramics and Works of Art team

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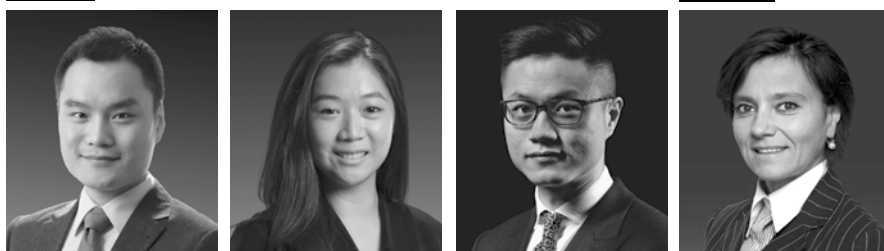
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Global Head, Chinese Art

Colin Sheaf  
Deputy Chairman

Dessa Goddard  
US Head, Asian Art

## Asia

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Gigi Yu  
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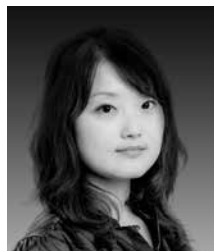
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Rachel Du  
Los Angeles



Yvett Klein  
Sydney



Jessica Zhang  
Beijing



Jenny Tsai  
Taipei



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**Asia Representatives**

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Bernadette Rankine  
Singapore



# Order of Sale

Chinese Ceramics . . . . .	201 – 243
Chinese Furniture . . . . .	244 – 255
Chinese Works of Art . . . . .	256 – 282
Indian, Himalayan and Southeast Asian Works of Art . . . . .	283 – 346
Chinese Paintings and Calligraphy . . . . .	347 – 413
South and Southeast Asian Contemporary Paintings . . . . .	414 – 416
Japanese Works of Art . . . . .	417 – 458
Korean Art . . . . .	459 – 461



**Fine Asian  
Works of Art**

Monday December 17, 2018

Lots 201 - 461



201



202

## Chinese Ceramics

PROPERTY FROM THE COLLECTION OF  
BARBARA AND MILFORD NEMER, MICHIGAN

201

### A GROUP OF SIX PAINTED POTTERY ENTERTAINERS

Han dynasty

Including three seated musicians wearing stepped bonnets and two female dancers that accompany a corpulent chanter or balladeer, the surfaces showing traces of white slip, black, carmine and blue pigments. 8in (20.3cm) height of chanter

\$2,000 - 3,000

### Provenance

Priestley & Ferraro, London, 30 January 1999

The Oxford University Research Laboratory for Archaeology and the History of Art Reports on Thermoluminescence Analysis for test sample 776r15, test sample 776r16 and test sample 776r17, each dated 14 March 1996, are consistent with the dating of this lot.

A set of seven entertainers of similar costume and stance performing a 'drum-stepping dance' that includes two dancers, four musicians and a bare-chested chanter, was excavated in 1972 in Zhangwen, Lingbao district, Henan: see *Imperial Tombs of China* (Wonders, Memphis, Tennessee, 1995), p. 105.

202

### A PAIR OF SQUARE-SECTIONED PAINTED GRAY POTTERY JARS AND COVERS

Han dynasty

Each formed with a faceted neck and body of pear shape raised on a tall flared foot, two of the sides painted in muted colors with a bird-like dragon and the other sides with a taotie mask and ring handle below a band of blades, the pyramidal covers painted en suite.

21 3/4in (55.3cm) high

\$3,000 - 5,000

### Provenance

Christie's, New York, 19 March 2008, lot 506

A similar square-sectioned gray pottery covered jar was one of thousands of objects excavated in 1972 from the Western Han tomb of Lady Dai (given name possibly Xing Zhui), wife of the Li Cai, Marquis of Dai (died 186 BCE) at Mawangdui, Changsha. See Geng Baochang, *Zhong guo wen wu jing hua da quan: Tao ci juan* (Taipei, Taiwan shang wu yin shu guan gong si, 1993), p. 80, no. 286 (37.5cm high).





203

203

**A GROUP OF FOUR PAINTED POTTERY WARRIORS ON ARMORED HORSES**

**Northern Zhou dynasty, circa 570CE**

Each warrior wearing a helmet with a peaked edge along the forehead and a plated corselet partially covered by a cloth coat, his stubby-legged mount protected either by coat of plated armor or a solid leather sheath painted to imitate a tiger skin, the surfaces showing remains of carmine, black and white pigments.

*8in (20.3cm) height of tallest warrior*

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

**Provenance**

TK Inc., Asian Antiquities, Williamsburg, Virginia, 23 January 2006

The result of Oxford Authentication Ltd. Thermoluminescence Analysis Report sample no. C205k80, dated 14 December 2005, on a single horse and rider lot is consistent with the dating of this lot.

A warrior of similar proportions, wearing a similar helmet with a peaked edge across the forehead and seated on an armor-clad horse, was excavated in 1983 in Guyuan city, Ningsha, from the tomb of Li Xian and his wife, dated to Northern Zhou Tianhe fourth year (569) (17.6cm [6 7/8in] high). See Geng Baochang, *Zhong guo wen wu jing hua da quan: Tao ci juan* (Taipei, Taiwan shang wu yin shu guan gong si, 1993), p. 118, no. 415.

204

**AN ELABORATELY CAPARISONED GRAY POTTERY HORSE**

**Northern Wei dynasty**

Standing at momentary rest with its four legs and tail attached to a low plinth, the mane carefully cut with three tufts of hair, tiny bosses applied to the cloth draped across the head, the straps across the chest and haunches, and incised lines to the stirrups and the saddle or add texture to the mud flaps and the long tail. *10 1/8in (25.7cm) long 9 1/2in (24.2cm) high*

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

**Provenance**

Christie's, New York, 16 October 2001, lot 343

Christie's, New York, 23 March 1995

The Scheinman Collection



204

**Exhibited**

*Born of Earth and Fire, Chinese Ceramics from the Scheinman Collection*, Baltimore, The Baltimore Museum of Art, 1992, no. 30

The elaborate trappings and the three tufts of hair that rise along its crenelated mane indicate that a horse such as this belonged to someone of exalted rank within the Wei dynasty. For a history of the crenelated mane, its appearance on stone reliefs of the six steeds carved for the tomb of Tang emperor Taizong (reigned 626-649) and the sancai horses excavated from important eighth century tombs, see Jan Fontein and Tung Wu, *Unearthing China's Past* (Museum of Fine Arts, Boston, 1971), pp. 172-173, no. 88.



205

205  
**A SANCAI GLAZED POTTERY GROOM**  
 Tang dynasty

The figure molded with youthful Han features and braided hair on his unglazed head, dressed in a long tunic with the lapel turned back in the Central Asian fashion, his arms raised as if to grip the reins of a beast of burden as he stands on a low plinth, the surfaces colored with amber, green and straw colored glazes.  
 17 5/8in (44.8cm) high

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

**Provenance**

The Chinese Porcelain Company, New York, 4 December 2003

The sharply featured faces of Central Asians and Iranians appear on many Tang tomb sculptures depicting the grooms, riders and drivers tending the exotic horses and camels that plied the Silk Road. However this groom seems to be Chinese, to judge from his more delicate facial features. A sancai glazed groom with similar Han features, braided hair and Central Asian style tunic was excavated in 1971 from the tomb of Prince Zhanghuai, re-interred in 706 in Qian County, Shaanxi: see *The Quest for Eternity: Chinese Ceramic Sculptures from the People's Republic of China* (Los Angeles County Art Museum, Chronicle Books, 1987), p. 132, no. 65 and illustrated in color on p. 62.



206

206  
**A PAINTED POTTERY FIGURE OF A SOLDIER**  
 Northern dynasties, circa 500CE

Standing at attention with his eyes focused forward and his head sheathed in a helmet, his right hand grasping a weapon that is no longer preserved and his left hand resting on a shield centered with a feline head that front his baggy trousers and thick tunic worn beneath a breastplate accented with raised lotus flowers, the surfaces showing remains of white slip, carmine pigment and burial earth.  
 18 3/8in (46.6cm) high

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

**Provenance**

J. J. Lally & Co., New York

For warriors of similar stance and dress excavated from Northern Qi tombs, see Geng Baochang, *Zhong guo wen wu jing hua da quan: Tao ci juan* (Taipei, Taiwan shang wu yin shu guan gong si, 1993), p. 115, no. 406 (excavated in 1971 from the tomb of Mi Sui, the shield centered with a tiger head [53cm high]); and p. 116, no. 407 (excavated in 1978 in Cixian, Hebei from a tomb dated to Tianbao fourth year [553], the warrior with his right arm raised, the shield molded with a tiger head surrounded by four dancing figures [48.5cm high]). See also the soldier with similar lotus flowers in high relief on his armor in Candace J. Lewis, *Into the Afterlife: Hand and Six Dynasties Chinese Tomb Sculpture from the Schloss Collection* (Vassar Collect, New York, 1990), no. 54, pp. 118-9.



207

207  
**A PAINTED POTTERY FIGURE OF A COURT LADY**  
 Tang Dynasty

The smiling figure with vivid red lips on her white-painted face and black paint highlighting her towering coiffure, her a high-waisted robe with a low neckline of pale green hue in contrast to the iron red pigment on her short jacket, waistband and long scarf covering both hands, her feet shod in slippers with upturned toes that peek out from the hem of her robe.

12in (30.5cm) high

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

**Provenance**

Han Fong Galerie, Paris, 27 June 2002

The result of Oxford Authentication Ltd. thermoluminescence test no. C102n90, dated 21 June 2002, is consistent with the dating of this lot.

The double-wing coiffure, as well as the clothing worn by this court lady, also appear on a beauty constructed of cloth, clay and wood found in 1973 in a Tang period burial in Turpan, Xinjiang province: see Geng Baochang, *Zhong guo wen wu jing hua da quan: Tao ci juan* (Taipei, Taiwan shang wu yin shu guan gong si, 1993), no. 490, p. 140. For a similarly dressed female attendant excavated in 1971 from the tomb of Zheng Rentai (dated to 664), see James C.Y. Watt and Prudence Oliver Harper (ed.), *China: Dawn of a Golden Age, 200-750 AD* (New York, Metropolitan Museum of Art, 2004), no. 185, pp. 293-4.



208

208  
**A PAINTED GRAY POTTERY FIGURE OF A FOREIGN GROOM**  
 Tang dynasty

Dressed in a fur-lined tunic with the lapels turned backward on his corpulent figure and a cloth cap on his head with intent eyes and exaggerated features as he stands with feet spread on a low plinth, and his arms stretched apart to hold the lead on a beast of burden, the surfaces showing remains of red, brown and black pigments on a white slip ground.

16 1/4in (41.3cm) high

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

**Provenance**

Christie's, New York, 18 September 2003, lot 203  
 Collection of Mr. and Mrs. James E. Breece III

The result of Oxford Authentication Ltd. thermoluminescence test no. C101b32, dated 25 January 2001, is consistent with the dating of this lot.



209

**209  
A PAINTED POTTERY FIGURE OF A YOUNG EQUSTRICNNE  
HOLDING A BIRD**

**Tang dynasty**

The rider dressed in boots and a 'barbarian coat' with its lapels turned outward, holding a bird in her raised left arm as she sits astride her mount standing at rest with its four legs attached to a low rectangular plinth, the surfaces colored in white, pale blue, shades of red and black. *15 1/8in (38.5cm) high*

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

**Provenance**

Dragon Culture, USA

The result of Research Laboratory for Archaeology, Oxford, thermoluminescence analysis sample 866b15, originally issued 17 January 1997, is consistent with the dating of this lot.

Tomb excavations document a broad level of freedom for women of the leisure classes during the Tang period, able to enjoy the equestrian pursuits of polo and hunting. This young woman must have taken part in a hunt, a falcon perched on her raised arm. See the two women with similar hair styles and dress in a group of five painted pottery hunters unearthed in 1991 from the early eighth century tomb of Yu Yin and Princess Jinxiang, exhibited in *The Golden Age of Chinese Archaeology: Celebrated Discoveries from the People's Republic of China* (Washington, National Gallery of Art, 1999), no. 170, pp. 492-3.



210

**210  
A PAINTED POTTERY STANDING FIGURE OF A FAT LADY**

**Tang dynasty**

Posed in a relaxed stance with her tiny right hand raised and her left hand holding the collar of the loose robes enveloping her full figure, her elaborate coiffure terminating in a chignon that droops forward above her chubby face with delicate features and pink-painted cheeks. *18 1/4in (46.5cm) high*

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

**Provenance**

Christie's, New York, 21 March 2002, Lot 108

This figure with her tiny hands, plump face and up-swept coiffure terminating in a 'fallen horse chignon' represent a Tang ideal of feminine beauty documented in numerous tomb finds and major collections: see, for example, Jan Fontein and Tung Wu, *Unearthing China's Past* (Museum of Fine Arts, Boston, 1973), pp. 174-175, no. 89 (*46cm high*) and fig. 90. Although plump figures of this type have been associated with the notorious imperial concubine Yang Guifei (719-756), the authors note that full-figured beauties are documented in tombs prior to her being named as imperial consort in 745 by the emperor Xuanzong (reigned 713-756): see two sancai glazed pottery figures from the tomb of General Xianyu Tinghui, dated to 723, included in James C.Y. Watt and Prudence Oliver Harper (ed.), *China: Dawn of a Golden Age, 200-750 AD* (New York, Metropolitan Museum of Art, 2004), pp. 310-11, nos. 202 A and B.



211

**211  
TWO PAINTED POTTERY TOMB FIGURES  
Tang dynasty**

The first a foreign groom with a heavy beard and mustache, dressed in cloth cap, a pouch tucked under the belt encircling his coat with turned-back flaps as he stands with his hands raised to hold the reins of his horse or camel, his boots attached to a low curving plinth; the second a camel standing at rest with its legs attached to a rectangular plinth, the saddle bags slung between its humps showing flaps in the form of animal heads; both sculptures retaining remains of polychrome pigments on white slip.

15 1/4in (38.7cm) height of groom  
12 3/4in (30cm) length of camel

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

**Provenance of the groom**

Berwald Oriental Art, New York, 11 April 2005

The result of Oxford Authentication Ltd. thermoluminescence test sample no. C103t56, dated 9 October 2003 is consistent with the dating of the foreign groom.

For a similarly dressed and bearded foreign groom, also standing in the same pose on a kidney bean-shaped plinth, see, Simon Kwan, *Chinese Sculpture: Muwen Tang Collection Series 10* (2011), no. 55, pp. 162-34.



212

**PROPERTY FROM THE MONTEREY MUSEUM OF ART,  
SOLD TO BENEFIT THE MUSEUM FUNDS**

**212  
A LARGE SANCAI GLAZED GUARDIAN FIGURE  
Tang dynasty**

Standing with his raised right hand clenched to hold a now vanished weapon and his left hand raised to ward off intruders, reinforced by a fearsome visage to his unglazed head while his armor and trailing garments, boots and pierced rockery base are splashed or brushed with green, amber and straw colored glazes.

40 3/4in (103.5cm) high

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

Burial figures of such large size were manufactured for tombs belonging to the upper echelons of Tang society. First discovered in the opening years of the 20th century, these figures have continued to be excavated. See, for example the sancai glazed pottery warrior figure, unearthed in the eastern suburbs of Xi'an in 1984, published in *The Gems of Cultural Relics Compiled by the Shaanxi Provincial Museum* (Shaanxi lu you chu ban she, 1992), p. 94 (86.7cm high); and a civil official in sancai glaze excavated from Guanlin in the city of Loyang, Henan, published in the exhibition, *Imperial Tombs of China* (Memphis, 1995), p. 113 (107cm high).

A sancai glazed guardian figure from the Springfield Museums, Springfield Massachusetts, virtually identical to this lot, was sold in Christies, New York, 21-22 March 2013, lot 1162 (42in/106.7cm high). See also the sancai glazed standing dignitary of equally impressive size sold in Bonhams, San Francisco, 24 June 2013, lot 1172 (47 1/2in/120.5cm high).



213

**PROPERTY FROM THE JOAN IRVINE SMITH COLLECTION OF ASIAN ART**

**213  
A STRAW AND CHESTNUT GLAZED POTTERY FIGURE OF A HORSE**

**Tang dynasty**

Posed at rest with its four legs attached to a rectangular plinth and its head with an opened jaw turned slightly to the left, the notch on its neck filled with a replacement trimmed mane and a replacement docked tail attached to a hole at the back, the pale straw colored glaze applied to the horse's coat and chestnut glaze to the saddle blanket beneath the unglazed surface of the cloth-covered saddle.

*19in (48.3cm) long  
18in (45.7cm) high*

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

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

**214  
A LONGQUAN CELADON DISH**  
**Ming dynasty, 15th century**

Thickly molded and incised with a classic scroll along the rim flange, lotus scrolls along the curving walls and a cash-and-trellis diaper roundel across the floor of the well, the lotus scrolls repeated on the exterior walls and an olive green glaze applied to all surfaces except a russet-burnt firing on the recessed base within the foot ring.

*12 5/8in (32cm) diameter*

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

For similarly incised dishes of large size ascribed to the fifteenth century, see Regina Krahl, *Chinese Ceramics in the Topkapi Serai Museum Istanbul* (New York, 1981), vol. I, p. 324, no. 336-338.



214



215

**PROPERTY FROM ANOTHER OWNER**

215

**A LONGQUAN CHARGER**

**Ming Dynasty, 15th century**

Thickly molded with an upturned edge to the rim flange, a band of recessed ridges along the shallow cavetto and a peony branch roundel stamped to the center of the well, the olive-green glaze covering all surfaces except a cinnamon-burnt firing ring within the recessed base.

*13 1/4in (33.5cm) diameter*

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

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

216

**A LARGE LONGQUAN TRIPOD INCENSE BURNER**

**Ming Dynasty**

Thickly potted with a rim flange protruding over a short waist, the compressed globular body combed and stamped with a hatched diaper pattern on the exterior above three flared feet that surround a protruding ring of clay at the center of the base, the crazed sea-green glaze stopping unevenly along the interior and exterior walls, leaving cinnamon-burnt patches of unglazed clay on the floor of the well and across the center of the base.

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

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



216



217

**PROPERTY FROM ANOTHER OWNER**

217

**A TRANSMUTATION LAVENDER-GLAZED LONG NECK VASE  
18th century**

The slender neck expanding slightly toward the body of pear form raised on a tall foot that forms an elegant silhouette, the mottled magenta and turquoise glaze on the exterior wall turning to creamy white along the rim and interior neck, the unglazed foot pad and recessed base showing the finely prepared white fabric.

*13 7/8in (35.5cm) high*

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

**Provenance**

Cheney Cowles, Crane Gallery, acquired 16 April 2014  
Collection of Brooks & Dorothy Cofield

**PROPERTY FROM THE SA FAMILY COLLECTION**

218

**A COPPER RED GLAZED DEEP DISH  
Qianlong six-character mark and of the period**

Carefully molded with a flared rim to the wide well covered with a mottled dark raspberry red wash that thins along the rim and continues onto the exterior walls beneath a colorless glaze applied everywhere except the foot pad, the underglaze blue seal script mark centering the recessed base.

*8 1/8in (20.5cm) diameter*

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



218

**PROPERTY FROM VARIOUS OWNERS**

219

**TWO SMALL MONOCHROME GLAZED INCENSE BURNERS  
18th/19th century**

The first of compressed bombé form with a pair of loop handles on the sides and a tall foot, the iron rust glaze layer sprinkled throughout with minute silvery-gray inclusions on the interior neck, exterior walls, the foot pad and a small concave circular recess to the center of the unglazed base; the second of compressed globular form with flared loop handles at the rim, three conical legs and a rich golden-brown glaze covering all surfaces except the foot pads.

*6in (15cm) length across handles of first censer*

*5 1/4in (13.3cm) diameter of second censer*

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

**Provenance**

Collection of Brooks & Dorothy Cofield  
iron rust glazed censer:  
Cheney Cowles, Crane Gallery, acquired 11 November 2011  
cafe-au-lait glazed censer:  
A Seattle Collection, acquired in 1980's, by repute  
Cheney Cowles, Crane Gallery, acquired 11 November 2011





219



220

220

**TWO GLAZED PORCELAIN BASINS**

**19th century**

Each of Dehua type with a raised edge to the rim flange incised with ribboned auspicious emblems, one basin incised with a single carp swimming amid waves and water weeds across the flat floor of the wide well and the second basing incised with a pair of fish in the same area; the pale greenish-white glaze covering all surfaces except the pad of the wedged foot ring.

*12 3/4in (32.3cm) diameter*

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

221

**CELADON GLAZED LOTUS DISH**

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

Molded in shallow relief on the interior well with five rows of lotus petals radiating from a central pod towards a foliate rim, the *seal mark* written in underglaze blue to the center of the recessed base and the pale sea-green glaze applied everywhere except the brown-washed foot pad.

*11in (28cm) diameter*

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



221



Ceremony given by South Vietnam President Nguyen Van Thieu to acknowledge the support and service of US POWs. Nov 1st, 1974. Far Right: Douglas K. Ramsey, fourth from right: John McCain.

## Douglas K. Ramsey

Born in Tocsin, Indiana on August 15th, 1934, Douglas received a full scholarship to Occidental College, Los Angeles, California, majoring in political science. He was elected to Phi Beta Kappa his junior year and graduated Summa Cum Laude in 1956 as class valedictorian and Rhodes Scholar candidate. Following a year's graduate work in Cambridge, Massachusetts on a Harvard Foundation Fellowship, he fulfilled his USAF ROTC commitment, serving in Japan and Okinawa in the field of communications intelligence. In June of 1956, he entered the Foreign Service. After successive assignments in intelligence and research in Washington and programming of foreign visitors in Honolulu, he volunteered for Vietnam arriving there in May of 1963. His first job was Branch Public Affairs Officer, first in Dalat then Qui Nhon, followed by a special field survey work and the post of Assistant Security Officer at the Embassy in Saigon. Upon return to Vietnam following home leave, he was detailed to AID as Assistant Provincial Representative in Hau Nghia Province, where he worked for the illustrious John Paul Vann. He then became Chief Provincial Representative and pacification advisor for the ARVN 25th Division, and also carried out refugee survey and relief work while promoting change in U.S. policy strategy and tactics.

On January 17, 1966, while personally trying to deliver refugee relief supplies to a combat operations zone, and after a heavy exchange of fire while trying to run an ambush, he was captured by Viet Cong guerrillas. Since he was one of the few high ranking American captured who spoke fluent Vietnamese, he was considered to be of high value to the Viet Cong. He became friends with John McCain, a fellow POW, during this seven years of captivity in the jungles of Laos, Vietnam and Cambodia. He was finally released, suffering from many tropical illnesses and enduring life-changing experiences.

After recuperation and further training in economics and Mandarin Chinese, he served successively as Economic and Commercial, and Science Liaison Officer in Taipei, Assistant Political Officer in Beijing, refugee Officer in Kuala Lumpur and Manila and Refugee Coordinator in Manila. During the late 70's and early 80's while working for the Foreign Service in China and Taipei, he continued his passion for Chinese history and art by collecting in this field. During his leisure time he would visit and explore the antique stores in Beijing and Taipei. He formed some close relations with the owners of two shops where he acquired several items over few years, including fine Chinese textiles and ceramics.



222

**PROPERTY FROM THE COLLECTION OF DOUGLAS K. RAMSEY**

222

**A TRANSMUTATION RED GLAZED FANGHU**

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

Of rectangular section with indented corners to the rim and neck, a pair of rectangular lug handles, the body flaring outward above a tall foot and molded with raised peaches on the opposing faces, the scarlet glaze layer streaked with lines of dark blue down the four corners of the body and the faces of the handles, stopping along the unglazed foot and deeply recessed base where the mark is impressed in standard script.

11 3/4in (30cm) high

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

**Provenance**

Export permit from the People's Republic of China (*Wenwu chukou texu zheng* from the *Guojia Wenwu Shiye Guanli Ju Wenwu Jianding Weiyuan Hui*), dated 4 January 1980

For a vase in the Imperial collections, also with an impressed Guangxu six-character mark, but shorter in size (25.8cm high), see *Zhongguo Meishu Fenlei Quanji: Zhongguo Taoci Quanji* (Complete Series on Chinese Fine Art Categories: Chinese Ceramics Series): vol. 15, Qing, part 2, 2000, pl. 218 and p. 305.

A transmutation red glazed fanghu of identical size (11 3/4in [30cm]), with the same impressed six-character mark on the unglazed base, and of the period, was sold at Bonhams, San Francisco on 23 June 2015, lot 7285. See also the flambé red glazed vase of slightly larger size (12in [30.5cm] high), also with an impressed Guangxu six-character mark and of the period, sold at Christie's, London, on 6 November 2012, lot 209.



223

223

**A CELADON CONG-FORM VASE WITH TRIGRAM DECORATION**

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

Of square section with a circular-sectioned neck and foot, the upright walls molded in high relief with the eight trigrams, the pale greenish-white glaze covering all surfaces except the foot pad now dressed with black pigment, the concave base bearing the six-character mark in underglaze blue standard script.

10 7/8in (27.5cm) high

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

**Provenance**

Export permit from the People's Republic of China (*Wenwu chukou texu zheng* from the *Guojia Wenwu Shiye Guanli Ju Wenwu Jianding Weiyuan Hui*), dated 3 July 1981

For a pair of cong-form vases displaying similar color and shape and displaying notably the same black wash to the foot rim, see Christie's, New York, 17 March 2016, lot 1650. They note that the vases, like the present lot, are heavily potted.



224



226



225

225

**TWO DEHUA FIGURAL GROUPS OF DAOIST IMMORTALS  
18th century**

One group including the standing Cao Guojiu with a pair of clappers in his hand and the seated He Xiangtu holding a lotus branch on a faceted rockwork base, the other group showing the seated Lan Caihe holding a flute and the standing Zhang Guolao holding a bamboo tube on a matching faceted rockwork base, the lustrous glaze covering both figure groups of creamy-white hue.

*7 and 6 1/2in (17.8 and 16.5cm) high*

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

**PROPERTY FROM ANOTHER OWNER**

226

**A DEHUA VASE  
18th century**

Of elongated sleeve form with a later metal band attached to the everted rim, a waisted neck and two lion heads applied at the rounded shoulder on the elongated body, the straw-colored glaze visible on all surfaces except the wide foot pad.

*14 7/8in (38cm) high*

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

**Provenance**

Leon Van der Veen Collection, Canada, since around 1974; thence by descent

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

224

**A DEHUA STANDING FIGURE OF GUANYIN  
Bo zhi yu ren mark, 19th century**

The graceful figure posed standing on a cloud bank with a scroll held in her right hand, her elaborate coiffure held in place with hairpins in terminating cloud collar plaques that match the cloud collar pendant on a pearl necklace hanging between the folds of her outer garment with its long hem agitated by a gust of wind, the reverse stamped with the *four-character mark* in seal script; with reticulated wood display stand.

*17in (43cm) height of figure*

*18in (45.8cm) height with stand*

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

**PROPERTY FROM AN OLD CALIFORNIA  
FAMILY COLLECTION**

227

**A PAIR OF FAMILLE ROSE EXPORT  
BEAKER VASES**

Yongzheng

Each of square section, the convex walls molded with faux-bamboo edges and applied with raised flowers, leaves and twigs forming branches that issue opposing peach and pomegranate reserves: the pomegranate reserves painted with fishermen and a mother with three children in a skiff, reversed by young boys and water buffaloes; the peach reserves displaying figures in and around a garden pavilion reversed by fishermen and farmers; the figure scenes intricately painted, the applied and molded decoration picked out in richly hued overglaze enamels.

20in (51cm) high

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

The pair of beaker vases originally could have been part of a five-piece garniture set. A pair of lidded baluster jars of the same decoration and figure scenes was sold at Christie's London, 13 May 2008, lot 281 (21 1/4in (54cm) high).



227

228

**A POLYCHROME ENAMELED ELEPHANT  
Qianlong mark, late Qing/Republic period**

Surmounted by a baluster vase decorated to depict three halberds in a vase surrounded by other One Hundred Antique and additional auspicious emblems, potted to fit securely into an elaborate saddle and blanket depicting horses on waves upon a bright yellow ground, the stalwart pachyderm otherwise caparisoned in elaborately molded jewels strewn over his lightly coral-colored skin streaked in fur, the underside bearing the six-character mark in blue enamels.

20in (51cm) total height inclusive of vase

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

In Chinese art, a vase (*ping*) upon an elephant (*xiang*) is usually parsed as 'There Shall be Signs of the Great Peace' (*taiping you xiang*). Additionally Terese Tse Bartholomew notes that having three halberds (*san ji*) in a vase on an elephant would mean more specifically 'May you Rise Three Ranks Peacefully' (*pingsheng san ji*). See her *Hidden Meanings in Chinese Art* (San Francisco: Asian Art Museum of San Francisco, 2006), p. 113, no 5.11.2. This would presumably be within the context of this augured Great Peace of the high Qing dynasty, here represented symbolically in the present lot by the two opposing chimes (*qing*) hung on the elephant's saddle blanket.



228

## PROPERTY FROM ANOTHER OWNER

229

### **A WUCAI-DECORATED PHOENIX TAIL VASE**

#### **Kangxi period**

Molded with a tall trumpet neck and a body of inverted pear form that flares outward above a recessed foot ring, the walls expertly painted in well-preserved enamels with two scenes from the *Romance of the Western Chamber* (*Xixiangji*), separated by an enameled leiwen band at the base of the neck and bordered with thin double lines drawn in underglaze blue beneath a lustrous glaze applied to all surfaces except the foot pad.

14 1/2in (36.7cm) high

**\$50,000 - 60,000**

#### **Provenance**

Sotheby's, London, 11 May 2016, lot 184  
Joseph M. Morpurgo Collection  
Marchant, London (according to label)

The vase illustrates two scenes from the drama *Romance of the Western Chamber* (*Xixiangji*), written by the Yuan playwright Wang Shifu: on the trumpet neck the poor scholar Zhang Sheng climbs over the wall of a Buddhist monastery to meet his love, Cui Yingying accompanied by her servant. On the lower body, Zhang Sheng, about to leave for Beijing to study for the imperial examinations, waits on his horse at the Ten-mile Rest Pavilion (*shili chang tang*) to bid farewell to Cui Yingying being wheeled away in a two-wheel cart in the opposite direction.





230

230

**A FAMILLE VERTE ENAMELED CHARGER**  
**Engraved Johanneum Mark N=188.I, Kangxi**

The wide curving well painted in bright colors and highlighted in gilt to portray an official kneeling in the foreground between civil and military officials standing to hear a high official reading an imperial proclamation as he stands before he brocade doors and dragon-decorated pillars of the imperial palace; the reverse undecorated, the recessed base within the double foot centered with *flower sprig mark* within a double ring drawn in underglaze blue and the glaze engraved with the *Johanneum mark*.  
 15in (38cm) diameter

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

**Provenance**

Frederick Augustus I (1670-1733) Elector of Saxony and King of Poland, known as Augustus II the Strong (mark)

The inventory mark engraved into the base of the present lot indicates that it once was part of the extensive collection of Chinese porcelain assembled by Augustus II the Strong. When parts of his collection were removed to the Johanneum in Dresden in 1876, the porcelains received distinctive inventory numbers beginning with the letter N. A blue and white chamber bowl, Kangxi mark and of the period with the Johanneum inventory mark *N:489* was sold at Bonhams, Knightsbridge, 7 November 2016, lot 177. For and engraved mark *N=183.I* very similar to the mark on this charger, see the famille rose dish, Yongzheng period, sold at Christie's, Amsterdam 26-27 March 2013, lot 299.



231

**PROPERTY FROM THE SA FAMILY COLLECTION**

231

**A FAMILLE ROSE HU-FORM VASE DEPICTING RICE CULTIVATION**

**Republic period**

Of thickly molded pear form raised on a tall foot with iron red enamel accenting the pair of stylized dragon loop handles, the front face painted in bright colors with scenes of rice harvesting and a small inscription in black enamel reversed by a longer inscription in black enamel bearing a *Qianlong bingshen* date (corresponding to 1776) above the seals *qian* and *long* in iron red, the recessed base and the interior foot left without glaze.  
 14 1/4in (36cm) high

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

The present vase bears about half of the preface penned by the Kangxi emperor for a well-known series of late 17th century paintings by Jiao Bingzhen, the *Yuzhi Gengzhi Tu* or 'The Imperially Sponsored Images of Tilling and Weaving.' The inscription stops mid-sentence and is here attributed to his grandson, the Qianlong Emperor. The smaller inscription within the tableau is the one found on the 15th image in Jiao's series, *shouyi* or 'the reaping.' Comparison with published examples would suggest however that what's depicted on this vase is a composite of several different elements of Jiao's agricultural scenes: see the late 18th century reproduction made for export offered as lot 242 in Bonhams Knightsbridge sale of 9 November 2015.



**PROPERTY FROM ANOTHER OWNER**

232

**A BLUE AND WHITE OVOID JAR**

**Kangxi period**

Painted in fluid outline and richly varied washes to depict an immortal with a baby in her arms and two attendants on a cloud bank appearing to an official standing beneath an umbrella held by one attendant while two other attendants watch over his horse, the shoulder encircled with a saw-tooth band below the unglazed neck, the interior and the recessed base within the foot ring also covered with glaze; with later reticulated wood cover and stand.

*7 1/2in (19cm) height of jar*

*10 1/8in (25.7cm) height with wood cover and stand*

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

**Provenance**

Sotheby's London, 8 November 2006, lot 481

S. Marchant & Son, 1965



232

**PROPERTY FROM THE COLLECTION OF DOUGLAS K. RAMSEY**

233

**A LARGE BLUE AND WHITE HU-FORM VASE**

**Qianlong mark, Republic period**

Molded in high relief with animal head and mock ring handles at the shoulder, painted in shades of deep cobalt blue with wave and stiff-leaf bands on the waisted neck, consecutive bands of classic lotus flowers and composite blossoms on densely leafed scrolls above a wide wave band encircling the ovoid body and a flower-head lappet band along the tall foot, the recessed base bearing the *six-character seal mark* in cobalt and all surfaces except the foot pad covered with a colorless glaze.

*20 1/8in (51cm) high*

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



233



234

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

**234  
A LARGE BLUE AND WHITE  
GLOBULAR JAR  
Kangxi period**

Of compressed globular form, possibly cut down from what was a massive double gourd vase, painted in bright cobalt wash and outline with peony sprays filling an elaborate cloud collar band that descends towards flower-filled chevron panels and half-flower heads rising upward from the unglazed flat base, the present rim also without glaze.  
*15in (38cm) diameter*

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

Four massive double gourd vases from the collection of Augustus the Strong (1670-1733), painted in underglaze blue and copper with a cloud collar decoration on the lower lobe similar to this lot, are preserved at the Zwinger Pavilion in Dresden.



235

**PROPERTY FROM THE SA FAMILY COLLECTION**

**235  
A POLYCHROME ENAMELED  
RECTANGULAR PLAQUE  
Republic period**

Depicting an inebriated scholar falling onto his young acolyte supporting him in an athletic crouch over one shoulder while humorously pinching his nose with his left hand, the lengthy inscription bearing a *renshen date* (equivalent to 1932) and bearing a Liu Xiren signature (1906-1967) and two seals reading *Xichang Liu* and *Xiren*.  
*15in (38cm) visible height of porcelain*

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

For several works by Liu Xiren depicting figures with similar types of thickly rendered faces displaying a lively humor, see Zheng Niansheng and Liu Yang ed, *Jingdezhen Cibanhua Jingpin Jianshi* (Shanghai: Shanghai Shuhua Chubanshe, 2003), pp. 224-228, notably the elderly figures in entry number 204 and Liu Hai in 202.

These same artistic choices as well as red seals very similar to the present lot are found Liu's depiction of the 'Red Cliff Ode' offered in Christie's, Hong Kong, 1 December 2010, lot 3282. The gaping grins on the figures on that plaque (probably one of the more irreverent depictions of Su Shi's sweetly melancholy rhapsodies) and the lecherous scholar of the present plaque could easily be said to share a similarly off-kilter sensibility.

**PROPERTY FROM VARIOUS OWNERS**

236

**A PAIR OF GRISAILLE-DECORATED  
LANDSCAPE DISHES**

**De cheng zhai zhi mark, 19th century**

Each molded with a flared rim and wide, curving well, painted with black enamel texture strokes and minimal wash to depict a scholar in the lower foreground and a rural pavilion on a flattened hill top amid rolling hills, vegetation and trees, the *four-character mark* in iron red standard script centering the recessed base and all surfaces except the narrow foot pad covered with a colorless glaze.

6in (15.2cm) diameter

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

The *de cheng zhai zhi* mark is associated with the Qianlong and Daoguang periods: see Geng Baochang, *Ming Qing Ciqi Jianding* (Hong Kong, 1993), p.384 (Qianlong ink monochrome landscape plate) and p. 385 (Daoguang fencai covered cricket cup). See also the grisaille and pale iron-red decorated dish with the same four-character mark sold in Christie's, New York, 19 March 2008, lot 663, as 18th/19th century (7 7/8in [20cm] diameter).



236

237

**A FAMILLE ROSE ENAMELED DEEP DISH**  
**Yongzheng six-character mark and of the period**

The curving well painted with a bird perched on a magnolia branch crossed with a peony branch below tiny butterflies in flight, all brightly colored and delicately painted on the lustrous glaze ground, the *mark* on the recessed base written in underglaze blue standard script within a double ring.

6 1/4in (15.8cm)

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

**Provenance**

Sotheby's, Paris, 16 December 2015, lot 84



237



238



238

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

238

**A PAIR OF FAMILLE ROSE ENAMELED JARDINIÈRES**

Each molded with a flared rim and canted walls painted in brilliantly hued enamels with pairs of phoenixes and cranes preening on rocks beneath a wutong tree amid peonies in flower, other birds overhead and mandarin ducks swimming in a nearby lotus pond, the glaze covering all surfaces except the foot pad and the recessed base centered with a drainage hole.

15 7/8in (40.2cm) diameter

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

**PROPERTY FROM ANOTHER OWNER**

239

**A PAIR OF POLYCHROME AND GILT ENAMELED BALUSTER VASES**

**Kangxi mark, late Qing/Republic period**

Each potted with a flared rim, waisted neck and body of inverted pear form, the neck decorated with peony and narcissus flowers above a gilt-painted sun shining on the body above magpies and sparrows perched on gnarled prunus branches in bloom in various colors with some gilt highlights, the recessed base bearing the six-character mark in underglaze blue standard script enclosed within a double ring.

18 1/2in (47cm) high

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

Magpies (*xique*) are a symbol of joy (*xi*) in Chinese art. When combined with prunus (*mei*), they are a visual pun for wishing 'joy up to your eyebrows' (*xishang meishao*), as *mei* is also a homophone for eyebrows. The birds chirping on a blossoming branch also announce the arrival of Spring (*xibao chun xian*): see Terese Tse Bartholomew, *Hidden Meanings in Chinese Art* (Asian Art Museum of San Francisco, 2006), p. 50, 2.17; and p. 52, 2.17.8 and 2.17.9.



239

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

240

**A PAIR OF FAMILLE JAUNE VASES WITH PEACH BRANCH HANDLES**

**Qianlong marks, Republic period**

Each of pear shape raised on a tall foot, the peach branch handles supporting ribboned chimes in high relief on the waisted neck, the body painted with two roundels of young boys playing in a palace garden amid brightly painted flowers, leaves and gilt shou characters on a yellow ground, the recessed base bearing the six-character seal mark in iron red on a white ground surrounded by turquoise enamel also applied to the interior neck.

*14 1/8in (36cm) high*

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



240

**PROPERTY FROM ANOTHER OWNER**

241

**A 'WU SHUANG PU' HEXAGONAL PLANTER AND UNDERDISH**

**19th century**

The flat rim flange of the planter painted with rose colored blossoms on a leiwen-pattern of yellow and blue enamel that repeats on the rim of the underdish, the walls of the planter painted with famous figures and their biographies above a tall reticulated foot ring that fits within the underdish painted en suite with flower sprays and emblems of the immortals.

*13in (33cm) length across planter*

*8 1/2in (21.5cm) height of planter in underdish*

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

Some of the members of the 'Register of the Peerless' depicted on the exterior of this planter include the Han dynasty official Su Wu (BCE 140-60), the Western Jin dynasty suicidal consort known as 'Green Pearl' (d. 300CE), and the Three Kingdoms general Sun Lang (ca 3rd century CE).



241



242

**PROPERTY FROM THE SARKISIAN COLLECTION, DENVER**

242

**A FAMILLE VERTE ENAMELED VASE  
Late Qing dynasty**

Of standard rouleau shape consisting of a cylindrical neck atop a wider cylindrical body, the exteriors covered in an elaborately rendered ground of flying horses, prunus blossoms, auspicious emblems and wave patterns surrounding figural reserves of various shapes depicting long-faced beauties and boys at play in garden settings.  
24in (61cm) high

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



243

**PROPERTY FROM ANOTHER OWNER**

243

**A MASSIVE FAMILLE-ROSE ENAMELED  
YIXING POTTERY JARDINIÈRE  
19th Century**

Of tapered rectangular form between a flat mouth rim and raised upon four flared feet, the sides covered in three large elaborate landscape tableaux and one reserve of phoenix and flowers.  
29 x 23 x 16in (73.5 x 58.5 x 40.5cm)

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

Enameled Yixing objects of this size appear to be quite rare. However, the enameled decoration on the present lot reflects similar stylistic choices as those found on much smaller Yixing vessels dated to the Daoguang/Xianfeng period of Qing dynasty. For one such example, see a basin decorated in a similar technique originally from the collection of the Monterey Museum of Art, sold in these rooms on 28 June 2016, lot 8094.

**Chinese Furniture**

**PROPERTY FROM VARIOUS OWNERS**

244

**A RARE ZITAN TWO-DRAWER DESK  
Late Qing/Republic Period**

The well-figured single panel set into a mitered, mortise and tenon frame over side panels of beaded cut-outs and two fitted drawers to the front, all supported by oval rails joined to cross braces on three sides framing a lattice-work foot rest.  
32 x 42 x 21 3/4in (81.2 x 106.7 x 55.2cm)

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

245 Y

**A PAIR OF HONGMU STOOLS, FANGDENG  
19th century**

Each rectangular top set into a mitered, mortise and tenon frame above scrolled apron joined to hipped supports and humpback stretchers.

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



244



245



(detail)



(detail)



Photo of the chairs in the Vellve Long Island family home in the 1970's

**PROPERTY FROM THE COLLECTION OF  
ANGELITA CHAPERO VELLVE**

246<sup>W</sup>

**A RARE PAIR OF JADE-MOUNTED ZITAN CORNER CHAIRS  
19th Century**

The raised crest of the flattened horseshoe back elegantly carved with a series of lotus petals and jewels and supported by three ring and baluster form styles set between superbly rendered vasiform splats carved with further lotus and cloud scrolls and housing brilliant white jade bi discs, the crest and horseshoe back carved from one piece of wood and terminating in leaf-shaped arm rests, the three stiles continuous to form the back and side legs and carved with ruyi-shaped knees and feet joined to the front leg by ring and baluster form cross stretchers.

*35 3/8in (89.8cm) high; 30 1/2in (77.5cm) wide*

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

**Provenance**

Purchased in New York City in the 1970's

This form has its basis in Europe, notably in mid-18th century George II mahogany corner chairs. Also named "roundabout chairs" or writing chairs, one origin may be the three-cornered Elizabethan Varangian chairs of the 13th century. By the mid-18th century, Queen Anne and Chippendale examples were produced in America. See a Queen Anne example sold Christie's New York, January 21, 2011, lot 74, Boston, Circa 1750-1770, and a Chippendale example from the James L. Britton Collection, sold Christie's, New York, 16 January 1999, lot 613, New York, 1760-70.

Although commonly composed of two back splats set between three baluster styles, few corner chairs are identical. This pair, set with elegant white jade bi discs in its superbly carved splats, appear to be unique.





247<sup>Y</sup>

**A HONGMU MARBLE-INSET TABLE AND SIDE CHAIRS**

**Republic Period**

The well-figured marble top set into a mitered, mortise-and tenon frame above an ice-plate edge and beaded waist set off by a coin and ruyi-headed pierced apron and cut-out dragon spandrels joined to hipped, beaded legs with leaf-shaped feet; the side chairs composed of a sturdy back panel fitted with cut-out bats surrounding a circular roundel fitted with marble inlay, joined to side brackets of marble discs supported by elegant cloud panels framing soft caned seats and hipped supports.

33 1/8 x 32 1/4 x 32 1/4in (84 x 82 x 82cm)  
the table

40in (101.5cm) height of chairs

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

The marble panel inset to the table top has a variegated charcoal colored vein running across the top that can be viewed as a landscape. The area above the charcoal vein is inscribed with the title *Hu Shang Gu Shan* (Lone Mountain along a Lake), above the signature *Qing daoren ti* (inscribed by the Qing Daoist) and seal *Li*.

The sobriquet *Qing daoren* was used by Li Ruiqing (1867–1920), also known by the style name Meian. He was an influential figure in China’s modern history, the founder of China’s modern art education, an artist and calligrapher. As president of Liang Jiang Higher Normal School (Nanjing University), he reformed scholastic instruction there, and established the Faculty of Drawing & Handcraft. He also introduced art education in Chinese modern institutions of higher learning. Li Ruiqing is also the originator of Jinshi Calligraphy School (Jin Shi Shu Pai).



247



248



249

**PROPERTY FROM A WEST COAST PRIVATE COLLECTION**

248<sup>Y</sup>

**A HUANGHUALI SIDE TABLE**

Republic Period

The three-board top set into a mitered, mortise and tenon frame over a beaded apron carved with five vignettes of ritual vessels on the long side, three on the short side supported by shorted beaded legs carved with key-fret terminals.

30 3/4 x 95 7/8 x 41in (78.2 x 143.4 x 104.1cm)

\$5,000 - 7,000

249<sup>Y</sup>

**A HUANGHUALI ALTAR COFFER, GUICHU**

19th Century

The two-board top set into a mitered, mortise and tenon frame joined to everted ends, shaped spandrels and 'ice-plate' edges over three solid drawers and supported by splayed rectangular legs, the double doors with fixed stile opening to interior storage, the well figured wood fitted with *huangtong* mounts.

35 3/4 x 79 1/4 x 20 3/4in (90 x 201.4 x 52.6cm)

\$15,000 - 25,000



(detail)

250<sup>Y</sup>

**A HUANGHUALI HORSESHOE  
BACK CHAIR, QUANYI**

**17th/18th century**

The central back splat carved with a dragon roundel set into a ruyi-shaped reserve and framed by shaped brackets, suspended from a curved top rail supported by front and back rails and short posts to a framed and matted hard seat over a xiangcai-carved apron and box stretchers.

*36 3/4in (93.4cm) high*

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



251<sup>Y</sup>

**A HUANGHUALI HORSESHOE  
BACK CHAIR, QUANYI**

**17th/18th century**

The curved back splat carved with an openwork coiled dragon enclosed by a leaf-form beaded edge below a curving top rail supported on the tubular back posts framed by shaped spandrels and tapered side posts terminating in rounded hand rests, the hard panel seats set into an 'ice-plate' edge frame and beaded aprons over stepped stretchers.

*38 1/2in (97.8cm) high*

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



(detail)





252

**PROPERTY FROM THE COLLECTION OF DOUGLAS K. RAMSEY**

252<sup>Y</sup>

**A FOUR-PANEL HONGMU DRAGON SCREEN  
Republic Period or later**

Each central panel deeply carved with two contending five-claw dragons surrounded by cloud scrolls above rocky outcroppings and crashing waves, set between further panels of cloud scrolls and crashing waves and joined to beaded frames over key-fret aprons.  
*69 x 17 1/4in (175.3 x 40.8cm) each panel*

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

**Provenance**

Purchased in Beijing 15 July 1980

A very similar four-panel dragon screen was sold in these rooms as lot 9437 in sale 23488, 20 December 2016.

**PROPERTY FROM AN OLD CALIFORNIA FAMILY COLLECTION**

253<sup>WY</sup>

**A PAIR OF BLACK LACQUERED WOOD CABINETS WITH MOTHER-OF-PEARL INLAY  
17th/18th century**

Each stately cabinet fitted with large double doors decorated with flowering tree peonies issuing from rocky outcroppings elegantly rendered in mother-of-pearl and framed by precious symbols and leafy tendrils, the side panels painted in gilt with flowers of the month in rectangular and circular reserves, the interior lacquered with a removable shelf.  
*74 1/2 x 46 1/2 x 22 1/4in (188 x 118.2 x 57.2cm)*

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



253





254

**PROPERTY FROM ANOTHER OWNER**

254

**A PAIR OF ZITAN OPEN SHELF CABINETS**

**Republic Period or later**

Each with staggered shelves and drawers finely carved on the surface with reserves of lotus pads and open flowers.

68 1/4 x 32 1/4 x 15 3/4in (173.3 x 82 x 40.2cm)

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

**PROPERTY FROM THE MONTEREY MUSEUM OF ART, SOLD TO BENEFIT THE MUSEUM FUNDS**

255

**A RARE LARGE TWELVE-PANEL COROMANDEL SCREEN**

**18th century, dated by inscription to 1704**

Elegantly carved on one side with a celebration in an elaborate manorial complex, with dancers entertaining the host while richly-clad guests wander through side pavilions and gardens surrounded by auspicious animals and flowers, with landscape reserves above and seasonal flowers below, the reverse depicting a large landscape waterway with fishermen and travelers flanked to one side by a dedicatory inscription with a Kangxi *jiashen* cyclical date (1704), the scene enclosed at the top and bottom with potted ritual vessels and mythical beasts with paired dragons to each side.

117 x 18 x 5/8in (297.2 x 45.7 x 1.7cm)

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

**Provenance**

Gift of the Castro-Work Collection to the Monterey Museum of Art





255 (front)



255 (back)



256

## Works of Art

**PROPERTY FROM THE COLLECTION OF DOUGLAS K. RAMSEY**

256

### **A KESI-WOVEN SILK DRAGON ROBE** **Late Qing dynasty**

Intricately woven in thin gilt-wrapped threads and multiple colors on a faded blue ground to depict nine dragons with embroidered eyes surrounded by clouds, bats and other auspicious emblems with some painted details set against a floral quatrefoil diaper pattern above a tall lishui border, the neck bands woven en suite on a black ground. 53in (134.5cm) long

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

#### **Provenance**

Purchased on October 25th, 1979 at the Shanghai Friendship Store, 33 Chungshan Road E. 1., Shanghai



257

257

### **AN EMBROIDERED BLUE SILK GROUND DRAGON ROBE** **19th century**

The nine dragons worked in couched gilt threads with details added in the same hues of polychrome silk thread used for the surrounding clouds and auspicious emblems, mountains and scudding waves rising above a brilliantly striped border that repeats in smaller scale along the edge of each sleeve, the black silk neck bands and cuffs embroidered en suite. 57 1/4in (145.5cm) long

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

#### **Provenance**

Receipt labeled *Beijing shi wenwu gushu xiaohuo fapiao*, 1 April 1981

**PROPERTY FROM ANOTHER OWNER**

258

**AN EMBROIDERED BLUE SILK  
DRAGON ROBE**

**Late Qing dynasty**

The nine dragons worked in polychrome and gilt-wrapped threads set amid cloud scrolls, bats, auspicious emblems and lotus flowers suspending pairs of fish above a tall lishui border that repeats on the sleeves; the black satin neck band embroidered en suite on a black ground.

56 1/2in (143.5cm) long

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



258

259

**A PAIR OF EMBROIDERED SILK  
DRAGON ROUNDELS**

**Late Qing dynasty**

Including one split roundel from the center opening and one solid roundel from another section of a coat, each worked in minute counted stitch using polychrome, silver and gilt-wrapped threads with some painted details to depict a dragon grasping a flaming pearl amid cloud scrolls and a rock rising from waves framed by a band of pink lotus, leaf scrolls and strap work; each now matted, framed and glazed.

10 7/8in (27.7cm) diameter [sight]

19 3/4 x 19 3/4in (50 x 50cm) each frame

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

Please note that these badges have not been examined outside of their frames.



259





260

260<sup>Y</sup>

**A PAIR OF EMBROIDERED RANK BADGES OF THE FIFTH CIVIL RANK**

**Late Qing dynasty**

Depicting separately embroidered silver pheasants applied onto the split-front and solid-back rank badges embroidered in polychrome, silver and gilt-wrapped threads with clouds in shades of blue and a sun of tiny coral beads above a lishui border, framed along the edges with alternating bats and shou medallions; each now elaborately matted, framed and glazed.

*12 x 12 3/8in (30.5 x 31.5cm) each badge [sight]*

*19 x 19 1/4in (48 x 49cm) each frame*

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

Please note that these badges have not been examined outside of their frames.

261

**A PAIR OF GAUZE-GROUND RANK BADGES OF THE FIFTH CIVIL RANK**

**Late Qing dynasty**

Each worked in counted stitch using gilt-wrapped and polychrome threads with a separately embroidered sun and silver pheasant applied onto the background of cloud scrolls and auspicious emblems above a rock and waves bordered by interlaced strap work; each now matted, framed and glazed.

*10 7/8 x 10 7/8in (27.5 x 27.5cm) each badge [sight]*

*19 7/8 x 19 7/8in (50.5 x 50.5cm) each frame*

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

Please note that these badges have not been examined outside of their frames.

**PROPERTY FROM THE COLLECTION OF GENERAL JOSEPH 'VINEGAR JOE' STILWELL (1883-1946)**

262

**A WOMAN'S EMBROIDERED RED SATIN INFORMAL COAT, AO**

**Late Qing/Republic period**

Elaborately worked in polychrome and couched gilt threads with a quatrelobed collar and border bands on a black satin ground applied to the red satin ground showing gourd vine roundels amid flowering branches and butterflies using a combination of knotted and satin stitches that also appear on the blue silk ground sleeve bands.

*39 3/4in (101cm) long*

*50in (127cm) width across shoulders*

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



261



262

**PROPERTY FROM ANOTHER OWNER**

263

**AN UNUSUAL SILVER INLAID BRONZE  
ARCHAISTIC PITCHER**  
17th century or earlier

The separately cast lid attached by a hinged handle and ring apparatus reinforced by later modern screws and adorned in vaguely zoomorphic ear and horn patterns as well as a hinged front flap curved to fit the spout, all surmounting the pear shaped body encircled by a raised band of irregular cloud motifs vertically straddled by a small loop handle, raised upon a cylindrical foot rim.  
14in (35.5cm) high

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

The current lot includes classic Shang and Zhou dynasty inspiration possibly from the following shapes: the pear-shaped body of the *hu*, the almost fussily elaborate animal-form lid of the *gong/guang*, and the handle of the *tiliang you*.

Beginning in the Song dynasty, trends of intellectual antiquarianism fueled a demand for the moral authority owning the above vessels bestowed. Thus a vibrant economic market inevitably resulted in fancifully archaistic homages such as the present lot. This market would go on to become especially productive towards the end of the Ming dynasty, when a newly wealthy mercantile class became eager for the moral and intellectual legitimacy of antique connoisseurship to legitimize fortunes created outside the traditional path of success on the imperial exams. These economic political and philosophical traditions would remain unbroken to recent times, reflected on the present lot by the addition of modern screws and threaded metal-alloy knobs added by a collector or tradesman to reinforce antique elements.

See Tao Wang (et al.), *Mirroring China's Past: Emperors, Scholars and their Bronzes* (New Haven: Yale and the Art Institute of Chicago, 2018), pp. 85-97 and *passim*.

264  
No lot



263



265

**PROPERTY FROM VARIOUS OWNERS**

265

**A CAST BRONZE FIGURE OF THE BUDDHA**  
Ming dynasty

Seated cross-legged in dhyanasana, the Buddha portrayed with downcast eyes in deep contemplation, the head flanked by pendulous earlobes beneath a prominent ushnisha surrounded by numerous tight coils of hair, the hands folded and rested on the lap in dhyana mudra, dressed in long flowing robe bordered with floral hem, loosely revealing the wan-symbol on the chest, the exterior surfaces displaying traces of gilt. *7 1/2in (19cm) high*

**\$5,000 - 6,000**



266

266

**A CAST BRONZE COVERED TRIPOD INCENSE BURNER WITH LION DOG FINIAL**

**Xuande mark, 18th/19th century**

Surmounted by a single-horned mythical beast finial seated atop a domical lid reticulated in vine and lotus patterns fitted into the waisted mouth rim separating opposing mythical beast handles attached to the compressed globular body covered in a crisply cast raised relief classic vine and lotus ground beneath a lotus petal band and supported by three lion head feet, the underside bearing the *six-character mark*. *11in (28cm) high*  
*9 1/2in (24cm) width over handles*

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

For a similar example of mythical beast finials holding their hind leg in this humorous, almost coquettish pose, see the pair of slightly more elaborate Late Ming bronze censers offered at Sotheby's, Hong Kong, 3 October 2017, lot 3725. That pair also shared with the present lot the leiwen scroll around the mouth rim, beast-form handles with heads facing out, and nearly identically rendered beast form feet.

267

**A LARGE BRONZE TRIPOD INCENSE  
BURNER AND COVER**

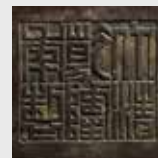
**Qianlong six-character mark and of the  
period**

The body of inverted bell form cast in raised relief with lotus flowers and leafy scrolls, elephant heads with upturned trunks forming the handles and caparisoned elephant heads forming the three legs, the six-character mark on the base written in seal script; the domed cover reticulated with further flowers and leaf scrolls beneath a finial shaped as a recumbent elephant supporting a bowl of precious jewels, both sections of the heavy casting finished in a chocolate brown patina and the harnesses on some elephants retaining colored glass inlay; the fitted wood stand of later date.

*21 1/4in (51.5cm) height of bronze*

*24 1/2in (62cm) height with wood stand*

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



267



268

**PROPERTY FROM THE LAN FAMILY COLLECTION**

268

**A PAIR OF GILT-LACQUERED BRONZE FIGURES OF ANANDA AND KASYAPA**

**Ming dynasty**

The arhats cast standing on double lotus pedestals, each dressed in long flowing robes delicately cast with floral hems; the elder Kasyapa with wizened expression framed by long eyebrows and long pendulous ears, his hands clasped before his chest; the young-faced Ananda with a contemplative face and standing with his hands joined in *anjalinimudra*.

16 1/2in (41.9cm) high

**\$20,000 - 25,000**

Compare a figure of Ananda sold in our Hong Kong rooms, 29 Nov 2016, lot 30; and one with elaborate robes sold at Sotheby's, London, 11 May 2011, lot 267. Kasyapa, as mentioned was much older and portrayed as an elder with hands clasped, as in the example sold in these rooms, 14 Mar 2016, lot 8037.





269

269

**A GILT-LACQUERED BRONZE SEATED BUDDHIST FIGURE**  
**Ming dynasty**

Cast seated cross-legged in *dhyanasana* and hands held in the *varada* and *dhyana* mudras, the tightly coiled hair fashioned in a high ushnisha behind an openwork crown enclosing five seated Buddhas, the face with heavily lidded eyes and gentle smile framed by elongated earlobes suspending ornate earrings, clad in loose flowing layered robes incised with floral hems and open at the chest.

15in (38.1cm) high

**\$18,000 - 20,000**

Guanyin frequently wears a crown fronted with a single seated figure of Amitabha Buddha. However examples of the bodhisattva with three and five Buddhas in the crown are also known: see the three-figure crown on a Ming bronze Guanyin sold in our New York rooms, 15 September 2014, lot 8080. An impressive gilt bronze seated Guanyin with a five Buddhas in the crown was sold at Christie's, London, 15 May 2018, lot 166. Smaller images with the five Buddhas in the crown, also identified as Guanyin and Ming dynasty, were sold in Christie's, New York, 13-14 September 2012, lot 1271; and Christie's New York 18 September 2003, lot 166.

Without princely raiment and jewels however, the figure could also be meant to depict the southern Dhyani Buddha Ratnasambhava-- the 'jewel born' Buddha. For a figure displaying similar attire and crown iconography but holding his hands in the *uttarabodhi* rather than the *varada* mudra like the present lot, see the gilt Dhyani Buddha Vairocana sold in our New Bond Street rooms, 10, November 2016, lot 107.



270

**PROPERTY FROM THE COLLECTION OF DOUGLAS K. RAMSEY**

270

**A LARGE CINNABAR LACQUER VASE**

Late Qing dynasty

Of baluster form, covered in a dense vine and lotus ground surrounding rectangular floral reserves at the waisted neck and foot and taller figural reserves depicting scholars in garden landscapes on the ovoid body separating archaic lappets encircling the shoulder and base.

25 3/4in (65.5cm) high

\$4,000 - 6,000

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

271

**A PAIR OF CANTON ENAMEL BOWLS WITH FISH AND FLORAL DECORATION**

Qianlong/Jiaqing

Each wide curving well painted in bright colors with fish and water weeds on a white ground while the outside walls are filled with bats flying amid brilliantly hued flowering branches on a deep yellow ground, the white ground of the recessed base centered with a blue enamel flower head.

6 1/8in (15.5cm) diameter

\$3,000 - 5,000



271

**PROPERTY FROM THE ORSON WELLES ESTATE**

272

**A POLYCHROME PAINTED WOOD FIGURE OF GUANYIN**

Ming dynasty

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

38 3/4in (98.5cm) high

\$5,000 - 7,000

**Provenance**

Purchased by Orson Welles in Hong Kong during filming in 1957

Among surviving wooden figures of Guanyin, the most prevalent posture is of 'royal ease,' usually with the left leg pendant and the raised right knee supporting the deity's right hand. For another example with the cross-legged pose, see the wood Guanyin supported on a rocky outcropping in the Philadelphia Museum of Art (accession number 1949-90-1, as 11th-16th century, 19 x 8 3/8in [48.3 x 21.3cm]). The cross-legged pose also appears on clay sculpture preserved in various temples: see the Guanyin preserved in its original setting of rocks and waves on the walls of the Moni Hall at Longxing Temple, Zhengding County, Hebei Province, illustrated in Angela Falco Howard (et al.), *Chinese Sculpture* (Beijing, 2006), pp. 386 and 387, plate 4.28. See also one of the twelve Pratyeka Buddhas at the Guanyin Tang, Changzhi City, Shanxi, established in 1582: see *Zhongguo meishu quanji. Diaosu ben 6 - Yuan Ming Qing diaosu* (Beijing, 1988), nos. 88 and 90, pp. 26, 80 and 82.



272 (two views)



**PROPERTY FROM ANOTHER OWNER**

273<sup>W</sup>

**A PAIR OF LARGE GILT LACQUERED WOOD DEITIES**

**Ming/Qing dynasty**

Both displaying fearsome expressions drilled for holes for now partially-lost facial hair, attired in elaborate headgear and armor adorned in dragon and cloud motifs and supporting substantial curls of floating tassels over the shoulders; the first holding a ring in his down-stretched left arm and holding a stave-like implement above him in his upheld right, the second supporting a large mallet in his upheld right hand while his left remains at waist level. *55 1/2in (141cm) height of taller figure exclusive of later wood stand and separately carved weapon*

The mallet held by one figure is usually associated with the thunder god. That could indicate that these two deities are some of the Heavenly Marshals currently in the employ of the Ministry of Thunder. See the Yuan dynasty scroll in Stephen Little (et al.), *Taoism and the Arts of China* (Chicago: Art Institute of Chicago, 2000), pp. 237-239, no. 73, depicting Puhua Tianzun and his sprawling celestial bureaucracy for other examples of similarly attired figures, some holding a long staff-like weapon (elsewhere called a *jujie jinbian*) similar to the other weapon in the present lot.

Vernacular sculpture of this type has retained a remarkably consistent style over several hundred years. For a similar-sized statue dated to the Qing dynasty, see the figure identified as a Buddhist Celestial King offered in our New Bond Street sale, 9 November 2017, lot 226. See also the smaller figure of an Attendant Deity, dated as Ming dynasty, offered in Sotheby's, New York, 11/12 September 2012, lot 196. There are even notable decorative similarities to the decorative elements on the garments of a constellation god in the Yuhuang Temple in Jincheng, Shanxi, dated as Yuan in Angela Falco Howard et al., *Chinese Sculpture* (New Haven: Yale University Press, 2006), p. 424, no. 4.63.

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



**PROPERTY FROM THE SARKISIAN COLLECTION, DENVER**

274

**A POLYCHROMED WOOD FIGURE OF A WATER-MOON  
GUANYIN**

**Ming dynasty**

Of joined block construction, the figure seated with his left arm resting on his upright left knee and his right leg pendant, a fillet centered with a seated Buddha rising in the front of the massive chignon at the top of his head, a narrow scarf and beaded necklace draped on his elongated torso and further strings of jewels falling across the skirt covering both legs, the surfaces showing traces of colored pigments on a white gesso ground.

34in (86.5cm) high

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

The seated posture and the strings of jewelry hanging from the neck and waist of this bodhisattva are facets of the water-moon form of Guanyin that first appeared in sculpture of the Song period. See, for example, the massive gilt and polychromed wood Water-Moon Guanyin from the Nelson-Atkins Museum of Art, Kansas City, pictured and discussed in Angela Howard (et al.), *Chinese Sculpture* (Yale University and Foreign Language Press, 2006), p. 385, fig.4.27 and p. 388.



**PROPERTY FROM ANOTHER OWNER**

275

**A BEIJING ENAMEL GROUND METAL CLOCK FACE  
Qianlong four-character mark and of the period**

Centered by a yellow ground roundel of lotus flowers and water plants, perforated by five holes and a central elongated aperture to fit the dials and hands, encircled by a register of Roman and Arabic numerals on a white colored ground, the reverse covered in turquoise enamels and four prongs for mounting to a clock body.

7 5/8 (19.3cm) diameter

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

This clock face was likely used in a timepiece similar to several found in the Beijing Palace Museum collection. For one example (*gu* 183172), see Fung Ming-chu, Guan Xueling et al: *Shi Quan Qianlong: Qing Gaozong de Yishu Pinwei [The All Complete Qianlong: the Aesthetic Tastes of the Qing Emperor Gaozong]* (Taipei: National Palace Museum, 2013), 218, II-3.26. That zitan tower clock was able to chime on the hour and the quarter hour, and notably had apertures for the hour hand, second hand and various dials in identical positions as those cast on the present lot. Guan further notes that the multi-color

enameling like that found in the present lot involved a much more complicated and time-consuming production process, typical for clocks produced by the domestic clock-making division of the Qing court, as opposed to imported clocks from Europe.

For a more complete explanation of the varied sources of clocks in the imperial collection both domestic and imported, see Liu Lu (et al.), *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 58: Qing Gong Xiyang Yiqi [The Complete Collection of Treasures of the Palace Museum 58: Scientific and Technical Instruments of the Qing Dynasty]* (Hong Kong: Commercial Press, 1998), 187. Published there are several additional examples of clock faces with a similar yellow ground floral pattern encircled by white numerals and perforated by similar apertures for clock hardware: *ibid* catalog no 205, 209, 211, and 213. The author points out that all of these examples with yellow floral faces were made by the *Zao Zhong Chu*, a special clock making division of the *Zao Ban Chu* in Beijing, as opposed to clocks produced for the imperial court in Suzhou and Canton. Also interesting is that several of these Beijing-produced clocks were able to address the unique domestic time keeping needs of the traditional *gengdian* night watch system.



**PROPERTY FROM ANOTHER OWNER**

276

**A LARGE CLOISONNÉ INCENSE BURNER AND COVER WITH AUSPICIOUS CHARACTERS**

**Xuande mark, 18th/19th century**

Of rectangular form, the sides of the censer and domed cover decorated with large *fu* (blessings) and *lu* (emoluments) characters, against a ground of small stylized *shou* (longevity) characters in gilt, the side of the overhanging lip decorated with a sawtooth band, the gilded base fitted with a circular disc bearing a six-character mark, the domed cover surmounted by a crouching lion, all supported on four gilded archaic scroll-form legs.

26in (66.2cm) high

\$20,000 - 30,000

For comparable examples, see the censer and cover of almost identical size, decoration and with the lion finial facing right, offered in Sotheby's, London, 16 May 2007, lot 119, as Qianlong period (28 3/8in [72cm] high); and the second, with the lion finial facing left, sold at Christie's, New York, 20 October 2004, lot 1459, as late 18th/19th century (25 3/4in [65.5cm] high).



277

269

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

277  
**A FINE BAMBOO VENEER RUYI SCEPTER**  
**Qing Dynasty**

The scepter head carved in delicate relief with a tasseled lingzhi-branch scepter behind lotus plants in an open box framed by delicate strap-work that continues on the curving handle centered with pomegranate branch and terminating in a bat with outspread wings, the reverse smoothly finished without decoration; with cord silk, tassels and beads. *12in (30.5cm) length of scepter*

\$3,000 - 5,000



278

PROPERTY FROM THE COLLECTION OF GENERAL JOSEPH 'VINEGAR JOE' STILWELL (1883-1946)

278<sup>Y</sup>  
**A HUANGHUALI BRUSH POT**

Of cylindrical form with thick walls and a narrow circular plug closing the center of the base, the grain well-figured and the wood of variegated deep honey-brown color. *7 1/8in (18cm) high*

\$3,000 - 5,000

PROPERTY FROM THE LUTZ BAMBOO COLLECTION, THE ESTATE OF MONA M. LUTZ



279

**A GROUP OF CARVED BAMBOO SCHOLAR'S OBJECTS**  
**19th/20th century**

Including a short bamboo cup incised in blooming and gnarled raised relief prunus branches beside a two-stanza five-character couplet, raised atop a separately carved waisted plinth reticulated in possibly baroque-inspired lotus patterns; and a *Japanese* vase-stand resembling a shallow irregularly ridged bowl, the underside incised *Gado*, together with signed tomobako. *5 3/4in (14.6cm) width of vase-stand*

\$1,500 - 2,500





280



280

**PROPERTY FROM ANOTHER OWNER**

280

**A SMALL SILVER WIRE-INLAID BRONZE INCENSE BURNER**  
**Xuande mark, late Qing dynasty**

Of rectangular form with canted walls raised on short corner feet and a pair of angular loop handles on the short sides, the walls inlaid in silver wire with a leiwen band and cloud scrolls surrounding coins in various shapes with inscriptions, the flat base bearing six characters in seal script reading *da Ming Xuande ernian gongbu guanchen Wu zao* (made during Xuande second year [1427] by Wu, superintendent of the Board of Public Works); with carnelian finial on the fitted wood cover. *4 5/8in (11.7cm) length across handles*

\$2,000 - 3,000

**PROPERTY FROM THE COLLECTION OF GENERAL**  
**JOSEPH 'VINEGAR JOE' STILWELL (1883-1946)**

281<sup>Y</sup>

**A LAC BURGAUTÉ-DECORATED WOOD STORAGE BOX**  
**19th century**

Of rectangular form with white metal lock plate, squared bale handles on the opposing sides and strap hinges on the back, the black lacquer ground inlaid with opalescent blue shell depicting scholars and attendants in landscapes across the top and front, flowering and fruiting branches on the sides and back.

*11 1/4 x 16 3/8 x 9 1/2in (28.5 x 41.5 x 24cm)*

\$2,500 - 4,000



281



282



**PROPERTY FROM A SAN FRANCISCO COLLECTION**

282 <sup>W</sup>

**A PAIR OF MASSIVE MARBLE FU LIONS ON PEDESTALS**

Each crouching on its haunches with muscles tensed beneath a tasseled collar centered with a lion head mask, the head with curly mane and a snarling jaw turned toward a ribboned ball beneath the front right leg of the male while a tiny cub squirms beneath the left foot of its mother; each separately carved rectangular plinth draped with a brocade cloth in a lotus flower and leaf pattern filling each corner as it hangs over the waisted mid-section finished as opposing lotus petal bands.

38 1/4in (97cm) high

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

**Jade and Hardstone Carvings**

**PROPERTY FROM AN OREGON ESTATE**

283

**TWO CIRCULAR CARVED JADE AND 14K GOLD PENDANTS**

The first carved in high relief as two facing dragons carved from a richly colored gray matrix; the second depicting a single dragon coiled in high relief against clouds and waves, the pale and translucent green matrix marked with golden patches (chipped); the gold mounts stamped 14K.

2 1/4 and 2 1/16in (5.7 and 5.3cm) diameter

**\$2,200 - 3,500**

**Provenance**

Gump's, San Francisco



283



284

**PROPERTY FROM VARIOUS OWNERS**

284

**A RETICULATED NEPHRITE PLAQUE**

**Qing dynasty**

Depicting a goose alighting on a lily pond amid blossoms and leaves rising from waves, the details subtly incised and the surfaces of the pale gray-green matrix polished to a soft luster; now mounted within a chased metal cover of conforming shape.

*4 x 4 1/4in (10 x 10.8cm) dimensions of jade plaque*

*4 7/8 x 5in (12.5 x 12.7cm) dimensions of metal cover*

**\$1,500 - 3,000**

285

**A GROUP OF THREE JADE-MOUNTED BOXES**

The first of pieced wood box and oval section carved with dragon panels and a leiwen band on the upright walls, the pale greenish-white jade plaque on the wood cover carved with a bearded immortal and boy attendant beneath a pine tree; the second a silver hinged box of rounded rectangular form with a raised pearl border on the lid surrounding a greenish-white jade plaque carved with a ribboned conch shell, endless knot and umbrella, the flat base stamped YUCHANG STERLING; the third an ovoid silvered metal hinged box with translucent blue enamel on a stamped wave-patterned ground, the pale greenish-white jade plaque on the hinged cover carved with a pomegranate fruit issuing from a ribboned vase.

*4 7/8, 3 7/8 and 2 3/4in (12.4, 9.7 and 7cm) long*

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



285



286

**PROPERTY FROM VARIOUS OWNERS**

286

**A WHITE JADE SQUIRREL AND GRAPE TOGGLE**  
Qing dynasty

The irregular pebble depicting a squirrel atop a leafy grape vine with a drill hole for suspension drilled beneath the curving branch at the top, the remains of the pale golden skin on the pebble retained to color a crumpled grape leaf on one side.

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

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



287

287

**A RETICULATED WHITE JADE PENDANT**

Of flattened oval shape, deeply undercut with gourds hanging from densely intertwined tendrils and two large leaves on one side retaining the faint golden-yellow color of the pebble's original skin.

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

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



288

288

**TWO JADE CARVINGS**

The first a hat finial deeply undercut as a mandarin duck holding a lotus spray in its mouth as it perches on a lotus leaf, the underside drilled with two holes for attachment, an opaque gray vein in the gray-green matrix utilized for the lotus stem and leaves; the second a toggle of flattened oval shape deeply undercut and drilled with a squirrel scampering over grapes growing on a bed of leaves that continue onto the reverse, the stone of pale greenish-white hue.

*1 7/8 (4.8cm) height of hat finial*

*2 1/2in (6.3cm) length of toggle*

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

289

**A PAIR OF JADE BANGLES AND A JADE RECTANGULAR PENDANT**

The bangles of circular section and pale gray-green hue, each carved in rounded relief as ovoid beads separated by raised rings; the rectangular plaque of off-white hue, undercut with a crown of facing dragons above rectangular reserves of a plover over waves and the seal *fushou* on the reverse above a base of undercut lingzhi fungus branches, the gold suspension loop stamped *G18K*. [3]

*2 1/4in (5.8cm) interior diameter of bangles*

*2in (5cm) length of pendant*

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



289



290

290

**TWO JADE PENDANT PLAQUES**

Each of thin section and carved on both sides: the first of pale greenish-white hue, reticulated with a pair of dragons above and below a rectangular panel showing the twelve branch characters on one side and the eight trigrams on the reverse surrounding a rectangular opening filled with a standing baby boy; the second of pale yellow-green hue, depicting a winged chimera atop an archaic ax head with rectangular-headed flanges projecting on both sides and a two horizontal rope bands separated by a band of raised circular bosses.

*3 3/8in (8.5cm) length of each*

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

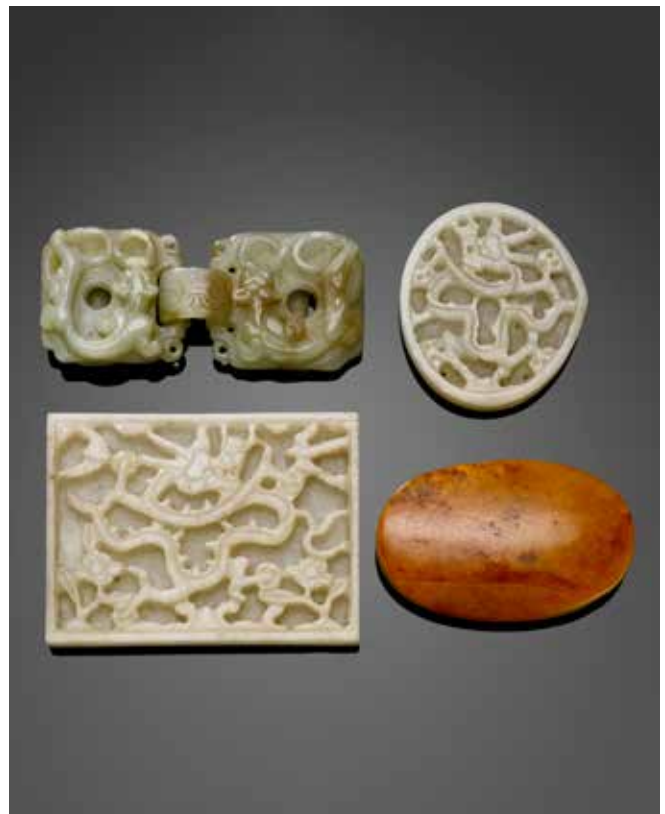
291

**A GROUP OF FOUR JADE BELT ORNAMENTS**  
Ming dynasty and later

Including two white jade plaques from a Ming official's belt, each carved in relief with a dragon striding through clouds, the larger of rectangular shape and the smaller of leaf shape, the white stone with a restrained polish; the third a two-part belt buckle of hook and eye form, each part carved in relief with a coiled chilong, the stone a lustrous green; the fourth an oval belt buckle retaining on its face the golden-russet skin of the original boulder and the reverse undercut with two circular button knobs.

*3 3/8in (8.5cm) length of the rectangular dragon plaque*

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



291



292

292

**A CELADON AND RUSSET JADE BIXIE**

Carved recumbent with head turned sharply back, surmounted by a curled horn between laid-back ears, grasping a *lingzhi* branch in its mouth, the nubby spine ending in a bushy tail, the evenly-colored stone with attractive russet skin accenting the carving.

3 3/8in (8.5cm) long

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



293

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

293

**A CELADON JADE MODEL OF A HORSE  
19th century**

The recumbent steed biting the rope tethered to a large ball resting on his powerful back, the stone a pale gray-green color with cloudy white inclusions and tiny patches of russet throughout.

6 1/2in (16.5cm) long

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

294

No lot

**PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION**

295

**A GRAY-GREEN JADE CYLINDRICAL BRUSH POT**

**Republic period**

Carefully finished with a slightly concave surface to the rim with the outside edges rendered in high relief as a cloud bank above grooms caring for the Eight Horses of Wang Mu in a forest setting with a waterfall amid faceted rocks emptying into a flowing river, the shallow base encircled by a wide foot pad and the matrix of dark gray-green hue showing cloudy white inclusions throughout.

6 1/8in (15.5cm) high

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

**Provenance**

Acquired by the owner in 1976



295



295

**PROPERTY FROM ANOTHER OWNER**

296

**A SMALL POLYCHROME AND GILT LACQUERED SOAPSTONE CARVING OF A RECLINING GUANYIN**  
**17th/18th century**

Depicted seated in royal ease with her right arm raised to clasp the back of her carefully incised hair highlighted in black pigment below the small depiction of the Amitabha Buddha protruding from beneath the cowl surmounting the billowing water-like folds of a substantial robe open at the chest to reveal her skin covered in the gilt and red lacquer also covering her toes and the hand clutching the mala draped over her knee, the unlacquered areas of cafe-au-lait stone also displaying subtle patches of russet.

*2 3/4in (7cm) height exclusive of stand*

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

A larger and more elaborate gilt and lacquer soapstone of Guanyin seated on a lion was offered in Christie's, Paris, 9 June 2015, lot 61. That Guanyin shared with the present lot a similar round and fleshy face with eyes, nose and mouth tightly concentrated together.



296



297



298

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

297

**A MUGHAL-STYLE COVERED VASE WITH FLORAL SPRAY DECORATION**

**20th century**

The vase of inverted pear form, thinly walled and carved in delicate raised relief with flower and leaf festoons descending from the bulbous shoulder, rising from the constricted foot and repeated around the domed cover topped with a lotus bud finial; the stone of pale gray-green hue with cloudy white inclusions and a subtle surface polish. *8 7/8in (22.5cm) high*

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

298

**A MUGHAL-STYLE JADE COVERED VASE WITH FOUR HANDLES**

**20th century**

Of attenuated and octagonal section surmounted by a fitted lid centered by a chrysanthemum finial, the exterior surfaces lid and body covered in a densely-composed reticulated ground of meandering lotus scrolls, the four corners further supporting at the shoulders handles of floral tendril shape suspending loose rings; the stone a semi-translucent pale green color. *6 1/2in (16.5cm) high*

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





299

**PROPERTY FROM ANOTHER OWNER**

299

**A YELLOW JADE RUYI SCEPTER**

Intricately worked with delicate strap work undercut along the sides of the curving handle centered with a young dragon in raised relief on a rectangular reserve separating panels of tiny taotie masks and archaic scrolls, a second undercut dragon crawling onto the scepter head filled with another taotie mask; the yellow-green matrix of fairly uniform hue showing minimal darker veins and polished to a soft luster. *15 1/8in (38.4cm) long*

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



300

**PROPERTY FROM A SAN FRANCISCO ESTATE**

300

**TWO CARVED NEPHRITE BELT HOOKS**  
Qing dynasty

Each of similar shape with a drilled jaw to the dragon head hook facing a young chilong grasping in its mouth a lingzhi fungus branch as it crawls over the curving handle: the button on the larger belt hook of oval shape carved as a melon, the button on the smaller belt hook carved as a multi-petaled flower. 5 1/2 and 5 1/4in (14 and 13.3cm) long

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

**PROPERTY FROM THE SARKISIAN COLLECTION, DENVER**

301

**A CARVED JADE CUP**  
Ming dynasty or later

Of inverted bell shape raised atop a short slightly flared foot and supporting opposing horned mythical beast handles at the slightly everted mouth rim, the exterior sides incised in Three Friends of Winter and lingzhi decoration, the off-white stone marked by isolated black inclusions and subtle patches of russet; together with a later and associated reticulated wood fitted lid. 4in (10cm) width over handles

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

For a Ming cup of similar shape with similar beast handles, see the Ming example from the Palace Collection in Zhou Nanquan (et al.), *The Complete Collection of Treasures of the Palace Museum: Jade ware (II)* [Gugong Bowuyuan Cang Wenwu Zhencang Pin Quanjì: Yuqi (Zhong)] (Hong Kong: Commercial Press, 2006), p. 251, no. 194.



301



302

**PROPERTY FROM VARIOUS OWNERS**

302

**A YELLOW JADE ARCHAISTIC 'CHILONG' BEAD**

Carved in the form of a rounded rectangular cylinder, vertically pierced with a circular bore through the middle, the exterior carved in low relief with two clambering chilong, the greenish yellow stone with minor russet inclusions. 2 1/4in (5.7cm) high

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

303

**A WHITE JADE BELT BUCKLE**

**Qing dynasty**

Of irregular oval contour and thin section, carved as a monkey pulling at the bridle of a seated horse with a wasp biting its front left leg, the reverse undercut with an animal head hook facing a circular button, the pale greenish-white matrix showing some cloudy white inclusions and polished to a bright luster.

*3 5/8in (9.5cm) long*

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

The monkey on top of a horse in combination with a wasp is a visual rebus for the wish 'May you soon be appointed to a high office' (ma shang feng hou), a fitting buckle for an aspiring official: see Terese Tse Bartholomew, *Hidden Meanings in Chinese Art* (Hong Kong, 2006), 5.13.1, p. 114.



303

304

**A WHITE JADE SAGE WITH MONKEY, GEESE AND CHILDREN**

**20th century**

The jovial bearded sage seated on a rock with a monkey perched on his arm, the two children and geese intertwined with millet stalks that surround him all deeply undercut, the surfaces well polished and the stone showing a faint green tinge; with reticulated wood stand.

*9 1/8in (23cm) length of jade carving*

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



304



305



306



307

**305  
A JADE-MOUNTED SILVER HAND MIRROR**  
**The plaque Ming dynasty**

The mirror back mounted with colored hardstone cabochons surrounding a circular jade plaque reticulated as a goose amongst twisted lotus flower tendrils, the silver handle mounted with a grayish-white jade belt hook carved with a dragon head hook reversed by an oval button.  
*10 1/2in (26.7cm) length overall*

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

**306  
A JADE AND HARDSTONE MOUNTED SILVER HAND MIRROR**  
**The plaque 19th century**

The back of the mirror made from a convex ovoid celadon jade plaque carved in low relief with a gnarled blossoming plum branch, and inscribed with an imperial poem in praise of the plum blossom, mounted in a silver frame decorated in repoussé with butterflies and mounted jadeite and quartz cabochons, the handle made from a pale celadon jade belt-hook carved with a dragon-head terminal.  
*9 1/2in (23.4cm) long overall*

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

**307  
A GROUP OF SIX JADE PLAQUES MOUNTED TO THE COVERS OF BRASS BOXES**  
**Late Qing/Republic period**

Each plaque formerly mounted to a ruyi, of oval or ovoid outline and carved in relief, five with figures in landscapes and one with peony and butterfly; the sides of four boxes with chased decoration, one with the additional of a blue enamel coating, one with jade florets applied to the sides and one box with plain sides; the bases of four boxes stamped *CHINA*.  
*4 5/8in (11.7cm) long, the longest*

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

## Indian, Himalayan, and Southeast Asian Works of Art

PROPERTY FROM A PROMINENT  
DALLAS, TEXAS, ESTATE

308

### A SINO-TIBETAN THANGKA OF THE SAKYAMUNI BUDDHA TURNING THE WHEEL OF THE LAW

17th/18th century

Centered by the golden skinned historical Buddha attired in flowing robes of red and gilt, the soles of his feet and the underside of his delicate hands shaded a gentle shade of pink; encircled by a lush mandorla of blooming lotus and flanked by two standing bodhisattvas of red and blue colors; all three main figures inscribed in gilt in Tibetan; facing an offering table supporting the Eight Auspicious Emblems flanked by opposing lions; the remaining area a blue and green landscape covered in eight sets of the Buddhas of the Five Directions arranged in seven horizontal rows; distemper on cloth (laid down), framed. 46 x 30in (117 x 76cm) dimensions of image 54 x 38in (137 x 96.5cm)

\$20,000 - 30,000

Details of the work, including notably the exquisitely intricate gilt decoration on the robes of all the figures and the verdant green and blue landscape background, compare favorably with numerous examples of thangkas in the Palace Museum Collection: see Wang Jiapeng et al, *Zangchuan Fojiao Tangka: Gugong Bowuyuan Wenwu Zhenpin Quanji* [Tangka-Buddhist Painting of Tibet: The Complete Collection of Treasures of the Palace Museum] (Hong Kong: Commercial Press, 2006). For just one example, see p. 9, cat. no 6 for a depiction of the Buddhist Philosopher Nagarjuna dated to the 17th century: the robes of Nagarjuna there and that of Sakyamuni in the present lot here have a notably similar design scheme both in terms of level of intricacy and overall composition. The blooming vines encircling the main figure also are rendered in a way similar to the vines in the present lot. See *ibid.*, p. 127, cat. no 116 for an 18th century depiction of Sakyamuni, again attired in nearly identical robes, and also reflecting the interesting choice of painting a subtle difference in hue to the underside of the feet and hands.





309



310

**PROPERTY FROM ANOTHER OWNER**

309

**A THANGKA OF YAMA DHARMA RAJA**  
Tibet, circa 18th century

Distemper on cloth; the blue Yama Dharmaraja is centered with his consort Chamundi, both standing astride a bull mount within a flaming halo, surrounded by their fierce retinue.

Himalayan Art Resources item no.61832

29 x 19in (73.7 x 48.3cm) the image;

36 x 26in (91.4 x 66cm) the frame

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

Compare the overall composition, with particularly large central deity surrounded by his sixteen diminutive attendant deities, to a Yama Dharmaraja thangka at The Ashmolean Museum of Art and Archaeology (see Himalayan Art Resources item no.35117).

310

**A THANGKA OF AMITAYUS**  
Tibet, 19th century

Distemper and gold on cloth; the image centered by the red-hued bodhisattva seated in meditation on a lotus pedestal, his hands in dhyana-mudra and holding kalasa to the front, surrounded by teachers and attendant deities.

Himalayan Art Resources item no.61835

22 ½ x 14in (58 x 36cm) the image;

25 x 15in (63.5 x 38.1cm) the frame

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



311



312

## THANGKAS FROM THE VAN DER WEE COLLECTION

311

### A THANGKA OF MAGZOR GYALMO

Mongolia, 18th century

Framed and glazed;

Himalayan Art Resources item no.100641

27 x 19in (68.6 x 48.3cm) image

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

#### Published

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.106-7, fig.52.

#### Exhibited

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

#### Provenance

The Van Der Wee Collection, Belgium, acquired in Antwerp, 4 July 1973

312

### A THANGKA OF TSANGPA KARPO

Tibet, 18th century

Boxed, framed and glazed

Himalayan Art Resources item no.100607

Image: 24 1/2 x 15in (62.2 x 38.1cm)

Silks: 44 7/8 x 24in (61.2 x 114cm)

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

#### Published

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.26-7, fig.7.

#### Exhibited

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

#### Provenance

The Van Der Wee Collection, Belgium, acquired in Paris, 9 June 1967



**PROPERTY FROM VARIOUS OWNERS**

313

**A GILT COPPER ALLOY FIGURE OF VAJRABHAIRAVA**

**Qing dynasty, 18th century**

Himalayan Art Resources item no.61827

*11in (27.9cm) high*

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

As the Gelug school of Tibetan Buddhism rose to become the dominant religious power in the 17th century, Vajrabhairava, one of the school's principal meditational deities, also became increasingly popular and was repeatedly represented in paintings and sculptures. Compare the present lot to a gilt bronze Vajrabhairava of similar size, sold at Christie's, Paris, 8 June 2010, lot 317.

**Provenance**

Private New York Collection





314

**A THANGKA OF DIPANKARA BUDDHA**

**Central Tibet, mid-18th century**

Distemper on cloth; verso with a Tibetan dedicatory inscription in black ink; mounted with original silks.

Himalayan Art Resources item no.61512

Image: 23 1/4 x 15 1/4in (59.4 x 39.1cm)

With silks: 44 1/2 x 28 1/2in (113.7 x 73.1cm)

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

The painting's reverse contains a beautifully inscribed dedication referencing the Seventh Dalai Lama Lobsang Kelsang Gyatso, suggesting a date of production within or soon after his reign period (1720-57).

*"May the merit accumulated in the three times from creating this painting enable us to spread Buddha's teachings in general and specifically the teachings of Tsongkapa. May all the Teaching Holders in general and particularly Lobsang Kelsang Gyatso live long,*

*and [their] Dharma activity flourish widely. May all sentient beings experience temporary happiness and also quickly attain the stage of the union of Vajradhara permanently."*

The 'merit accumulated three times' mentioned in the inscription refers to this painting being one of an initial set of three depicting the Buddhas of the Past, Present, and Future. Here Dipankara, the Buddha of the Past, is surrounded by an assortment of the Sixteen Arhats and two guardian kings. The composition is a fine example of the New Menri style developed by Choying Gyatso in the 17th century. For a thangka of a Panchen Lama in the same style see Rhie & Thurman, *Worlds of Transformation*, New York, 1999, p.361, no.130. See a complete set of the *Buddhas of the Past, Present, and Future* rendered in the Palpung style of Eastern Tibet (HAR set no.1754).

**Provenance**

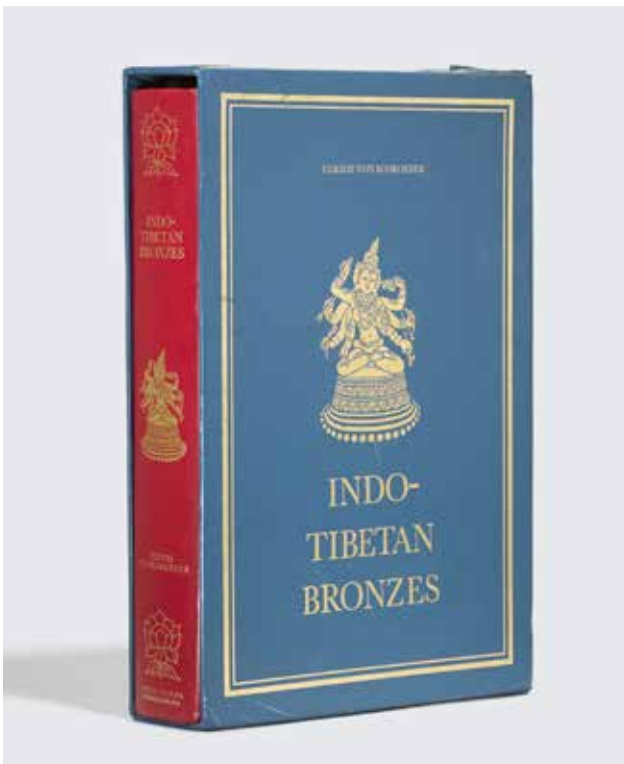
Moke Mokotoff, New York, 16 September 1995  
Private Florida Collection



316



317



315

315

**ULRICH VON SCHROEDER  
Indo-Tibetan Bronzes**

Hong Kong: Visual Dharma Publications, 1981. First edition and limited edition, #205/500. Bound with slipcase.  
14 x 9 5/8in (35.6 x 24.5cm)

**\$600 - 800**

**To be sold without reserve**

316

**A THANGKA OF GURU DRAGPO  
Tibet, 18th/19th century**

Himalayan Art Resources item no.61842  
24 1/2 x 15 1/8in (62.2 x 38.4cm)

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

This neatly arranged composition depicts Guru Dragpo, a wrathful form of Padmasambhava, surrounded by his four peaceful female attendants and four wrathful male attendants. For another thangka of the same subject, see Himalayan Art Resources item no.9.

317

**A THANGKA OF PADMASAMBHAVA  
Tibet, 18/19th century**

Himalayan Art Resources item no.61843  
24 1/2 x 16 7/8in (62.2 x 41.9cm)

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



318

Compare with another thangka of Padmasambhava, with similar treatment of central figure, clouds, and landscape elements (see Himalayan Art Resources item no.4101).

318  
**A COPPER REPOUSSÉ PLAQUE OF DURGA MAHISHASURA MARDINI**

Nepal, circa 13th century  
 7 x 8in (17.7 x 20.5cm)

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

Compare Durga's posture and the stylized rocky ground with a slightly earlier plaque of the same subject, dated 1090, in the Los Angeles County Museum of Art, see Pal, *Art of Nepal*, Los Angeles, 1985, p.97, S17.

**Provenance**

Private Florida Collection, acquired in Nepal, 1966

319

**A GILT COPPER REPOUSSÉ MANDORLA**

Nepal, circa 14th century  
 Himalayan Art Resources item no.61837  
 10 3/8 x 8 3/4in (26.4 x 22.2cm)

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

**Provenance**

Private Florida Collection, acquired in Nepal, 1967



319



320

320  
**A GROUP OF THREE BUDDHIST BRONZES**  
 Tibet, circa 15th/16th century

The first, a gilt copper alloy figure of Tara; the second, a gilt copper alloy figure of Akshobhya; the third, a copper alloy figure of a lama.  
 3 3/4, 4 1/4 and 4in (9.5, 10.8 and 10.2cm) high

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

**To be sold without reserve**

**Provenance**

Private Florida Collection, acquired in Kathmandu, 1963-65



321



322



323

321  
**A GILT COPPER YANTRA**  
Nepal, 16th/17th century  
Himalayan Art Resources item no.61839  
3 3/8in (8.6cm) high

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

Compare similar examples sold at Sotheby's, London, 5 December 1972, lot 17; and Christie's, New York, 30 March 2006, lot 169.

**Provenance**  
Private New York Collection

322  
**A GILT COPPER FIGURE OF MANJUSHRI**  
Nepal, 17th/18th century  
Himalayan Art Resources item no.61836  
4 1/8in (10.5cm) high

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

**Provenance**  
Private Florida Collection, acquired in Nepal, 1966



324



325

323  
**A POLYCHROMED WOOD STELE  
 OF SARASWATI**  
 Nepal, circa 17th century  
 Himalayan Art Resources item no.61830  
 15 3/4in (40cm) high

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

**Provenance**  
 Private Florida Collection, acquired in Nepal, 1967

324  
**A COPPER INLAID COPPER ALLOY  
 FIGURE OF A LAMA**  
 Tibet, 16th century  
 Himalayan Art Resources item no.61834  
 4 4/16in (11cm) high

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

Compare the lotus petals to that of a  
 16th-century bronze Virupa sold at Bonhams,  
 New York, 14 March 2017, lot 3251.

**Provenance**  
 Private New York Collection

325  
**A GILT COPPER FIGURE OF HANUMAN**  
 Nepal, circa 17th century  
 Himalayan Art Resources item no.61828  
 6 1/4in (15.8cm) high

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

**Provenance**  
 Private New York Collection



326



328

**326  
A GILT COPPER FINIAL WITH A MANDORLA AND GARUDA  
Nepal, circa 17th century**

Finely cast, with an enclosure behind Garuda for a lost figurine.  
Himalayan Art Resources item no.61840  
3in (7.6cm) high

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

**Provenance**  
Private New York Collection



327

**327  
A SHRINE TO BHAIRAVA  
Nepal, 18th century**

The 'fearsome one' depicted within an elaborate arching torana holding manifold implements in his many arms and bestriding a subjugated figure, the piece displaying notable areas of puja powder (losses).  
Himalayan Art Resources item no.61831  
3 7/8in (10cm) high

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

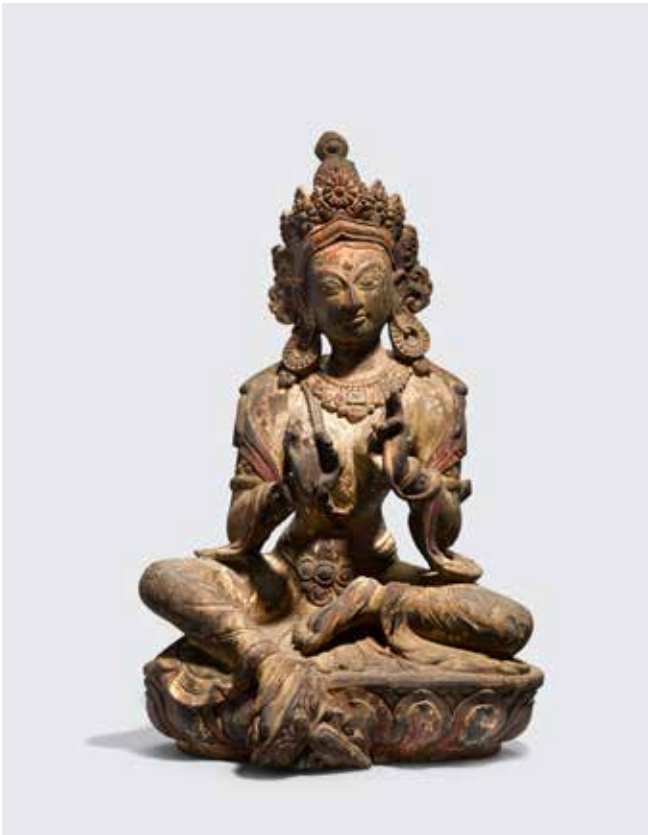
**Provenance**  
Private California Collection, acquired before 1980

**328  
A GILT COPPER ALLOY FIGURE OF CHAKRASAMVARA  
Nepal, 18th/19th century**

The four-headed deity displaying a visvavajra and crescent in his top knot, crossing a vajra and ghanta in his main arms to hold his consort in carnal embrace while his remaining arms wield a variety of additional implements, trampling beneath him the prostrate and diminutive enemies of the religion cast into a simple lotus plinth; the cast details showing traces of gilt and puja powder (reverse mounted with prongs to support now lost mandorla, some re-soldering to details).  
Himalayan Art Resources item no.61838  
4 1/2in (11.5cm) high

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

**Provenance**  
Private California Collection, acquired before 1980



329

329  
**A POLYCHROMED WOOD FIGURE OF TARA**  
 Nepal, 17th/18th century  
 Himalayan Art Resources item no.61829  
 18in (45.8cm) high

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

Compare the large lotus petals with alternating colors and the goddess' soft and rounded form to a 17th-century wood figure of Lakshmi in the Rubin Museum of Art (see Vajracharya, *Nepalese Seasons: Rain and Ritual*, pp.149-50, no.46).

**Exhibited**  
 University of Rochester

**Provenance**  
 Private Florida Collection, acquired in Nepal, 1967



330

330  
**A COPPER ALLOY MUKHALINGA**  
 Nepal, 18th century  
 6 7/8in (17.5cm) high  
 9 1/4in (23.5cm) diameter

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

The present lot was likely created as a sheath for a stone linga, a columnar object worshiped as a symbol of the Hindu god Shiva. For earlier examples of similar linga covers, see Pal, *Art of Nepal*, Los Angeles, 1985, p.109, S30; and the Metropolitan Museum of Art (1986.509.2).

**Provenance**  
 Private Florida Collection, acquired in Nepal, 1967



331

331  
**A GROUP OF SIX NAVADURGA MASKS**  
 Nepal, 19th century or earlier  
 Himalayan Art Resources item no.61846  
 7 1/2 to 9in (19 to 20.9cm) high

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

**Provenance**  
 Private Florida Collection, acquired in Patan, 1967



332

**PROPERTY FROM A COLORADO COUPLE**

**332  
A WOOD BHAIRAVA MASK**  
Nepal, 16th/17th century

With remains of red and yellow puja materials on the surface.  
Himalayan Art Resources item no.61599  
19 5/8in (49.8cm) height of mask  
22 1/2in (57cm) height including wood display stand

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

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

**Provenance**

The James and Marilyn Alsdorf Collection  
Sotheby's, New York, 5 December 1992, lot 21



333



334

**333  
A GEM-SET COPPER REPOUSSÉ ALTAR**  
Nepal, 19th/20th century

Himalayan Art Resources item no.61602  
12 3/4 x 24 3/4 x 16in (32.5 x 63 x 40.5cm)

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

**Provenance**

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

**PROPERTY FROM VARIOUS OWNERS**

**334  
AN ILLUSTRATED MANUSCRIPT COVER**  
Nepal, dated 1713 (Samvat 834)

Framed and glazed;  
Opaque watercolor on paper.  
Image: 8 x 9 1/4in (20.3 x 23.5cm)

**\$800 - 1,200**

**Provenance**

Private Florida Collection, acquired in Kathmandu, 1963-5



335

**A STUCCO HEAD OF BUDDHA**

**Ancient Region of Gandhara,  
4th/5th Century**

With remains of polychrome within the eyes  
and lips.

*7 1/2in (19.1cm) high*

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

**Provenance**

Bonhams, London, 4 Mar 1997, lot 131  
Private New York Collection



335

336

**A SCHIST STUPA BASE WITH RELIEFS  
OF BUDDHA**

**Ancient region of Gandhara, 2nd/3rd century**

Of hollow cuboid section, each face carved  
with an enthroned Buddha seated between  
two worshipers framed by upright columns at  
each corner supporting a garland architrave.

*7 1/8 x 11 1/4 x 11 1/4 in (18.1 x 28.5 x 28.5 cm)*

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



336



337

**337  
A SILVER INLAID METAL ALLOY JAIN SHRINE TO A TIRTHANKARA**

**India, ca 15th century**

The principal 'ford-maker' flanked by attendants and seated dhyanasana upon a lion throne within a detailed arched grotto all raised upon a plinth, the eyes, urna and other details highlighted in silver inlay; the reverse incised in a lengthy Sanskrit inscription (heavily worn).  
5 3/8in (13.7cm) high

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

**Provenance**

Private California Collection, acquired before 1980



338

**338  
A BRASS ALLOY FIGURE OF A JINA**  
**India, 15th/16th century**

The 'ford-maker' depicted in typical iconography, nude and seated in the posture and gesture of meditation upon a short plinth incised in a lengthy Devanagari inscription.  
4 1/2in (11.5cm) high

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

**Provenance**

Private Florida Collection



339

**339  
A BRASS ALLOY FIGURE OF BUDDHA**

**Northeastern India or Tibet, Pala Style, circa 12th century**

A roll of prayers and consecration materials wedged inside the unsealed base.

Himalayan Art Resources item no.61833

5in (12.8cm) high

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

Compare to a similar brass alloy figure of Buddha sold at Bonhams, New York, 13 March 2017, lot 3066.

**Provenance**

Private New York Collection



340

340  
**A COPPER ALLOY FIGURE OF PARVATI**  
 South India, Vijayanagara period, circa 16th century  
 3in (7.6cm) high

**\$1,000 - 1,500**  
 To be sold without reserve

**Provenance**  
 Private Florida Collection, acquired 1965-67



341

341  
**A COPPER ALLOY FIGURE OF SKANDA**  
 South India, 16th/17th century  
 Originally from a *Somaskanda* triad, the boyhood deity coiffed in a high headdress, depicted nude but for a sash at the waist and elaborate jewelry, holding lotuses in each upraised hand and standing in a slight crouch upon a simply rendered waisted plinth.  
 11 1/2in (29cm) high

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

**Provenance**  
 Leo Van der Veen Collection, Canada, before 1975  
 Thence by descent



342

342  
**A COPPER ALLOY FIGURE OF VISHNU AND LAKSHMI**  
 South India, Nayak period, circa 17th century  
 Displaying typical iconography consisting of a tall crown, his upper right hand holding a discus, his lower right hand held in abhaya mudra, his left upper hand holding a conch, his lower left hand cradling his diminutive consort atop his knee all raised upon an elaborate multi-sectioned plinth.  
 6 3/4in (17.2cm) high

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

**Provenance**  
 Private Florida Collection



343

**343**  
**A STONE FIGURE OF VISHNU**  
 Northern India, Post-Gupta period, circa 7th century  
 12 3/4in (32.2cm) high

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

**Provenance**  
 Private Florida Collection, acquired in Kathmandu, 1983



344

**345**  
**TWO ILLUSTRATIONS FROM A RAGAMALA SERIES**  
 Late Mughal, 18th century  
 Opaque watercolor on paper, each framed and glazed; likely depicting  
 Todi Ragini and Gujari Ragini.  
 Image only: the first 5 1/4 x 3 1/8in (13.3 x 7.9cm)  
 the second 4 3/4 x 3 1/8in (12.1 x 7.9cm)

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

**Provenance**  
 Private Florida Collection since 1992

**344**  
**A SANDSTONE BUST OF A GODDESS**  
 North India, Post-Gupta period, circa 7th century  
 With an antique wood base.  
 12 5/8in (32.1cm) height of sculpture  
 16 3/4in (42.5cm) height including wood base

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

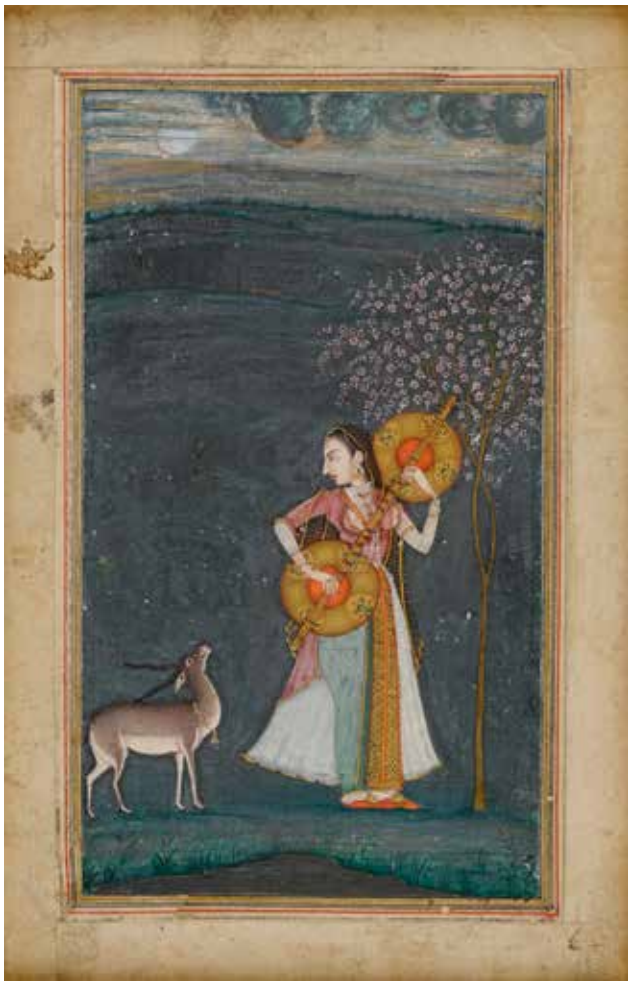
For a stylistic comparison of the physiognomy and jewelry, see Pal,  
*The Sensuous Immortals*, Los Angeles, 1977, pp.40-1, no.17.

**Provenance**  
 Sotheby's, New York, 4 June 1994, lot 303  
 Nasli and Alice Heeramanek Collection

**346**  
**FOUR ILLUSTRATIONS FROM AN ASTROLOGY SERIES**  
 North India, 19th century  
 Opaque watercolor on paper; each subject identified with nastaliq and  
 devanagari inscriptions; one depicting the nine major astronomical  
 bodies in Hindu astrology (*navagraha*): Sun, Moon, Mars, Mercury,  
 Jupiter, Venus, Saturn, Rahu, and Ketu; two depicting the star clusters  
 (*nakshatras*) Purvashada (on a monkey) and Krittika (on a goat); the  
 other depicting Mahakala, used in horary astrology.  
 Each 9 1/8 x 7 3/8in (23.2 x 18.7cm)

**\$1,000 - 1,500**  
**To be sold without reserve**

**Provenance**  
 Private Florida Collection since 1970



345



345



346





347

## Chinese Paintings and Calligraphy

PROPERTY FROM VARIOUS OWNERS

347

**ATTRIBUTED TO MIN ZHEN (1730-1788)**

Fishermen

Ink and color on paper, now mounted as a two panel folding screen, at the left bearing a signature reading *Min Zhen* with two seals reading *Min Zhen* and *Zhengzhai*.  
28 1/2 x 59 1/2in (72.4 x 151.2cm)

**\$3,500 - 5,000**

(傳) 閔貞 捕魚圖 設色紙本 屏風二開

款識：閔貞畫。

鈐印：閔貞、正齋



348

348

**ANONYMOUS (18TH/19TH CENTURY)**

Ladies in Palace Garden

Ink and color on silk, hanging scroll, with four collectors' seals.

57 1/4 x 16 1/4in (145.4 x 41.2cm)

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

無款 (十八十九世紀) 仕女圖 設色絹本 立軸

藏印：(四印不錄)



349

349

**ATTRIBUTED TO ZENG JING (1564-1647)**

Magu and Deer

Ink and color on silk, hanging scroll, inscribed as painted in the style of Zhou Fang (Tang dynasty), signed *Po Chen Zeng Jing*, with one seal reading *Po Chen* and one collector's seal.  
39 1/2 x 21 1/2in (100.3 x 62.2cm)

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

(傳) 曾鯨 麻姑壽鹿圖 設色絹本 立軸

款識：摹周昉筆法波臣曾鯨寫。

鈐印：波臣

藏印：(一印不辨)



350

**ANONYMOUS (19TH/20TH CENTURY)**

Hunting Scene and Calligraphy

The painting in ink and color on silk, depicting a hunting scene featuring a central male figure wearing a blue surcoat (*bufu*) astride a dappled horse, surrounded by other officials on horseback and carrying arrows and spears, with other spectators and attendants in a pavilion nearby, the retinue followed by a palanquin and a trader wrangling goods-laden camels; mounted separately the calligraphy in ink on paper, the main text in standard script a diary of a western journey possibly of the Kangxi Emperor, at the far left inscribed with a date reading the fifth year, tenth month of Yongzheng's reign (1728) and signed *Jishanshi* with two seals; followed by two inscriptions variously bearing signatures reading *Li Guo* (1679-1751) and *Yang Kun*, each with three seals.

20 3/4 x 138 1/4in (52.5 x 351cm) the painting;

20 3/4 x 150in (53 x 381cm) the calligraphy

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

無款 狩獵圖、書法 設色絹本、水墨紙本 橫幅兩幅 木框

書法

《西行日記》·《回程》

款識：（詳文不錄）雍正五年十月既望援筆識於蓬萊官署。稷山氏。

鈐印：一政、稷山

跋款識：清白主人稷山氏漫、治門生嵩陽李果謹跋、古南弟琨題識

鈐印：李氏、碩亭果、楊琨之印、（二印不辨）



351

351  
**QIU JIA (17TH/18TH CENTURY)**

Plum and Magpies

Ink and color on silk, hanging scroll, inscribed and dated *yiwei chun* (possibly 1715, spring), dedicated to *Zifangnian* and signed *Qiantang Qiu Jia* with two artist's seals, one reading *Qiu Jia yin*.

58 1/4 x 23 3/8in (148 x 59.5cm)

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

裘稼 寒梅圖 設色絹本 立軸

款識：乙未春王月為子芳年道兄博粲。錢唐裘稼。

鈐印：裘稼印，（一印不辨）



352

352  
**ANONYMOUS (18TH CENTURY)**

Geese

Ink and color on silk, hanging scroll, at the right signed *Zhichuan* with one artist's seal; with wood box.

53 1/4 x 28 3/4in (135.3 x 73cm)

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

佚名（十八世紀）鵝戲圖 設色絹本 立軸

款識：雉川

鈐印：雉川[ ]印

藏印：（三印不辨）

**PROPERTY FROM A SANTA FE COLLECTION**

353  
**VARIOUS ARTISTS (LATE 19TH CENTURY)**

Calligraphy, Landscapes and Rocks

Ink on silk, six album leaves mounted on two hanging scrolls

1a. Wei Taosheng (active late 19th century)

Calligraphy in Running Script, dated *jimao chun er yue* (1879 spring, second month) and signed *Wei Taosheng* with three artist's seals, two reading *Shounian changshou* and *Shidaoshi* and with one collector's seal reading *Shuimo Shanzhuang*.

1b. Hu Gongshou (1823-1886) Rock, inscribed, dated *jimou zhi xia* (1879, summer) and signed *Gongshou* with two artist's seals reading *Gongshou* and *Gangfu* and one collector's seal reading *Shuimo Shanzhuang*.

1c. Yasuda Rozan (1830-1882) Ink Landscape, inscribed, dated *dingchou dong ri* (1877, winter) and signed *Rozan* with three artist's seals reading *Rozan* and *han so meigetsu* and one collector's seal reading *An Siyuan cang*.

8 x 6 3/4in (20.3 x 17.2cm) [2]; 8 1/4 x 6 3/4in (21 x 17.2cm)





353

2a. Unidentified Artist (19th century)  
Calligraphy in Running Script, dated *jiwei* (1859) and possibly signed *Sanxi Jushi* and with two artist's seals, one reading *Guweitang* and one collector's seal reading *Shuimo Shanzhuang*.

2b. Wang Yemei (1832-1892) Fisherman, inscribed as painted in Kyoto, Japan and signed *Wang Yemei* with three artist's seals, two reading *dajixiang* and *Yemei* and one collector's seal reading *An Siyuan cang*.

2c. Hu Tiemei (1848-1899) Thin Rock and Calamus, inscribed and signed *Hu Tiemei* with two artist's seals reading *Hu Zhang* and *Anding* and one collector's seal reading *An Siyuan cang*.  
8 x 6 3/4in (20.3 x 17.2cm) [2]; 8 1/2 x 6 3/4in (21.6 x 17.2cm)

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

**Provenance**

Sotheby's New York, June 16, 1993, Robert Hatfield Ellsworth Collection of Modern Chinese Paintings, lot 11 ex-collection Robert Hatfield Ellsworth



353

胡公壽、安田老山、王治梅、胡鐵梅等諸家  
山水、石、書法 水墨絹本 冊頁六幅 立軸一對

1a. 衛濤生 行書書法  
鈐印：石道士、壽年長壽、（一印不辨）  
藏印：水磨山莊

1b. 胡公壽 支機石  
鈐印：公壽、父  
藏印：水磨山莊

1c. 安田老山 山水  
鈐印：老、山、半窓明月  
藏印：安思遠藏

2a. 佚名 行書書法  
鈐印：古味堂、（一印不辨）  
藏印：水磨山莊

2b. 王治梅 垂釣  
鈐印：大吉祥、治梅、（一印不辨）  
藏印：安思遠藏

2c. 胡鐵梅 瘦石菖蒲  
鈐印：胡璋、安定  
藏印：安思遠藏

來源：  
紐約蘇富比1993年6月16日安思遠藏中國現代書畫，拍品11号  
安思遠舊藏



354

**PROPERTY FROM VARIOUS OWNERS**

354  
**HUANG DING (1660-1730)**  
Landscape After Ni Zan, 1723  
Ink on paper, hanging scroll, inscribed as copying the style of Ni Zan and inscribed with a poetic couplet, dated *Yongzheng kuimao qiu ri* (1723, autumn) and signed *Yushan Huang Ding* with two artist's seals reading *Ding yin* and *Jungu*.

41 x 15 1/2in (104 x 39.4cm)

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

**Published**

Rosenzweig, Daphne Lange, *Selected works from the Fine Arts Group of Later Chinese Paintings*, D. Levy Associates, 1991, p. 196.

Tsao, Jung Ying, *Chinese Paintings of the Middle Qing Dynasty*, University of Washington Press, 1987, pp. 24-26.

黃鼎 做雲林山水 水墨紙本 立軸

款識：乃知心跡遠，不在山林深。雍正癸卯秋日做雲林筆。虞山黃鼎。  
鈐印：鼎印、尊古



355

355

**ANONYMOUS (19TH/20TH CENTURY)**

One Hundred Beauties

Ink on paper, handscroll, at the right with six collectors' seals, one reading *Yang Jin zhi yin*, and with three additional seals on the preceding mounted title paper, two reading *Shi'an* and *Shiquan*.  
13 x 340in (33 x 865cm)

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

無款 百美圖 水墨紙本 手卷

藏印：楊晉之印、石菴、石泉、（六印不錄）

356

**REN XIONG (1820-1857)**

Lady under Plum Tree, 1856

Ink and color on paper, hanging scroll, inscribed, dated *bingchen san yue* (1856, third month) and signed *Ren Xiong Weichang fu* with one artist's seal reading *Xiangpu shu hua*.  
61 x 15 1/4in (155 x 38.7cm)

**\$5,500 - 7,000**

**Provenance**

Christie's Hong Kong, 26 November 2007, lot 876

任熊 花下美人 設色紙本 立軸 1856年作

款識：着筆不多，色香已滿。[[[]]]不當列秋岳筆之後。丙辰三月永興任熊渭長甫。

鈐印：湘浦書畫

357

**REN YU (1853-1901)**

Solitary Temple in Wintry Forest

Ink and color on paper, hanging scroll, titled *hanlin xiaoshi*, inscribed as imitating the style of *Cao Yunxi* (Cao Zhibai, 1272-1355) and signed *Lifan* with one artist's seal reading *Yu yin*.  
57 x 15 1/8in (144.8 x 38.5cm)

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

**Illustrated**

Tsao, Jung Ying and James H Soong, *The Four Jans: Chinese painting by four late nineteenth century masters*, Berkeley: Far East Fine Arts, 1977, no. 31, pp. 86-87.

任預 寒林蕭寺 設色紙本 立軸

款識：摹曹雲西先生法。立凡。

鈐印：預印



356



357



358

358

**ATTRIBUTED TO GAO JIAN (1634-1707)**

Landscape

Ink on paper, hanging scroll, titled, bearing a date reading *jiwei qiu ri* (possibly 1679, autumn) and bearing a signature reading *Yiyun Shanren Gao Jian* with three artist's seals reading *Gao Jian zhi yin*, *Danyou* and *Yiyun Shanren* and one collector's seal.

53 1/2 x 19in (136 x 48.3cm)

\$2,000 - 3,000

(傳) 高簡 溪山無盡圖 水墨紙本 立軸

款識：溪山無盡圖。己未秋日作於皖江官，一雲山人高簡。

鈐印：高簡之印、澹游、一雲山人

藏印：（一印不辨）

**PROPERTY FROM THE ESTATE OF JOAN STENS, PALM DESERT, CALIFORNIA**

359

**ANONYMOUS (QING DYNASTY)**

A Water and Land Ritual Assembly, *Shuilu Zhai* Ink and color on silk, framed and glazed, the Bodhisattva Dabancaitian, here likely the multi-armed female deity in the lower right corner, accompanied by other Guardian Kings, Bodhisattvas and additional heavenly deities, all dressed in elaborate attire and carrying identifying iconography, arranged in three rows of three surrounded by whorls of gray smoke, the red vertical cartouche in the upper right hand corner reading *Dabancaitian bing Tianxian*.

56 1/2 x 31in (143.5 x 78.7cm) sight

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

**Provenance**

By repute, a Southern California Collection since the 1960s and 1970s, possibly originally purchased in Paris.

The prototype of Dabancaitian 大辯才天, or Dabancaitian 大辦才天 as inscribed here, was the Indian Goddess Sarasvati. Sarasvati is the Goddess of water, music (hence her later and much more popular Japanese incarnation Benzaiten's ubiquitous biwa lute), wealth (translated as *ban cai* 辦財), or skillful speech (translated as *bian cai* 辯才, conveniently often typographically similar to *ban cai*)-- basically things that flow. In the present lot, the figure preserves the prototype deity's white color, book, and multiple limbs.

It is unsurprising that a relatively obscure deity would be identified so specifically and included in a Water Land Rite painting of this kind. As Patricia Berger notes in her *The Latter Days of the Law: Image of Chinese Buddhism 850-1850* (Honolulu: University of Hawaii, 1994), 95, 'An essential component of the rite was an elaborate suite of images, representing all the classes of beings in the Chinese universe.' Thus as a taxonomy of every corner of the Chinese religious pantheon, Water Ritual works are often a wonderful resource to enjoy less-commonly depicted gods-- see a depiction of Yamantaka in some ways similar to some of the *Tianxian* accompanying Dabancaitian here, sold in these rooms as lot 6437 in sale 24263 on 28 June 2017.

佚名（清）水陸齋 設色絹本 鏡框

題字：大辦才天并天仙

來源：美國南加州私人收藏，據聞於1960或1970年代購自法國巴黎





360



361

**PROPERTY FROM VARIOUS OWNERS**

360

**AFTER YUN SHOUPING (19TH CENTURY)**

Chrysanthemum and Rock

Ink and color on silk, hanging scroll, inscribed and bearing a signature reading *Yuanke Shouping* with three artist's seals reading *Chuiwan*, *Shouping* and *Yun Zhengshu* and two collectors' seals.

41 3/8 x 19in (105 x 48.2cm)

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

惲壽平（款）菊石圖 設色絹本 立軸

款識：秋窻却喜凌雲筆，圖寫南山五色霞。菊以黃為尚，而紫次之。故月令獨稱黃華，猶牡丹之有姚魏也。圓客壽平。

鈐印：吹萬、壽平、惲正叔

藏印：（二印不錄）

361

**AFTER JIANG TINGXI (19TH/20TH CENTURY)**

Peonies and Rock

Ink and color on silk, hanging scroll, bearing a date reading *yihai san yue* (1755, the 3rd month) and bearing a signature reading *Nansha Jiang Tingxi*, with two artist's seals reading *Jiang Tingxi yin* and *Qingtong jushi*.

34 3/4 x 17in (88.2 x 43cm)

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

蔣廷錫（款）牡丹 設色絹本 立軸

款識：乙亥三月做元人設色。南沙蔣廷錫。

鈐印：蔣廷錫印、青桐居士

# Fine 18th to 20th Century Chinese Paintings and Calligraphy from the Collection of Tanyuan Shanfang

檀圓山房珍藏十八至二十世紀中國書畫

Lots 362 - 380



The Tanyuan Shanfang collection of Chinese paintings was formed between 1970s to 2000s. Having grown up overseas, the collector was first introduced to Chinese calligraphy in the late 1940s through a Chinese language program, where he grew fond of the art form and developed a deep interest in its long, rich tradition and history. In the 1970s, his passion for Chinese calligraphy extended beyond his lectures and books when Mr. Zheng Zhenhuan of Hong Kong, a friend, educator, and connoisseur of Chinese calligraphy and paintings, introduced him to his circle of friends of distinguished Hong Kong artists and collectors. Amongst them, of prominence was Mr. Dang Cangwu of Macau, a renowned dealer and connoisseur, who became instrumental in the formation of an extensive and diversified collection we see today.

檀圓山房主人出生於海外，二戰後在中文學校接觸到書法，即為這一藝術形式的博大精深所折服。上世紀七十年代初結識港澳兩地書畫全道，開始陸續購藏，與澳門知名畫商傅研樓鄧蒼梧氏交往最密，又屢於紐約之拍賣會投得心愛之作。四、五十年間，孜孜不倦，漸次匯為可觀的收藏。此輯甄選其部分精品，書法自晚清名臣至新文化運動中堅，繪畫則南北兼蓄，冀以呈現該藏家不拘一格、包容兼備的品味與眼光。



362

**ATTRIBUTED TO LIU YONG (1719-1805)**

Calligraphy in Various Scripts

Gold on indigo paper, an album of sixteen leaves, the last leaf dated *jiyou qiu ri* (possibly 1789) and bearing a signature reading *Shi'an* with two artist's seals reading *Liu Yong* and *Shi'an* and one collector's seal.

8 x 4 1/2in (20.3 x 11.5cm) each leaf

**\$4,500 - 6,000**

(傳) 劉墉 行書書法 金泥藍紙本 冊頁十六開

款識：

(書蘇東坡《桔頌帖》、董其昌《陶淵明飲酒詩》、歐陽修《黃楊樹子賦〈序〉》等文。詳文不錄)

已酉秋日書於久安室。石庵。

鈐印：劉墉、石庵

藏印：(一印不辨)



363

363

**LIANG QICHAO (1873-1929)**

Couplet of Calligraphy in Standard Script  
Ink on paper, pair of hanging scrolls,  
dedicated to *Zhongwu renxiong* and signed  
*Liang Qichao* with two artist's seals reading  
*Xinhui Liang Qichao yin* and *Ren Gong si shi*  
*wu sui yi hou suo zuo*.  
48 3/4 x 10 3/4in (124 x 27.5cm) each

\$8,000 - 12,000

梁啓超 楷書七言聯 水墨紙本 立軸一對

款識：戲掬清泉灑蕉葉，旋培殘雪擁蘭芽。  
中吾仁兄正集宋句，梁啓超。  
鈐印：新會梁啓超印、任公四十五歲以後所作



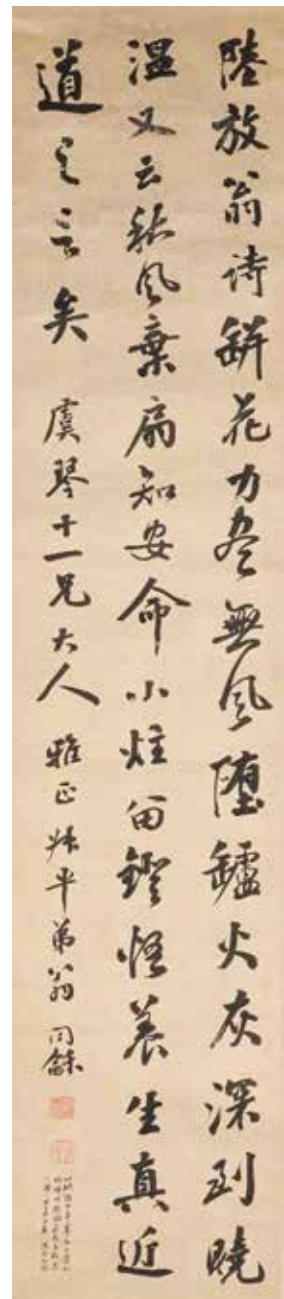
363

364

**WENG TONGHE (1830-1904)**

Calligraphy in Running Script  
Ink on gold-flecked paper, hanging scroll,  
dedicated to *Yuqin* and signed *Shuping*  
*Weng Tonghe yin* and *Shuping*, and with an  
inscription at the lower left signed *Ruzhai zhi*  
with one seal reading *Ruzhai*.  
63 1/4 x 12 1/2in (160.5 x 31.7cm)

\$4,000 - 5,000

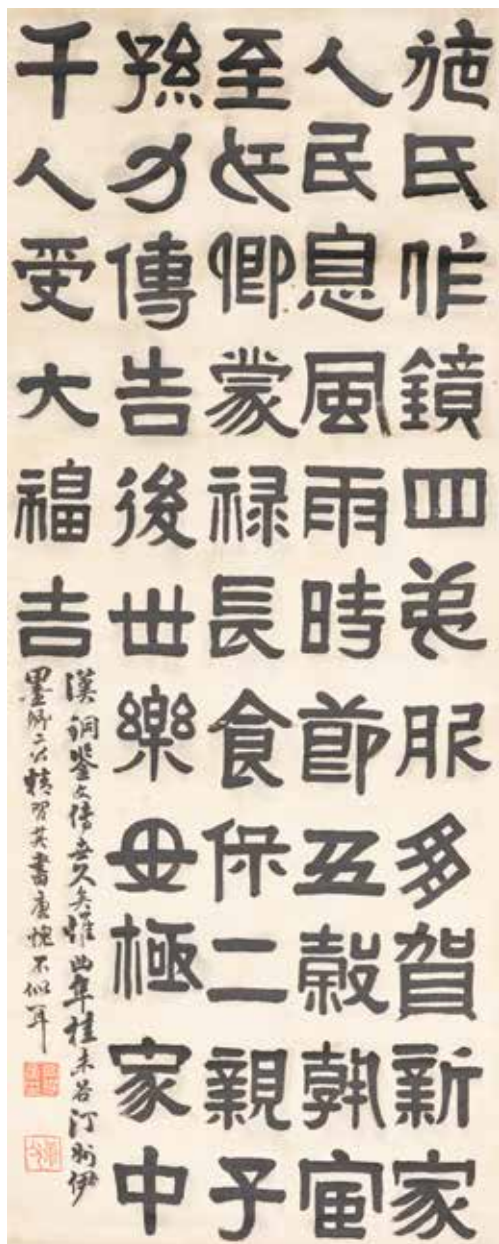


364

翁同龢 行書書法（陸游詩句） 水墨灑金紙  
本 立軸

款識：陸放翁詩。餅花力盡無風墮，爐火灰深到曉溫。又云：秋風棄扇知安命，小炷留鑿悟養生。真近道之言矣。虞琴十一兄大人雅正，叔平弟翁同龢。  
題識：此瓶翁中年筆，尚未虞山歸禪時館[ ]氣雖未放然尔湛湛布氣力矣。孺齋志。  
鈐印：翁同龢印、叔平、孺齋

註：詩句取自陸游七言律詩《曉坐》、《獨學》。



365

**365**  
**WU TINGKANG (1799-1893)**  
 Calligraphy in Official Script  
 Ink on satin, hanging scroll, inscribed and signed Kang with two artist's seals reading Wu Tingkang yin and Kangfu.  
 39 1/4 x 15 5/8in (99.5 x 39.5cm)

\$3,000 - 4,500

吳廷康 隸書書法 水墨綾本 立軸

款識：施氏作鏡四弟服多賀新家人民息風雨時節五穀朝宦至功卿蒙祿長食保二親子孫力傳告後世樂毋極家中千人受大福吉。漢銅鑿文傳世久矣。惟曲阜桂未谷汀州伊墨卿二公精習其書，康愧不似耳。  
 鈐印：吳廷康印、康父



366

**366**  
**WANG WENZHI (1730-1802)**  
 Calligraphy in Running Script  
 Ink on paper, hanging scroll, inscribed and signed Wang Wenzhi with two artist's seals reading Wenzhi shi yin and Shiye Shantang.  
 33 x 15 1/2in (84 x 39.5cm)

\$6,000 - 8,000

王文治 行書書法 水墨紙本 立軸

款識：高人詩屋已荒涼，畫裏蘆葦似屋長。曾是大明湖上過，秋風一夜月如霜。題蘆屋圖，王文治。  
 鈐印：文治私印、柿葉山房

**367**  
**TAN ZEKAI (1889-1948)**  
 Couplet of Calligraphy in Standard Script  
 Ink on gold-speckled paper, pair of hanging scrolls, dedicated to Yunbi and signed Pingzhai Tan Zekai with two artist's seals reading Tan Zekai yin and Pingzhai.  
 67 x 14in (170.2 x 35.5cm) each

\$4,000 - 6,000

譚澤闡 楷書對聯 水墨灑金紙本 立軸一對

款識：甘茗代醪名論如樂，清聲向月和氣在堂。雲陸仁兄法家正腕，瓶齋譚澤闡。  
 鈐印：譚澤闡印、瓶齋





367



368

**TAN YANKAI (1876-1930)**

Couplet of Calligraphy in Running Script  
Ink on paper, pair of hanging scrolls,  
dedicated to *Juelian Jushi* and signed *Tan Yankai* with two artist's seals reading *Tan Yankai yin* and *Zu'an*.

59 3/4 x 14 1/4in (151.7 x 36.2cm) each

\$4,000 - 6,000

**Exhibited and illustrated**

*The Reformer's Brush: Modernity and Traditional Media in China: Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution*, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue fig. 61, p. 116.



368

譚延闓 行書對聯 水墨紙本 立軸一對

款識：對鏡觀心非空非有，隨流認性無喜無憂。蓮覺居士屬書自撰句，譚延闓。  
鈐印：譚延闓印、祖安

展覽及著錄

《革古立新：變革的筆觸·紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，2011年2月27日至4月8日，並刊於目錄，圖錄編號61，頁116。

369

**GAO JIANFU (1879-1951)**

Calligraphy in Running Script  
Ink on paper, hanging scroll, the text a writing of a poem by Meng Haoran, signed *Jianfu* with one artist's seal reading *Jianfu zhi yin* and two collector's seals, one reading *Deng shi Cangwu jian cang*, the other on the title slip reading *chuan yan lou cang*.

53 x 13 1/4in (134.5 x 33.5cm)

\$3,500 - 5,000



369

**Exhibited and illustrated**

*The Reformer's Brush: Modernity and Traditional Media in China: Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution*, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue fig. 56, 57, p. 110, 111.

高劍父 行書書法（孟浩然《春曉》）水墨紙本 立軸

款識：春眠不覺曉，處處聞啼鳥。夜來風雨聲，花落知多少。劍父。

鈐印：劍父之印

藏印：鄧氏蒼悟鑑藏、傳研樓藏（簽條）

展覽及著錄

《革古立新：變革的筆觸·紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，2011年2月27日至4月8日，並刊於目錄，圖錄編號56，57，頁110，111。



370

370

**YU YOUREN (1879-1964)**

Calligraphy in Cursive Script

Ink on paper, pair of hanging scrolls, dedicated to *Tijing xiansheng* and signed *Yu Youren* with one artist's seal reading *Youren*.

44 1/2 x 13in (113 x 33cm) each

\$5,000 - 7,000

**Exhibited and illustrated**

*The Reformer's Brush: Modernity and Traditional Media in China: Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution*, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue fig. 29, p. 64.

于右任 草書五言聯 水墨紙本 立軸一對

款識：泉石從所好，文章如有神。體勁先生，于右任。  
鈐印：右任

**展覽及著錄**

《革古立新：變革的筆觸·紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，2011年2月27日至4月8日，並刊於目錄，圖錄編號29，頁64。



371

371

**SHA MENGHAI (1900-1992)**

Calligraphy in Running Script

Ink on paper, hanging scroll, the text a writing of a sixteen-word poem by Mao Zedong, signed *Sha Menghai* with two artist's seals reading *Menghai* and *Qiyin Sha shi*.

54 1/4 x 24 3/4in (138 x 63cm)

\$4,000 - 5,000

**Exhibited and illustrated**

*The Reformer's Brush: Modernity and Traditional Media in China: Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution*, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue fig. 25, p. 56.

沙孟海 行書書法（毛澤東《十六字令》） 水墨紙本 立軸

款識：山，倒海翻江卷巨瀾。奔騰急，萬馬戰猶酣。毛主席十六字令，沙孟海。  
鈐印：孟海、赤鄴沙氏

**展覽及著錄**

《革古立新：變革的筆觸·紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，2011年2月27日至4月8日，並刊於目錄，圖錄編號25，頁56。



372

**LU YANSHAO (1909-1993)**

Tianzhu Mountains, 1985

Ink and color on paper, hanging scroll, inscribed, dated *yichou wu yue* (1985, fifth month) and signed *Lu Yanshao* with one artist's seal reading *Yanshao* and one collector's seal.

31 1/4 x 19 1/2in (79.5 x 49.5cm)

\$15,000 - 22,000

陸儼少 天柱山群峰圖 設色紙本 立軸 1985年作

款識：天柱山又名皖山，群峯萬方，危崖羅列。怪石嵯峨，千巖萬壑，流泉飛瀑，遍布其間。奇花異草，彌漫山谷。霧潮雲洒，蒼落無際。風雲煙月，瞬息萬變。雄奇靈秀，兼而有之。李白詩稱：奇峰出奇雲，秀水含秀氣。青冥皖公山，巉絕稱人意。乙丑五月陸儼少。鈐印：舊家上柏山中、儼少。藏印：（一印不辨）



373

373  
**PU RU (1896-1963)**

Ink landscape

Ink on paper, hanging scroll, inscribed with a poetic quatrain and signed *Pu Ru* with three artist's seals reading *Songchaoke*, *jiuwangsun* and *Pu Ru* and one collector's seal reading *Deng shi Cangwu jian cang*.  
52 x 12 5/8in (132 x 32cm)

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

溥儒 斜陽晚翠圖 水墨紙本 立軸

款識：木葉春風丹策策，溪流過雨碧淙淙。晚來添得斜陽好，一片秋光落紙窗。溥儒。

鈐印：松巢客、舊王孫、溥儒

藏印：鄧氏蒼梧鑑藏



374

374  
**HUANG BINHONG (1865-1955)**

Landscape, 1955

Ink and color on paper, hanging scroll, inscribed with a poetic quatrain, signed *Binhong* at age ninety (1955) with two artist's seals reading *Huang Zhi shi yin* and *Huangshan shan zhong ren*, with an inscribed title on the mount dated *dingmao meng chun* (1987, late spring) and signed *Qian Juntao* with one seal reading *Qian Juntao*.  
39 3/4 x 20 1/2in (101 x 52cm)

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

黃賓虹 巖 窺雲圖 設色紙本 立軸

款識：古寺倚巖巖，俯窺雲在牖。行近轉迷漫，雨氣濕襟袖。賓虹記程年九十。

鈐印：黃質私印、黃山山中人

藏印：傳研樓

題識：黃賓虹巖巖窺雲圖真迹。丁卯孟春錢君匋八十二題。

鈐印：錢君匋



375

375

**YU FEI'AN (1889-1959)**

Narcissus and Bees, 1937

Ink on paper, hanging scroll, inscribed with two lyric poems, dated *dingchou chun* (1937, spring) and signed *Fei'an Yu Zhao* with two artist's seals reading *Fei'an* and *Yu Zhao*.  
41 x 19 1/2in (104 x 49.5cm)

**\$3,000 - 4,500**

于非闇 水仙群蜂圖 水墨紙本 立軸 1937年作

款識：人人盡道黃葵淡，農家解說黃葵艷。可喜萬般宜，不勞朱粉施。摘承金盞酒，勸我千春壽。擎作女真冠，試伊嬌面看。高梧葉下秋光晚，珍叢花出黃金盞。還似去年時，傍闌三兩枝。人情須耐久，花面長依舊。莫學蜜蜂兒。等閒[悠]颺飛。丁丑春水仙盛開，用趙彝齋法寫數紙菩薩蠻，亦入春以來第一快意事也。非于照。  
鈐印：非闇、于照



376

376

**CHENG SHIFA (1921-2007)**

Crane and Pine, 1977

Ink and color on paper, hanging scroll, inscribed, dated *dingsi xiao chun* (1977, early spring) and signed *Chang Shifa* with one artist's seal reading *Cheng Shifa yin* and one collector's seal reading *Chuanyanlou*.  
53 3/4 x 23 in (136.5 x 58.5cm)

**\$5,500 - 7,500**

程十髮 松鶴圖 設色紙本 立軸 1977年作

款識：丁巳小春月程十髮[ ]總漫筆。  
鈐印：程十髮印  
藏印：傳樓



377

377

**CHEN BANDING (1876-1970)**

Flowers and Rock

Ink and color on paper, hanging scroll, inscribed with a poetic quatrain, signed *Banding Laoren* with four artist's seals reading *Banding Laoren*, *Qianqiu Laona*, *xiao ku zhong*, and *jia zai Xuanqianting pan*.  
54 3/4 x 18 5/8in (139 x 47.5cm)

**\$4,000 - 5,500**

陳半丁 群芳蒼翠圖 設色紙本 立軸

款識：群芳搖落盡凋殘，惟有孤根耐歲寒。為道[滄]洲深雪里，獨留蒼翠與人看。半丁老人。  
鈐印：半丁老人、千秋老納、消苦中、家在選錢亭畔



378

378

**PU HUA (1832-1911)**

Chrysanthemum, Bamboo and Rock  
Ink and color on paper, hanging scroll, inscribed with a poetic quatrain and signed *Pu Hua* with one artist's seal reading *Pu Zuoying* and one collector's seal reading *Jiegong suo de..*  
56 3/4 x 14 1/2in (144 x 37cm)

**\$5,500 - 7,000**

**Provenance**

Christie's New York, 24 June 1983, lot 584

蒲華 秋英圖 設色紙本 立軸

款識：莫笑田家無意趣，也分秋色到柴門。  
西風昨夜園林過，扶起霜花扣竹根。蒲華。  
鈐印：蒲作英  
藏印：潔公所得

來源：紐約佳士得1983年6月24日，拍品584号



379

379

**GAO JIANFU (1879-1951)**

Sparrow on Maize Stalk, 1940  
Ink and color on paper, hanging scroll, dated *nian jiu nian qiu* (1940, autumn), dedicated to *Yuntang* and signed *Jianfu* with two artist's seals reading *Jianfu zhi shu* and *Guangzhou Panyu xian* and one collector's seal reading *Deng Cangwu cang.*  
41 x 18 5/8in (104 x 47.5cm)

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

**Exhibited and illustrated**

*The Reformer's Brush: Modernity and Traditional Media in China: Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution*, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue fig. 53, p. 108.



379A

高劍父 粟雀圖 設色紙本 立軸 1940年作

款識：廿九年秋劍父。蘊棠先生雅賞。  
鈐印：劍父之鈇、廣州番禺縣  
藏印：鄧蒼悟藏

**展覽及著錄**

《革古立新：變革的筆觸·紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，2011年2月27日至4月8日，並刊於目錄，圖錄編號53，頁108。

379A

**CHENG SHIFA (1921-2007)**

Calligraphy in Running Script  
Ink on paper, hanging scroll, signed *Shifa* with two artist's seals reading *yun jian* and *Cheng Tong.*  
37 1/2 x 12 3/4in (95.3 x 32.5cm)

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

程十髮 行書書法 水墨紙本 立軸

款識：世上無難事，只要肯登攀。十髮。  
鈐印：程潼、云間



380



381

380

**WANG JIQIAN (1907-2003)**

Mountain and Village in Winter, 1970  
Ink and color on paper, hanging scroll, dated *gengshu jiu yue* (1970, ninth month) and signed *Jiqian* with two artist's seals reading *Jiqian* and *chong shu niao ji*.  
15 1/2 x 22in (39.5 x 56cm)

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

王己千 冬景山水 設色紙本 立軸 1970年作

款識：庚戌九月。己千。己千庚戌九月稿  
(簽條)

鈐印：季遷、蟲書鳥跡

**PROPERTY FROM THE ESTATE OF  
MARY COOKE DILLINGHAM (1916-1996)  
THENCE, BY DESCENT**

381

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

Landscape, 1969  
Ink and color on paper, hanging scroll, dated *jiyou qiu* (1969, autumn) and signed *Jiqian* with one artist's seal reading *Wang Jiqian shu*.  
18 3/4 x 24 3/4in (47.6 x 62.9cm)

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

**Provenance**

Estate of Mary Cooke Dillingham (1916-1996);  
thence, by descent

王己千 幽壑高巖圖 設色紙本 立軸 1969年作

款識：己酉秋己千東京。

鈐印：王己千

題簽：王己千己酉秋幽壑高巖圖



**PROPERTY FROM A SANTA FE COLLECTION**

382

**VARIOUS ARTISTS (MING/QING DYNASTIES)**

A Group of Seven Calligraphies

Seven fan leaves mounted for framing, each ink on gold-flecked paper

1. Attributed to Xing Tong (1551-1612) Calligraphy in Cursive Script, the text a writing of Wang Xizhi's *Ermutie*, bearing a signature reading *Xing Tong zhi yin* and three collectors' seals.
2. Attributed to Ge Yilong (1567-1640) Calligraphy in Cursive Script, bearing a signature reading *Zhenze Ge Yilong* with two seals reading *Zhen jun* and *Long*.
3. Chen Jiru (1558-1639) Calligraphy in Running Script, the text a writing of *Qingpingyue*, signed *Chen Jiru* with two artist's seals reading *Chun* and *Ru*.
4. Chen Yuansu (active 17th century) Calligraphy in Standard Script, the text a writing of Wang Xizhi's *Lantingji*, signed *Chen Yuansu* with two artist's seals reading *Yuansu* and *Xiaoping shi* and two collectors' seals.
5. Gu Lin (1476-1545) Calligraphy in Cursive Script, signed *Dongqiao* with one artist's seal reading *Huayu shi yin* and one collector's seal.

6. Various Artists (17th century) Three calligraphies in Running Script, two bearing signatures possibly reading *Sun Di* (17th century) and *Shou* (possibly Chen Hongshou, 1598-1652) and one signature illegible, with four artists' seals.
7. Unidentified Artist (19th century) Calligraphy in Cursive Script, with one artist's seal reading *He* and two collectors' seals.  
*Various sizes, 10 1/2 x 22in (26.7 x 55.8cm) the largest*

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

諸家 (明/清) 書法 水墨灑金紙本 扇面 鏡片七幅

1. (傳) 邢侗 草書王羲之《兒女帖》  
款識：邢侗法。  
鈐印：邢侗之印  
藏印：(三印不錄)
2. (傳) 葛一龍 行書書法  
款識：震澤葛一龍。  
鈐印：震君、龍

3. 陳繼儒 行書《清平樂》  
款識：陳繼儒。  
鈐印：醇、儒
4. 陳元素 行書《蘭亭記》  
款識：蘭亭記穎川陳元[ ]書。  
鈐印：元素、孝平氏  
藏印：(二印不辨)
5. 顧麟 行書書法  
款識：震澤葛一龍。  
鈐印：震君、龍
- 6a. (傳) 孫狄 行書書法  
款識：公冶老社翁正。孫狄。  
鈐印：孫狄
- 6b. (傳) 陳洪綬 行書書法  
款識：公冶老社翁兄正之。弟綬。  
鈐印：章侯
- 6c. 佚名 行書書法  
款識：公冶老叔丈博粲。天目[ ]。  
鈐印：[ ]齋
7. 佚名 行書書法  
鈐印：何  
藏印：[ ]峯、石湖精舍圖書





383

**PROPERTY FROM ANOTHER OWNER**

383

**WU CHANGSHUO (1844-1927)**

Grapes

Ink on paper, hanging scroll, inscribed with a poetic couplet and signed *Junqing* with two artist's seals reading *Foudaoren* and *guiren limin*.  
45 x 19 1/2in (114.3 x 49.5cm)

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

**Published**

*Wu Changshuo zuo pin xuan (Selected Paintings by Wu Changshuo)*, Shanghai Renmin Meishu Chubanshe, August 2004, pp. 72-73, item no. 32.

吳昌碩 水墨葡萄圖 水墨紙本 立軸

款識：筆底明珠無賣處，閒拋閒擲野藤中。  
俊卿。  
鈐印：缶道人、歸仁里民

出版：

《吳昌碩作品選》，上海人民美術出版社，2004年8月，頁72-73，作品編號32



384

**PROPERTY FROM A SAN FRANCISCO COUPLE**

384

**FU JUANFU (1910-2007)**

Ink Palm, 1945

Ink on paper, hanging scroll, dated *yiyou* (1945) and signed *Xuehua Cunren Fu Juanfu* with three artist's seals reading *Juanfu*, *Fu* and *Duzhuo Caotang*.

41 1/4 x 23 1/4in (104.8 x 59cm)

**\$2,200 - 3,000**

傅狷夫 榕樹圖 水墨紙本 立軸 1945年作

款識：乙酉雪華邨人傅狷夫寫。  
鈐印：狷夫、傅、獨酌草堂



385

**PROPERTY FROM VARIOUS OWNERS**

385

**DENG FEN (1894-1964)**

Beauty Combing Her Hair, 1957

Ink and color on paper, hanging scroll, inscribed, dated *dingyou run ba yue* (1957, leap eighth month), signed *Congxin Tansu Fen* with one artist's seal reading *Congxin*.  
33 x 14in (83.7 x 35.5cm)

**\$9,000 - 12,000**

**Provenance**

private collection, San Francisco

鄧芬 美人梳妝 設色紙本 立軸 1957年作

款識：丁酉潤八月藕絲孔居燈下作。從心曇殊芬識。  
鈐印：從心

來源：舊金山私人收藏



386



387

386

**PU RU (1896-1963)**

Landscape

Ink and color on silk, hand scroll, at the right signed *Xinyu* with one artist's seal reading *Pu Ru*.  
1 1/4 x 40 1/2in (3.2 x 103cm)

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

溥儒 山水 設色絹本 手卷

款識：心奮  
鈐印：溥儒

387

**PU RU (1896-1963)**

Landscape with Scholar in Red Robe, 1934  
Ink and color on paper, mounted for framing, inscribed with a poetic quatrain, dated *jiashu qi yue* (1934, seventh month) and signed *Xinyu* with four artist's seals reading *Songchaoke*, *jiuwangsun*, *Pu Ru* and *erlexuan*.  
43 1/2 x 12 1/4in (110.5 x 31cm)

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

**Provenance**

Private Collection, California

溥儒 西風澗水圖 設色紙本 鏡片 1934年作

款識：衰草橫陂暮色蒼，紛紛楓葉下空堂。  
幽人坐久斜陽晚，蕭蕭西風澗水長。甲戌七月，心奮。  
鈐印：松巢客、舊王孫、溥儒、二樂軒

來源：美國加州私人收藏

388

**HUANG JUNBI (1898-1991)**

Viewing the waterfall, 1973

Ink and color on paper, mounted on foam board, inscribed with a poetic couplet, dated *kuichou xia ri* (1973, summer) and signed *Huang Junbi* with three artist's seals reading *Huang Junbi yin*, *Jun Weng*, and *Baiyuntang*.  
14 1/2 x 23 1/2in (36.8 x 59.7cm) sight

**\$7,500 - 9,000**

**Provenance**

Private Collection, California

黃君璧 尋詩過溪圖 設色紙本 鏡片

款識：偶有尋詩客，策杖過溪橋。癸丑夏日  
畫於香江。黃君璧。  
鈐印：黃君璧印、君翁、白雲堂

來源：美國加州私人收藏

389

**PU RU (1896-1963)**

Green Mountain

Ink and color on paper, hanging scroll, inscribed with a poetic couplet and signed *Xinyu* with one artist's seal reading *Pu Ru*.  
46 1/2 x 11 1/8in (118 x 28cm)

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

**Provenance**

Private Collection, California

溥儒 山水 設色紙本 立軸

款識：斷水澄秋霽，疎林見鳥過。心奮。  
鈐印：溥儒

來源：美國加州私人收藏



388



389



390

390

**ATTRIBUTED TO PU RU (1896-1963)**

Autumn Landscape  
 Ink and color on silk, hanging scroll, inscribed  
 with a poetic quatrain, bearing a signature  
 reading *Xinyu* with four seals reading  
*Songchaoke, jiuwangsun, Pu Ru,* and *Xishan  
 yishi Xinyu.*  
 39 1/4 x 11 3/4in (99.7 x 30cm)

**\$3,500 - 4,500**

**Provenance**

private collection, San Francisco

(傳) 溥儒 秋景山水 設色絹本 立軸

款識：滿天風雨洞庭秋，曉見峰巒翠花浮。  
 吳楚浮雲千萬里，茫茫何處岳陽樓。心奮。  
 鈐印：松巢客、舊王孫、溥儒、西山逸士心  
 奮

來源：舊金山私人收藏



391

391

**WANG XIAOYAN (20TH CENTURY)**  
Thousand Character Essay in Standard Script, 1963

Ink on paper, two horizontal scrolls, each unmounted, dated *kuimao dong yue* (1963, winter) and signed *Fushan Wang Xiaoyan* with three artist's seals, two reading *Wang* and *Xiaoyan*, and with four colophons signed *Chen Jinhong*, *She Xueman*, *Jiangong*, and *Zhang Daqian Yuan*, the last with two artist's seals reading *Zhang Yuan chang shou* and *Zhang Daqian chang xing da ji you ri li*. 13 5/8 x 44 1/2in (34.5 x 113cm); 13 3/8 x 26in (34 x 66cm)

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

**Provenance**  
private collection, San Francisco

王微言 楷書千字文 水墨紙本 橫幅兩張 1963 年作

款識：癸卯冬月上浣福山王微言書於香海。  
鈐印：王、效言、青季 [ ] [ ]

題識：  
(陳) (詳文不錄) 癸卯 [ ] 冬陳荊鴻。  
(余) (詳文不錄) 余雪曼。  
(區) (詳文不錄) 建公草。  
(張) 千文自來名家多知之。大抵 [ ] [ ] [ ]。  
微言先生 [ ] 以小楷為之，為千年來別開一途  
逕 [ ] 妙手也。張大千爰。  
鈐印：  
(陳) 陳、鴻  
(余) 余雪曼印  
(區) 建公篆隸  
(張) 張爰長壽、張大千長幸大吉又日利

來源：舊金山私人收藏

392  
No lot

**PROPERTY FROM ANOTHER OWNER**

393

**LU YANSHAO (1909-1993)**  
Ink Landscape, 1980

Ink on paper, hanging scroll, titled *pu ting fu qi*, dated *gengshen wu yue* (1980, fifth month) and signed *Lu Yanshao*, with four artist's seals reading *Lu Yanshao*, *Wanruo*, *gengshen qi shi er* and *Muruguan*. 37 1/8 x 23in (94.5 x 58.5cm)

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

**Provenance**  
from a private Hong Kong collection since the 1980s

陸儼少 蒲汀覺起 水墨紙本 立軸 1980年作

款識：蒲汀覺起。庚申五月陸儼少寫。  
鈐印：陸儼少、宛若、庚申七十二、穆如館

來源  
1980年代香港私人收藏





394

**PROPERTY FROM A SAN FRANCISCO ESTATE**

394

**ZHAO SHAO'ANG (1905-1998)**

Bamboo and Mantis, 1960

Ink and color on paper, mounted, framed and glazed, dedicated, inscribed, dated *gengzi er yue* (1960, second month) and signed *Shao'ang* with one artist's seal reading *Shao'ang*.

11 3/4 x 14 5/8in (29.8 x 37.2cm)

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

趙少昂 翠竹螳螂 設色紙本 鏡框 1960年作

款識：[[宗兄]]送正之。庚子二月少昂於金門。

鈐印：少昂



395



396

**PROPERTY FROM VARIOUS OWNERS**

395

**GAO JIANFU (1879-1950)**

Crows in Moonlight

Ink and color on paper, hanging scroll, signed *Jianfu* with one artist's seal reading *Gao Lun zhi xi*.

40 x 11in (101.5 x 28cm)

**\$7,500 - 9,000**

**Provenance**

private collection, San Francisco

高劍父 月影雙棲 設色紙本 立軸

款識：劍父。

鈐印：高崙之鈐

來源：舊金山私人收藏

396

**HUANG HUANWU (1906-1985)**

Goldfish, 1947

Ink and color on paper, hanging scroll, titled *le zai qi zhong*, dated *san shi liu nian jiu yue* (1947, ninth month), inscribed as painted in San Francisco and signed *Hanseng Huang Huanwu* with three artist's seals reading *Hanseng shu hua*, *Huanwu* and *Lingnanren*. 34 x 16 1/4in (86.5 x 41.3cm)

\$5,500 - 7,500

**Provenance**

private collection, San Francisco

黃幻吾 樂在其中 設色紙本 立軸 1947年作

款識：樂在其中。三十六年九月歲次新大陸之金門罕僧黃幻吾。  
鈐印：罕僧書畫、幻吾、嶺南人

來源：舊金山私人收藏



397

**GAO QIFENG (1889-1933)**

Three Friends of Winter, 1931

Ink and color on paper, hanging scroll, inscribed, dated *jianguo er shi nian* (1931), signed *Qifeng Gao Weng* with three artist's seals reading *Qifeng bu xiu*, *Lingnan Gao Weng* and *Gao Dao du wang xiao ran zi de* and one collector's seal. 39 1/4 x 19in (99.7 x 48.3cm)

\$30,000 - 50,000

**Provenance**

private collection, San Francisco

高奇峰 歲寒三友圖 設色紙本 立軸 1931年作

款識：建國二十年少梅先生自閩初歸，冒雨過訪，相見欣然。[ ]石言投[ ]岑契合，對花中之巢許，撫勁節之松筠。大志不忘，暢心在樂。固即席作歲寒三友圖以誌雅會。奇峰高塢并記於天風樓。

鈐印：奇峰不朽、嶺南高塢、高蹈獨往蕭然自得  
藏印：四覺齋印

來源：舊金山私人收藏

註：「四覺齋印」為藏家謝磊明（1884-1963）所刻之印。謝磊明，單名謝光，字烈珊，一字磊明，以字行。浙江溫州人。金石篆刻家，為西泠印社早期社員。建國後任浙江文史館館員，溫州市文管會委員等職。性喜收藏，所蓄金石書畫甚多，人稱富甲浙南。

397

398

**XU BEIHONG (1895-1953)**

Cat and Rock, 1938

Ink and color on paper, hanging scroll, inscribed, dedicated to *Zuojia Xiansheng*, dated *nian qi nian* (1938) and signed *Beihong* with one artist's seal reading *Beihong*.

39 3/4 x 15 1/8in (101 x 38.5cm)

**\$65,000 - 85,000**

**Provenance**

private collection, San Francisco

徐悲鴻 貓石圖 設色紙本 立軸 1938年作

款識：作架先生蓄鄙作頗豐，而未有貓，殊為缺典。敬奉此作以備一格。廿七年歲闌悲鴻。

鈐印：悲鴻

來源：舊金山私人收藏







399

399

**QI BAISHI (1864-1957)**

Squash & Grasshopper

Ink and color on paper, hanging scroll, at the lower left signed *Baishi Laoren* with one artist's seal reading *Baishi*.

13 1/4 x 24 1/2in (33.7 x 62.3cm)

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

**Published**

Rosenzweig, Daphne Lange, *Selected works from the Fine Arts Group of Later Chinese Paintings*, D. Levy Associates, 1991, Plate 11, pp. 78-80.

齊白石 瓜藤蚱蜢 設色紙本 立軸

款識：白石老人

鈐印：白石

400

**LU ZHENHUAN (1886-1979) AND OTHER**

Landscape and Calligraphy

Folding fan

a) Lu Zhenhuan (1886-1979) Landscape, ink and color on paper, dated *wuzi qiu* (1948), dedicated to (*Chen*) *Huizeng* and signed *Lu Zhenhuan* with two artist's seals reading *Zhen* and *Huan*.

b) Anonymous (20th century) Calligraphy in Running Script, ink on gold-flecked paper, dedicated to *Huizeng* and signed (illegible) with one seal reading *chang nian qi shi san*.

8 1/2 x 16in (21.5 x 40.7cm)

**\$3,000 - 4,500**

盧振寰/佚名 山水/書法 設色紙本/水墨灑金紙本 成扇

盧振寰 山水

款識：戊子秋寫似卉曾先生雅教。盧振寰。

鈐印：振、寰

佚名 行書書法

款識：陳[]

鈐印：長年七十三



400



PROPERTY FROM THE ESTATE OF  
DR. GREGORY DAHLEN, JR.

401

**QI BAISHI (1864-1957)**

Grasshopper and Vegetable, 1948

Hanging scroll, ink and color on paper, dated  
*wuzi* (1948), inscribed and signed *Baishi* with  
two artist's seals reading *Baishi* and *guimeng*  
*kan chiyu*.

26 3/4 x 13 3/8in (67.8 x 34cm)

\$30,000 - 50,000

齊白石 萬事如意圖 設色紙本 立軸 1948年作

款識：戊子八十八歲白石老人畫于京華。

鈐印：白石、歸夢看池魚



402

**XU BEIHONG (1895-1953)**

Horse, 1932

Mounted, ink and color on paper, inscribed with a dedication to General Jiansheng, dated the 21st year (1932), autumn, and signed *Beihong* with an artist's seal reading *Beihong* and a collector's seal reading *Zhongying canghua*.

49 5/8 x 16 1/8in (126 x 41cm)

**\$100,000 - 150,000**

**Provenance**

The Estate of Dr Gregory Dahlen Jr.  
Far East Fine Arts, San Francisco CA, March 1987

The dedication of the painting refers to General Jiansheng 健生將軍, a.k.a. Bai Chongxi 白崇禧 (1893-1966), a Guangxi warlord and a famed Nationalist General.

徐悲鴻 奔馬圖 設色紙本 鏡片 1932年作

款識：健生將軍惠存。廿一年秋悲鴻。

鈐印：悲鴻

藏印：仲英藏畫





403

403

**XU XI (1940-2015)**

Two paintings of Landscape

Ink and color on paper, each mounted, framed and glazed, the first depicting returning fishermen on a pier, the second showing fishing boats along the shore against distant hills and dwellings, each signed Xu Xi with one artist's seal reading Xu.

14 x 13 1/2in (35.5 x 34.3cm); 13 x 13 1/2in (33 x 34.3cm)

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

**Provenance**

gifted by the artist to the original owner, thereafter by descent

徐希 山水 水墨紙本 鏡框兩幅

款識：徐希、徐希画

鈐印：徐（二印）

來源：原藏家得自畫家本人，後由其子女繼承



404

404

**XU XI (1940-2015)**

Spring Rain, 1990

Ink and color on paper, mounted and framed, titled, dated *gengwu sui qi yue* (1990, seventh month), inscribed and signed Xu Xi with three artist's seals reading *yu ji mo*, Xu Xi and Xu.

19 x 17 1/2in (48.2 x 44.5cm)

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

**Provenance**

gifted by the artist to the original owner, thereafter by descent

徐希 春雨如絲 設色紙本 木框 1990年作

款識：春雨如絲。庚子歲七月徐希於紐約新居。

鈐印：余技末、徐希、徐

來源：原藏家得自畫家本人，後由其子女繼承

405

**TSENG YU-HO (BETTY ECKE, 1925-2017)**

Among the Trees, 1973

Oil on canvas, framed, at the lower right  
signed *He*.

17 3/4 x 13 3/4in (45 x 35cm) sight

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

**Provenance**

gifted by the artist to the original owner to  
celebrate her marriage to Samuel D. Berger  
(1911-80), U.S. Ambassador to the Republic  
of Korea (1961-64), thereafter by descent to  
the current owner

曾幼荷 樹林中 油彩畫布 木框 1973年作

簽名：荷

來源：畫家贈于原藏家，作為其與前美國駐  
韓大使 Samuel D. Berger (1911-80) 成婚之賀  
禮，并由其後人珍藏至今



405

**PROPERTY FROM VARIOUS OWNERS**

406

**ZHANG DAQIAN (1899-1983)**

A set of five lithographs

A set of five original color lithographs on  
paper - *Temple in the Mountains*, *Visitor in  
the Mountains*, *Persimmons*, *Village in the  
Mountains*, and *Lotus*, each mounted,  
framed and glazed, each signed *D.C. Chang*  
in pencil, printed in 1973 by Editions Press,  
San Francisco, edition no. 68/90.

Various sizes, 30 1/2 x 22 1/2in (77.5 x  
57.2cm) the largest

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

張大千 版畫五張 石版印刷 鏡框 1973年製

《白蓮》、《山村曉靄》、《利市三倍》、  
《谿山閑棹》、《高崖老屋》

款識：爰翁。癸丑中秋。

鈐印：環華齋、三千大千、大千唯印大幸

簽名：D. C. Chang

版數：68/90



406



407

407

**XUE SONG (BORN 1965)**

Mao No. 3, 1997

Oil and cut paper on canvas stretched over a wood stretcher, at the lower right signed *Xue Song* in Chinese, and on the reverse titled, inscribed, dated and signed *Xue Song* in Chinese and English.

24 x 19 7/8in (61 x 50.5 cm)

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

**Provenance**

acquired directly from the artist in 2002

薛松（毛澤東）標準像 油彩紙片畫布 木架  
1997年作

簽名：薛松

來源：藏家於2002年直接購自畫家本人

408

**ZHANG DALI (BORN 1963)**

Spray AK-47, 1999

Oil on canvas stretched over a wood stretcher, at the lower right signed *Zhang Dali* in Chinese and English and dated 99.8.

10 1/4 x 10 1/2in (26 x 26.5 cm)

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

**Provenance**

acquired directly from the artist

張大力 噴射AK-47 油彩畫布 木架 1999年作

簽名：張大力 Zhang Dali 99.8

來源：藏家直接購自畫家本人



408

409

**GUO JIN (BORN 1964)**

Little One's Portrait, 1998

Oil on canvas stretched over a wood stretcher, on the reverse titled, inscribed, dated and signed in ink *GUO JIN* in Chinese and English.

31 5/8 x 25 1/2in (80.5 x 65 cm)

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

**Provenance**

acquired directly from the artist

郭晉 小孩像 1998 No.6 油彩畫布 木架 1998  
年作

來源：藏家直接購自畫家本人





409



410

410

**GUO JIN (BORN 1964)**

Jump, 1997

Oil on canvas stretched over a wood stretcher, at the lower right signed and dated *Guojin '07*, on the reverse titled in Chinese, inscribed, dated and signed *GUOJIN* in oil.

31 5/8 x 25 1/2in (80.5 x 65 cm)

**\$3,500 - 5,000**

**Provenance**

acquired directly from the artist

郭晋“跳”之一 油彩畫布 木架 1997年作

簽名：Guojin '97

來源：藏家直接購自畫家本人

411

**ZHANG XIAOGANG (BORN 1958)**

The Big Family No. 9

Lithograph, unmounted, on the lower margin numbered in pencil 64/75, titled 'The Big Family No. 9' in English and Chinese and signed *Zhang Xiaogang* in Chinese and English.

20 1/2 x 26in (52 x 66cm)

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



411

**Provenance**

Acquired in December, 2003 at Galerie Andy Jllien, Zurich, Switzerland

張曉剛 大家庭#9 版畫 未裱

簽名：張曉剛 Zhang Xiaogang

版數：64/75

來源：藏家於2003年12月購自瑞士蘇黎世 Galerie Andy Jllien 畫廊



412



413



414

**PROPERTY FROM A SAN FRANCISCO ESTATE**

412

**XU CAO (1898-1961)**

Guanyin on White Lotus, 1949

Ink and color on silk, hanging scroll, titled *lianhua guanyin tu*, dated *jichou ba yue ba ri* (1949, eighth month, eighth day) and signed *Yansun Xu Cao* with two artist's seals reading *Xu Cao* and *Yansun zhi yin*.  
43 1/2 x 20in (110.5 x 50.8cm)

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

徐操 蓮華觀音圖 設色絹本 立軸 1949年作

款識：己丑八月八日燕孫徐操寫於北平。  
鈐印：徐操、燕孫之印

**PROPERTY OF THE BOWERS MUSEUM**

413<sup>W</sup>

**KU FUSHENG (1935-2017)**

In Touch with a Higher Power, 2007

Acrylic on canvas stretched over a wood stretcher, at the middle left signed *Ku* and with an artist's seal reading *Gu Fusheng*, inscribed on the back near the upper margin *In Touch With A Higher Power '07*.  
60 1/4 x 40 in (153 x 101.6cm)

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

**Provenance**

acquired directly from artist

顧福生 與更高權力聯繫 壓克力彩畫布 木架 2007年作

簽名：Ku

鈐印：顧福生

畫背題字：In Touch With A Higher Power '07

來源：得自畫家本人



415

**PROPERTY FROM ANOTHER OWNER**

414

**SUHAS ROY (INDIA, 1936-2016)**

Untitled (Landscape with Flowers and Bird), 1971

Mixed media on canvas, framed, at the lower right signed and dated *Suhas Roy 1971*. 39 x 39in (99 x 99cm) sight

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

蘇赫斯·萊 無題 綜合媒體畫布 木框 1971 年作

簽名：Suhas Roy 1971

**PROPERTY FROM A PROMINENT DALLAS, TEXAS, ESTATE**

415

**VU CAO DAM (1908-2000)**

Divinité, 1972

Oil on canvas, at the lower left signed and dated *Vu cao dam 72*.

36 1/8 x 28 7/8in (91.7 x 73.3cm)

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

**Provenance**

purchased at Wally Findlay Galleries, New York, New York, in 1973

Note: this lot is accompanied by a Certificate of Authenticity issued by The Findlay Institute, Locust Valley, New York, dated October 31, 2018.

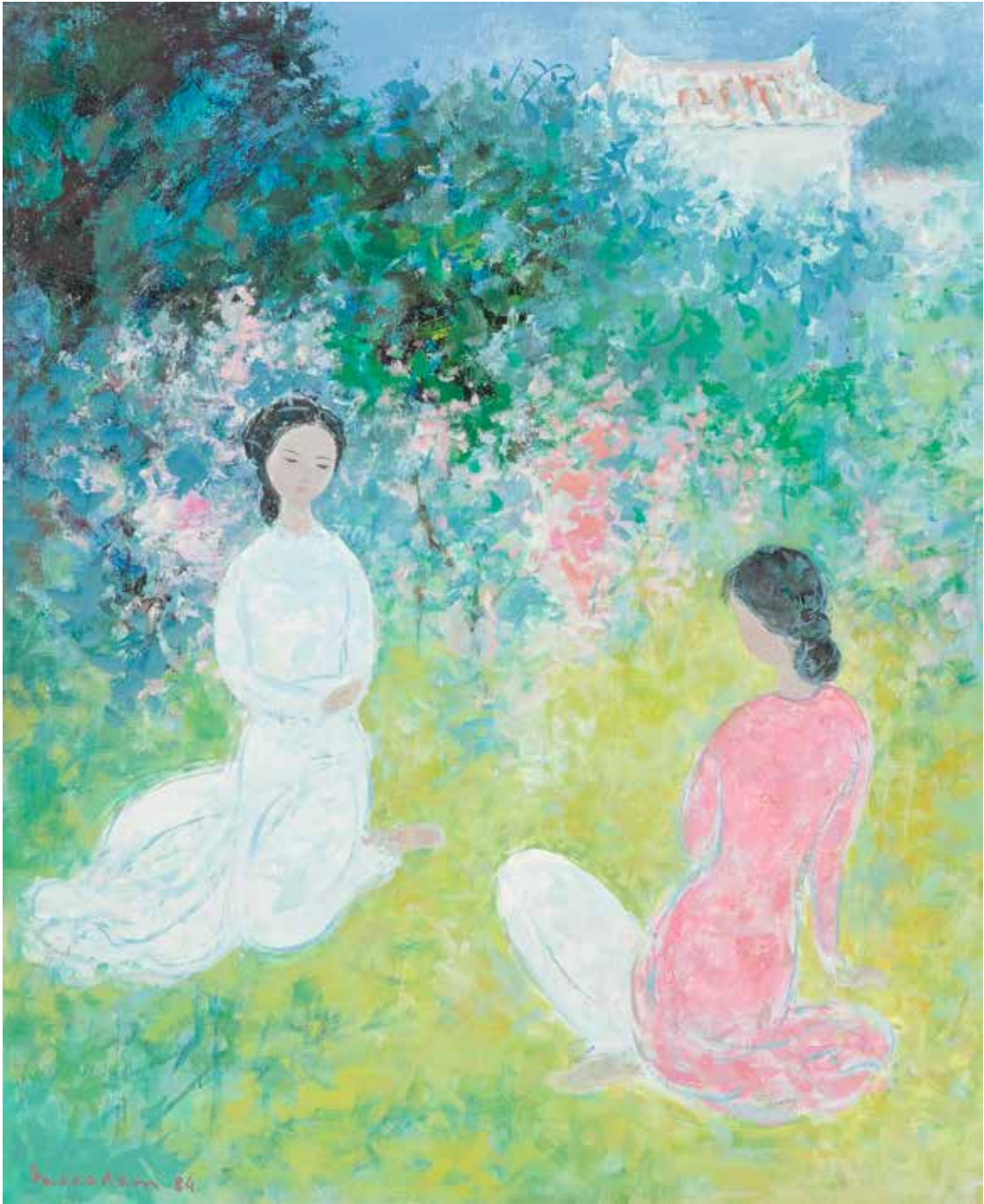
武元談 女神 油彩畫布 1972年作

簽名：Vu cao dam 72

來源

原藏家於1973年購自美國紐約 Wally Findlay 畫廊

註：本拍品附 Wally Findlay Institute 於2018年10月31日簽發之保證書



416

**VU CAO DAM (1908-2000)**

Le Printemps, 1984

Oil on canvas, at the lower left signed and dated *Vu Cao Dam 84*.  
29 x 24in (73.7 x 61cm)

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

**Provenance**

purchased at Wally Findlay Galleries, Chicago, Illinois, in 1985

Note: this lot is accompanied by a Certificate of Authenticity issued by The Findlay Institute, Locust Valley, New York, dated October 31, 2018.

武元談 春 油彩畫布 1984年作

簽名：Vu Cao Dam 84

來源

原藏家於1985年購自美國芝加哥 Wally Findlay 畫廊

註：本拍品附 Wally Findlay Institute 於2018年10月31日簽發之保證書

# Japanese and Korean Art

Lots 417 - 461





417

## Japanese Art

**PROPERTY FROM THE COLLECTION OF  
BILL AND ELIZABETH CLARK**

417

### **NIHONGA SCHOOL (MID-20TH CENTURY)**

#### **Geisha Performing the Lion Dance**

Large two-panel folding screen, ink and color on silk; portraying a modern Japanese beauty gracefully dancing with a lion puppet held in her hands, bottom left dated *Showa hinoto-tori sangatsu* (1957, March) and signed [illegible], with one seal.

66 3/8 x 57 3/4in (168.7 x 146.7cm)

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

418

### **ANONYMOUS (20TH CENTURY)**

#### **Tekka and Gamma Sennin**

Large two-panel folding screen, ink and color on paper; each immortal standing against a blank ground, Tekka portrayed as a lame beggar holding a magical flask, Gamma standing in similar wind-swept garments with his three-legged toad resting on his shoulder, unsigned.

67 3/4 x 74 1/2in (172 x 189.4cm)

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



418

419

### **RAISHO (ACTIVE CIRCA 1920-1925)**

#### **Rooster, Hen and Chicks**

Large two-panel folding screen, ink and color on silk; the one panel dominated by a rooster strutting near a chick, balanced on the opposite side with two other chicks near a hen pecking at the ground; signed and sealed *Raisho*

61 x 56 1/8in (155 x 142.2cm)

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



419



420

**PROPERTY FROM THE COLLECTION OF  
BILL AND ELIZABETH CLARK**

420

**FUKUDA KODOJIN (1865-1944)**

**Landscape**

Album leaf now mounted as a hanging scroll, ink on paper; featuring a mountain range along a waterway, accompanied by a pair of five-character Chinese poetic couplets, signed *Kodojin*, with two miniature seals.

11 1/4 x 5 7/8in (28.7 x 15.1cm)

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

**Provenance**

Kashima Bijutsu (Kashima Fine Arts)

421

**RIMPA SCHOOL (17TH/18TH CENTURY)**

**Summer and Autumn Blossoms**

Large two-panel folding screen, ink and color with silver and gold flecks on a paper ground; depicting various types of seasonal flowers, including peony, chrysanthemum, Chinese bell-flower, bush clover and cockscomb, signed *Yūjōri* preceded by his court rank, with one red-urn shaped seal.

67 5/8 x 74 1/4in (171.4 x 188.8cm)

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



421



422



423



424

422

**TWO JAPANESE PAINTINGS**  
19th/20th century

**Hoashi Kou** (1810-1884), *Winter Landscape*, large hanging scroll, ink and light color on paper; portraying a scholar in a pavilion overlooking a waterway with a fishing boat, signed *Kyou*, with three seals, two reading *Hoshi Toshi/Toru in* and *Kou*.

70 x 29 1/4in (177.8 x 74.5cm)

**Sasaki Sozan** (1862-1942), *Late Autumn Landscape*, hanging scroll, black lacquer on paper, with a flock of geese in flight above gnarled trees along a stream bordered by reeds, inscribed with a ten-character Chinese poem, signed *Sozan*, with three seals, with a self-inscribed wooden storage box.  
51 1/2 x 19 3/4in (130.8 x 50.1cm)

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

423

**THREE JAPANESE PAINTINGS**

**Tagaki Bokuto**, *The Four Great Scratchers*, large hanging scroll, ink and color on paper; a humorous Shijo school portrayal of four Chinese sages, with a self-inscribed Chinese colophon and signed *Ko Bokuto*, with five seals.  
58 5/8 x 32 1/4in (149 x 82cm)

**Unidentified Artist**, *Kazan and Jottoku*, hanging scroll, ink and color on silk, dated to 1923 and signed *Chikunen/Taketoshi*, with one seal.  
44 1/2 x 10 1/4in (113 x 26.3cm)

**Anonymous Buddhist** (20th century), *Kannon with Corpses*, large hanging scroll, ink and color on silk; depicting the Bodhisattva of Mercy ministering to a field scattered with bodies in various states of decay, unsigned.  
23 1/4 x 32 3/8in (59 x 82.2cm)

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

424

**TWO JAPANESE PAINTINGS**  
Edo period

**Kano School**, *Winter Landscape*, large hanging scroll, ink on paper; depicting a small boat sailing towards a wooden inlet partially hidden in mist, bearing the signature *hoin Tanyu nanajunen ga*, with one seal.  
18 3 3/8 x 39 1/2in (46.7 x 100.4cm);

**Unkoku School**, *Kingfisher and Lotus*, hanging scroll, ink and color on paper; the colorful bird in flight above flowering lotus plants, with three seals associated with Hasegawa Tosaku (fl. early 17th century) reading *Unkoku*, *Hokkyo* and *Tosaku*.  
27 1/4 x 14 1/2in (67 x 37cm)

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



425

**TWO JAPANESE PAINTINGS**

**Attributed to Toseki** (16th century), *Daruma*, hanging scroll, ink on paper; the Zen patriarch riding on a reed below a long colophon, with two seals, one reading *Toseki*, together with an inscribed wooden storage box.

18 5/8 x 8 3/4in (47.5 x 22.5cm)

**Ko Sukoku** (1730-1804), *Blind Monk on a Bridge*, hanging scroll, ink and light color on paper; depicting a traveling monk crawling across a plank bridge, signed *Rakushisai Sukoku ga*, with artist's seal *Toryuo-in*.

13 x 23in (33 x 53.4cm)

\$1,000 - 1,500

425A

**THREE JAPANESE SCROLLS**

**After Yanagisawa Kien** (1706-1758), *Birds and Flowers*, hanging scroll, ink and color on silk; depicting a pair of birds viewing a vase of peonies below flowering cherry and magnolia trees, bearing the signature *Kien shujin* [ ] *Satoyasu ga*, with one seal reading *Kien*.

48 3/4 x 21 1/4in (124.2 x 54cm)

**Attributed to Nakabayashi Chikuto** (1776-1853), *Swallow and Peach Tree*, album leaf mounted as a hanging scroll, ink and color on paper; the small bird in flight near a flowering peach branch, with one seal reading *Hakumei-shi*.

5 3/4 x 7 1/2in (14.6 x 19cm)

**After Kamo no Chomei** (1155-1216), *Calligraphy*, hanging scroll, ink on paper, with two characters *Ganso* (Reef Tortoise) above a pair of five-character Chinese poetic couplets, unsigned.

52 1/8 x 10 3/4in (132.4 x 27.4cm)

\$1,000 - 1,500

426

**FOUR JAPANESE PAINTINGS**

**Hosoi Eiyo**, *Rats and Grapes*, small hanging scroll, ink and color on silk; depicting two rats nibbling grapes and accompanied by a *waka* poem, signed *Eiyo utsusu*, with one seal.

12 3/4 x 13 1/8in (32.5 x 33.3cm);

**Uyo/Hasame**, *Sparrows*, hanging scroll, ink and color on paper; showing a flock of sparrows feeding in a winter landscape, signed, with one seal.

51 x 16 3/4in (129.5 x 42.6cm)

**Kokyo** (Meiji era), *Portrait of a Boy*, hanging scroll, ink and color on silk, signed, with two seals.

41 x 16 3/4in (104.3 x 42.5cm)

**Chikusetsu** (Meiji era), *Portrait of a Woman*, unmounted painting, ink and color on silk, signed, with one seal.

43 1/4 x 15 5/8in (110 x 39.5cm)

\$1,000 - 1,500



425



425A



426



427

427

**A PAINTED DOOR (SUGIDO)**

**19th century**

A single cedar wood door panel decorated in ink, color and gold pigment and set within a wide black lacquered frame, now supported by a custom metal stand; painted to one side with a summer willow tree towering over gabion baskets securing a grassy river bank bordered by reeds, reversed by a bamboo grove with a pair of song birds perched on flowering morning glory vines entwining a few leafy stalks, all rendered in *moriage* and applied with gold flecks.

67 3/4 x 37 1/2in (172.5 x 95.1cm)

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



428

428

**KANO SCHOOL (EDO PERIOD)**

**Flowering Plum**

Pair of small wooden door panels for a ship converted into a mid-side two-panel screen, the interior painted in ink, color and gold with golden clouds framing a blossoming prunus branch extending across both panels, the reverse with multiple black-lacquered horizontal slats silhouetted against a gold-leaf ground, with silver and gold inlaid metal fittings and traces of a locking mechanism, the upper exterior corner with a partially legible paper label.

48 1/8 x 38 1/8in (122.5 x 97cm)

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



429

**PROPERTY FROM VARIOUS OWNERS**

429

**ANONYMOUS (17TH/18TH CENTURY)  
Flowering Wisteria**

A large six-panel folding screen, ink, color and gold on paper applied with gold foil; decorated with leafy wisteria vines partially shielded by bands of golden clouds and supported by a bamboo trellis heavy with white and purple blossoms, some of the trailing vines overhanging a rustic brushwood fence, with extensive *moriage* (raised pigment) accents. 68 1/2 x 143 1/8in (174 x 363.6cm)

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

430

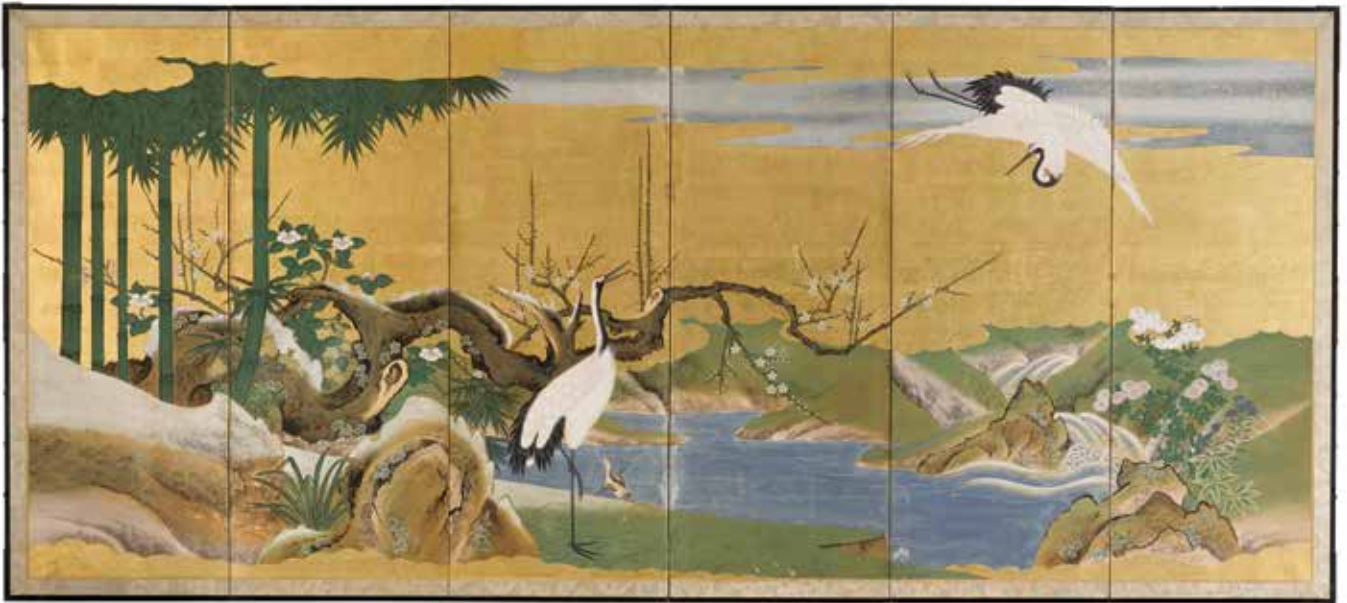
**A PAINTED DOOR (SUGIDO)  
18th/19th century**

A single wood panel decorated in ink and color, all set within a narrow natural wood frame; one side featuring a winter scene with a pheasant beneath a snow-covered flowering prunus tree, the reverse with a sparrow flying towards a clump of leafy bamboo and blossoming Chinese bellflower; refitted with a pair of small copper-alloy bud-shaped knobs.

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



430



431



432

431  
**ANONYMOUS KANO SCHOOL  
(19TH CENTURY)**

**Cranes in a Winter Landscape**

Large six-panel folding screen, ink, color, metallic flakes and gold-leaf on paper; depicting a pair of cranes near a stream bordered by leafy bamboo, a blossoming prunus tree and various seasonal flowering plants; unsigned.

*66 x 146 1/2in (167.5 x 372.4cm) overall*

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



433



433

432

**ANONYMOUS (19TH CENTURY)**

**Chrysanthemums**

Two-panel folding screen, ink, color and metallic flecks on paper; featuring a misty view of trailing white and yellow flowering chrysanthemum branches.

68 1/8 x 69 1/8 (173 x 175.6cm)

\$1,500 - 2,000

433

**ANONYMOUS BUDDHIST**

**Twelve Deva Guardians (Juniten byobu)**

Pair of large six-panel folding screens, ink, color and gold pigment on silk; portraying twelve guardian figures of esoteric Buddhism, the deities associated with the eight directions, the sun and moon, heaven and earth.

53 1/2 x 131in (136 x 332.8cm)

\$3,000 - 5,000



434



435



434

**ANONYMOUS BUDDHIST**

**Amida Raigo**

Hanging scroll, ink, color and gilt pigment on indigo-stained silk; the Buddha accompanied by the bodhisattvas Kannon and Seishi as they descend on scrolling clouds from the Western Paradise to welcome the dying worshipper.

31 1/2 x 14 3/4in (80 x 37.5cm)

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

435

**ANONYMOUS BUDDHIST**

**Two Deva**

Pair of hanging scrolls, ink, color and gilt pigment on paper; each standing on a circular pedestal and wearing a gilt headdress, the figure on the left wearing traditional bodhisattva garb and holding a peony blossom while extending his right hand in a gesture of gift-giving, the right figure dressed in archaic Chinese-inspired robes and holding a gilt vajra and ritual object.

36 3/4 x 15 3/4in (93 x 40cm) [each]

**\$800 - 1,200**

436

**ANONYMOUS BUDDHIST**

**White Robed Kannon**

Hanging scroll, ink, color and gilt pigment on silk; the bodhisattva seated in meditation on a rocky outcropping and worshiped by a small figure of Zenzai doji (Sudhana).

41 3/8 x 20 1/2in (105.2 x 52.2cm)

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



436



437



438



439

437

**SUZUKI SHONEN (1849-1918)**

**Jurojin and Crane**

Hanging scroll, ink and color on paper; Shijo school, depicting the immortal having his ear cleaned by his crane, with a long inscription followed by the signature *Shonen senshi*, with three seals, two reading *Suzuki 'Seiken'* and *Shonen*; with a wooden storage box. 21' x 24 1/8in (53.3 x 61.4cm)

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

The accompanying box with an inscription by Konishi Fukunen (1887-1959), dated Showa 13 (1938).

438

**ATTRIBUTED TO TOMIOKA TESSAI**

**(1836-1924)**

**Geese and Reeds**

Album leaf mounted as a hanging scroll, ink and color on silk; featuring a pair of geese walking through reeds, with self-inscribed pair of five-character Chinese poetic couplets, signed *Tessai gaishi*, with one seal *Tomioka Hyakuren*; accompanying wooden storage box with Taisho era inscription. 10 1/2 x 9 3/8in (27 x 24cm)

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

439

**FUJIMOTO TESSEKI (1817-1863)**

**Figures in a Landscape**

Large hanging scroll, ink on paper; featuring a traveler and attendant walking over a bridge, the landscape elements freely rendered in dynamic line and wash, accompanied by a long Chinese colophon and signed *Tekkanshi*, with three artist's seals, two reading *Fujimoto Makane* and *Tekkanshi*. 58 1/8 x 22 1/2in (127.5 x 57.4cm)

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



440



442



441

440  
**A PAIR OF GILT WOOD KOMAINU (LION-DOGS)**  
**Momoyama/Edo period, early 17th century**  
 Carved and assembled from fitted wood blocks, decorated in gilt worn away in some areas revealing the black-lacquer undercoat beneath, one figure with the mouth open making the syllable *A*, the other with the mouth closed making the syllable *Un*.  
*19 3/4in (50.1cm) high (the largest)*

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

**Provenance**

George Gund III Collection, purchased in July 1997 from Yoshida Antiques and Fine Art

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

441  
**A CARVED WOOD FIGURE OF A SEATED BODHISATVA**  
 Likely depicting the Seishi bosatsu as indicated by the vase fronting her high chignon, holding her left hand in vitarka mudra while her right rests in her lap, attired in voluminous robes flowing over the elaborately tiered lotus-plinth.  
*8in (20.3) high*

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

**PROPERTY FROM VARIOUS OWNERS**

442  
**A SMALL GURI LACQUER ROUND BOX AND COVER**  
**Meiji/Taisho era**  
 Formed of two parts, each of circular section and convex silhouette with facing spirals in a trefoil pattern carved through layers of red and black lacquer, the interior surface finished in black lacquer.  
*2in (5cm) diameter*

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





443



444

443

**A LACQUERED WOOD KODANSU**  
Meiji period

Of Chinese inspiration but constructed in the Kamakura bori technique of red lacquer over carved wood, the storage box fitted with six drawers behind a pair of hinged doors above another narrow drawer opening to the front, the door fronts carved with reserves of scholars and servants and the drawer front, sides, top and back of the case with birds and flowering branches, all against a variety of diapered backgrounds, the base and some interior surfaces finished in black lacquer.  
8 1/2 x 8 3/4 x 6 1/8in (21.5 x 22 x 15.5cm)

\$2,000 - 3,000

**PROPERTY FROM THE COLLECTION OF GENERAL JOSEPH 'VINEGAR JOE' STILWELL (1883-1946)**

444

**A GROUP OF SIX DECORATIVE OBJECTS**  
20th century

Comprising a small rectangular black lacquer box with gold and silver *takamaki-e* decoration of a basket filled with various blossoms, with silver rims, *Zohiko* mark on the base; a miniature rectangular box decorated with flowering iris in gold and colored lacquer on an egg-shell lacquer ground (*tamago-kara nuri*); a gilt lacquer circular *kogo* decorated with a flowering plum branch; a persimmon-shaped box of wood and dried gourd, with a *tomobako* inscribed *Fujita [Jrakudo]*; a miniature black-lacquer jar with a gold lacquer design of waterweeds, gilt metal interior; and a stained wood netsuke carved as a rooster, with inlaid eyes.  
1 3 5/8 x 2 3/8in (2.6 x 9.3 x 6.2cm) dimensions of first

\$800 - 1,200



445

445

**A SET OF TEN LACQUER DESSERT BOWLS**  
19th century

Consisting of ten covered bowls with one replacement lid, each with an olive-green lacquer ground and decorated in gold *takamaki-e* with a flowering plum tree based on a Korin-inspired design and extending over both sections, with gilt lacquered rims; the accompanying inscribed box signed and sealed *Kisai*. [21]  
5 3/8in (13.7cm) diameter

\$800 - 1,200



446



447



448



**PROPERTY FROM VARIOUS OWNERS**

446<sup>Y</sup>

**A BLACK LACQUER TRAY WITH MOTHER-OF-PEARL INLAY**  
20th century

Somada school, of rectangular shape with tall sides and rounded corners, the black-lacquered interior decorated in iridescent *aogai* and gold *kirikane* with Chinese scholar-officials with youthful attendants engaged in elegant pursuits on a garden terrace shaded by a large pine tree and bordered by small pavilions, stylized flowering sprays on the interior sides, the exterior featuring cranes in flight amid scrolling clouds, metal rim.

2 1/2 x 15 1/2 x 8 3/4in (6.3 x 39.6 x 22.4cm)

\$1,000 - 1,500

447

**A CIRCULAR LACQUER SUZURIBAKO**  
Meiji era

The lid decorated in gold and silver *togidashi maki-e* and accents of *aogai* inlay with a pair of itinerant entertainers performing with two costumed monkeys, the lid underside with a *nashiji* ground similarly decorated in *togidashi maki-e*, with additional *e-nashiji* and *kirikane* and featuring two lavishly dressed street performers, one beating a drum, the other dancing with a fan, the dense *nashiji* ground continuing on the lower portion with two removable supports securing an ingot-shaped ink stone below a small silver water dropper fashioned as a plover in flight, with silver rims.

7 5/8in (19.3cm) diameter

\$1,000 - 1,500

**PROPERTY FROM THE LUTZ BAMBOO COLLECTION, THE ESTATE OF MONA M. LUTZ**

448

**TWO BAMBOO BASKETS**  
20th century

The smaller, a wall-vase of elongated pear-shape with openwork plaiting formed by crossing groups of four slender bamboo strips and terminating in a wrapped rim, signed *Chiku[hō]sai*, the larger of slender rectangular form in *mutsume-ami* and plain plaiting with arrow shafts to the four rounded corners and terminating in an elaborate rattan-wrapped rim bracketed by a tall loop handle, signed *Chikuyosai*, with interior bamboo insert.

10 1/2 and 2 1/2in (26.5 and 54.6cm) high

\$1,200 - 1,500



449



450



451



452

**PROPERTY FROM VARIOUS OWNERS**

449

**A LARGE BLACK LACQUERED AND PAINTED STAND  
Meiji era**

The plain square top section with gilt *karakusa* on the corner edges above a tall waist pierced with *mokko*-form cutouts, all above a flaring apron decorated with white and red scattered chrysanthemum blossoms issuing scrolling tendrils and continuing on four slender cabriole-shaped legs attached to a stepped platform base.  
*19 1/4in 11 x 11in (49 x 28 x 28cm)*

**\$800 - 1,200**

450

**A LACQUER DECORATED LOW TABLE  
19th/20th century**

Of square section with a slightly scalloped edge framing the raised center panel and supported by four rough-textured cabriole-shaped legs, the multicolored lacquer surface (*mushikui*) associated with the Wajima lacquerware tradition.

*36 x 36 x 12 5/8in (91.5 x 91.5 x 32.2cm)*

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

451

**A NEGORO LACQUER ALTAR TABLE  
Edo period**

Of carved and assembled wood, consisting of a slightly recessed rectangular top with chamfered edges above an indented central section with beaded-edge pierced openings in the form of stylized *reishi* fungus (two to the long side, one on the short side), all above an ornate curvilinear apron outlined with a beaded edge continuing on the splayed cabriole form legs.

*16 x 24 5/8 x 16 1/8in (40.8 x 62.7 x 41.3cm)*

**\$600 - 800**

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

452

**A LACQUERED WOOD INCENSE STAND  
Meiji era**

Of rectangular form carved with a camellia flower border to the flat top, crane reserves on the set-in waist, dragons and other fabulous beasts crawling along the aprons between the cabriole legs and stretcher base also finished with a camellia flower border, the surfaces finished in a combination of red and black lacquer.

*11 1/2 x 16 1/4 x 12 3/4in (29 x 41.3 x 32.5cm)*

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



453



454



455

**PROPERTY FROM VARIOUS OWNERS**

453

**A PATINATED BRONZE FIGURAL OKIMONO**

**Meiji era**

Depicting a large trumpeting elephant fending off two snarling tigers, one climbing on its back while the other feline is pinned beneath one leg, the skin of the elephant and stripes of the tigers finely rendered, the underside signed *Seiya saku*; with a wood base.

7 1/2in (19cm) high

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

454

**A PATINATED BRONZE HIBACHI**

**Meiji era**

The circular vessel of double-wall construction and encircled by a fierce dragon emerging from swirling cresting waves which form the outer skin of the pierced body, smaller waves accenting the three short supports, the head and upper body of the dragon separately cast and attached to the rim.

10in (25.5cm) high; 15 3/4 (40cm) wide

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

**PROPERTY FROM A SAN FRANCISCO ESTATE**

455

**A CLOISSONNÉ GU-FORM VASE IN THE CHINESE TASTE**

**Ando Company mark, Taisho/Showa era**

The interior enameled in pale apple green, and the exterior walls covered in a teal green hue with silver wire outlining stiff leaf bands above and below pairs of stylized phoenixes colored in blue shading to green, the rim and the foot bound in silver with *jungin* stamped on the foot ring and the circular *company mark* inlaid in silver wire on the base.

11in (28cm) high

**\$800 - 1,200**



456



457



458



**PROPERTY FROM THE COLLECTION OF  
BILL AND ELIZABETH CLARK**

456  
**TWO BRONZE TEMPLE LANTERNS  
(TSURIDORO)**

**Edo period**

The first fashioned as a miniature temple with an elaborate lotus-bud finial, sloping, six-section roof and small balustrade enclosing the six-sided candle box with two registers of pierced panels, the larger centered by flowering paulownia on a *karakusa* ground, all resting on six floral-etched bulb-form supports; the second with a cover edged with six curving petals and center candle box formed by a pierced *shippo-tsunagi* band above larger panels featuring paulownia, the splayed leaf-form supports with etched floral designs; each electrified.

33 and 24in (84 and 61cm) high [excluding suspension ring]

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

457  
**TWO BRONZE TEMPLE LANTERNS  
(TSURIDORO)**

**Edo period**

Each of cast and engraved bronze, raised on six leaf-form supports and surmounted by a cover formed by twelve lotus petals below a wish-granting jewel finial and hanging ring, the six-sided candle box of the first pierced with a design of paulownia and pierced to the top with small clouds, the panels of candle box of the second with a reticulated fish-net pattern, each with traces of gilt, fitted for electricity.

26 and 28in (66 and 71cm) high [excluding suspension ring]

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

458  
**TWO BRONZE TEMPLE LANTERNS  
(TSURIDORO)**

**Edo period**

Each of hexagonal section raised on six splayed leaf-form supports, the first with a crown of twelve floral-etched petals, *cintamani*-form finial and candle box of pierced *karakusa* panels, with applied with a dedicatory plaque [illegible]; the second with six petals and panels decorated with a central *mitsu tomoe* pattern, each fitted for electricity and with a hanging ring.

24 1/4 and 20 1/4in (62 and 51.5cm) high [excluding suspension ring]

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



459



## Korean Art

### PROPERTY FROM THE COLLECTION OF BILL AND ELIZABETH CLARK

459

#### A GROUP OF FOUR PANELS FROM A MULTI-PANEL BAEKJADO SCREEN Late Joseon dynasty, 19th century

Each panel painted in ink and bright colors on silk, depicting young children in Chinese costume at play in an extended palace garden complex; each retaining the brocade trim, interior wood lattice and backing of the original screen, now mounted within later gilt and painted wood frames.

21 1/2 x 11 1/2in (54.5 x 29cm) each painting  
35 7/8 x 13 3/4in (91 x 35cm) each frame

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

For a complete 19th century ten-panel Baekjado screen on paper, see Robert Moes, *Auspicious Spirits: Korean Folk Paintings and Related Objects* (Washington D. C. , International Exhibitions Foundation, 1983), no. 14, pp. 56-57 and 186.

### PROPERTY FROM VARIOUS OWNERS

460

#### A WHITE PORCELAIN MOON FLASK Late Joseon dynasty

The circular flask with an elongated mouth, set on a rectangular splayed foot and applied with four loops on the sides, decorated with circular panels of flowering prunus and camellia molded in relief, the flask covered in a clear glaze with a light blue hue.

8 3/8in (21.2cm) high

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

A moon flask of similar form, with opposing reserves of a squirrel in a grapevine and cranes under pine boughs, is on exhibition at the Asian Art Museum of San Francisco (*The Avery Brundage Collection*, B60P379, as 1800-1900, 6 3/8in [16.2cm] high).

461

#### TWO WOOD SCROLL POTS Late Joseon dynasty

The two massive cylinders surmounted by slightly outward curving edges, the sides carved in high relief in a continuous folk-like tableau of waterfowl in a lotus pond.

13 3/8 and 11 3/4in (34 and 30cm) high

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

#### Provenance

By repute, purchased from a Northern Chinese antique dealer in Shanghai, 1999-2007

For larger circular wooden Korean vessels of similar folk style and quality see the two beehives in Choi Soon-Woo et al, *Folk Art of Korea [Hankuk Minyae Misul]* (Seoul: National Museum of Korea Tongchun Moonhwa Publishing Co., 1975), nos. 65-66. The waterfowl and lotus designs in the present lot are consistent with the Korean aesthetic of the late Joseon period; see nos. 368-371 and 373 in *ibid*.

**END OF SESSION**



459



460



461

# Order of Sale

Indian, Himalayan, and Southeast Asian Works of Art . . . . .	500 – 521
Chinese Works of Art Ceramics . . . . .	523 – 714
Early Ceramics . . . . .	523 – 534
Yixing Ware . . . . .	535 – 546
Monochromes . . . . .	547 – 592
Ceramics from the Collection of Tong Shao-Yi . . . . .	593 – 601
Blue and white Ware . . . . .	602 – 624
Enameled Ware . . . . .	625 – 715
Jade and Hardstone Carvings . . . . .	716 – 786
Works of Art . . . . .	787 – 805
Metalwork . . . . .	806 – 836
Sculpture and Scholar's Object . . . . .	837 – 860
Furniture and Wall Panels . . . . .	861 – 895
Textiles . . . . .	896 – 924
Chinese Paintings and Calligraphy . . . . .	930 – 1000



# Asian Decorative Works of Art

Tuesday December 18, 2018

Lots 500 - 1000



# Indian, Himalayan, and Southeast Asian Works of Art

## PROPERTY FROM THE KRANNICH COLLECTION, VIRGINIA

500

### **A DRY LACQUER FIGURE OF BUDDHA** Myanmar, Ava style, 19th century

The figure with traces of gilding; *together with an associated Mandalay mandorla, circa 1880* (both with wear, minor losses). [2]  
*30in (76.2cm) height of Buddha*  
*47in (119.5cm) height of associated mandorla*

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

Discussing the style and attribution of the figure in a recent exhibition catalog, Sylvia Fraser-Lu writes:

'This Buddha image with eyebrows set high on the forehead well above downcast eyes, sharply chiseled nose, and a small slightly puckered mouth displays features typical of Ava-style images [of Myanmar]. Framing the facial features and neck are ears with very long lobes that touch the shoulders. The head and *ushnisha* are covered with a cap of small spikes of lacquer sometimes referred to as "Shwebo thorns"...The left hand with very long digits, rests palm upward in the lap. The right hand, with fingers of equal length, is in the *bhumisparsa mudra* touching the upper surface of what remains of the base of the throne, where light outlines of the lower robe can be seen fanning out between the legs... This examples is typical of images made in the dry lacquer medium known as *man-hpaya*.'

### **Exhibited**

*Buddhist Art of Myanmar*, Asia Society Museum, New York, 10 February-10 May 2015 (figure only).

### **Published**

Sylvia Fraser-Lu & Donald Stadtner (eds.), *Buddhist Art of Myanmar*, New York, 2015, pp.174-5, no.44 (figure only).

### **Provenance**

Both figure and mandorla:  
Estate of Connie Mangskau (1907-1990), Thailand  
Elephant House, Bangkok  
The Krannich Collection, Virginia, acquired from the above in 1993

## PROPERTY FROM VARIOUS OWNERS

501

### **A POLYCHROME AND GILT LACQUERED WOOD FIGURE OF STANDING BUDDHA** Burma, Mandalay style, 20th century

The slender figure carved with a youthful face and holding the thickly folded monk's robes bordered with colored glass inlay as he stands on an open lotus flower (wear, crack); mounted on a black lacquered wood square plinth.  
*50 1/4in (127.5cm) height of figure*  
*52 1/2in (133.5cm) height including wood plinth*

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

502

### **A SANDSTONE HEAD OF A JINA** Rajasthan, 10th/11th century

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

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

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

### **Provenance**

Private New York Collection, acquired in New York before 1975

## PROPERTY FROM A PACIFIC NORTHWEST PRIVATE COLLECTION

503

### **A THAI RATTANAKOSIN STYLE GILT LACQUERED METAL FIGURE OF BUDDHA**

The figure posed standing with both hands raised in abhaya mudra (wear, losses); now mounted to a square wood base  
*16in (40.7cm) height of bronze*  
*19 3/4in (50cm) height including base*

**\$500 - 700**

### **Provenance**

Star of Siam, Hong Kong, acquired 14th February 1968

## PROPERTY FROM THE COLLECTION OF BILL AND ELIZABETH CLARK

504

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

**Thailand, 17th-20th century**  
Consisting of a gilt-lacquered Rattanakosin style Crowned Buddha (circa 19th century); a gilt-lacquered U-Thong A style Buddha (probably 20th century); and a Northern Thai, Ayutthaya period figure of Buddha (circa 17th century).  
*9 1/4in (23.5cm) height of largest*

**\$500 - 700**

### **Provenance**

The Elizabeth and Willard Clark Collection, California

505

### **TWO COPPER ALLOY HEADS OF BUDDHA**

**Thailand, early Ayutthaya period, circa 14th century**

One U-Thong A style with a Khmer physiognomy; the other U-Thong C style with Sukhothai features; each with a stand.  
*8 5/8in (22cm) height of larger head*

**\$500 - 700**

### **Provenance**

The Elizabeth and Willard Clark Collection, California

## PROPERTY FROM VARIOUS OWNERS

506

### **A POLYCHROME PAPIER-MÂCHÉ RITUAL MASK OF A WRATHFUL DEITY**

Depicting a grey-hued three-eyed deity displaying a fanged grimace and flared nostrils highlighted by gilt details to the eyebrows and facial hair (chips losses).  
*12in (30.4cm) high*

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

507

### **A COPPER ALLOY GHANTA** Tibet, circa 16th century

Surmounted by a vajra-form handle comprised of four makara heads surmounting the remnants of a well-rubbed benevolent deity head adorned in coral and turquoise cabochons, now soldered to a likely associated un-gilt metal-alloy bell encircled by similarly well-rubbed bands of lantsa characters within lotus petals and additional vajras and raised bosses, the interior reading *om ah hum* in raised relief.  
Himalayan Art Resources item no.61844  
*6 1/2in (16.5cm) high*

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

508

### **A GREEN GLAZED POTTERY TSA-TSA OF AMITAYUS**

**Tibet, 19th century or earlier**  
The glazed plaque molded with the image of the Buddha of Infinite light, identified by his princely raiment and the kalasha held in his hands as he sits on a lotus base fronting an ogival mandorla (glaze frits); the plaque now mounted within a pieced gilt metal frame and stand stamped 'CHINA' on the underside (wear).  
*4 1/2in (11.5cm) high*

**\$800 - 1,200**



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509

**A SILVER INLAID BRASS ALLOY JAIN SHRINE**

Western India, dated by inscription to Samvat 1637/1580CE

Depicting a Jain tirthankara, seated in meditation on a throne supported by adorsed lions and elephants, surrounded by further jina and attendants supporting a canopy to the front of an arched throneback, the figures and canopy inlaid with silver highlights, the back engraved with an inscription and date in nagari.

8 1/8in (20.5cm) high

\$2,000 - 3,000

**PROPERTY FROM THE COLLECTION  
OF DOUGLAS K. RAMSEY**

510

**TWO METAL ALLOY REPOUSSÉ PLAQUES OF BHAVACAKRA  
AND SIPA HO**

Both of tall rectangular section, the first of modified bhavacakra design comprised of the demonic Mara clutching concentric rings of the Eight Auspicious emblems and the twelve zodiac animals encircling the usual Three Poisons, all on a vine and lotus ground; the second of more elaborate composition including depictions of Manjusri, Vajrapani, and the Sadaksari Lokeshvara with Kalacakra emblems and additional iconography all above a lengthy Tibetan inscription; both now in shadow boxes.

12 x 10 1/2in (30.5 x 26.7) dimensions of plaques exclusive of shadow boxes

\$2,000 - 3,000

511<sup>Y</sup>

**A MONGOLIAN-STYLE METAL SWORD WITH SILVER-  
MOUNTED HORN SHEATH**

The curving blade of the short sword attached to a horn handle with coral, lapis lazuli and turquoise inlay on the chased metal mounts; the more elaborately worked silver mounts on long buffalo horn sheath also inlaid *en suite*.

27 3/4in (70.5cm) length overall

\$2,000 - 3,000

**PROPERTY FROM A SAN FRANCISCO FOUNDATION**

512

**A GROUP OF THREE HIMALAYAN HEAD COVERINGS WITH  
APPLIED DECORATION**

the first of yellow silk brocade with applied metal and semi-precious stone decoration; the second of cloth with extensive turquoise embellishment; the third a conical cloth and metal-topped helmet with applied metal plaques and colored stone beads.

12 3/4in (32.5cm) height of helmet

\$1,000 - 1,500

**PROPERTY FROM ANOTHER OWNER**

513

**A GROUP OF THREE INDIAN CARVED WOOD PLAQUES**

the first horizontal plaque possibly depicting Lakshmi seated between female chauri bearers, vina players and stylized geese (losses); the second a reticulated arch-shaped plaque of Shiva holding a deer and axe as he dances between standing figures of a naga and a garuda; the third a circular plaque with a worn central medallion of a divinity seated between two female attendants (all with wear, losses).

29 1/4in (74.5cm) length of rectangular plaque

\$1,000 - 1,500

514

**A NEPALESE PAINTED MANDALA AND A JAPANESE PRINTED  
MANDARA**

The Nepalese mandala painted in color on sized cloth, possibly depicting a Heruka or other Bardo deity in tantric embrace at the center, framed and glazed; the second, *Edo period*, possibly depicting one section from a Kongokai mandara, printed in ink on paper with gilt and polychrome, now mounted with cloth borders in a traditional Japanese format and framed.

17 1/2 x 13 1/4 (44.5 x 33.5cm) sight dimensions of first  
10 x 7 5/8in (25.5 x 19.5cm) dimensions of print

\$1,000 - 1,500

**PROPERTY FROM THE KRANNICH COLLECTION, VIRGINIA**

515

**A GROUP OF THREE GILT LACQUER AND INSET GLASS  
WOOD SHRINE PANELS**

Myanmar or Northern Thailand, 19th century

Including one of chevron shape and two of tall irregular section.  
27in (68.5cm) height of arch shaped fragment

\$500 - 750

These finely carved and beautifully ornamented openwork panels, with mythical *vyalas* on each side and foliate imagery throughout, would have likely constituted part of an elaborate Buddhist shrine, such as two 19th century Mandalay examples held in the Victoria and Albert Museum (Acc.#IS11:1-33-1969) and the Asian Art Museum of San Francisco (Acc#.2006.27.1.a-t), both published in Clarke, 'Highlights of the Lacquer Collection from Myanmar (Burma) in the Victoria and Albert Museum,' in *Arts of Asia*, Vol.47, No.5, September-October 2017, pp.53-5, nos.19 & 23, respectively.

**Provenance**

Oriental Commercial, Thailand, by 1987, by repute  
Enchanted Art, Annapolis

The Krannich Collection, Virginia acquired from the above in 1991



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518

**PROPERTY FROM VARIOUS OWNERS**

**516  
A THANGKA OF MANING MAHAKALA  
Tibet, circa 18th century**

Distemper on cloth; the furious deity clothed in voluminous flowing robes and supporting a flaming lance with pennant in his right hand and a poisoned heart in his left, striding upon two human figures and surrounded by flames, all on a black background; now framed and glazed.

19 1/4in (49cm) height of image exclusive of brocade mount  
32 1/2in (82.5cm) total height of frame

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

Survived in bright colors, this painting depicts Maning Mahakala with vigorous and fine brush strokes. A protector of the Nyingma School, he is also known as the Eunuch Lord or The Glorious Lord of Pristine Awareness. Three of his main attendant deities joined Mahakala at the bottom of the composition, including Rahula on the left, with his lower body in the form of a snake, Raudrantika riding atop a black horse in the middle, and Vajra Sadhu riding a brown goat on the right. The busy scene is further intensified by an altar of bodily offerings and fighting animals among the deities.

**Provenance**

Leo Van der Veen Collection, Canada, before 1975  
Thence by descent

**517  
A THANGKA OF A NYINGMA REFUGE FIELD  
Tibet, 19th century**

Distemper on cloth; depicting the lineage's 'lotus-born' root guru, Padmasambhava, in typical attire and seated posture with a slightly wrathful demeanor, surrounded by deities and gurus surmising most likely the Dorje Drag's order and teaching's 'accumulation of merit'.

24in (61cm) height of image exclusive of brocade mount  
34 1/2in (87.5cm) total height of frame

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

Whereas refuge fields of the Gelug order are quite common in the 18th and 19th century, this is a rarer Nyingma example most likely of the Dorje Drag of Central Tibet, who along with the Mindrolling tradition comprise the two most prominent Nyingma schools.

**Provenance**

Leo Van der Veen Collection, Canada, before 1975  
Thence by descent

**518  
A THANGKA OF YAMA DHARMARAJA  
Tibet, 19th Century**

Distemper on cloth; Yama Dharmaraja and his consort Chamundi surrounded by their fearsome retinue and with Vajrabhairava Heruka, the meditational deity they protect, at top center; framed and glazed.

24 1/2in (62cm) total height inclusive of frame

**\$1,200 - 2,000**

**Provenance**

Leo Van der Veen Collection, Canada, before 1975  
Thence by descent



519

519  
**A THANGKA OF WHITE TARA**  
 Tibet, 19th century

The tall rectangular work centered by a larger depiction of the 'savioress,' the remaining areas covered in 14 horizontal rows of densely arrayed smaller images of the deity all above Palden Lhamo or similar mounted wrathful dark-hued deity treading along the bottom edge; matted framed and glazed (wear, losses).

*37 1/2 x 24in (95.3 x 61cm) visible dimensions of painting exclusive of matte*

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

Himalayan Art Resources item no.61845



520

**PROPERTY FROM THE COLLECTION OF FERN CAVENDER**

520  
**A THANGKA OF MAITREYA IN TUSHITA HEAVEN**

Tibet, before 1949  
 Distemper on cloth, framed and glazed.  
 Himalayan Art Resources item no.61613  
*26 3/8 x 18in (67 x 46cm) the image (sight)*  
*28 1/2 x 19 3/4in (72.5 x 50cm) the frame*

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

**Provenance**

Property from the Collection of Fern Cavender purchased in China before 1949



521

**PROPERTY FROM A SAN FRANCISCO ESTATE**

521  
**A THANGKA OF GREEN TARA**  
 Tibet, 19th/20th century

The 'savioress' depicted seated in the posture of royal ease grasping lithe stalks of lotus in her hands displaying vitarka and varada mudras, encircled by a rainbow colored mandorla and surrounded by several rows of patriarchs and wrathful and benevolent deities, framed and glazed (wear, losses).

*23 x 17 3/4in the image*  
*30 1/4 x 24 3/4in with frame*

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

522  
 No lot

# Chinese Works of Art

## Early Ceramics

### PROPERTY FROM VARIOUS OWNERS

523

#### A GROUP OF THREE PAINTED POTTERY JARS

Neolithic period, Majiayao culture, third millennium BCE

Including two single-handled jars, the larger painted in black and red with a whorl pattern, the smaller with a chevron pattern; the third jar with two handles also painted in black and red with a net-like pattern (repaired).

6 1/4 to 5in (16 to 12.5cm) high

\$2,000 - 3,000

524

#### A GROUP OF SIX GREEN GLAZED POTTERY DECORATIONS

Han dynasty

Including three ovoid 'ear cups,' a bowl with slightly everted mouth rim and flat base, a vase with globular body and wide mouth, and a larger elaborately-rendered model of an oven; all covered in the thin glaze in varied stages of degradation and showing traces of earthen adhesions. 11in (28cm) length of oven

\$1,500 - 2,500

525

#### A STANDING GREY POTTERY FIGURE OF A TOMB GUARDIAN, ZHENMUYONG

Eastern Han dynasty (25-220 CE)

His left hand holding a snake, his right hand grasping a truncheon and his exaggerated tongue hanging between the exposed fangs on a fiercely featured head with bulging eyes and enormous ears as he stands clothed in an animal skin across his shoulder over a three-quarter length tunic and his feet shod in straw sandals (losses, repairs). ? 42 1/2in (108cm) high

\$6,000 - 8,000

Unglazed pottery figures similar to this lot have been excavated from sites associated with Bashu culture of Eastern Han dynasty Sichuan. See the tomb guardian found in 1965 near Chengdu, with similar oversized ears, long tongue, holding a snake and similar implements, included in the exhibition *Ancient Sichuan: Treasures from a Lost Civilization* (Seattle Art Museum, 2001), no. 118, pp. 306-7 (89cm high).

### PROPERTY FROM A FLORIDA PRIVATE COLLECTOR

526

#### A PAIR OF QINGBAI GLAZED BOWLS

Song dynasty

Each thinly potted with rounded sides rising from a straight foot, incised with a circle centering the well and lotus petals on the exterior walls, a pale blueish-white glaze applied to all surfaces except both sides of the rim (one rim chipped).

7in (17.8cm) diameter

\$700 - 900

### PROPERTY DEACCESSIONED FROM THE CURRIER MUSEUM OF ART, SOLD TO BENEFIT FUTURE ACQUISITIONS

527

#### A PAINTED POTTERY FUNERARY MODEL OF A BULL AND TWO-WHEELED CART

Northern Qi/Sui dynasty

The bull well-modeled standing at rest on its four legs, the strips on its harness finished with leaf-shaped terminals and showing traces of red pigment; the cart of rectangular section with arching walls and a separately molded pair of wheels (losses, repairs).

9 3/4in (25cm) length of bull

\$800 - 1,200

528

#### A LONGQUAN CELADON GLAZED BULB BOWL

Ming dynasty

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

12 1/2in (32cm) diameter

\$1,200 - 1,800

### PROPERTY FROM THE COLLECTION OF MARK S PRATT

529

#### A SMALL LONGQUAN CELADON BULB BOWL

Ming dynasty

Molded with two bands of raised bosses extending around the curving exterior walls, the slightly convex base raised on three animal head feet and centered with a protruding ring burnt a warm cinnamon brown in contrast to the uneven olive green glaze covering the remaining surfaces (minor chip).

6 1/4in (16cm) diameter

\$1,000 - 1,500

### PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

530

#### A LARGE LONGQUAN CELADON DISH

Ming dynasty

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

15 1/8in (38.3cm) diameter

\$1,000 - 1,500

531

#### A LONGQUAN CELADON DISH WITH FOLIATE RIM

Ming dynasty

Incised with lotus branches across the shallow ribs molded into the cavetto and stamped with a chrysanthemum spray to the center of the well, the exterior walls similarly molded with recessed ribs and all surfaces except a russet-burnt firing ring on the recessed base covered with an olive green glaze (glaze abraded).

13in (33cm) diameter

\$1,000 - 1,500





523



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531

## PROPERTY FROM ANOTHER OWNER

532

### A LARGE LONGQUAN CELADON CHARGER

Ming dynasty, 15th century

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

18in (45.7cm) diameter

\$1,500 - 2,500

For comparable fifteenth century examples, see Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul: I, Yuan and Ming Dynasty Celadon Wares* (London, 1986), no. 302, p. 316; and no. 323, p. 320.

## PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION

533

### A GROUP OF GLAZED POTTERY FIGURES

Ming dynasty

Including a green and amber glazed horse and altar; a tall male and female attendant holding implements and six slightly shorter male attendants, all figures standing on square bases and glazed in amber and green enamels (chips, glazes degraded).

Height of tallest figure 14in (35.6cm)

\$1,000 - 1,500

## PROPERTY FROM A SAN FRANCISCO COLLECTION

534

### A LONGQUAN CELADON VASE WITH INCISED DECORATION

Ming dynasty

Thickly potted and carved with stylized leaves rising up the cylindrical neck, a diamond diaper band with flower heads covering the body of inverted pear-shape and a band of vertical slash marks along the foot, the densely crazed glaze of pale olive-green glaze covering all surfaces except the foot pad and the unglazed foot pad burnt a pale cinnamon burn.

10 7/8in (27.8cm) high

\$1,500 - 2,500

## Yixing Ware

## PROPERTY FROM VARIOUS OWNERS

535

### A PEWTER-ENCASED YIXING TEAPOT

Late Qing/Republic period

The teapot of archaistic form, the body rising from a flat base with scalloped edges, one side embellished with an inscription, the obverse with a magpie perched on a branch, the spout, handle, and knob all mounted with hardstone.

7 1/4in (18.4cm) width over handle

\$1,500 - 2,000

536

### AN YIXING 'HUNDRED-FRUIT' COVERED TEAPOT

The globular body adorned in numerous slip-decorated molded legumes including a water caltrop-form handle opposing a lotus shoot spout, the pot raised atop additional nuts and surmounted by a mushroom-form lid (chip to interior mouth).

5 1/2in (14cm) high

\$1,200 - 1,800

537

### A GROUP OF FOUR SMALL YIXING TEAPOTS

The first of small bombé shape impressed to the underside to read *yi zhong*; the second of compressed globular shape, the underside centered by an impressed seal reading *Zhongguo Yixing*; the third of similar shape incised to the exterior in bamboo stalks and inscriptions, the underside bearing an impressed maker's mark reading *Zhou Hongxian*; the fourth of bright yellow clay molded in short waisted cylindrical section, the underside impressed to read *Zhongguo Yixing*; together with a polychrome enameled square tea caddy decorated in raised landscape cartouches and bearing an impressed seal to the base perhaps reading *jixiang zisha fang* [5].

6in (15.3cm) width over handles of last and largest

\$800 - 1,200

538

### A GROUP OF FOUR YIXING TEAPOTS

The first of compressed and tapered globular section raised on tiny feet, the sides incised in an inscription and bamboo sprigs, the underside bearing an impressed makers' mark reading *shuide zao hu*; the second of globular shape surmounted by a lion finial, the side incised in a poetic couplet and a depiction of magpie and prunus; the third of tall rectangular section molded in rows of seal script fu-characters as well as a *renshen date* (equivalent to 1992) and a signature of Wei Rongjun, the underside bearing a maker's mark perhaps reading *Zhao Yuyao*; the fourth of light brown hue and also of rectangular shape, the sides incised in an inscription and a depiction of leafy branches, the underside bearing an impressed maker's mark perhaps reading *Tan Sha Ming Hu*.

7 1/2in (19cm) width of second and biggest over handle

\$800 - 1,200

539

### A PEWTER-ENCASED YIXING TEAPOT

Qing dynasty

Of unusual shape supporting a hardstone handle, spout, and finial to the fitted lid, one side incised in sprigs of millet, the reverse incised in a two-stanza inscription, the clay interior bearing an impressed makers' mark reading *shide tang*.

5 1/4in (13.5cm) width over handle

\$1,500 - 2,500

### Provenance

Formerly in the collection of the Southern California potter William Manker (1902-1997)

A pewter-encased Yixing teapot dated to the Daoguang era and bearing the same interior seal was sold in Bonhams, Hong Kong, 28 November 2011, lot 206.



532



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540

**A GROUP OF FOUR INCISED AND MOLDED YIXING TEAPOTS**

The first of ovoid section molded in gnarled branch and fruit form decoration, the recessed underside impressed *yixing zisha*; the second of compressed cylindrical section suspended by a large loop handle, the underside impressed in a maker's mark perhaps reading [Xu] *Yuzhen Zhi*; the third of waisted cylindrical shape supporting bamboo-form handles and spout and incised in a magpie and prunus decoration on one side reversed by a lengthy inscription bearing a *Chen Dinghe* signature, the underside also bearing an impressed seal reading *Chen Dinghe zao*; the fourth of sandy hue and simple compressed globular shape, the underside bearing a makers' mark reading *Pan*, with additional seals to the lid and under the handle perhaps reading *Zhongfang*.

*7 3/4in (19.7cm) width of last and biggest over handles*

**\$800 - 1,200**

541

**A GROUP OF THREE PEWTER-ENCASED YIXING TEAPOTS**

**Qing dynasty**

All supporting hardstone handles and spouts, the first of lozenge-section incised in prunus branches and bearing an inscription and signature reading *shiquan*, the clay interior base centered by an impressed seal reading *shide tang*; the second of tapered hexagonal section incised in landscape motifs also bearing an inscription and signature *shiquan*, the interior original Yixing base lost and the exterior base replaced; the third of quadrilobate section incised in an inscription bearing signatures possibly reading *xiao tan* and *liang [ting?]*, the yixing interior bearing an impressed seal reading *Fan Luzeng zhi* in seal script; *together with* a fourth pewter teapot without yixing interior, the bell-shaped hexagonal exterior incised in inscription and floral decoration and supporting hardstone handle and spout. [4]

*6 1/4 to 7in (16 to 17.7cm) widths over handle and spout*

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

542

**AN YIXING POTTERY VASE WITH CARVED DECORATION**

**20th century**

Of baluster form with leiwen and flower petal bands in raised relief at the shoulder and the foot, a bird on a flowering branch below the signature *Yan Tao* incised on the body, the decoration colored in dark brown and red wash on a buff slip ground also visible on interior neck above the pale russet color of the fired clay on the interior walls, the exterior foot ring and recessed base (wear, chipped).

*10 1/2in (26.7cm) high*

**\$800 - 1,200**

**Provenance**

Cheney Cowles, Crane Gallery, acquired 31 October 2013  
Collection of Brooks & Dorothy Cofield

543

**A POLISHED YIXING TEAPOT**

**Late Qing dynasty**

Potted in clay burnished to a deep purple sheen for the Thai market, the pot of compressed globular shape surmounted by a domical lid centered by a gilt metal alloy finial, supporting a conical spout and suspended by a gilt metal alloy handle, the underside of the base and lid impressed in makers' marks of rodents beneath Thai script.

*8 1/2in (21.5cm) width over spout*

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

Bonhams has sold several examples of polished teapots made for the Thai market. For one example see lot 298 offered in sale 19621 of 28 November 2011 in Bonhams' Hong Kong rooms.

544

**AN YIXING TEAPOT**

The loosely fitted domical lid impressed to the underside to bear the makers' mark *Zhenxiang* and surmount a teardrop shaped body supporting a stubby conical spout, shallowly recessed concave base incised to read *Pingsheng yi pian xin*.

*6in (15.2cm) width over handle*

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

Some have associated the sobriquet 'Lianzi' with the late Qing Yixing ceramicist Jiang Zhenxiang (1860-1909).

**PROPERTY FROM A SAN FRANCISCO ESTATE**

545

**A PAIR OF FAUX CINNABAR LACQUER ENAMEL YIXING**

**POTTERY CUPS**

**Tiehua Xuan studios**

Of tapered irregularly lobed shape, the exteriors incised in floral sprigs on a wave pattern ground, the interior covered in a white crackle glaze, the undersides faintly impressed with makers' marks reading *tiehuaxuan zhi*.

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

**\$800 - 1,200**

**PROPERTY FROM THE COLLECTION OF GENERAL JOSEPH**

**'VINEGAR JOE' STILWELL (1883-1946)**

546

**TWO YIXING TEAPOTS**

The first of square form covered in polychrome enamel to display landscape reserves on a sea-foam ground, the underside impressed in a makers' cartouche of a small pavilion in the woods; the second of ovoid shape covered in raised relief prunus branches, the underside bearing an impressed makers' mark reading *Yu Yufang zhi* in seal script (chips to lid).

*8 and 6 1/2in (20.3 and 16.5cm) widths over handles*

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

## Monochromes

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

547

**A BLANC DE CHINE COVERED BOX**

**17th century**

The circular body comprised of a ribbed box and cover, the domed cover with a central medallion enclosing incised flowers issuing from rockwork and encircled by flower sprays.

*5 1/2in (14cm) diameter*

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



540



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547

## PROPERTY FROM A SAN FRANCISCO COLLECTION

548

### **A LARGE DEHUA INCENSE BURNER WITH HANDLES** 18th century

Of cylindrical form raised on three cloud-collar feet, the exterior walls carved in shallow raised relief with the Eight Trigrams and also supporting a pair of squared handles issuing from dragon heads, the heavily crazed glaze of creamy-white hue applied to all surfaces except the foot pads (star crack, handles repaired).  
*9 5/8in (24.5cm) length across handles*

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

549

### **A SMALL DEHUA PORCELAIN CENSER** 17th century

Of cylindrical form with a flat base raised on three cloud-collar feet, the exterior walls molded with raised string bands bordering an impressed design of archaic dragons and leiwen patterns, the milky white glaze covering the exterior walls, portions of the base and the interior well (chipped).  
*4 3/4in (12cm) diameter*

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

550

### **A DEHUA PORCELAIN LOTUS LEAF FORM BOWL** 18th century

The leaf molded as nine recesses bordered by raised ribs that spread outward from the center of the shallow well toward a conforming lobed rim, while a more elaborate web of veins covers the exterior walls that resolve into five conical feet, the creamy white glaze covering all surfaces except the foot pads (hairline firing cracks).  
*10 1/2in (26.5cm) length across bowl*

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

## PROPERTY FROM VARIOUS OWNERS

551

### **A PAIR OF DEHUA PORCELAIN BOYS ON WATER BUFFALOS** Republic period

Molded as a facing pair with each young boy playing the flute while seated on the back of a buffalo, the glaze on most surfaces showing a faint green tinge (minor chips).  
*7 1/2 and 8in (19 and 20cm) long*

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

552

### **TWO ARCHAISTIC GLAZED PORCELAIN VASES** 18th and 19th century

The first a Dehua gu-form beaker vase, *18th century*, molded in crisp relief with a leiwen-patterned ground in the cicada-shaped reserves on the trumpet neck and spreading foot and the phoenix panels on the cylindrical mid-section, the ivory-tinged glaze applied everywhere except the pad of the recessed foot ring (foot pad polished); the second, *19th century*, of cong shape with circular neck and foot ring on a square-sectioned body, a yin-yang roundel centering each upright wall and trigram-style bars in raised relief crossing the corners, a gray-green glaze applied everywhere except the foot pad (chips).  
*17 3/4 and 7 7/8 in (45 and 20cm) high*

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

#### **Provenance**

Collection of Brooks & Dorothy Cofield

Dehua vase:

D. B. Pollard Collection

Cheney Cowles, Crane Gallery, acquired 29 January 2014

Cong-form vase:

Ex-collection of Ambassador Da Silva, collected before 1949 when moved to the United States

Telecky Collection, Washington

Jadestone Gallery, Portland, Oregon, acquired 7 March 2007

553

### **A GREENISH-WHITE GLAZED LONG-NECK VASE** Qianlong mark, late Qing/Republic period

The waisted neck encircled by upright plantain leaves and the globular body molded with opposing phoenix birds with wings outspread amid scrolling tail feathers, the recessed base bearing the *six-character mark* in underglaze blue seal script and the glaze covering all surfaces except the foot pad.  
*13in (39cm) high*

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

## PROPERTY FROM AN IMPORTANT CHINESE FAMILY IN CALIFORNIA

554

### **A GROUP OF THREE WHITE GLAZED CERAMICS** Republic period

Each of soft paste porcelain: the first a bowl imitating Song Ding ware, bearing impressed inscriptions *nei gong shang yong* and *da Song Chongning nian zhi* (discolored); the second an octagonal sectioned water coupe bearing a four-character *Chenghua mark* impressed beneath the glaze across the recessed base; the third a hexagonal sectioned bottle vase bearing a four-character *Qianlong mark* beneath the glaze on the concave recessed base.  
*6 3/4in (17cm) diameter of bowl*  
*8in (20.3cm) height of vase*

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

## PROPERTY FROM AN OREGON ESTATE

555

### **A MIRROR BLACK AND GILT-DECORATED BALUSTER VASE** Late Qing/Republic period

Heavily potted with a trumpet neck and body of elongated ovoid form, the black enamel ground on the exterior walls painted in bright gilt with arrangements of 'One Hundred Antiques' separated by various decorative bands, the vase interior and the recessed base covered with colorless glaze (drilled, chipped).  
*9 3/8in (49.2cm) high*

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

## PROPERTY FROM VARIOUS OWNERS

556

### **A TALL TRANSMUTATION RED BALUSTER VASE** Late Qing/Republic period

Molded with a raised string band at the join of the flared trumpet neck to the cylindrical body, the mottled scarlet red glaze thinning to white along the rim and showing streaks of purple inside the neck; now drilled and mounted as a lamp, with attached wood stand.

*26 3/4in (68cm) height of porcelain*

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

#### **Provenance**

Unidentified Christie's sale, 12 December 2007, lot 371 on old shipping label



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557

**A PAIR OF CELADON GLAZED DRAGON JARS AND COVERS**  
Qianlong marks, 19th century

Each of ovoid form, carved with a single dragon chasing a flaming pearl amid flames and clouds below a plaited band along the shoulder, the recessed base bearing an impressed *six-character mark* in seal script, the cover incised with a cloud and a band of waves.

8in (20.3cm) high

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

**Provenance**

Christies, online sale: The Art of China, 21-19 March 2017, lot 59

558

**AN AUBERGINE-GLAZED VASE, MEIPING**

19th century

Of baluster form, the body finely incised with sprays of finger citrons, pomegranates, peaches and lychees, between bands of lappets at the shoulder and at the foot.

28.5cm (11 1/4in) high

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

**Provenance**

Bonhams, Knightsbridge, 10 November 2016, lot 24

559

**A COBALT GLAZED BALUSTER JAR**

18th century

Sturdily potted, the exterior covered with a dark cobalt layer beneath a colorless glaze also covering the interior below but leaving unglazed a band on the upper neck, the foot pad and recessed base (lacking cover, wear, chips).

14in (35.5cm) high

**\$800 - 1,200**

560

**TWO CELADON GLAZED BALUSTER VASES WITH EUROPEAN ENAMEL DECORATION**

18th/19th century

One vase incised with flowering branches and the other with a dragon and lingzhi fungus beneath similar gray-green glazes; the decoration of birds and flowers rendered in famille verte-style enamels, perhaps based on Meissen patterns; with metal rim and base mounts (possible losses).

6 5/8in (17cm) high

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

561

**PAIR OF CELADON GLAZED DRUM SHAPE VASES**

Late Qing/Republic period

Each made in the form of a drum with cash patterned opening to the top and raised bands encircling the upper and lower body, the sides set with molded animal masks with ring handles on the shoulders, all surfaces except the foot ring covered in even pale celadon-green glaze.

4 3/4in (12.1cm) high

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

562

**TWO YELLOW GLAZED CERAMICS**

Late Qing/Republic period

The first a shallow bowl with wide rim flange raised on a short foot ring, the yellow glaze covering the well, rim and recessed base and the exterior walls showing remains of a colorless glaze; the second a recumbent lion with partially opened jaw and textured fur covered by a dark yellow glaze that extends onto the underside, the eyes dotted with black enamel and the hollow interior left unglazed.

10in (25.5cm) diameter of bowl

7 1/4in (18.3cm) length of lion

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

563

**A FLAMBÉ RED GLAZED POTTERY BOWL**

Late Qing/Republic period

Potted with a flared rim to the curving well that tapers sharply inward toward a narrow foot ring, the scarlet red glaze mottled with tiny spots of peacock blue and thinning to olive on both sides of the rim, stopping unevenly along the unglazed foot pad and deeply recessed base burnt a pale brown in the firing.

6 3/4in (17cm) diameter

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

564

**A COBALT BLUE GLAZED BOWL**

Yongzheng mark, Late Qing/Republic period

With gently curved sides, the wide mouth rim flanked by opposing handles rendered as bats suspending separately potted rings from their tails, the short foot surrounding the recessed base bearing the *six-character mark* in underglaze blue (one handle chipped).

7 3/4in (19.6cm) width over handles

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

**Provenance**

Collection of Carrie Chapman (1900-1997) acquired prior to 1970

565

**A GROUP OF FOUR SMALL MONOCHROME-GLAZED VASES**

Late Qing/Republic period

Including two crackle glazed vases of pear form, a stick neck copper-red vase and a double gourd vase of cafe-au-lait hue, each stamped *China* on the underside; *together with* three miniature brown glazed vases, each stamped *Japan* on the underside. [7]

5 1/2in (14cm) height of tallest vase

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





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566

**A PAIR OF TURQUOISE ENAMELED BOWLS WITH WHITE SLIP DECORATION**

**Qianlong marks, Republic Period**

Each of inverted bell form with a flared rim, painted in white slip with composite lotus flowers and leaf scrolls, bats and pearl chains on a turquoise enamel ground applied to the exterior walls over a colorless glaze covering all surfaces except the foot pad, the recessed base bearing a *six-character mark* in puce enamel seal script.

8 1/4in (21cm)

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

**Provenance**

Purchased from the Oriental Art Collector, Singapore, 21 February 1982

567

**A YELLOW GLAZED DEEP DISH**

**Zhengde mark, Qing dynasty**

Carefully potted with a flared rim and wide curving well raised on a tall foot, the rich egg-yolk yellow glaze covering the well and exterior walls, the recessed base showing a milky with glaze and bearing the underglaze blue *six-character mark* in regular script inscribed within a double ring.

6 7/8in (17.5cm) diameter

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

**Provenance**

A Private Portland Collection, acquired in Singapore 25 October 1972  
Jadestone Gallery, Portland, acquired 20 November 2012  
Collection of Brooks & Dorothy Cofield

568

**A COPPER RED GLAZED NARCISSUS BOWL**

**18th century**

Of compressed globular form with a low neck ring accenting the wide mouth, the exterior walls applied with the deep scarlet red wash while densely crazed glaze of off-white hue covers the interior and recessed base within the unglazed foot pad (hairline cracks, repaired).

9in (23cm) diameter

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

**Provenance**

A Canadian Collection, by repute  
Jadestone Gallery, Portland, acquired 20 November 2012  
Collection of Brooks & Dorothy Cofield

569

**A TRANSMUTATION RED GLAZED BALUSTER VASE**

**Late Qing/Republic period**

Formed with a flat rim to the cylindrical neck and a body of inverted pear form, the glaze on the exterior walls and interior neck of deep turquoise and scarlet-purple hue thinning to olive green in some areas, the recessed base showing a densely crazed and greenish-white glaze within the unglazed foot pad.

14 1/2in (37cm) high

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

**Provenance**

Ex-collection of Ambassador Da Silva, collected before 1949 when moved to the United States, by repute  
Telecky Collection, Washington State  
Jadestone Gallery, Portland, acquired 19 September 2005  
Collection of Brooks & Dorothy Cofield

570

**A TRANSMUTATION GLAZED STICK-NECK VASE, TIANQIUPING**

**Late Qing/Republic period**

The cylindrical neck rising from a body of compressed globular form, the glaze of dark scarlet suffused with discrete patches of pale turquoise on the exterior walls and interior neck and a densely crazed greenish-white glaze covering the recessed base within the foot ring (rough foot).

13 5/8in (34.8cm) high

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

**Provenance**

A Portland estate, by repute  
Retrospection Fine Antiques, Oregon, acquired 2006  
Collection of Brooks & Dorothy Cofield

571

**A TRANSMUTATION GLAZED CONG-FORM VASE WITH ELEPHANT HEAD HANDLES**

**Late Qing/Republic period**

Of square section with a circular neck and foot ring, a pair of elephant head and mock ring handles raised in high relief on the opposing rectangular walls showing a deep scarlet red glaze streaked with dark blue that fades to olive green on some surfaces and a rust brown glaze across the recessed base within the unglazed foot (rough foot pad); with fitted wood stand.

11 3/4in (30cm) height of vase

13 1/2in (34.3cm) height with wood stand

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

**Provenance**

Acquired by the original owner from Indiana during the second quarter of the 20th century, by repute  
Jadestone Gallery, Portland, acquired 27 June 2009  
Collection of Brooks & Dorothy Cofield

572

**A GROUP OF THREE SMALL TRANSMUTATION GLAZED VASES**

**Late Qing/Republic period**

The largest of pomegranate shape with a floriform edge to the flared neck, the glaze streaked with vertical blue suffusions and covering all surfaces except the foot pad; the second of globular form, the glaze unevenly applied and thinning to white along the low neck, the interior and the recessed base showing a pale greenish-white glaze; the last of baluster form with dark gray and pale blue streaks in the red glaze on the exterior walls and interior neck, the recessed base showing a russet brown glaze (each with foot ground).

5 5/8in (14.3cm) height of tallest vase

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

**Provenance**

Collection of Brooks & Dorothy Cofield  
Pomegranate shape vase:  
Ex-collection of Ambassador Da Silva, collected before 1949 when moved to the United States, by repute  
Telecky Collection, Washington State  
Jadestone Gallery, Portland, Oregon, acquired 8 June 2005  
Globular vase:  
A Minneapolis Estate, Minnesota, by repute  
Peter Dyste Antiques, Minneapolis, Minnesota, acquired September 2005  
Baluster vase:  
A Minneapolis Estate, Minnesota, by repute  
Jeremy Moore Antiques, Minneapolis, Minnesota, acquired 4 December 2004

573

**A GROUP OF THREE SMALL COPPER RED GLAZED CONTAINERS**

**Late Qing/Republic period**

The first a jar with a wide canted shoulder and concave walls sloping inward toward the set-in foot, the dark red glaze thinning to greenish-white along the edges, across the interior and the recessed base; and two water coupes of bell form with a dark red glaze covering the exterior walls, the smaller coupe showing the red glaze across the recessed base, the recessed base on the larger coupe covered with a crazed greenish-white glaze.

4 1/8in (10.5cm) diameter of jar

3 3/8 and 2 3/8in (8.5 and 6cm) height of water coupes

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



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**Provenance**

Collection of Brooks & Dorothy Cofield

Jar with canted shoulder:

Jerry Lamb, Portland, acquired 2006

Bell-form water coupes:

Frances Bernard Gesley Collection, Eugene, Oregon, by repute  
Loy Dotson Antiques, Coburg, Oregon, acquired 2006

574

**A COPPER RED GLAZED MOON FLASK VASE WITH RUYI HANDLES**

19th century

The bulbous neck supporting a pair of curling handles that rest on the shoulder of the flattened circular body raised on an oval spreading foot, the copper red glaze on the exterior walls in contrast to a pale greenish-white glaze visible along the rim, on interior neck and the recessed base (glaze frits); with fitted wood display stand.

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

10 3/4in (27.3cm) height with wood stand

\$1,500 - 2,500

**Provenance**

Ex-collection of Carl M. Barnes

Estate of Thelma Osbourne, Wilkesboro, North Carolina

Doyle's Auction, New York, 10 September 2012, lot 389

Collection of Brooks & Dorothy Cofield

575

**A TEA DUST GLAZED JAR, GUAN**

19th century

Carefully potted with a flared rim, wide shoulder and body of compressed pear form that spreads slightly outward above the foot ring, the mottled olive green glaze covering all surfaces except the rounded foot pad dressed with iron brown wash (foot chipped).

9 1/2in (24.2cm) diameter

\$2,500 - 3,500

**Provenance**

Christie's, Paris, 23 November 2004, lot 303

Private Midwest Collection

Jadestone Gallery, Portland, acquired September 2011

Collection of Brooks & Dorothy Cofield

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

576

**A CRACKLED CELADON OVOID VASE**

19th century

Thickly molded with a waisted neck and pear-shaped body raised on a substantial foot, the grey-green glaze showing a dense web of pale russet and inky black craze lines on the interior neck, exterior walls and recessed base, a brown wash applied to the unglazed foot pad.

14 1/8in (36cm) high

\$2,000 - 4,000

**PROPERTY FROM THE ESTATE OF HARRIET WALKER FITTS, PROVINCETOWN, MASSACHUSETTS**

577

**A JUN-STYLE GLAZED VASE**

18th/19th century

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

8 1/2in (21.5cm) high

\$1,000 - 1,500

**PROPERTY FROM AN IMPORTANT CHINESE FAMILY IN CALIFORNIA**

578

**A TRANSMUTATION GLAZED HU-FORM VASE WITH HANDLES**  
**Qianlong mark, Republic period**

Thickly molded with a pair of arching dragon handles and a raised band encircling the spreading neck, the pear-shaped body raised on a flared foot, the mottled red and lavender glaze on the exterior walls and interior neck changing to pale green on the interior walls and olive green across the recessed base bearing an impressed *six-character* mark in seal script.

11in (28cm) high

\$2,500 - 4,000

579

**A PALE GREENISH-WHITE GLAZED HU-FORM VASE**  
**Qianlong mark, Republic period**

Of rectangular section with two scalloped handles, molded with bands of archaic decoration at the neck and roundels of dragons surrounding shou-characters on the body, the recessed base bearing an impressed *six-character seal mark* (rim chip).

11in (28cm) high

\$2,000 - 3,000

**PROPERTY FROM A SAN FRANCISCO COUPLE**

580

**A BLUE GLAZED CONG FORM VASE**  
**Republic Period**

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

10in (25.4cm) high

\$1,000 - 1,500

**PROPERTY FROM AN OREGON ESTATE**

581

**A COBALT GLAZED LONG-NECK VASE**  
**Late Qing dynasty**

Thickly potted with a waisted neck, two string bands raised along the shoulder of the globular body supported on a tall foot, the cobalt wash applied on the exterior walls beneath a colorless glaze showing a dense web of craze lines on the interior walls and the deeply recessed base within the unglazed foot pad.

15 3/4in (40cm) high

\$1,200 - 1,800

**Provenance**

Purchased in 1998 from Gump's, San Francisco, as 18th century

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

582

**A CELADON GROUND STICK NECK VASE**  
**Qianlong mark**

The tall thin cylindrical neck surrounded by a raised relief iron-red and gilt dragon crouching atop a globular body raised atop the short foot, the foot and mouth encircled by yellow and pink enamel bands, the remaining surfaces covered in a uniform gray-green glaze, the underside bearing the *six-character mark* in underglaze blue.

12in (30.4cm) high

\$1,500 - 2,500



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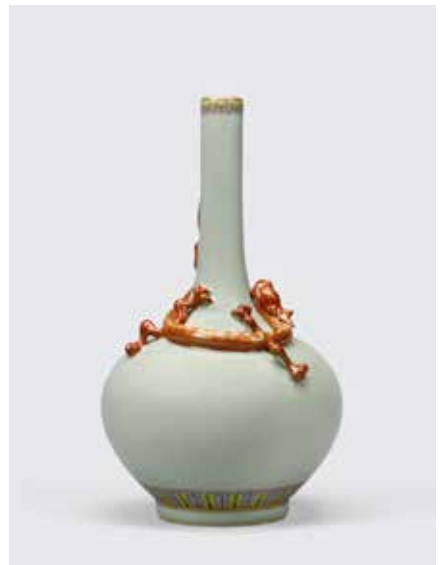
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583

**AN AUBERGINE GLAZED BEEHIVE WATER COUPE, TAIBO ZUN Kangxi mark**

Comprised of a short neck rising from a hemispherical body incised in roundels barely visible beneath the thick blackish purple glaze covering the exterior, the clear glazed recessed base bearing the *six-character mark* in standard script (kiln flaw/crack to foot rim).

*5 1/8in (13cm) diameter*

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

**PROPERTY FROM THE SA FAMILY COLLECTION**

584

**A CELADON GLAZED CHARGER WITH LOTUS AND DRAGON DECORATION**

**Qianlong mark, 19th century**

Thickly potted, the shallow curving well centered with a lotus blossom surrounded by strap-work dragons and a leiwen band, the recessed base bearing the *six-character mark* in underglaze blue seal script and a pale blue-green glaze covering all surfaces except the russet-stained foot pad.

*16in (40.5cm) diameter*

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

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

585

**A TURQUOISE GLAZED BISCUIT FIGURE OF A PUPPY Late Qing dynasty**

Molded looking to the left, the recumbent animal figure glazed in turquoise with curls, mane, and tail rendered in fine detail, the face depicted with bulging eyes and an open jaw revealing fangs and tongue.

*5 1/4in (13.3cm) long*

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

586

**AN AUBERGINE GLAZED OGEE BOWL 18th century**

Potted with a wide canted rim rising from the wide curving well, the deep purple glaze on the interior and exterior walls stopping unevenly along the tall foot ring, the deeply recessed base covered with a colorless glaze (wear, rim repaired).

*7 1/2in (19cm) diameter*

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

587

**A COPPER RED MEIPING Qianlong mark, Republic period**

Thickly potted with a rolled rim and low waisted neck surmounting a body of inverted pear form, the exterior wall covered by an even craze-filled red glaze stopping neatly at the white glazed rim and above the foot ring, the recessed base bearing the *six-character mark* in underglaze blue.

*13in (33cm) high*

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

588

**A COPPER RED GLAZED BALUSTER VASE 18th century**

Molded with a flared rim and raised ring extending around the waisted neck and the elongated ovoid body also flaring outward above the set-in foot, the translucent red glaze showing dark and opaque streaks toward the base but thinning to pale green with noticeable craze lines at the rim, interior neck and the recessed base (hairline crack).

*17 1/2in (44cm) high*

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

**PROPERTY FROM THE IRENE CHIN COLLECTION, SAN FRANCISCO, CALIFORNIA**

589

**A LARGE TRANSMUTATION RED GLAZED BOWL**

Molded with an everted foliate rim surrounding the wide, deep well, the scarlet red glaze suffused with veins and spots of pale turquoise blue that stop along the exterior foot, leaving the foot pad and recessed base without glaze.

*15 1/2in (39.5cm) diameter*

**\$800 - 1,200**

**PROPERTY FROM THE ESTATE OF A GENTLEMAN**

590

**A PAIR OF TURQUOISE GLAZED FU-LIONS AND STANDS Qing dynasty**

Each posed in a partially recumbent posture with head turned and a ribbon trailing from one front leg, one lion grasping a perforated ball while the other plays with a lion cub; the separately molded rectangular stands fronted with bats surrounding a shou medallion, all covered with a rich turquoise glaze (some flaking of the glaze).

*18 1/2in (47cm) high*

**\$800 - 1,200**

**PROPERTY FROM THE TALLEY FAMILY ESTATE**

591

**A SKY-BLUE GLAZED VASE WITH MOLDED DRAGON DECORATION**

**Qianlong mark, late Qing/Republic period**

Of flattened baluster form and molded with stiff leaf bands at the neck, animal head handles at the shoulder and panels of dragons amid clouds on the body, the recessed base bearing a *six-character mark* impressed in seal script (minor rim chip).

*13 3/4in (35cm) high*

**\$500 - 700**

**PROPERTY DEACCESSIONED FROM THE CURRIER MUSEUM OF ART, SOLD TO BENEFIT FUTURE ACQUISITIONS**

592

**A LARGE CELADON CRACKLE-GLAZED STONWARE BASIN Late Qing dynasty**

Thickly molded with flared rim surrounding a wide, deep well tapering gradually inward toward the wedged foot, the dark gray-green glaze showing black-stained craze lines on the interior, exterior walls and a countersunk circular recess at the center of the unglazed base (chipped).

*18 1/2in (47cm) diameter*

**\$500 - 800**



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593

**CERAMICS FROM THE COLLECTION OF TONG SHAO-YI**

**593  
A GROUP OF SIX JUN STYLE GLAZED SAUCER DISHES**  
**Shiwan kilns, late Qing/Republic period**

Each similarly covered with a sky blue glaze that thins to olive brown along the upright rim and stops unevenly on the exterior walls above a layer of iron wash applied across the foot ring and the deeply recessed base (two with firing cracks along rim).  
*5 1/4 to 5 1/2in (13.5 to 14cm) diameter*

**\$800 - 1,200**



594

**594  
A GROUP OF FOUR JUN-STYLE GLAZED STONWARE CONTAINERS**  
**Shiwan kilns, 19th century**

The largest a deep bowl with wide well, the second a saucer dish with upright rim and the third a shallow brush washer with in-curving walls, each covered with a mottled sky blue glaze that thins to olive brown along the rim and iron wash applied to the foot ring and deeply recessed base (chip to foot pad of saucer dish); the fourth a small meiping vase with a similar sky blue glaze and brown wash covering the outside edge of the banded foot, the foot pad and the shallow recessed base (foot pad chipped).

*6 7/8 to 4 3/4in (17.5 to 12cm) diameters  
4 7/8in (12.5cm) height of vase*

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

**595  
A TURQUOISE ENAMELED PARTIAL DINNER SET WITH WHITE SLIP DECORATION**  
**Daoguang marks, Republic period**

Including two bowls, five plates and five saucers with foliate rims, painted in white slip with facing dragons, bamboo and prunus blossom bands painted on a turquoise enamel ground; each piece bearing a six-character mark in iron red seal script on the recessed base (all with worn enamels from use, two saucers and two plates cracked). [12]  
*7 1/4 to 5 1/2in (18.3 to 14cm) diameter*

**\$600 - 800**

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



595

**596  
A GROUP OF FOUR SHIWAN POTTERY FIGURES**  
**Republic Period**

The first depicting a scholar playing a qin on a hot summer night, his gown colored with a transmutation blue glaze; the second Buddhist luohan reading a book of scriptures as he sits on a rock, colored in red, blue and off white pigments (chipped); the third an unglazed standing figure of Bodhidharma (surface soiling, minor chip); the fourth a pale green glazed seated Daoist figure holding the remains of a rank stick (losses).

*9 1/4in (23.5cm) height of tallest figure*

**\$800 - 1,200**



596

**597  
A LARGE JUN-STYLE GLAZED BOWL**  
**Shiwan ware, 19th century**

Thickly potted with slightly inverted rim and wide curving well raised on a short foot, the sky blue glaze thinning to pale olive along the rim and across the recessed base, exposing a dense grey-white fabric along the unglazed foot pad (foot chipped).

*8 5/8in (22cm) diameter*

**\$500 - 700**





597



598



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**TWO CELADON GLAZED DISHES**  
Ming dynasty and later

The first, Longquan ware, molded a wedged foot and a flared rim, well centered with a stamped peony branch visible beneath a lustrous olive-green; the second an 18th century Longquan-style dish of similar shape with a pale gray-green glaze (chipped).  
6 3/8in (16.2cm) diameter

**\$600 - 800**

599

**A FAMILLE ROSE ENAMELED DEEP DISH**  
Late Qing/Republic period

Thinly potted with a flared rim and painted with a scholar and his young attendant visiting a beauty as they stand beneath a willow tree, the colorless glaze burnt to pale brown where it thins along the rim and covering all surfaces except the foot pad.  
14in (35.7cm) diameter

**\$800 - 1,200**

600

**A GROUP OF FOUR CONTAINERS WITH UNDERGLAZE BLUE DECORATION**

Including a wucai-decorated baluster jar with grapevine pattern, bearing a Chenghua mark, Kangxi period (chipped, lacking cover); second a blue and white cup depicting the Red Cliff poem, bearing a four-character Yongzheng mark on the base (cracked); third a blue and white cup with the cock trainer Jia Chang, a rooster and chicks, an imperial inscription followed by two seals of the Qianlong emperor and the base bearing a six-character Qianlong fang gu mark (cracked); and a doucai enameled jar with a garden scene, bearing a six-character Qianlong mark in standard script.  
6 1/2in (16.5cm) height of jars

**\$800 - 1,200**

601

**A SET OF FIVE FAMILLE ROSE ENAMELED BOWLS**  
Taoci zhenpin marks, Republic period

Each thinly potted and finished with gilt striping along the rim, the exterior walls painted in various enamels with magpies perched on chrysanthemums and autumn grasses bending in the wind, the recessed base stamped with the four-character mark in iron red seal script.  
7 7/8in (20cm) diameter

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

## Blue and White Ware

### PROPERTY FROM THE SA FAMILY COLLECTION

602

#### **A LARGE BLUE AND WHITE ARROW VASE** 20th century

Thickly potted and painted in shades of dark cobalt around the neck and body with wide bands of classic lotus flowers and leaf scrolls while narrow wave bands appear on the rim, tubular handles, shoulder and foot, the lustrous glaze covering all surfaces except the wide foot pad (minor chips).

18 3/4in (45cm) high

\$3,000 - 5,000

### PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

603

#### **A BLUE AND WHITE FIGURAL DEEP BOWL** 17th century

Of wide concave section decorated to the interior to depict the Eight Immortals standing atop a pine-shaded cliff heralding the arrival of Shoulao on a flying crane, the underside centered by a makers' mark reading *Yutang Jiaqi* (abrasions).

14in (35.5cm) diameter

\$2,000 - 3,000

Geng Baochang dates the *Yutang Jiaqi* mark specifically to the Shunzhi reign of the early Qing dynasty (1644-1661). See his *Mingqing Ciqi Jianding* (Hong Kong: Forbidden City, 1993), p. 398.

604

#### **A BLUE AND WHITE DEEP BOWL WITH A FIGURAL DECORATION** 17th century

The interior well centered by a landscape roundel surrounded by wide exterior sides covered in a continuous tableau of varied immortals in a rocky garden setting, the recessed base centered by a four-character maker's mark reading *yutang jiaqi* (repaired).

14in (35.5cm) diameter

\$1,000 - 1,500

Geng Baochang dates the *Yutang Jiaqi* mark specifically to the Shunzhi reign of the early Qing dynasty (1644-1661). See his *Mingqing Ciqi Jianding* (Hong Kong: Forbidden City, 1993), p. 398.

### PROPERTY DEACCESSIONED FROM THE CURRIER MUSEUM OF ART, SOLD TO BENEFIT FUTURE ACQUISITIONS

605

#### **A GROUP OF TWENTY-ONE CANTON BLUE AND WHITE EXPORT PORCELAINS** 19th century

Each painted with a landscape view and cursory borders: including a large circular deep dish; four dinner plates; five salad plates; four handled cups and six saucers; the last a covered ginger jar (some with minor chips, rim frits). [21]

10in (25.5cm) diameter of deep dish

10 1/4in (26cm) average diameter of dinner plates

\$1,200 - 1,500

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

606

#### **A GROUP OF BLUE AND WHITE EXPORT PORCELAINS** Kangxi period and 19th century

The first a deep dish, *Kangxi period*, centered with a baby boy amid lotus plants the *jue wine cup mark* on the underside drawn within a double ring (cracked, chipped); the *19th century* examples including two covered vegetable dishes of lozenge shape and two platters of rectangular form with canted corners, each showing landscapes (wear, chips to some). [5]

10 3/4in (27.5cm) diameter of deep dish

14 1/4 and 11 3/4in (36.2 and 30cm) length across platters

\$1,000 - 1,500

### PROPERTY FROM AN OREGON ESTATE

607

#### **A BLUE AND WHITE DOUBLE GOURD VASE** Wanli mark

Painted with flower head and leaf scroll bands along the upright rim and between the two globular sections covered with cranes in flight amid fleecy clouds, the recessed base bearing the *six-character Wanli mark* in underglaze blue standard script; with fitted wood stand.

11 1/8in (28.3cm) high

\$1,000 - 1,500

608

#### **A LARGE BLUE AND WHITE FLOOR VASE WITH COVER** Late Qing/Republic period

Thickly potted with a short neck, animal head and mock ring handles at the shoulder and a body of elongated ovoid form painted with composite lotus flowers and leafy tendrils above a stiff leaf band along the base, the wide foot pad and recessed base left unglazed; the domed cover painted en suite and topped with a recumbent fu-lion finial; with fitted wood stand.

33 1/4in (84.5cm) height of vase and cover

38in (96.5cm) height including wood stand

\$3,000 - 5,000

### PROPERTY FROM VARIOUS OWNERS

609

#### **A LARGE BLUE AND WHITE BALUSTER VASE** Jiajing mark, 20th century

The waisted neck covered in floral sprigs above the globular body encircled by a continuous figural tableau of scholars and attendants within a rocky garden court, the flared foot ringed in plantain leaf bands and repeating patterns and bearing a standard script six-character *Jiajing mark* within a rectangular cartouche above an unglazed base.

25in (63.5cm) high

\$3,000 - 5,000

610

#### **A BLUE AND WHITE PHOENIX TAIL VASE** Kangxi period

Painted in shades of rich cobalt blue with a solitary fisherman in his boat on a water course surrounded by mountains that extend around the trumpet neck and repeat across the swelling body where a boatman has left two sages on a rocky shore amid by trees and rural dwellings, a double ring centering the recessed base (repaired and retouched).

17 3/4in (45.2cm) high

\$1,000 - 1,500



602



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611

611

**A GROUP OF SEVEN BLUE AND WHITE DISHES**

**Chongzhen/Shunzhi period**

Each potted with a flared rim, the interior freely painted with two figures, possibly Hanshan and Shide, beneath a full moon, the exterior decorated with two pairs of bare branches extending downwards from the rim, the base with a double circle (chips, rim frits, one with hairline crack).

6in (15.2cm) diameter

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

612

**A BLUE AND WHITE CONTAINER WITH FIGURE DECORATION**  
**Transitional to Kangxi period**

Of inverted pear-shape between an everted neck and a narrow splayed foot, the mouth and foot rim both reinforced by fitted metal alloy bands; the sides displaying a continuous landscape of martial figures engaging in a horseback pursuit.

7in (18cm) high

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



612

613<sup>W</sup>

**A PAIR OF MASSIVE CELADON GLAZED VASES WITH UNDERGLAZE BLUE LANDSCAPE RESERVES**  
**20th Century**

Each molded in relief with butterflies, birds and decorative bands across the trumpet neck and pear-form body beneath a pale olive green glaze that surrounds fan-shaped reserves of landscapes in underglaze blue under a colorless glaze that repeats on the interior walls, the unglazed fabric visible on the foot pad and recessed base; with European style gilt wood tripod stands.

49 1/2in (125.5cm)

66in (167.5cm) height with stands

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

614

**A BLUE AND WHITE 'CRACKED ICE AND PRUNUS' JAR**  
**Kangxi period**

The rounded sides painted with blossoming prunus branches reserved against a blue cracked ice patterned ground, between dentil borders encircling the neck and foot, associated wood cover.

11 1/2in (29.3cm) high

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



613

615

**A BLUE AND WHITE JAR WITH FIGURES**  
**19th century**

Of full baluster form, painted with beauties and children at play in a palace garden beneath a cloud collar band at the neck, and a large double ring across the recessed base (lacking cover, hairline crack to neck).

13 1/2in (34.2cm) high

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



614



615



616



617



618



619

616  
**A PAIR OF BLUE AND WHITE COVERED FOOD SERVING JARS WITH LINERS**

**Guangxu marks, Republic period**

Each jar of cylindrical form with twisted wire handles hanging from protruding animal heads on the upright walls painted with dragons and composite lotus flowers on leafy stems, the base of each jar bearing the *six-character mark* in underglaze blue standard script; the conforming cover with animal finial decorated en suite and the well of each liner centered with a single composite lotus flower.  
*7 1/4in (18.5cm) height overall*

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

617  
**A BLUE AND WHITE 'KUIFENG' INCENSE BURNER**  
**Late 19th century**

Potted with a hemispherical body, waisted neck and broad flat lip, painted around the middle with a band of archaic addorsed phoenix, between bands of key frets and angled lappets, all supported a short foot ring encircling a recessed foot with a glazed countersunk circle.

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

**\$800 - 1,200**

618  
**A BLUE AND WHITE 'LOTUS' GARDEN SEAT**  
**Late Qing dynasty/Republic period**

Of barrel form, cut with cash-patterned openings to the top and sides, painted with large lotus blossoms borne on scrolling foliage set between rows of raised bosses and lappet borders.  
*18 1/8in (46.2cm) high*

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

619  
**A GROUP OF SIX BLUE AND WHITE EXPORT PLATES AND BOWLS**  
**17th-18th century**

Including a pair of dishes with foliate rims, intricately painted with bands of flower-petal reserves on the canted rim and well, a flaming pearl mark on the recessed base (rim frits); the third an octagonal-sectioned deep bowl with flowering branch reserves on the faceted walls and flower sprays within the convex lotus petal band above the foot (chipped); the fourth a deep bowl with foliate rim and concave lotus petal band rising from the foot, painted with dense flower panels, a cash-patterned diaper band and a *qi yu bao ding zhi zhen* mark on the recessed base; and two wide bowls with similar diamond diaper bands and flower sprays on the interior, the smaller bowl painted with figures, the larger with a landscape (both repaired).  
*8 to 9 1/8in (20.3 to 23cm) diameter*

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

620

**A BLUE AND WHITE ARCHAISTIC SQUARE-SECTIONED VASE**  
19th century

Imitating a bronze shape with narrow flanges projecting from the corners and the center of the neck, body and foot painted with taotie masks and thunder patterns, a pair of animal head and mock ring handles applied to the shoulder, the wide foot pad unglazed and partially enclosing the hollow foot (repaired and retouched).  
13 3/8in (34cm) high

\$1,500 - 2,000

621

**A LARGE BLUE AND WHITE PORCELAIN DEEP DISH**  
Kangxi period

Molded with a thin, flared rim around the shallow curving well filled with peony branches in bloom rendered in cobalt outline and wash and leafy branches loosely drawn on the exterior walls, a shiny glaze covering all surfaces except the foot pad (wear, foot pad drilled for suspension).  
15 3/8in (39ccm) diameter.

\$1,800 - 2,500

**Provenance**

Acquired from a Christie's Park Avenue sale in the 1990s, by repute

622

**A BLUE AND WHITE BALUSTER JAR AND COVER**  
Late Qing/Republic period

Of substantial size and thickness, painted around the curving walls with phoenixes preening amid garden rocks, bamboo and peony plants in bloom that repeat on the domed cover beneath a lotus bud finial, the set-in foot pad and recessed base of the jar left unglazed.  
25in (63.5cm) high

\$1,000 - 1,500

623

**AN UNDERGLAZE BLUE AND POLYCHROME ENAMELED VASE**  
Republic period

Molded with a cupped rim to the waisted neck and a body of elongated form with a flared foot, painted in shades of underglaze blue with an elephant and a deer standing amid fantastic beasts on a pale green enamel ground painted with black enamel waves and flower heads in raised white enamel on a colorless glaze applied everywhere except the foot pad.

19 3/8in (49.2cm) high

\$1,000 - 2,000

624

**TWO UNDERGLAZE BLUE AND COPPER RED PORCELAIN VESSELS**  
Late Qing/Republic period

The first a baluster vase adorned by red dragons amid an unusual ground of lingzhi fungi, the underside bearing a six-character *Kangxi mark* (restored chip); the second a double gourd vase, the top lobe and neck covered in a deep red color, the bottom half a sky blue.  
9 1/8 and 8 1/4in (23 and 20cm) high

\$1,000 - 1,500

## Enameled Ware

### PROPERTY FROM VARIOUS OWNERS

625

**A POLYCHROME ENAMELED PHOENIX TAIL VASE**  
19th century

Thickly potted with a trumpet neck and a curving body, covered with swirling water drawn in iron red as the ground to dragons, fish and other fantastic creatures swimming above rocks and waves rendered in black outline and bright enamels, the recessed base centered with a double ring in underglaze blue.  
17 1/4in (43.9cm) high

\$1,500 - 2,500

**Provenance**

Bonhams, San Francisco, 18 October 2016, lot 9166  
Monterey Museum of Art

626

**A PAIR OF POLYCHROME ENAMELED CERAMIC LIONS**  
Zeng Longsheng marks, 20th century

Each playful lion modeled with its hind legs up and stretching its front legs out to grasp a perforated ball and a miniature pup, the surfaces colored with opaque enamels of the famille-rose palette and some gilt wash across portions of each fur coat, the base bearing the stamped mark *Zeng Longsheng diaoshuo*.  
31 and 30 1/2in (79 and 77.5cm) long

\$1,000 - 1,500

627

**TWO WUCAI-DECORATED EXPORT BOWLS**  
17th century

Each of Zhangzhou type with underglaze blue striping that borders flower and leaf designs partially outlined in black and combined with iron red, green and yellow enamel (wear, chips).  
5 1/8 and 5 1/4in (3.2 and 13.5cm) diameter

\$1,000 - 1,500

628

**TWO 'CHINESE IMARI' DISHES**  
Kangxi period

The wells and interior rims adorned in blue and white floral patterns further embellished by iron-red and gilt enamels (wear, flaws, chips).  
9in (23cm) diameter

\$400 - 600



620



621



622



623



624



625



626



627



628



629

629  
**A WUCAI-DECORATED UMBRELLA STAND**  
**Late Qing/Republic period**

Of tall cylindrical form, painted with two large opposing reserves of flower-filled vases, auspicious fruits and ribbon-tied emblems, the foot pad and recessed base unglazed and stamped *China* in red pigment (wear).

23 1/4in (59cm) high

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



630

630  
**A DOUCAI-DECORATED ROULEAU VASE**  
**Republic period**

The cylindrical neck topped with a cupped rim and painted with underglaze blue bamboo branches, the tall body encircled with a procession of officials on horses and attendants carrying fans and umbrellas, all outlined in underglaze blue and colored with green, yellow, iron red and purple enamels, the recessed base painted with a wide double ring in underglaze blue.

17 3/4in (45cm) high

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

631  
**A GROUP OF THREE UNDERGLAZE BLUE AND ENAMELED BOWLS**  
**Republic period**

Including a pair of shallow bowls with dragons and clouds outlined in black and colored in overglaze blue, green, yellow and purple enamels, the recessed bases bearing a six-character *Yongzheng* mark in underglaze blue standard script; the third a deep bowl with classic lotus flowers and leaf scrolls outlined in underglaze blue with overglaze green, red and gilt details, the base bearing a six-character *Guangxu* mark in underglaze blue standard script (chipped and cracked).

8 7/8 and 7 1/8in (22.5 and 18cm) diameter

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

632  
**A SMALL POLYCHROME ENAMELED HU-FORM VASE**  
**Late Qing/ Republic period**

Of rectangular section, the elephant head and mock ring handles enameled in gilt and lavender in contrast to flower heads and leafy scrolls drawn in overglaze blue enamel around peach-shaped reserves of brightly colored flowering branches, the recessed base bearing a four-character *Qianlong* mark in iron-red standard script (minor chip).

5 1/4in (13.3cm)

**\$800 - 1,200**

**Provenance**

The Collection of Charles & Dorothy Paul (1899-1989), purchased in Asia before WWII

633  
**A GROUP OF FIVE POLYCHROME ENAMELED RECTANGULAR PLAQUES**

The first of horizontal format depicting a sepia-hued river scene bearing a *Hongxian* mark in the lower right corner; the second of vertical format depicting a scholar in a mountainous landscape beneath a lengthy inscription bearing a *Xu Zhongnan* signature; the third of a vertical plaque of a river scene beneath an inscription bearing a signature perhaps reading *Nan Qiaozi*; the fourth of roughly similar subject matter, style, and format but without inscription; the fifth of vertical format depicting the Eight Immortals, the Hehe twins and other auspicious deities within a mountainous garden beneath an inscription bearing a *jawu* date (equivalent to 1894 or 1954) and bearing a signature perhaps reading *Yu Hongshi*.

15in (38cm) visible height of porcelain of largest

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

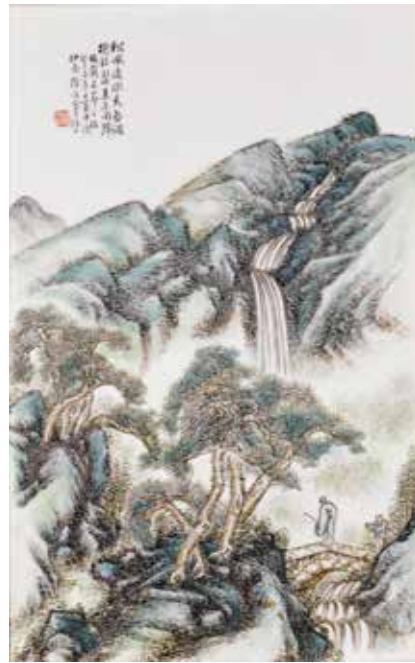




631



632



633

## PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

634

### A PAIR OF DOUCAI FLORAL BOUQUET BOWLS

Yongzheng mark

Each bowl painted in underglaze blue outline and soft colors with a floral bouquet in a double ring at the center of the deep well and with five bouquets of flowers on the outside walls framed by bands of interlocking foliate scrolls, the recessed base bearing the *six-character mark* drawn in underglaze blue standard script within a double ring.  
*5 1/2in (13.9cm) diameter*

\$4,000 - 6,000

## PROPERTY FROM AN OREGON ESTATE

635

### AN IRON RED-DECORATED CIRCULAR BOX AND COVER

Guangxu mark, Republic Period

Painted in iron red with shou-characters and bats with black-dotted eyes alternating around the exterior walls of both sections, a roundel on the cover top copying a Han pottery roof tile according to the inscription written within the border, the recessed base of the box bearing the *six-character mark* in iron red standard script (repaired and retouched).

*9 1/2in (24cm) diameter*

\$1,500 - 2,500

## PROPERTY FROM A SAN FRANCISCO ESTATE

636

### A WUCAI DRAGON AND PHOENIX BOWL

Qianlong mark

Its deep curving well with slightly flared rim centered with an iron-red dragon chasing a flaming pearls while two phoenixes descend between green and iron-red dragons pursuing flaming pearls amidst flower sprigs on the exterior walls below a band of ruyi heads joined by a blue line to seven of the Eight Auspicious Emblems with a bell substituting for a dharmacakra wheel, all within blue line borders, the recessed base bearing the *six-character seal mark* in underglaze blue.  
*6 1/4in (16cm) diameter*

\$2,000 - 3,000

637

### TWO POLYCHROME ENAMELED BOWLS

Republic Period or later

The first a wucai-decorated dragon and phoenix bowl with the two creatures facing a flaming pearl amid flower stalks below a band of Eight Buddhist Treasures on the exterior, the center of the well filled with a dragon and flaming pearl roundel, the recessed base bearing a six-character *Daoguang seal mark* in underglaze blue (repaired and retouched); the second a famille rose enameled bowl delicately painted with flowering branches and the Eight Buddhist Emblems between pale blue enamel decorative bands on the exterior walls, the recessed base bearing a six-character *Guangxu mark* in iron red standard script.

*5 7/8 and 6in (15 and 15.3cm) diameter*

\$1,000 - 1,500

## PROPERTY FROM A PACIFIC NORTHWEST PRIVATE COLLECTION

638

### TWO POLYCHROME ENAMELED BOWLS

Late 18th and 19th century

The first an export famille rose enameled square lobed salad bowl with indented corners the exterior painted with a diaper border band above flower bouquets and scattered blossoms (hairline crack); the second a large punch bowl decorated in the famille verte palette with a phoenix amid garden rocks, flowers and insects encircling the exterior walls (star crack to underside).

*10 1/4 and 14 3/4in (26cm and 37.5cm) diameter*

\$800 - 1,200

## Provenance

The famille rose bowl acquired from The Chinese Porcelain Company, New York,

3 October 1989

The famille verte bowl acquired from, Stair & Co. London, 16

December 16 1988

639

### A WUCAI-DECORATED BOWL

18th century

The exterior sides encircled in colorful vine and lotus scroll above a red and green stiff leaf band, the recessed base centered by a square maker's mark within a double ring in underglaze blue (chips, hairline crack).

*7 1/4in (18.4cm) diameter*

\$500 - 700

## Provenance

Earle D. Vandekar of Knightsbridge Inc., New York, acquired 30 June 1987

## PROPERTY FROM AN IMPORTANT CHINESE FAMILY IN CALIFORNIA

640

### A GROUP OF POLYCHROME ENAMELED BOWLS AND DISHES

Republic period

Including a pair of conical bowls biscuit-enameled in the famille verte palette with butterflies on a green ground and reversed by figures on a white ground, the recessed bases bearing six-character *Kangxi marks*; and a pair of yellow ground *wan shou wu jiang* deep dishes executed in famille rose enamels across the well and reversed by floral sprays on a white ground, the recessed bases bearing a six-character *Guangxu mark* in iron red standard script. [4]

*10 3/4 and 9 1/4in (27.3 and 23.5cm) diameter*

\$1,500 - 2,500

## PROPERTY DEACCESSIONED FROM THE CURRIER MUSEUM OF ART, SOLD TO BENEFIT FUTURE ACQUISITIONS

641

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

Early 19th century

Each section painted in iron red with a European style landscape, the decorative bands picked out in iron red and gilt striping and accented with leafy stems delicately rendered in green and black enamels (assembled, star crack to tureen).

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

*15in (38cm) length of stand*

\$1,000 - 1,500

## PROPERTY FROM ANOTHER OWNER

642

### A LARGE YELLOW AND GREEN ENAMELED BALUSTER VASE

20th century

The neck flanked by molded lion-and-cub handles and the shoulders applied with pairs of writhing chilong, the remaining surfaces displaying jeweled pendants, lotus blossoms, scrolling foliage and other motifs outlined in black and filled with green enamel surrounded by the rich yellow ground.

*36in (91.5cm) high*

\$1,500 - 2,500



635



636



634



639



637



641



638



642



640

## PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

643

### TWO FAMILLE NOIRE ENAMELED VASES

#### Republic Period

Each molded with a trumpet neck and square-sectioned body: the tapering walls and neck of one vase covered with flowers, birds and rocks (base drilled and filled); the second showing shaped reserves of flowers, birds and fish surrounded by flowering branches and leaf scrolls in green and aubergine on the black ground, bearing a six-character *Kangxi* mark stamped in the biscuit of the recessed base (neck chipped).

19 1/4 and 20in (49 and 51cm) high

\$2,500 - 4,000

644

### A FAMILLE VERTE ENAMELED COVERED JAR

#### Late Qing/Republic Period

The domical cover with button knob, the ovoid form covered by dense enameled ground of lotus flower and leaf scrolls surrounding reserves depicting flowering branches issuing from rockwork, the base displaying double ring painted in underglaze blue.

17 3/4in (17.8cm) high

\$2,000 - 3,000

645

### A PAIR OF FAMILLE VERTE VASES

#### Republic Period

Each thickly potted with a trumpet neck and ovoid body, painted in black outline with opposing reserves of birds amongst flowers and rockwork separated by smaller reserves against a green enamel ground, the recessed base marked with an artemisia leaf.

17 1/2in (44.5cm) high

\$1,200 - 2,000

## PROPERTY FROM A MASSACHUSETTS ESTATE

646

### A PAIR OF YELLOW GROUND GREEN ENAMEL DRAGON BOWLS

#### Qing hua zhen pin marks, Guangxu period

The exterior walls impressed with dragons chasing flaming pearls amid flames and clouds and colored in green enamel on a yellow ground that continues onto the interior walls, the *four-character* mark written in underglaze blue standard script on the recessed base beneath a colorless glaze (both with hairline cracks).

7 7/8in (20cm) diameter

\$4,000 - 6,000

## PROPERTY FROM A SAN FRANCISCO ESTATE

647

### A PAIR OF GREEN AND AUBERGINE GLAZED DRAGON BOWLS

#### Guangxu marks, Republic period

Each potted with a flared rim and impressed with two dragons pursuing flaming pearls amid flames and clouds above a rock and wave border, all picked out in dark purple enamel on the green enamel ground on the exterior walls, a colorless glaze covering the interior and the recessed base with the mark written in underglaze blue standard script (each repaired and repainted)

5 7/8in (15cm) diameter

\$2,000 - 3,000

## PROPERTY FROM A SAN FRANCISCO COLLECTION

648

### A FAMILLE VERTE PORCELAIN VASE WITH FIGURE DECORATION

Heavily potted in tall tapered cylindrical section surmounted by a narrow neck and flared mouth, the sides decorated by two elegantly attired long-faced women attended by two boy acolytes all holding varied implements, the underside unglazed.

9 1/2in (24cm) high

\$1,000 - 1,500

649

### A PAIR OF SANCAI GLAZED MODELS OF DOGS

Standing upright and wearing dog collars, curling their tails towards their backs while holding their jaws open in eager expression; the exterior surfaces splashed in the spinach egg and aubergine hues of the susancai palette (repaired).

6 3/4in (17.2cm) high

\$1,000 - 1,500

## PROPERTY FROM A PACIFIC NORTHWEST PRIVATE COLLECTION

650

### A GROUP OF THREE FAMILLE VERTE ENAMELED FIGURES OF BOYS

The tallest, *Kangxi* period, depicting one of the He He Twins holding a vase of lotus stalks and standing on a rectangular plinth (lotus leaf chipped); and two kneeling boys, *19th* century, similarly dressed in iron-red breeches and a green coat decorated with colored flowers, the taller boy holding a fruit and a lingzhi fungus branch (minor chips).

11, 6 1/4 and 5 3/4in (28, 16 and 14.5cm) high

\$600 - 900

#### Provenance

The standing figure purchased from The Chinese Porcelain Company, New York, 4 June 1996

The two kneeling boys purchased from Jorge Welsh, London, 30 June 1999



643



644



645



646



647



648



649



650

## PROPERTY FROM VARIOUS OWNERS

651

### **A FAMILLE VERTE ENAMELED FIGURE OF GUANYIN AND SHANCAI**

#### **Tang Ying jian zhi mark, Republic period**

Guanyin depicted as a slender and elongated female figure holding a flower basket and a lotus plant as she rides a wave issuing another lotus plant that supports the baby boy attendant Shancai, the unglazed base stamped with the apocryphal four-character mark reading *Tang Ying jian zhi* (made under the supervision of Tang Ying) (chipped).

16 3/4in (42.5cm) high

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

Tang Ying (1682-1756) was the Superintendent of the Imperial Porcelain Factory at Jingdezhen for over twenty years during the Yongzheng and early Qianlong reigns.

652

### **A MASSIVE ENAMELED PORCELAIN FISH BOWL PLANTER**

Thickly potted with the rounded sides rising to an everted rim, the interior painted with waterlilies and the exterior with four circular reserves of phoenix and dragon centered around a flaming pearl surrounded by flowering heads, leaf scrolls, and dragons set against a yellow enamel ground, the foot and recessed base left unglazed.

28 1/2in (72.4cm) diameter

23in (58.4cm) high

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

653

### **A FAMILLE VERTE ENAMELED FISH BOWL PLANTER**

#### **20th century**

Thickly potted with a deep curving well, painted on the exterior walls in brilliantly hued enamels and touches of gilt with birds perched on faceted garden rocks and flowering branches, the glaze covering all surfaces except the foot pad and recessed base.

18 1/2in (47cm) diameter

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

654

### **A SUSANCAI ENAMELED BOTTLE VASE**

#### **Kangxi period**

Molded with a chevron-shaped mouth and neck that resolve into a body of flattened pear form and a flared foot all glazed in deep yellow enamel, a pair of applied dragon handles in green and aubergine enamel, the recessed base applied with yellow enamel and the neck interior showing a colorless glaze (foot repaired and repainted).

11 5/8in (29.5cm) high

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

655

### **A FAMILLE VERTE EXPORT PORCELAIN DEEP DISH**

#### **Kangxi period**

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

14 1/2in (36.8cm) diameter

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

#### **Provenance**

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

656

### **A FAMILLE VERTE ENAMELED DISH**

#### **Kangxi period**

The wide convex well showing ribbon-tied emblems within curling vines encircling a center roundel with One Hundred Antiques, the double foot ring surrounding the recessed base centered with an *artemisia-leaf* mark within a double ring in underglaze blue (rough/chipped mouth rim).

13 5/8in (34.5cm) diameter

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

657

### **A YELLOW-GROUND GRISAILLE ENAMELED JARDINIERE**

#### **Republic period**

The straight sides gently flaring from a recessed foot towards a flat rim, delicately painted with a magpie perched on a blossoming wisteria branch above a flowering rose bush, an oval cartouche in iron-red and gilt enclosing the characters *Dayazhai* flanked by dragons inscribed below the rim, all against a lemon-yellow ground, pierced with a drainage hole.

13in (33cm) high

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

658

### **A FAMILLE VERTE ENAMELED BALUSTER VASE**

#### **19th century**

Of slender profile, painted around the waisted neck with Budai seated amid young children above a floral band at the shoulder, other children and babies at play under the watchful gaze of ladies standing in a garden setting that encircles the body walls, the recessed base painted with a wide double ring in underglaze blue (rim repaired and retouched).

17 3/4in (45cm) high

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

659

### **A FAMILLE VERTE ENAMELED BRUSH POT**

#### **Late Qing/Republic period**

Of cylindrical form with thickly formed concave walls, painted in bright enamels and black with a scene of what seems to be a group of merchants or traders eating and drinking among attendants in an edited landscape setting.

6 3/4in (17cm) high

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



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660  
**A PAIR OF FAMILLE ROSE BALUSTER JARS AND COVERS**  
**19th century**

Each with broad shoulders tapering towards the base then flaring above the foot, the sides painted in thick enamels with vertical panels of blossoms and leaves, the shoulder encircled by a rococo-style band and applied with four lion-mask handles, the domed cover similarly decorated and surmounted by a seated lion finial (minor chips).

25 1/4in (64cm) high

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

661  
**A PAIR OF FAMILLE ROSE JARDINIÈRES**  
**19th century**

Each potted with straight flaring sides, the exterior elaborately painted with stems of large peony blossoms surrounded by foliate scrolls, all reserved against a turquoise ground between lappet borders (drainage holes plugged, lacking underdishes).

14 3/8 (36.5cm) diameter

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

662  
**A FAMILLE ROSE AND BLUE ENAMELED JAR**  
**Qianlong mark, Republic period**

Of inverted pear form with a short waisted neck, painted in polychrome enamels with boating scenes in three circular roundels separated by iron red and gilt-painted shou medallions and bats on a wanzi diaper ground drawn in opaque blue enamel, the recessed base bearing the *six-character mark* in iron red seal script.

5in (12.7cm) high

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

**Provenance**

Purchased from the Oriental Art Collector, Singapore, 21 February 1982

663  
**TWO FRAMED PORCELAIN PLAQUES WITH FAMILLE ROSE ENAMELED FIGURE SCENES**  
**Republic period**

Each of rectangular format, one panel painted with the female immortal Chang'e holding a rabbit; the other depicting a scholar holding a candle and his servant holding an opened cage from which a tiny mouse has escaped; each mounted in a wood frame with metal suspension plaques.

10 1/4 x 15 1/2in (26 x 39.5cm) each plaque

15 3/4 x 21 in (40 x 53.5cm) each frame

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





644

664

**A PAIR OF FAMILLE ROSE ENAMELED PORCELAIN PLAQUES**

Of rectangular outline, depicting small scholarly and rustic figures amid traditional waterside landscapes of mountainous villages, all painted in an unusual color palette of grays, blues, and pinks.  
 11 1/2in (29cm) visible height of porcelain

\$2,500 - 4,000

665

**A LARGE QIANJIANGCAI ENAMELED OVOID VASE**

**Guangxu mark**

Thickly potted with applied elephant head handles painted in iron red, pale enamels depicting a bird on a branch rising amid autumn chrysanthemums and reversed by a small vignette of One Hundred Antiques, the inscriptions bearing the signature *Wang Zhang* and a cyclical date *wuzi* (1888), the recessed base within the flared foot bearing a stamped *six-character mark* in iron red seal script.  
 16 3/4in (42.5cm) high

\$1,000 - 1,500

666

**A FAMILLE ROSE AND GILT-DECORATED DRAGON AND PHOENIX VASE**

**Qianlong mark, Republic period**

Of squat baluster shape, the body brightly painted with a phoenix and iron-red dragon amid flowering peony, the shoulder encircled by a ruyi-lappet band and set with opposing stylized elephant-mask and ring handles, below further flowering peony adorning the neck, all between underglaze blue lappets around the mouth and foot, the base with a *six-character mark* in iron red seal script.  
 14 1/2in (37cm) high

\$4,000 - 5,000

**Provenance:**

Bonhams, New York, 30 October 2017, lot 136

667

**A CANTON ROSE MEDALLION VASE WITH APPLIED DECORATION**

**19th century**

Potted with a scalloped rim, handles in the shape of facing fu-lions applied on the waisted neck and pairs of dragons rising along the shoulder, all picked out in gilt that also forms the background to bands of brightly painted flowers, leaves and butterflies framing rectangular reserves of figures in alternation with flowers and birds around the tall body (hairline cracks to neck).  
 24in (61cm) high

\$1,500 - 2,500



665



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**A GROUP OF FAMILLE ROSE EXPORT PORCELAIN  
18th/19th century**

Including a pair of teacups with flared rims, painted with a young boy playing with a cat and a seated beauty in a garden, the interior rim highlighted with gilt scrolls and a pale blue armor pattern above a peony flower at the center of the well (chipped); and a pair of hexagonal sectioned saucers centered with a rooster perched on a garden rock amid flowering peonies surrounded by intricate patterns outlined on pale blue and rose enamel grounds. [4]  
3 3/8 and 5 3/8in (8.5 and 13.5cm) diameters

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

669

**A LARGE ASSEMBLED GROUP OF ROSE MEDALLION EXPORT  
WARE**

**Late Qing and Republic period**

Painted in a combination of alternating floral and figure reserves, the bases on some pieces stamped *China* or *Made in China* and including:

7 oval platters in various sizes; 2 diamond-shaped serving dishes with covers; 1 rectangular serving dish with cover; 2 candle sticks; 1 coffee pot with cover; 2 cylindrical teapots with covers; 1 circular covered box; 1 circular butter dish with drainer and cover; 1 small rimmed deep dish; a set of 9 berry bowls; 4 small bowls in various sizes; 2 small soup bowls with covers; 1 two-handled soup bowl with cover; 1 annular cup stand; 4 soup spoons; a set of 6 dinner plates with scalloped rims; 5 large dinner plates in various shapes; 9 medium dinner plates in various shapes; 11 rimmed soup plates; 3 dessert plates; 1 octagonal dessert plate; 9 saucers; 11 cylindrical demitasse cups; 2 square demitasse cups; and 1 square tea cup (chips, hairline cracks, repairs). [Lot]

8 1/2 to 19 1/2in (21.5 to 49.5cm) length of oval platter

8 1/8 to 10in (20.5 to 25.5cm) in diameter of plates

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

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

670

**TWO QIANJIANGCAI ENAMELED PORCELAINS**

**Late Qing/Republic period**

The first a basin, painted in pale famille rose enamels with flowering branches along the cupped rim and figures grouped in a Spring garden across the well (repaired and retouched); the second a cylindrical hat stand with quatrelobed openings in the walls painted with a continuous landscape in pale famille verte enamels, the recessed base bearing a stamped six-character *Tongzhi* mark in iron red seal script (wear).

15 3/4in (40cm) diameter of basin

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

671

**A PAIR OF SMALL FAMILLE ROSE PORCELAIN VASES**

**Qianlong marks, 20th century**

Each of ovoid form with a waisted neck, painted with mirror images of mandarin ducks swimming amid flowering lotus plants, the recessed base within the tall foot bearing the six-character mark in underglaze blue seal script.

6 1/4in (16cm) high

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

**Provenance**

Bonhams, Knightsbridge, 8 May 2017, lot 252

672

**A FAMILLE ROSE NINE PEACHES CHARGER**

**Republic period**

The nine auspicious peaches growing on flowering and leafy tree trunks rendered in brightly colored enamels with three iron red bats in flight nearby, the reverse also painted in iron red with bamboo branches (star crack to base).

14 7/8in (37.8cm) diameter

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

673

**A PAIR OF BALUSTER VASES WITH MILLE-FLEURS  
DECORATION**

**Qianlong marks**

Each molded with vertical grooves on the swelling walls centered with opposing circular landscape reserves on a ground of overlapping blossoms rendered in a vibrant famille rose palette, the pale green enamel on the interior neck repeating across the recessed base bearing the six-character seal mark in iron red.

15 1/2in (39.5cm) high

**\$800 - 1,200**

674

**A FAMILLE ROSE ENAMELED BASIN**

**Late Qing/Republic period**

The cupped rim and wide well painted in opaque enamels with delicate flowering branches, birds and garden rocks while bats in iron red and black spread their wings on the exterior walls above a flat and unglazed base (chipped).

14 3/8in (36.5cm) diameter

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

675

**A MILLEFLEUR AND GILT-DECORATED CHARGER**

**Qianlong mark, late Qing/Republic period**

The everted rim and well covered in a colorful ground of lush blooms, the exterior sides displaying vine and lotus sprigs, the double foot rim encircling the recessed base bearing the six-character mark in iron red seal script and CHINA stamped in red.

13 1/2in (34cm) diameter

**\$800 - 1,200**

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



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676

**A GROUP OF THREE FAMILLE ROSE 'NINE PEACHES' VASES, TIANSHOUPING**

**20th century**

Each of with a cylindrical neck rising from a globular body, similarly painted in vibrantly hued enamels with nine peaches growing on a gnarled branch: one pear bearing a *Qianlong seal mark* stamped in iron red to the glaze on the recessed base and the neck inset with metal electric light mounts; the third also painted with two iron red bats on one side, the foot pad and recessed base unglazed.

*21 1/2in (54.6cm) and 20 1/2in (52cm) high*

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

**Provenance**

Unidentified Sotheby's sale, lot 313, by repute

677

**A PAIR OF POWDER BLUE GROUND ROULEAU VASES WITH FAMILLE ROSE ENAMEL RESERVES**

Each painted with gilt flowers on a mottled cobalt ground that surrounds large rectangular reserves on the body walls of various birds amid garden rocks and blossoms or along a riverbank and small shaped reserves throughout of similar subjects painted in the famille rose palette, an underglaze blue double ring painted on each recessed base and a colorless glaze applied everywhere except the foot pad.

*18in (45.7cm) high*

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

678

**A FAMILLE ROSE ENAMELED BALUSTER VASE**

**Qianlong mark, Republic period**

Painted in brilliantly hued enamels with the lovers Jia Baoyu and Lin Daiyu in a garden setting reversed by seals in iron red and gilt of the Qianlong emperor and the painter Lang Shining, the base also bearing a similarly painted *four-character seal mark* on the recessed base.

*11 1/2in (29cm) high*

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

679

**A PAIR OF SGRIFFIATO AND FAMILLE ROSE ENAMELED BALUSTER VASES**

**Huai ren tang zhi marks, Republic period**

Each painted with flower heads and leaves in thickly applied enamels with some incised details and gilt scrolls highlighting the black enamel ground on the exterior walls, pale turquoise enamel applied to the neck and recessed base surrounding the *four-character seal mark* inscribed within a square.

*13 1/2in (34.3cm) high*

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

680

**A FAMILLE ROSE GARDEN SEAT**

**Republic period**

The flat circular top cut with a cash-patterned opening that repeats in pairs on the walls of curving bell form painted with magpies and flowering prunus branches reversed by lotus plants and other flowers in bloom below an elaborately rendered cloud collar band along the shoulder (wear).

*18in (45.8cm) high*

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

681

**A FAMILLE ROSE ENAMELED PLANTER**

**Republic period**

Painted in bright colors with birds flocking around seasonal flowering branches separated by a pair of animal head and mock ring handles on the upper walls, the lower walls curving inward with further flowering branches painted above a gilt-painted string band, the glazed convex base centered with a drainage hole (wear from use, lacking drip pan).

*9 1/2in (24cm) diameter*

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

**Provenance**

Erick Ladd, collector & preservationist, Portland  
Harvey Freer and Steve Maker Collection, acquired 2003  
Collection of Brooks & Dorothy Cofield

682

**A CORAL-GROUND BOWL WITH FAMILLE ROSE DECORATION**

**Jiaqing mark, late Qing/Republic Period**

Painted in bright colors with a lion, tiger, winged chimera and a qilin amid trees and flowering foliage on the dark iron red ground along the exterior walls, turquoise enamel covering the well and the recessed base surrounding a square reserve bearing the *six-character seal mark* in iron red.

*6 7/8in (17.3cm) diameter*

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

**Provenance**

Larry O'Rourke Collection, Seattle, Washington  
Cheney Cowles, Crane Gallery, acquired 2007  
Collection of Brooks & Dorothy Cofield

683

**A SET OF THREE FAMILLE ROSE-ENAMELED PORCELAINS WITH DRAGON DECORATION**

**Qianlong marks**

Including a pair of bowls, each painted in bright enamels with a front-facing dragon amid clouds on a yellow ground roundel at the center of the well and a mille-fleurs pattern across the exterior walls surrounding further dragons on opposing white reserve grounds; the third a domical covered box with the exterior painted en suite and the front-facing dragon on a yellow ground roundel repeated at the center of the interior well; the base of each piece bearing the four-character seal mark in iron red and gilt seal script.

*6 1/2 and 6 1/8in (16.5 and 15.5cm) diameter*

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

**Provenance**

Collection of Brooks & Dorothy Cofield  
Pair of bowls:  
Collection of John Schiess  
Collection of a Marquis, Silverton, Oregon, by repute  
Robert Krieger, Portland  
Retrospection Fine Antiques, Oregon, acquired 18 April 2003  
Box:  
Collection of John Schiess  
Collection of a Marquis, Silverton, Oregon, by repute  
Jadestone Gallery, Portland, acquired 17 November 2010

684

**A POLYCHROME ENAMELED PARTIAL DINNER SET**

**Late Qing/Republic period**

Including eight dinner plates and six soup plates, each painted in opaque enamels with cranes, peaches and clouds on the deep blue enamel ground and trimmed with a turquoise enamel ruyi lappet band; an oval platter in the set enameled en suite with the addition of a yellow ground band and white enameled dragons on the rim flange (some with tiny chips, one plate retouched).

*14 1/2in (37cm) length across platter*

*9 1/8 and 9 3/4in (23 and 24.8cm) dinner and soup plate diameter*

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

**Provenance**

A Portland Estate, by repute  
Jerry Lamb, Portland, acquired 2005  
Collection of Brooks & Dorothy Cofield

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



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685  
**A GROUP OF FOUR SMALL ENAMELED PORCELAIN  
 LANDSCAPE PLAQUES MOUNTED AS A TABLE SCREEN**  
 Republic period

The narrow vertical panels depicting a scholar in his rural riverside retreat near a ferry boat; a scholar admiring a hanging scroll held by his young assistant; a fisherman with palm-leaf rain cape walking across a bridge; and village houses on opposing riverbanks, each painted in bright colors on the glazed white porcelain ground and mounted into hinged soft wood frames (wear, shrinkage to wood).  
 7 7/8 x 3 1/8in (20 x 8cm) sight dimensions of plaques  
 9 1/2 x 19 3/8in (24 x 49cm) dimensions of wood table screen

\$800 - 1,200

**PROPERTY FROM A PRIVATE WASHINGTON COLLECTOR**

686  
**A FAMILLE ROSE EXPORT CHARGER**  
 18th/19th century

Potted with a wide canted rim and shallow well and painted with flowering branches in brilliant colors and gilt highlights, a pale greenish-white glaze covering all surfaces except the bad of the tall foot (rim chipped).  
 15 3/8in (39cm) diameter

\$1,000 - 1,500

**PROPERTY FROM A SAN FRANCISCO ESTATE**

687  
**A POLYCHROME ENAMELED PORCELAIN PLAQUE**

Of tall rectangular section depicting a wizened sage, boy acolyte, and a crane beneath a gnarled and blooming prunus tree, the plaque inscribed *Heijing Tanmei* and bearing a Wang Dafan signature with red seal *kun* as well as a *wuchen* cyclical date (equivalent to 1928 or 1988).  
 29 1/2in (75cm) high

\$1,200 - 1,800

The Northern Song dynasty writer of *ci* Lin Bu (courtesy name *Heijing*, 967-1028CE) was known for his love of cranes and prunus blossoms.

688  
**A FAMILLE ROSE ENAMELED LEYS JAR, ZHADOU**  
 Shendetang zhi mark

Its canted neck and compressed globular body painted with classic lotus blossoms and leaves in bright colors in alternation with gilt-painted shuangxi characters on a pale blue ground, the recessed base bearing the *four-character mark* in iron red standard script  
 3 3/4in (9.4cm) high

\$1,000 - 1,500



689

**689  
A LARGE ASSEMBLED CANTON ROSE  
MEDALLION PARTIAL DINNER SET  
19th century**

Each similarly painted in bright colors and gilt highlights with reserves of figures in alternation with flowers, birds and insects separated by bands of butterflies, fruit, peonies and other blossoms on a gilt ground: including one well-and-tree platter, two covered rectangular vegetable dishes with indented corners and decoration on each interior well, and eighteen large dinner plates.

[21]

*16 1/2in (42cm) length of platter  
9 3/4in (24.8cm) diameter of plates*

**\$1,200 - 2,000**

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

**PROPERTY FROM A SAN FRANCISCO  
COLLECTION**

690

**A GROUP OF THREE YELLOW GROUND  
'WAN SHOU WU JIANG' DISHES  
Guangxu marks, Republic period**

The four characters drawn in circular reserves separated by brightly colored clouds and ribbons and a center shou medallion surrounded by waves and rocks set against a rich yellow enamel ground, the reverse enameled with opposing flower head and leaf sprays and the recessed base bearing the *six-character mark* in iron red standard script.

*7 1/4in (18.5cm) diameter*

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



690

691

**A PAIR SMALL FAMILLE ROSE  
PORCELAIN LONG-NECKED VASES  
Daoguang mark**

Each waisted neck and compressed globular body painted with iron red bats amid rainbow-colored clouds separated by a yellow ground band of composite lotus flowers and leaf scrolls along the shoulder, the recessed base bearing the *six-character mark* in underglaze blue seal script.

*8 5/8in (22cm) high*

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

692

**A PAIR OF TURQUOISE GROUND  
DEEP PLATES WITH FAMILLE ROSE  
BUTTERFLIES AND GOURD VINES  
Jiaqing marks, Republic period**

The butterflies and thick vines laden with gourds and flowers rendered in pleasing colors on a turquoise enamel ground, the exterior walls showing three bats and the recessed base bearing the *six-character seal mark* painted in iron red on the colorless glaze ground.

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

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

693

**A PAIR OF POLYCHROME AND GILT  
ENAMELED BOWLS WITH 'EIGHT  
BUDDHIST EMBLEMS' DECORATION  
Qianlong marks, 20th century**

Each painted with seasonal blossoms in four circular reserves separated by the eight emblems, all rendered in the famille rose palette on a gilt quatrefoil and flower head diaper-patterned ground, the recessed base bearing the *six-character seal mark* in iron red.

*5 5/8in (14.2cm) diameter*

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



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**A PAIR OF FAMILLE ROSE ENAMELED ROULEAU VASES**

**Qianlong mark**

Painted in bright enamels with shou characters, composite lotus flowers and leaves on the canted shoulder above mirror images of young princes celebrating the New Year under a budding tree, the recessed base bearing the *six-character mark* in iron red seal script.  
*14 3/8in (36.5cm) high*

**\$800 - 1,200**

695

**A PAIR OF FAMILLE ROSE ENAMELED GU-FORM VASES**

**Yongzheng marks, 20th century**

Painted with hanging lanterns, classic lotus flowers and leaf sprays rendered in bright colors on the deep rose enamel ground of the exterior walls, the interior neck and recessed base covered with green enamel and a white reserve on the lower neck bearing the *four-character mark* in pale blue standard script.  
*9 3/8in (24cm) high*

**\$800 - 1,200**

696

**A MILLEFLEURS-DECORATED DOUBLE GOURD VASE**

**Qianlong mark, 20th century**

The walls painted in thick enamels of the famille rose palette with overlapping blossoms and leaves that surround a bow-tied sash around the lower body rendered in gilt and iron red, the recessed base bearing the *six-character seal mark* in iron red.  
*9 1/4in (23.5cm) high*

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

697

**A FAMILLE ROSE STICK-NECK VASE WITH FIGURAL DESIGN**

**Daoguang mark, 20th century**

The rim striped in gilt, the compressed globular body painted in brilliant hues with venerable scholars gathered round a table studying books and young servants assisting them reversed by a black enamel twenty-four character seal-script inscription above a shou seal in gilt, the recessed base bearing the *six-character mark* in overglaze blue enamel.  
*12 1/8in (30.8cm) high*

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

698

**A PAIR OF FAMILLE ROSE BALUSTER VASES**

**Jurentang zhi marks, 20th century**

Their attenuated angular profile enlivened with mirror images of Zhong Kui brandishing a sword above a kneeling demon attendant in bright colors and revered by a ten-character inscription in black enamel, the recessed base bearing the *four-character seal mark* in iron red.  
*9 1/4in (23.5cm) high*

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

699

**A YELLOW GROUND HU-FORM VASE WITH ELEPHANT HEAD HANDLES**

**Qianlong mark, 20th century**

The handles with mock rings enameled in gilt and shades of blue, famille rose enamels used in opposing reserves of young princes in garden settings and the blossoming branches strewn on the yellow ground of the body while turquoise enamel covers interior neck and the recessed surrounding a square reserve bearing the *six-character seal mark* in iron red.  
*8in (20.3cm) high*

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

700

**A GROUP OF FIVE FAMILLE ROSE ENAMELED CONTAINERS**  
**Yongzheng and Guangxu marks**

The first a bell-form bowl painted with nandina berries, peonies and prunus branches in thick enamels and a ten-character inscription in black enamel on the exterior walls, the recessed base bearing a four-character *Yongzheng mark* in pale blue enamel; the second a deep saucer painted with peony and magnolia branches across the well, the base bearing a six-character *Guangxu mark*; and a set of three deep saucers, each painted with seasonal blossoms across the well and bearing a six-character *Guangxu mark* in iron red across the base.  
*5 3/4 and 5 7/8in (14 and 14.8cm) diameter*

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

**PROPERTY FROM A MASSACHUSETTS ESTATE**

701

**A FAMILLE ROSE ENAMELED CHARGER WITH DRAGONS**  
**AMID CLOUDS**

**Yongzheng mark, late Qing/Republic Period**

The curving well filled with rainbow-colored clouds surrounding a pair of dragons in green and golden brown enamels contending for a flaming pearl between them, the reverse painted with floral sprays and the recessed base bearing the *six-character mark* in iron red standard script.  
*14 5/8in (37.2cm) diameter*

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





694



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702

**TWO TURQUOISE GROUND BOWLS WITH FAMILLE ROSE DECORATION**

**Jiaqing marks, late Qing/Republic Period**

The first painted with fu-lions and auspicious emblems in opaque white and other colored enamels on a turquoise ground, the recessed base bearing the *six-character seal mark* in iron red on a white reserve surrounded by turquoise enamel; the second bowl potted with a flared rim, painted with young boys in colorful festival attire on a turquoise ground that extends onto the interior, the recessed base bearing the *six-character seal mark* in iron red on a colorless glaze.

*6 7/8 and 7in (17.5 and 17.8cm) diameter*

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

**PROPERTY FROM THE COLLECTION OF GENERAL JOSEPH 'VINEGAR JOE' STILWELL (1883-1946)**

703

**A YELLOW AND FAMILLE ROSE ENAMELED 'WAN SHOU WU JIANG' BOWL**

**Guangxu mark, Republic period**

Of inverted bell form, the exterior walls inscribed with the four characters in gilt and red out-lined roundels separated by ribbon-tied wan-characters and clouds above a mountain and wave border painted in bright colors against the yellow ground, the recessed base displaying the *six-character mark* in iron red standard script (rim chipped).

*7 1/8in (18cm) diameter*

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

704

**A FAMILLE ROSE ENAMELED CYLINDRICAL BRUSH POT WITH RAISED RELIEF DECORATION**

**Wang Bingrong mark, Republic period**

Molded in relief with a wanzi diaper pattern colored in yellow enamel that surrounds opposing quatrefoil reserves of a Hundred Children at Play in bright enamels on a turquoise enamel ground that repeats across the recessed base bearing the *four-character seal mark* in raised relief highlighted in red and *China* stamped in red (chipped).

*5 1/2in (14cm) high*

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

**PROPERTY FROM THE SA FAMILY COLLECTION**

705

**A PAIR OF FAMILLE ROSE MILLE-FLEURS DISHES**

**Guangxu marks, Republic period**

Each painted in thick enamels with some incised details on a black ground highlighted with gilt feathery leaf sprays, the reverse painted with the *six-character mark* in iron red standard script (one dish chipped).

*9in (23cm) diameter*

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

706

**A CELADON GLAZED HU-FORM VASE WITH FAMILLE ROSE DECORATION**

**Yongzheng mark, late Qing/Republic period**

Of elongated pear form raised on a spreading foot and deer-head loop handles applied to the neck, painted in opaque enamels with chrysanthemum, hydrangea and peony sprays around the body, the recessed base bearing the *six-character mark* in underglaze blue seal script.

*7in (18cm) high*

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

707

**A PAIR OF UNDERGLAZE BLUE AND FAMILLE ROSE ENAMELED DRAGON BOWLS**

**Daoguang marks, Republic period**

Each interior well painted in underglaze blue with birds and clouds rising above a center roundel of Zhinv the Weaver maid and Niulang the Oxherd, the exterior walls with iron red dragons amid rainbow-colored clouds and the recessed base bearing the *six-character mark* in underglaze blue seal script (tiny rim chips).

*6in (15.2cm) diameter*

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

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

708

**A PAIR OF MINIATURE PORCELAIN SQUARE SIDED VASES**

**Republic period**

Of tall rectangular section, the exterior sides displaying alternating reserves floral and figural subject matter, all surrounded by gilt and blue glaze vine scroll borders, the interiors and recessed bases covered in turquoise enamel and the mouth rim unglazed.

*3in (7.2cm) high*

**\$1,000 - 1,200**

709

**A FAMILLE ROSE AND GILT-ENAMELED RUYI**

**Qianlong mark, 20th century**

Applied with openwork panels of a pine tree at the top, an endless knot at the center and a peach branch at the tip, each in iron red and gilt separated by brilliantly colored flowers, leaves and peach branches on the yellow ground of the curving handle, the reverse bearing the *six-character mark* in blue enamel standard script on a turquoise enamel ground.

*19 3/4in (50cm) long*

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



703



704



706



702



707



705



709



708

## PROPERTY FROM JOAN MADDEN

710

### A FAMILLE ROSE ENAMELED GARDEN SEAT

20th century

Of drum form with bands of raised bosses encircling the upper and lower walls cut with cash-shaped openings between circular reserves of a dragon and a phoenix surrounded by a flower head and leafy tendril pattern that repeats on the flat top also centered with a cash-patterned opening, the decoration rendered in brilliantly hued enamels. 19in (48cm) high

\$800 - 1,200

## PROPERTY FROM COLLECTION OF TIMOTHY AND SALLY TURNER

711

### AN EXPORT FAMILLE ROSE PARTIAL TEA SET

19th century

Including a teapot with cover, a creamer, one cup with foliate rim and a pair of tiny cups with the same foliate rims, each painted in gilt with spearhead borders and in delicate enamels with birds, flowers and garden rocks (chips, hairline cracks). [5]  
7 1/2in (19cm) length across teapot

\$1,200 - 1,800

712

### A FAMILLE ROSE ENAMELED 'POMEGRANATE' BOWL

Qianlong mark, late Qing dynasty

Potted with deep rounded sides supported on a short straight foot ring, the exterior finely enameled with leafy branches bearing three ripe pomegranates bursting to reveal the flesh within, along with two smaller fruit and blossoms, the foot bearing a six-character mark in iron red seal script.

5 1/8in (13cm) diameter

\$1,000 - 1,500

### Provenance

Rare Art Inc., January 1984

## PROPERTY DEACCESSIONED FROM THE CURRIER MUSEUM OF ART, SOLD TO BENEFIT FUTURE ACQUISITIONS

713

### TWO FAMILLE ROSE ENAMELED CONTAINERS

Republic period

The first a deep bowl with birds on flowering branches along the exterior walls, a diaper band and crane roundel on the interior well, the recessed base bearing a six-character *Qianlong* mark in iron red seal script (chipped); the second a deep saucer with a dragon roundel surrounded by phoenixes and peony sprays, the recessed base bearing a six-character *Guangxu* mark in underglaze blue standard script (hairline crack).

7 and 6in (17.8 and 15.2cm) diameter

\$400 - 600

## PROPERTY FROM A PACIFIC NORTHWEST PRIVATE COLLECTION

714

### TWO SMALL EXPORT PORCELAINS

19th century

The first a lobed dish enameled to the interior in a figural landscape tableau in the 'Mandarin palette' (chips, crack); the second a lidded quatrelobed box decorated in dragons and clouds on a blue enamel background (wear to enamels).

8 and 4 3/4in (20.2 and 12cm) wide

\$400 - 600

## PROPERTY FROM AN OREGON ESTATE

715

### A TEN VOLUME LIMITED EDITION SET ON THE ORIENTAL CERAMIC COLLECTION OF W. T. WALTERS

Text and Notes by S. W. Bushell, M.D

Entitled *ORIENTAL CERAMIC ART ILLUSTRATED BY EXAMPLES FROM THE COLLECTION OF W. T. WALTERS* with one hundred and sixteen plates in colors and over four hundred reproductions in black and white (New York: Appleton, 1897)

The set number 138 presented to V. Everit Macy, of the edition limited to 500 copies; the ten volumes with original quarter cloth and pictorial cards, set within five green cloth covered portfolios each stamped in purple with the Chinese characters *Tao Shuo* (wear, soiling, toning to text paper).

22 1/2 x 17in (57 x 43cm) each volume

\$2,000 - 3,000

The ceramics collection of William Thompson Walters (1820-1894) formed the basis for the Walters Art Museum in Baltimore, Maryland. As printed on one of the opening pages to volume one, V. Everit Macy (1861-1930) was the recipient of this set. Mr. Macy inherited over \$20 million at the death of his father in 1876, became a banker and philanthropist.



710



711



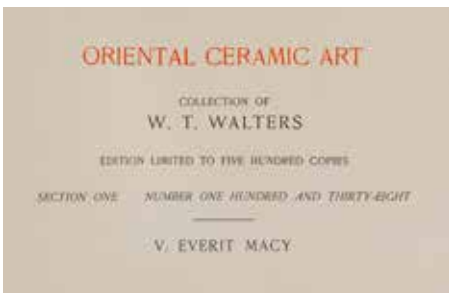
712



713



714



715



715



# Jade and Hardstone Carvings

## PROPERTY FROM A FRENCH GENTLEMAN

716

### TWO CARVED JADE FIGURES

The first depicting a baby boy and a goose amid lotus plants rising from waves, the off-white stone showing icy white inclusions, the fitted wood stand undercut with waves and inlaid with silver wire; the second a pale greenish-white jadeite figure of the Buddha seated on a lotiform base.

5in (12.7cm) length of boy and goose

4 1/2in (11.5cm) height with stand

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

\$2,000 - 3,000

### Provenance of Boy and Goose

Butterfield & Butterfield sale 33100, 22-23 February 1983, lot 1077 (as Qianlong period)

717

### A CARVED SPINACH JADE EWER

19th century

Of flattened double gourd shape with opposing lotus flower and leaf panels in delicate relief on the opposing walls, a curving spout and graceful scrolling handle, a leiwen pattern engraved on the rim and on the outer edge of the conforming lid; fitted with a reticulated wood stand.

7 3/8in (18.8cm) height of ewer and cover

8 1/2in (21.5cm) height including wood stand

\$2,000 - 3,000

### Provenance

Butterfield & Butterfield, sale 33100, 22-23 February 1983, lot 1080, as 'ex. Fogg Art Museum, Harvard University'

## PROPERTY FROM THE COLLECTION OF DOUGLAS K. RAMSEY

718

### A CARVED JADE RECTANGULAR PENDANT

Late Qing/Republic period

Of rectangular shape with rounded corners, one side depicting two sages holding a hoe and a basket to collect herbs, the twenty-character inscription on the reverse bearing the signature *Zigang* in a rectangular frame below a pair of dragons facing the suspension drill hole.

2 3/8 x 1 3/4in (6 x 4.5cm)

\$1,500 - 2,500

## PROPERTY FROM THE COLLECTION OF GENERAL JOSEPH 'VINEGAR JOE' STILWELL (1883-1946)

719<sup>Y</sup>

### TWO SMALL RECTANGULAR WOOD BOXES WITH INLAID STONE DECORATION

The smaller of rectangular form with rounded corners and edges, the box top inset with a *Ming* dynasty jade belt plaque reticulated as a qilin amid peony and lingzhi fungus branches against a cloud background (age cracks to wood); the larger inlaid in mother-of-pearl and colored stones across the top with a crane and young boys playing amid pine trees and rocks; *together with* a low reticulated wood display stand of similar size to the smaller box. [3].

4 5/8 and 6 1/8 (11.8 and 15.5cm) length of boxes

\$1,200 - 1,800

720

## A GROUP OF THREE HARDSTONE ARCHER'S RINGS AND A JADE BELT HOOK

The archer's rings of standard cylindrical shape within a slightly convex top edge and concave bottom edge, the first of gray nephrite mottled in prominent patches of black inclusions and streaked in veins of russet, the second of purple quartz or similar material, the third of moss agate or similar material; the small belt hook of standard curving shape terminating in a dragon head hook carved above a raised relief cicada covering the body.

1 1/8in (2.7cm) width of largest ring (quartz)

2 1/4in (5.7cm) length of belt hook

\$1,000 - 1,500

## PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

721

### A SMALL HARDSTONE AND WOOD TABLE SCREEN

The thinly sectioned rectangular green translucent stone plaque adorned to one side in segments of semiprecious stones of varied hue to depict flowering branches issuing from rock work, the panel supported by a reticulated wood stand.

5 3/4 in (14.6cm) height exclusive of stand

8 1/2in (21.5cm) total height

\$1,000 - 1,200

## PROPERTY FROM A SAN FRANCISCO COUPLE

722

### A SHADOW BOX OF SEVEN MOUNTED JADE AND HARDSTONE CARVINGS

Each carving now attached to a custom wood stand, in turn attached to a small shelf projecting from the back of the sealed shadow box: the first a thinly sectioned curved plaque in the shape of an archaic tadpole dragon; the second a mottled pale russet roundel reticulated as a carp riding over waves and water plants; the third an off-white plaque with a vein of pale russet hue carved as an archaic ax head topped by a rectangular reserve supporting with two curled tadpole dragons at the top; the fourth a thinly sectioned stylized knife blade issuing from an archaic tadpole dragon; the fifth an off-white roundel also reticulated as a carp riding over waves and water plants; the sixth a recumbent dragon turning its head backward toward the young dragon crawling up its back; the last a partially seated fu-lion with upright front legs (shadow box sealed; jades not examined outside of box).

6in (15cm) length of knife-shaped plaque

2 1/2in (6.3cm) diameter of carp roundels

31 1/4 x 25 1/4 x 2 1/4in (79.5 x 64.2 x 5.9cm) the shadow box

\$2,000 - 3,000

## PROPERTY FROM THE COLLECTION OF TONG SHAO-YI

723

### A GROUP OF THREE HARDSTONE PLAQUES

20th century

Each plaque attached to a wood backing for mounting on a ruyi scepter: the largest plaque carved in high relief with a bat facing a peach branch, the middle plaque of upright oval shape showing a pomegranate and the smallest plaque for the base carved with a hand citron; *together with* a small soapstone carving of a standing Shoulaio (chips, wear).

4 x 4 1/2in (10 x 11.5cm) dimensions of largest plaque

\$500 - 700



716



717



718



719



720



721



722



723

## PROPERTY FROM VARIOUS OWNERS

724

### A CARVED RECTANGULAR JADE PLAQUE

Of vertical section with rounded corners, incised in raised relief in landscape tableaux, one side depicting a tiny boat amid distant mountains reversed by a pine-shaded pavilion overlooking a similar vista, the stone whorled in varied hues of gray and displaying an isolated russet patch.

2 1/4in (5.7cm) high

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

725

### A CARVED JADE ELEPHANT AND MONKEYS GROUP

Depicting the two facing simians cavorting atop the elaborately saddled pachyderm carved from stone of gray green hue subtly marked by faint patches of russet.

2 1/2in (6.4cm) long

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

726

### A JADE CARVING OF AN ELEPHANT AND BOY

19th century

Crisply carved as an elephant with its head turned to the left and covered with a tasseled blanket incised with auspicious symbols of bats and peaches on each side, a boy holding a vase astride its back; the stone of mottled grey-green hue with russet patches and speckled with grey inclusions.

3 1/2in (9cm) high

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

727

### A WHITE JADE 'FOUR NOBLE OCCUPATIONS' MOUNTAIN

Carved as a craggy hillock, one side with a fisherman by a waterfall and a woodcutter walking along a path above, the other side with a farmer and his buffalo at the base and a scholar's attendant carrying a bundle of scrolls above, the lustrous stone with a grayish tint, minor opaque inclusions and russet coloration.

2 7/8in (7.2cm) high

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

728

### A RECTANGULAR WHITE JADE PLAQUE

One side carved with two fish hanging from a chime within the slightly concave reserve, the reverse with a vertical inscription reading *jìqíng yóuyú* (auspiciousness and abundance), the shaped panel framed between scrolling patterns at its indented waist, and further adorned with a crown of clouds to the top and scalloped edges to the bottom; the gold suspension mount stamped 18K.

2 1/8 x 1 7/16in (5.4 x 3.7cm)

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

The combination of chime (qing) and fish (yu) on the front forms the visual rebus for the four-character seal on the reverse.

729

### A JADE DRAGON BELT HOOK

Late Qing dynasty

The dragon head hook finished with drilled openings in its jaw as it faces a young dragon grasping a leafy branch in its jaws and crawling in deeply undercut relief across the curving handle reversed by an oval button, the stone of pale gray-green hue.

4 1/2in (11.5cm) long

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

730

### TWO WOOD-MOUNTED JADE DECORATIONS FOR THE SCHOLAR'S TABLE

The first a small rectangular jade plaque carved in shallow relief to the front with three venerable scholars standing in a landscape, now fitted with a pieced wood stand for use as a table screen; the second an archaic oval jade plaque reticulated as a goose standing amid water plants, now inset to the cover of a rectangular box and conforming wood tray. [3]

3 1/4 x 4in (8.2 x 10.2cm) dimensions of rectangular plaque

5 1/4in (13.2cm) height as table screen

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

731

### A 14K GOLD AND JADEITE BRACELET

Consisting of three tiny ovoid reticulated plaques and a longer rectangular reticulated pendant, the stone of cloudy and apple hue, connected by a multi-link chain of vaguely art-deco style.

1 1/2in (4cm) length of longest piece of jadeite

**\$800 - 1,000**

732

### A CARVED SMOKY QUARTZ WATER BUFFALO GROUP

19th century

Rendered as a recumbent adult curled around the calf nuzzling its head on the flank, the exteriors incised in details of hair tufts, folds of skin, and a length of curled rope attached to the beast's snout; the translucent stone well-striated in cloudy inclusions.

4in (10cm) long

**\$800 - 1,200**

### Provenance

Purchased from Gumps, San Francisco, 1983

733

### A GROUP OF EIGHT JADE AND HARDSTONE ARCHER'S RINGS

Qing dynasty and later

All with unadorned surfaces to better display the translucency and beauty of the stone; two of white jade; five of a green color and one translucent with cloudy white inclusions.

1 1/8in (3cm) height of tallest ring

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

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

734

### A GROUP OF SIX JADE ARCHER'S RINGS

Qing dynasty

Including two of jadeite; one of 'chicken bone' jade; and three of white jade, one carved with a tiger and bat, another with a dark brown inclusion encircling one edge (some with minor edge chips).

1 1/8in (3cm) height of tallest ring

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





724



725



726



727



728



729



730



731



732



733



734



735



738



736

735

**A JADE LIBATION CUP WITH RUSSET SKIN**

Of rhyton form, deeply undercut along a russet patch in the matrix as a chiling climbing up the side of the hollowed cavity issuing from the neck of a long-horned ram emitting cloud-shaped vapor, the sides flat base of the cup also colored with russet patches.

*5 1/2in (14cm) long*

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

**Provenance**

From a California North Bay Private Collection

736

**A JADE CONCH-FORM BRUSH WASHER**

The irregular ovoid boulder of off-white hue deeply hollowed and polished with a soft luster as open conch shell, the rim accented with tiny chased rings that repeat amid parallel lines etched on the spiral tip of the shell; supported on a pieced wood stand deeply undercut as a leafy gourd vine.

*3 3/4in (9.5cm) length of shell*

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

**Provenance**

From a California North Bay Private Collection

737

**A GROUP OF FOUR JADE PLAQUES**

All of similar thin rectangular shape, all displaying a calligraphic inscription bearing a *zigang* signature within an archaistic border, three of the four reversed by a figural tableau within a similar border, the fourth reversed by two birds within rocky fronds of prunus and bamboo; the colors of the stone varied hues of grayish to greenish white.

*2 to 2 5/8in (5 to 6.7cm) tall*

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

738

**A PAIR OF MUGHAL-STYLE CHRYSANTHEMUM FORM AGATE DISHES**

**Qing dynasty**

Each composed of three concentric rings of tightly-arranged concave petals encircling a central medallion incised in a dense but simple cross-hatch pattern, raised upon wide feet of similar design, the stone whorled in cloudy hues of grey marked by patches of white bruising around the exterior edges (one broken and re-stuck).

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

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



737



739

739

**A GROUP OF THREE AGATE CONTAINERS**

The first a wide quatrelobed bowl with bats, a dragon and lingzhi fungus around the exterior walls carved in raised relief using a russet layer in the gray-blue matrix (rim polished); the second a circular cup with thinly sectioned walls of inverted bell form rising from a square-cut foot ring; the third a cup of leaf form with recessed veins and serrated edges, the loop handle at one end also supporting a loose ring (chipped).

5 1/8in (13cm) length of quatrelobed bowl

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

740

**A GROUP OF FOUR JADE CARVINGS**

The first of a recumbent lion, its head turned over its back to gaze at its tail, the stone with russet fissures and white inclusions; the second of a recumbent horse with a monkey on its back, the stone with dark brown flecks and white inclusions; the third of a pair of ducks clutching a lotus stalk with undercut stem, the green stone with russet and brown patches and the; and the fourth of a *chilong* deeply undercut as the finial of a square seal with four characters reading *yu wu xiang wang* (forgetting about material objects), the green stone with white and brown inclusions.

3 1/4in (8.3cm) length of recumbent lion

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

741

**A GROUP OF FIVE MOUNTED CELADON JADE BELT HOOKS**  
Qing dynasty

Each with a curved shaft ending in a dragon-head terminal and an oval button on the underside: one mounted to the cover of a leather-wrapped wood box; four mounted as the shank supports to brush ashtrays, three of the containers lined with painted enamel decoration, the fourth chased with floral decoration.

4 1/4in (10.8cm) length of largest belt hook

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

742

**A GROUP OF TWELVE JADE AND HARDSTONE BI DISKS**

Including six decorated on both sides with raised or incised C scrolls, some sides also showing incised linear or cross-hatched patterns; and six showing a field of raised circular bosses reversed by raised or incised C-scroll decoration (some with chips).

2 to 2 3/8in (5.1 to 5.9cm) diameter

**\$800 - 1,200**

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

743

**A GROUP OF TEN JADE AND HARDSTONE BI DISKS**

Including five showing raised or incised C-scrolls reversed by other linear patterns; four inscribed with trigrams or various Chinese characters and one without decoration (some with chips).

2 3/16 to 2 3/8in (5.5 to 6.1cm) diameter

**\$600 - 800**

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



740



741



742



743

## PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

744

### AN ARCHAISTIC JADE CONG

Of standard shape carved with a cylindrical interior shaft surrounded by square outer walls incised in oval and bagua patterns; the stone of gray hue marked by notable patches of russet.

*3in (7.2cm) high*

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

745

### A MUGHAL STYLE JADE LEAF-FORM WATER COUPE

The thinly carved basin of irregularly crescent shape attached to a curling stem handle, the lobed underside incised in raised relief veins; the cloudy sea-foam colored stone speckled in isolated evergreen inclusions.

*5 3/8in (13.7cm) wide*

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

746

### A WHITE JADE COVERED JAR WITH ELEPHANT AND FISH RESERVES AND STAND

**20th century**

Of flattened circular form, the neck supporting elephant head handles suspending carved loose rings, an elephant and double fish carved in relief in shaped reserves on the opposing walls, the foot flanked by two boys crouching amongst rockwork, the conforming lid topped with a rounded knob; the stone of an even white hue with pale russet patches.

*6 1/2in (16.5cm) high*

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

747

### A SPINACH JADE LANDSCAPE BOULDER

Of irregular ovoid profile, deeply undercut to the front with a young servant crossing a bridge over a waterfall below two scholars playing chess under pine boughs and a tiny pavilion perched on a pathway amid overhead rocks, the reverse similarly worked with two pine trees growing amid faceted rocks along a mountain path; with wood display stand.

*10in (25.5cm) height of boulder*

*11 3/4in (30cm) height with wood stand*

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

748

### TWO JADE CARVINGS

The first a cup, perhaps inspired by rhyton prototypes, carved with a conical mouth supported by tiny protruding prongs and a pair of curled cylindrical objects similar to ram-horns, the green and russet-tinged stone incised in archaistic scroll patterns; the second an archer's ring encircled by a raised boss band, the stone veined in creamy brown color.

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

*1in (2.5cm) width of ring*

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

749

### A CARVED JADE RECUMBENT BEAST

Clutching an intricately incised ball under his right rear paw, the feline-like creature displaying elaborate ears, horns, spine, ribs and tail, the stone of mottled sea-foam green with isolated small patches of russet stone.

*2 1/2in (6.4cm) long*

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

750

### A WHITE JADE BOULDER DEPICTING GUANYIN

Of flattened oval form fronted with Guanyin seated in meditation in a cave-like recess and incense wafting from an incense burner, the moon amid clouds and a bat flying above pine and lingzhi fungus boughs on the reverse; the boulder marked with russet staining across natural pin-point depressions in the surface.

*4 3/4in (12cm) height of boulder*

*6 1/2in (16.5cm) height with wood display stand*

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

751

### A JADEITE VASE WITH AN IMMORTAL AND DRAGONS

Of compressed rectangular baluster form, the vessel well-hidden behind an intricate scene of two confronting dragons pursuing the flaming pearl amongst clouds surmounted by a female immortal and phoenix perched above the fitted cover; the stone of mottled pale purple with green and russet-toned highlights.

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

**\$1,200 - 2,000**

752

### A JADEITE COVERED VASE

Enmeshed within an intricately reticulated profusion of dragons, clouds and rocks, the fitted lid closing to form a vessel of flattened baluster shape; all carved from stone whorled in hues of cream, sea-foam and isolated patches of apple green.

*7 1/2in (19cm) high*

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



744



745



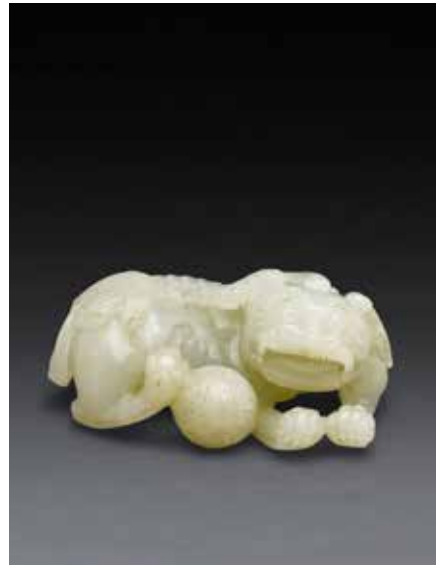
746



747



748



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750



751



752



753



757



754

753  
**AN UNUSUAL JADE BOX AND COVER**

Carved as a carp with two fitted halves, one half opening to reveal an interior scene of a fisherman in a mountainous landscape, the other a carp swimming against a backdrop of mountains, both scenes within a quatrelobed reserve, the stone of grey-green hue with russet patches. *10 1/2in (26.7cm) long*

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

754  
**A CARVED JADE LUOHAN AND GROTTO**

The boulder of irregular profile, deeply hollowed to the front with a Buddhist adept holding a scripture in one hand as he faces incense wafting from a tripod in a rocky grotto with a pine tree spreading overhead, the deep fissures in the boulder continuing on the reverse, the mottled gray-green surface also showing patches from the boulder's original skin. *8 1/8in (20.5cm) high*

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



755

755  
**TWO ARCHAISTIC JADE BI**

The larger disc of dark spinach green hue with raised circular bosses on both sides, the bosses joined in groups of three by an incised lines forming a triangular border based on a crossed diagonal grid; the smaller disc of mottled greenish white showing raised circular bosses on both sides joined in pairs by incised lines on a grid of right angles (repaired and retouched). *8 3/8 and 7 3/8in (21.5 and 18.6cm) diameter*

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

756  
**A PAIR OF SPINACH JADE BOWLS**  
**Republic period**

Each thinly sectioned with a flared rim and wide curving well supported by a slightly flared foot ring, the mottled dark green stone marked with translucent white veins, natural fissure lines, and black inclusions. *8in (20.3cm) diameter*

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



756

757  
**A PAIR OF RETICULATED LAVENDER JADEITE PLAQUES**

Each of flattened form and carved as a boy holding a lotus spray whilst seated on the back of a large dragon fish; the stone of mottled pale purple with green and russet-toned highlights. *4 1/2in (11.4cm) high*

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



758

**PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION**

**758  
A CARVED SPINACH JADE CENSER AND COVER**

Of compressed globular form raised on three leaf-shaped legs, large rings hanging from the dragon head handles and a dragon frieze encircling the upper walls, the dragon frieze repeated on the hollowed finial and below three rams resting on the curving walls of the cover; with reticulated wood display stand. *7 1/2in (19cm) length across handles  
7in (17.8cm) height including wood stand*

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

**759  
A CARVED SPINACH JADE VASE AND COVER WITH RETICULATED BIRDS AND BRANCHES DECORATION**

The vase of elongated baluster form supporting a domed lid, both carved as emerging amid cranes perched on pine trees, other birds nesting amid flowering prunus branches garden rocks and a tiny swing hanging from a reticulated chain (chipped); with conforming reticulated wood stand. *12 3/4in (35cm) height including wood stand*

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

**Provenance**

With a 'Certificate of Identity' issued by the Curios Furniture & Miscellaneous Utensils & Hardware Merchants & Employees Association, Hong Kong & Kowloon, dated 13 March 1974

**PROPERTY FROM A SAN FRANCISCO ESTATE**

**760  
A JADE-MOUNTED METAL ALLOY BOX  
The jade plaque Qing Dynasty**

The box of tall ovoid form with etched landscape of figures and animals on a delicately pounced ground above the hinged lid; the jade plaque mounted in the lid carved as three peaches issuing from a woody stem (small losses, cracked). *5 1/2in (14cm) length across box*

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



759

**761  
A GROUP OF JADE AND SOAPSTONE CARVINGS**

The first a small jade brush pot of rounded rectangular form shaped as a bamboo trunk section with bamboo and lingzhi fungus branches in high relief on the exterior walls, the pale gray-green stone showing light russet veins at the top and base; the second a pale sea green jade dragon turtle with its head turned toward the left, the surfaces subtly polished with line-incised details; the third a soapstone mythical beast in a recumbent posture with undercut horns, hollowed jaw front paws, the pale yellow-green stone marked with russet patches (chips, nicks). [3] *2 3/4in (7cm) height of brush pot  
2 1/4 and 3 1/2in (5.8 and 9cm) length of animals*

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

**762  
A GROUP OF THREE JADE CARVINGS**

The first a re-cut section from a two-part belt buckle with bat on a berry branch on the front and an undercut vertical bar on the underside (chipped, losses); the second a partial belt buckle of curving rectangular shape with deep undercutting and an animal head hook to one side reversed by an undercut vertical bar (chipped, incomplete); the third a flattened lotus bud pendant with transverse drill hole and recessed area to the top, possibly originally part of a handle for an oblate fan (chipped). *3in (7.6cm) length across largest carving*

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



760



761



762

763

**TWO JADEITE BANGLES**

The smaller of cloudy greenish-white hue with veins of contrasting emerald green (cracked); the larger of pale grayish-white hue with cloudy white inclusions and faint yellow veins.

2 and 2 3/16in (5.1 and 5.5cm) internal diameter

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

764

**A GROUP OF THREE JADEITE DECORATIONS**

The first a toroid bangle with patches of very pale and dark leaf green in the translucent greenish-white matrix; the second a saddle ring of pale emerald green with cloudy white inclusions throughout; the third a cylindrical disk of cloudy lavender with veins of pale leaf green.

2 1/3in (5.6cm) internal diameter of bangle

13/16in(1.8cm) internal diameter of ring

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

**PROPERTY FROM ANOTHER OWNER**

765

**TWO METAL-MOUNTED JADE DECORATIONS**

The first, *Ming dynasty*, a hair pin of pale yellow-green hue, reticulated at the top with narcissus plants in bloom (chipped), now attached to a hollow silver tube; the second a faceted jade handle of pale gray-green hue, possibly broken in two pieces at mid-section, the break line covered by a wide silver band with an elaborate raised floral decoration and a suspension loop.

4 1/2in (11.5cm) visible length of jade hair pin

4 1/8in (10.5cm) length of jade handle

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

766

**TWO ARCHAISTIC JADE CUPS**

The first with gently flaring sides rising from a flat foot, supported on a low foot ring, the sides set with opposing angular loop handles; the second with a rounded base rising to a flared rim, supported on a splayed foot ring, the side with one tabbed loop handle surmounted by a mythical beast head; both made from gray stones with black and dark brown veining.

2 1/2in (6.3cm) diameter of larger

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

767

**A GROUP OF THREE JADE SCHOLAR'S OBJECTS**

**19th century and later**

The first a pieced wood ovoid box carved with panels of blossoming peony on the sides, the gilt metal rim on the cover inset with a domed jade plaque carved in relief with a stylized *shou* character surrounded by auspicious emblems; the second an unadorned cylindrical box and cover filled with vermilion seal paste; the third a circular jade box carved in high relief with zhi dragons encircling a ribboned fu medallion above auspicious emblems on the box walls separating three lion-head feet.

4 3/4in (12cm) length of ovoid box

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

**PROPERTY FROM THE DR. SYLVAN AND FAITH GOLDER COLLECTION OF FINE CHINESE ART**

768

**TWO JADE BELT HOOKS**

**20th century**

The larger with a dragon head hook facing a chilong carved and undercut from the arching handle reversed by an oval button; the second of archaistic form with the dragon head hook facing a field of joined C-scrolls incised on the square-tipped handle reversed by a rounded rectangular button.

4 1/4 and 4 5/8in (11 and 11.7cm) long

**\$500 - 700**

769

**A CARVED JADE BELT HOOK**

Of sturdy archaistic rectangular form terminating in a horned beast head hook and displaying a ground of repeating curls displayed to the exterior, reversed by a raised square; the stone of whorled hues of black and whitish gray.

6 1/4in (16cm) long

**\$500 - 700**

**PROPERTY FROM VARIOUS OWNERS**

770

**A GROUP OF THREE JADE CARVINGS**

**Late Qing/Republic period**

The first a green jade incense stick holder, etched with a band of kui dragons around its waist and a squared key-fret border below the neck, the underside carefully recessed within a sensitively beveled edge; the second an off-white and russet jade plaque in the form of a flattened bell suspending from a ruyi-head loop framed between two dragons; the last a celadon green jade butterfly plaque.

2 5/8 to 4 1/4in (6.7 to 10.8cm) high

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

771

**A SILVER LINK NECKLACE MOUNTED WITH TWELVE HARDSTONE ZODIAC ANIMALS**

Each animal depicted in a recumbent pose, carved from a stone of variegated tones of pale green and russet, drilled through and attached with silver prongs to the chain necklace (minor chip to one animal).

15 1/2in (39.4cm) length of necklace opened

7/8 to 1in (2.2 to 2.6cm) length of animals

**\$600 - 800**

772

**A GROUP OF NINE JADE AND HARDSTONE ARCHER'S RINGS**  
**Qing dynasty and later**

Six with smooth unadorned surfaces to better display the markings in the stone; one with a flat side; one incised with four characters *si hai zhi nei* (within the four seas); and one carved with archaistic C-scrolls and bosses.

1 1/8in (3cm) height of tallest ring

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

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





763



764



765



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776



774

773<sup>Y</sup>

**A JADE AND WOOD RUYI WITH MOTHER-OF-PEARL INLAY**  
19th century

Of pieced wood construction, with tiny discs along the edges, the birds and flowering branches on top of the curving handle cut from mother-of-pearl, the reticulated jade plaques set within gilt-painted frames including a bat and peony flower at the head, egret and lotus plant at the center and fruiting branch at the base; (repairs, cracks); with fitted glass and wood display stand.

*17 3/4in (45cm) length of ruyi*

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

774

**TWO ARCHAISTIC JADE LIBATION CUPS**  
Late Qing/Republic period

The first of compressed globular form with raised circular bosses arranged in four horizontal rows separated by two ear handles above the foot ring; the second of smaller size and similar form with three horizontal rows of raised bosses separated by a single loop handle (minor chips).

*4 3/4in (12.1cm) length across handles of first cup*

*3 1/2in (8.9cm) length across second cup including handle*

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

**Provenance**

Sotheby's New York, 17 September 2003, lot 130

775

**A PAIR OF PALE CELADON AND BLACK HARDSTONE**  
**PERFUMIERS**

20th century

Each intricately perforated as dragons intertwined with flowering branches on the cylindrical walls of pale greenish white hue; the domed cover and footed base of black stone similarly undercut.

*10in (25.5cm) high*

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



775

776

**TWO JADE CARVINGS**

The first depicting Guanyin standing on a cloud next to a young boy on an ox; the second a small water coupe formed as two hollowed peaches growing on an undercut branch and a chilong climbing onto one peach.

*4 1/8in (10.5cm) height of figure group*

*3 1/2in (9cm) length of water coupe*

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

777

**A JADE INCENSE BURNER AND COVER**

**20th century**

Thinly carved in bombé shape, surmounted by a domical fitted lid and supporting curved opposing handles, raised atop a slightly flared foot bearing a partially effaced or partially finished *Qianlong* mark, the exteriors covered in densely-composed raised relief Mughal-style vine and lotus patterns; the stone of uniform gray green color marked by isolated patches of russet.

*7 1/2in (19cm) width over handles*

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



777

778

**A GREEN AND RUSSET JADEITE VASE AND COVER**

**20th century**

Of flattened ovoid form, deeply undercut with dragons climbing up strap handles that suspend a tiny loose ring on each side of the body incised with delicate rope patterns, the dragon finial on the conforming cover cut from a russet vein in the matrix that recurs on the handles; with fitted wood stand.

*5in (12.7cm) height of jade*

*6in (15cm) height with wood stand*

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



778

779

**A PAIR OF JADEITE-MOUNTED GILT METAL LAMP SHADES**

**Republic period**

Each of circular section with a reticulated metal ring joined by metal chains to a curving reticulated metal crown pinned at the top to thinly-sectioned rectangular plaques of strongly figured green and white jadeite that are similarly pinned to a reticulated metal base ring (wear to gilt).

*7in (17.8cm) height of shade excluding chain mounts*

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



779



780



783

780  
**A WHITE JADE LANDSCAPE BOULDER**  
**20th century**

The front deeply undercut with two sages at a rural retreat amid faceted rocks and pine trees while a third sage approaches on a donkey along a winding pathway that repeats on the reverse below two sages conversing at the center, the stone of pale grayish-white hue; with reticulated wood stand.

*10 1/4in (26cm) height of boulder*

*12 1/4in (31cm) height including wood stand*

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



781

781  
**TWO JADE CARVINGS**

The first a mottled gray and brown jade *ruyi* scepter, carved to resemble a cluster of Buddha's hand citrons growing from a gnarled, leafy branch, the linked chain carved at the tip threaded with a knotted tassel; the second a jadeite doctor's model, the nude figure carved reclining with her head supported by one arm, the pale grayish-white matrix marked with dark grey veins and a few patches of pale leaf green.

*9in (23cm) length of scepter*

*5 7/8in (15cm) length of figure*

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

**Provenance**

Sotheby Parke Bernet, New York, 13 March 1976, lot 236 (the scepter)  
 Sotheby Parke Bernet, New York, 2-3 June 1976, lot 272 (the figure)



782

782  
**A GROUP OF THREE JADE CARVINGS WITH DRAGON DECORATION**

**Qing dynasty**

The first an oval pendant plaque deeply undercut with two chilong crawling amid tendrils issuing from a double fungus head; the second an archer's ring carved in high relief with a long-tailed dragon across the flattened rectangular face; the third an archer's ring carved with a crouching dragon on a russet-stained natural depression in the matrix.  
*3in (7.6cm) length of pendant plaque*

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

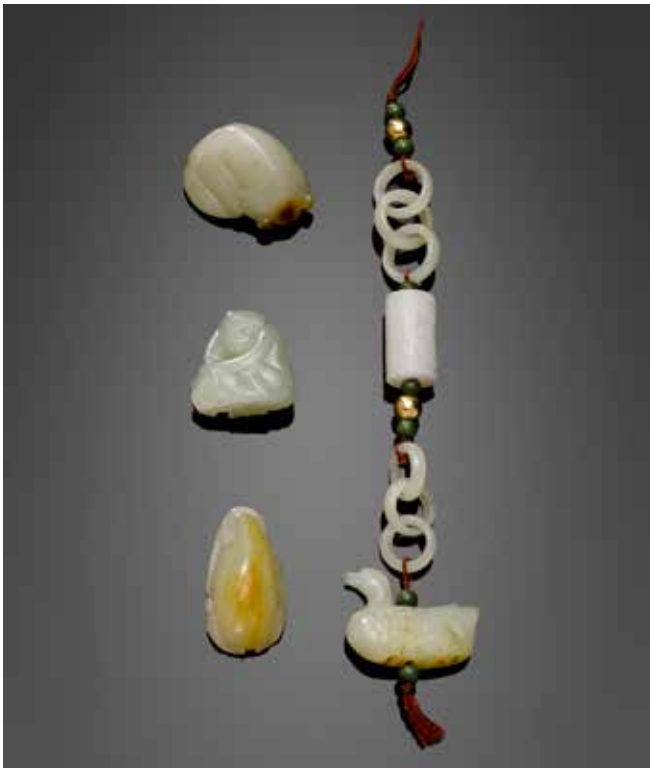
783

**A GROUP OF THREE CARVED JADE CICADAS**

Each drilled with two connecting holes through the top of the head for suspension: the thickest of off-white jade with a horizontal russet vein across the front and part of the back; the second with intricately worked details on white jade of fairly uniform color; the smallest of pale olive hue with variegated russet patches (minor chips).

*2 1/8 to 1 3/4in (5.5 to 4.5cm) long*

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



784

784

**A GROUP OF SMALL JADE CARVINGS**

The first a pebble shaped as a goldfish with a suspension hole through the mouth; the second a toggle of a monkey with its right arm forming a suspension loop as it rests on a large peach; the third a pendant shaped as a dragon crawling up the back of an oval hanging fruit; and a string of colored beads and cord connecting a cylindrical bead depicting Wang Xizhi watching a goose held by his young attendant and inscribed *Xizhi ai e* separating a pair of three-ring reticulated earrings and terminating in a duck toggle with transverse drill hole. [7]  
 1 3/8in (3.5cm) length of goldfish and fruit  
 5 1/4in (13.5cm) length of joined jades

**\$1,300 - 1,800**

785

**A GROUP OF FIVE JADE PLAQUES**

Including a rectangular pendant with a lingzhi fungus plant reversed by a pine tree; the second a reticulated butterfly plaque, finished on both sides with incised details; the third a reticulated lock-shaped pendant worked on both sides bats surrounding a shou medallion; the fourth a circular plaque reticulated as a basket of peony plants, the attached silk cord strung with a carnelian bead; the last a small thin-sectioned toggle reticulated as a group of fungus heads surmounted by an insect.

2in (5.2cm) length of rectangular pendant

3in (7.8cm) width of lock-shaped plaque

**\$1,300 - 2,000**

786

**A GROUP OF TEN JADE AND HARDSTONE BI DISKS**

Including four showing raised or incised C-scrolls, reversed by fields of raised circular bosses; four incised on both sides with various vegetal or linear designs; one showing fields of raised circular bosses on both sides; the last showing engraved C-scrolls combined with linear bands on one side (some with chips).

2 1/16 to 2 3/8in (5.3 to 6.1cm) diameter

**\$600 - 800**

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



785



786

## Other Chinese Works of Art

787<sup>Y</sup>

### A GROUP OF THREE CORAL CARVINGS

The first of a sage supporting a double-gourd in one hand and a boy in the other, with another boy hanging onto his back and two further boys at his feet; the second of a boy holding a horn and a bell suspended from a loose chain; the third of an elephant.

*4 7/8in (12.3cm) height of sage with children*

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

788<sup>Y</sup>

### A CORAL FIGURE OF A FEMALE IMMORTAL

Carved with a slender attenuated body, dressed in layered robes with a shawl tied over her shoulders, her right arm outstretched, holding one end of her billowing scarf in her right hand and the other end in her left, supported on a rock with a budding shrub and vine growing from its base.

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

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

789<sup>Y</sup>

### A CORAL FIGURE OF A BEAUTY

Carved with waist bent slightly forwards, the hair dressed in a large coiffure adorned with a hibiscus blossom, holding a lotus bouquet and supporting a large basket of peonies and daisies in the crook of the right arm, the front panel of her overskirt decorated with a row of open blossoms.

*9 3/4in (25cm) height of coral branch*

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

790<sup>Y</sup>

### A WHITE CORAL CARVING OF A BEAUTY AND CHILD

The main branch carved as an elegant lady holding a lotus bouquet in one hand and a basket of flowers in the other, a waving child at her feet, the secondary branches carved as branches of a peach tree, playing host to a pair of parrots and a squirrel.

*10 5/8in (27cm) length of branch*

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

791<sup>Y</sup>

### TWO CORAL CARVINGS OF FIGURES IN BOATS

The first carved as two boys in a dragon boat filled with treasure sacks, bales of hay and a basket; the second depicting Fukurokoju and a boy attendant in a boat along with a treasure sack, bales of hay and a straw cape.

*7 1/2 and 4 1/2in (19 and 11.5cm) length of coral branches*

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

792<sup>Y</sup>

### A CORAL CARVING OF A MOTHER AND CHILDREN

The branch carved as the mother dressed in layered robes carrying a son, standing with a daughter and son on side and another daughter on the other.

*5 5/8in (14.5cm) height of coral branch*

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

**PROPERTY FROM A PRIVATE COLLECTION, LAGUNA BEACH, CALIFORNIA**

793<sup>Y</sup>

### A CORAL CARVING OF BEAUTIES

Intricately worked as a group of four beauties with hair pulled in a high chignon adorned by a crown, dressed in intricately layered garment and enmeshed in a profusion of flowering branches with phoenixes flanking the left and right branches; all attached to a hardwood stand.

*13 1/2in (34.3cm) height of coral*

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

**PROPERTY FROM VARIOUS OWNERS**

794

### A GROUP OF THREE AMBER CARVINGS

The first a pair of water coupes of short irregularly cylindrical section adorned in pine boughs or blooming prunus flowers, the remaining surfaces covered in whorl patterns perhaps intended as tree bark, the substance of varied hues of browns and reds; the third a small specimen in yellows and oranges, carved to depict a recumbent figure beside a small tree or shrub within a group of rocks (chips losses).

*1 3/4 to 2in (4.5 to 5cm) high*

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

795

### A CARVED AMBER FEMALE FIGURE

Her hair gathered in a bun and her delicate facial features flanked by tear-drop shaped earrings as she stands with knees bent, dressed in exotic robes with a shawl over the shoulders and an apron around the waist, her bare feet peeping out beneath the falling pleats (minor losses).

*4 3/8in (11.2cm) high*

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



787



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795



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797



798



799



800



801

**PROPERTY FROM THE COLLECTION OF GENERAL JOSEPH 'VINEGAR JOE' STILWELL (1883-1946)**

796 <sup>Y</sup>  
**A HARDWOOD STORAGE BOX WITH MOTHER-OF-PEARL INLAY**

**19th century**

Of tall rectangular shape with a metal lock and two bail handles on the hinged cover, the exterior walls intricately inlaid with flowering and fruiting branches, a ruyi scepter and other auspicious emblems (minor losses to inlay and wood).

*9 1/2 x 8 3/4 x 6 1/4in (24 x 22.3 x 16cm)*

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

797 <sup>Y</sup>  
**TWO LAC BURGAUTÉ CONTAINERS**  
**Late Qing/Republic period**

The larger a deep saucer dish centered by officials and attendants standing in a landscape (losses to shell); the smaller an ovoid quatrefoil box and cover combining gilt wire and opalescent shell to depict butterflies and gourd vines.

*4 3/4in (12cm) diameter of saucer  
 3in (7.8cm) length of box*

**\$800 - 1,200**

**PROPERTY FROM A SAN FRANCISCO ESTATE**

798  
**A SQUARE CINNABAR LACQUER TRAY**  
**Late Qing/Republic period**

The canted rim filled with flower and garden rock reserves separated by stylized camellia blossoms and curling leaves framing scholars and attendants gathered in a rural setting across the floor of the well, the exterior walls showing more camellia blossoms and curling leaves on the cinnabar ground above black lacquer applied to the foot and recessed base (old age cracks and lacquer repairs).

*15 x 15in (38 x 38cm) square*

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

**PROPERTY FROM VARIOUS OWNERS**

799  
**A PAIR OF CINNABAR AND BLACK LACQUER WALL VASES**  
**Late Qing/Republic Period**

Of flattened baluster form with curling leaf handles at the neck, the red ground carved with flower and leaf sprays surrounding oblate fan-shaped reserves, one reserve depicting an immortal and his attendant looking at a crane, the other of an aged scholar on his mule led by a young attendant with a plum blossoms, the exposed black lacquer ground beneath finished with a variety of diaper patterns (repaired).

*6 1/4in (16cm) high*

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

**Provenance**

A Portland Estate, by repute  
 A Portland antique dealer  
 Collection of Brooks & Dorothy Cofield



800

**A CINNABAR LACQUER BOX**

Late Qing/Republic period

Of square form with convex recesses at the center of each side, the cover showing a boat with a scholar listening to the flute played by his servant while a beauty sits on a shoreline, the side walls of the lid and box showing eight ribbon-tied Buddhist symbols, all against a variety of intricately worked diaper backgrounds, the interior surfaces and the base finished in black lacquer (chips, age cracks).

3 5/8 x 10 1/4in square (9.3 x 26cm square)

\$1,200 - 1,800

801<sup>Y</sup>

**A SET OF MOTHER-OF-PEARL GAME PIECES IN A LACQUERED BOX**

Late Qing/Republic period

Including two scalloped circular plaques and two rectangular plaques with shaped edges, each incised with bird and floral designs; the remaining plaques cut in various shapes including elongated ovoid, circular, square, rectangular, and fish-form, each identically incised with floral borders enclosing geometric patterns on one side, and a monogram medallion marked with a letter *M*; all fitted within a black lacquered box with conforming decorations painted in gilt and red (chips and cracks to box).

6 1/2 x 4 1/2 x 1 3/4in (16.5 x 11.4 x 4.5cm) dimensions of box

\$600 - 800

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

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

802

**A PLIQUE-À-JOUR BOWL**

Republic period

The high wall encircled by a metal rim, the body set on a pale green frosted ground and decorated with a profusion of flowers and leaves worked in silver wire covering the whole body (missing foot).

5in (12.7cm) diameter

\$1,000 - 1,500

803

**TWO PINK GLASS BOWLS**

Republic Period

One molded with a flared rim and thick walls curving inward toward the low foot with shallow recessed base, the exterior showing two panels carved in high relief depicting flowers extending from rockwork; the second molded with thick walls curving inward above the foot, the exterior carved in high relief with birds alighting on flowering branches.

6 1/2 and 6in (16.5 and 15.2cm) diameter

\$1,500 - 2,500

804

**A PAIR OF TURQUOISE GLASS STICK NECK VASES**

19th/20th century

The globular bodies surmounted by thick and tall cylindrical necks and raised atop rounded feet encircling slightly recessed bases, the glass of fairly uniform sea-foam hue.

8in (20.3) high

\$1,500 - 2,500

**PROPERTY FROM A SAN FRANCISCO FOUNDATION**

805

**A LACQUER VASE**

Korea, 20th century

The ovoid metal alloy vessel covered in a thin turquoise blue lacquer layer surrounding mother of pearl bird and flower motifs, the sides inscribed in red ink in Hangul and bearing a Hanja date of July 31st, 1970; the underside impressed with a makers mark in Hangul reading *Han*.

10in (25.4cm) high

\$400 - 600



802



803



804



805

# Metalwork

## PROPERTY FROM ANOTHER OWNER

806

### TWO ARCHAIC BRONZE CONTAINERS

Han dynasty

The first a covered tripod censer of compressed globular shape and opposing ring handles; the second a 'tortoise vessel' or *zao* formed by an ogive shaped body supporting a detachable neck for exhaust and three bowls raised atop four feet; both vessels covered verdigris and earthen adhesions.

6in (15.2cm) width of first over handles

8 1/2in (21.5cm) length of second

\$1,000 - 1,500

### Provenance of second

label reading Christie's, 28 August 1997, lot 73

A slightly more elaborate Western Han *Zao* was offered at Bonhams, Hong Kong, 24 November 2013, lot 507

## PROPERTY FROM THE COLLECTION OF DOUGLAS K. RAMSEY

807

### A CAST BRONZE SINGLE HAND SHORT SWORD, JIAN

Eastern Zhou dynasty

Cast with a conical pommel and two extruding flanges on the grip above the double-edge blade with raised spine tapering gradually toward the tip (corrosion, wear, pommel reattached).

17 1/2in (44.5cm) long

\$2,000 - 3,000

## PROPERTY FROM A GENTLEMAN

808

### A CAST BRONZE CENSER WITH ROPE HANDLES

17th/18th century

Of compressed globular form with short, hollow legs that open into the shallow well, a narrow band of strap-work dragons facing animal masks raised in delicate relief against a fine leiwen ground that encircles the exterior walls below a wide rim supporting the twisted rope handles (patina worn); the later conforming wood cover carved with bats beneath a quatrefoil center medallion.

7in (17.7cm) diameter

\$1,200 - 1,500

809

### A SILVER WIRE-INLAID BRONZE CENSER

Shisou mark, 19th century

Of bombé form raised on short cabriole legs, outlined in silver wire with reserves of bamboo and garden rocks in a wanzi diaper band extending around the exterior walls below tiny rings inset to the waist, rim edge and the strap handles, the base bearing the *two-character mark* inlaid *en suite*; the fitted wood cover with reticulated reserves topped with a lingzhi fungus finial of carnelian.

4 5/8in (11.7cm) length across the handles

\$2,000 - 3,000

810

### A CAST BRONZE DRAGON HEADED FINIAL

Qing dynasty

Thick walled and hollow cast, the horned dragon head with closed jaw and flowing mane issuing from a rectangular-sectioned tube that forms part of its body, the dragon's mane incised with parallel lines while the dragon's overlapping scales and spine are chased along the tube walls, the surfaces showing remains of gilt and holes for attachment to another surface; together with a fitted wood display stand.

12 1/2in (31.7cm) length of bronze

14 1/2in (37cm) length of wood display stand

\$3,000 - 5,000

## PROPERTY FROM THE ISRAEL JOHNSON & HAROLD WORTHINGTON BAHAMAS COLLECTION

811

### A METAL ALLOY INCENSE CLOCK

Late Qing/Republic period

Constructed in the shape of a *ruyi* scepter with a long auspicious inscription cut into the top of the lid, the conforming base built to support two shallow trays, a fitted tamper and a small spoon (areas of verdigris and tarnishing to patina consistent with use).

13 3/8in (34cm) long

\$1,200 - 1,800

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

## PROPERTY FROM VARIOUS OWNERS

812

### A SILVER AND GILT DECORATED BRONZE CENSER

Of compressed globular section raised atop three tall tapered legs and supporting opposing beast head handles, surmounted by a domical fitted lid with lion dog finial, the sides adorned in ovoid cartouches of gilt and silver *taiji* and geometric patterns.

5 1/4in (13.5cm) width over handle

\$1,500 - 2,500

A jug with gold and silver wire inlay patterns very reminiscent to those on the present lot are published in Rose Kerr, *Later Chinese Bronzes* (London: Victoria and Albert Museum), 54, no 43. Kerr dates that jug to the 16th-17th century.

813

### A 'SUNSPOT' BRONZE CENSER

Xuande mark, Qing dynasty

Of typical bombé shape with a waisted neck and flat mouth rim, the surfaces with irregular gold splashes, the sides set with opposing tabbed-loop handles, all raised atop three conical feet encircling the *four-character mark* cast in seal script (wear to feet, traces of verdigris to some exterior surfaces).

7 1/2in (9cm) width over handles

\$1,000 - 1,500

### Provenance

Purchased in Hong Kong, 1980

814

### TWO SILVER WIRE-INLAID BRONZE INCENSE BURNERS

Shisou marks

The near pair of compressed bombé form supporting raised vertical handles and raised upon stylized cabriole legs, the exterior surfaces encircled by bands of geometric patterns and bamboo and rock motifs, the undersides bearing the *two-character mark*.

4 3/4in (12cm) width over handles

\$1,500 - 2,500



806



807



808



809



810



811



812



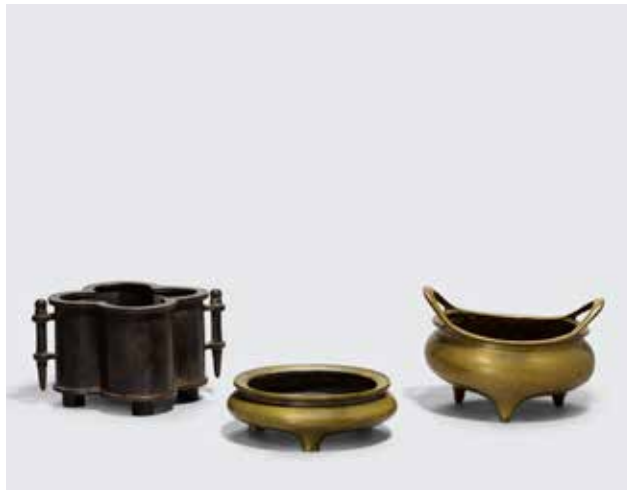
813



814



815



816



817



818



819



820

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

815

**A GILT COPPER ALLOY EWER**

The vessel comprised of a body of flattened tear drop shape covered in repousse vine and lotus scroll reserves supporting a fitted domical lid attached by a chain to the lithe curving handle terminating in a makara head opposing a similarly decorated spout, all raised atop a lotus petal base.

18in (46cm) high

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

**PROPERTY FROM A PRIVATE WASHINGTON COLLECTOR**

816

**A GROUP OF THREE METAL ALLOY INCENSE BURNERS  
Xuande marks, late Qing/Republic period**

The smallest of compressed globular form with a canted rim, constricted waist and three waisted feet, the base bearing the *six-character mark* in standard script; the second and largest of quatrelobed section with tubular handles protruding from the upright walls and four tubular feet, the base bearing a *six-character mark* in standard script; the third of compressed globular form with flared loop handles at the rim and three conical feet, bearing a *sixteen-character mark* on the base recording the official Wu Bangzuo and the date *Xuande sixth year* [1431] (all with wear from use).

6 1/2in (16.5cm) length across handles of second censer

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

**PROPERTY FROM VARIOUS OWNERS**

817

**A BRONZE ARCHAISTIC TRIPOD CENSER  
Qing dynasty**

Cast with loop handles on the rim and vertical flanges between the taotie masks on a leiwen ground encircling the curving exterior walls raised on three hollow tubular legs (cracks to base and legs); with a fitted wood stand and openwork wood cover topped with a blue glass and metal finial from a Manchu official's hat (age cracks, shrinkage).

8in (20.3cm) height of bronze censer

11 1/2in (29.2cm) height overall

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

818

**TWO ARCHAISTIC CAST BRONZE VESSELS**

The first of gu form cast in elaborate geometric patterns, the second unusually composed of a compressed globular body supporting a tall and wide trumpet neck upon which are suspended two decorative lion dog decorations (both with re-soldered bases).

8 1/4 and 7 3/4in (21 and 19.6cm) high

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

819

**A PAIR OF CLOISSONNÉ ENAMEL MOON FLASKS**

**19th century**

Each of flattened circular form, rising from an oval pedestal foot to a cylindrical neck, flanked by a pair of *ruyi* scepter form handles, each side decorated with a circular panel enclosing a landscape scene, all reserved against a ground of lotus blossoms and scrolling foliage.  
13 1/2in (34.2cm) high

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

**PROPERTY FROM THE COLLECTION OF GENERAL JOSEPH 'VINEGAR JOE' STILWELL (1883-1946)**

820

**A CLOISSONNÉ ENAMEL FOOTED LOTUS CUP**

**Republic period**

The wide curving well filled with composite lotus flowers and leaves, bats and shou-characters picked out in white and bright colors against a turquoise ground that continues on the exterior walls above and below two bands of lotus petal colored in graded rose enamel, the exposed metal surfaces finished in gilt and the recessed base plate cut with a cash-patterned opening.

3 3/4in (9.5cm) diameter

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

821

**A GROUP OF ENAMELED METAL CONTAINERS**

The first a four-section hinged silver medicine bottle stamped *zuwen*; the second a three-section white metal covered box with unclear maker's mark; two cylindrical covered boxes, unclear maker's mark on the taller container; the fifth a square-sectioned box with cut corners and stamped mark *jixiang* (sealed); the sixth an octagonal-sectioned miniature box with stamped mark *Yihe*; two hinged metal rectangular boxes, the larger with twelve character inscription across the lid, the smaller stamped *China* on the base; the ninth a red ground cloisonné enameled box centered with a shou medallion; together with an openwork silver wire rectangular belt buckle fronted with a soft wood plaque carved with a bat, pine tree and animals inlaid with silver wire, the reverse stamped *Li Xiang ji* and *wen yin* (extensive wear). [10]  
2 7/8in (7.3cm) length of largest container

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

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

**PROPERTY FROM A NEW MEXICO COLLECTOR**

822

**TWO SIMILAR CLOISSONNÉ ENAMELED VASES**

**19th century**

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

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

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

**PROPERTY FROM VARIOUS OWNERS**

823

**A LARGE CLOISSONNÉ ENAMELED AND GILT METAL CENSER AND COVER**

**Republic period**

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

33in (84cm) high

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

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



821



822



823

824

**TWO CLOISONNÉ VESSELS**

**Late Qing/Republic period**

Both displaying multi-hued vine and lotus scroll patterns on a turquoise enamel ground; the first surmounted by a fitted lid centered by an elaborate gilt finial in the form of a recumbent elephant, the body of inverted bell shape supporting opposing gilt elephant head handles and raised atop gilt elephant head feet; the second surmounted by a reticulated lid centered by a lion dog finial, fitted atop the globular body supporting opposing flared handles and raised atop lion dog feet.

*10 3/4in (27.4cm) height of first and taller*

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

**PROPERTY FROM A SAN FRANCISCO ESTATE**

825

**A PAIR OF CLOISONNÉ GU-FORM VASES**

**20th century**

Each inlaid with bands of composite lotus flowers and curling leaves encircling the trumpet neck, pear-shaped central knob and domed foot using bright colors on the turquoise ground, the exposed metal surfaces washed in gilt (minor wear to gilt).

*12 1/4in (31cm) high*

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

826

**A SMALL CLOISONNÉ ENAMELED BASIN AND A PIECED WOOD STAND**

**20th century**

The basin inlaid with combined symbols of the Eight Immortals and Eight Buddhist Treasures along the rim, composite lotus flowers and leaf scrolls on the curving walls and a shou medallion surrounded by five bats centering the well, with further decoration on the exterior walls, all on a turquoise blue ground; the pieced wood five-leg stand carefully carved with lotus petal bands and cloud scrolls along the reticulated aprons (warped, age cracks). [2]

*10 1/4in (26cm) diameter of basin*

*6 7/8in (17.4cm) interior diameter of stand top*

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

827

**A GROUP OF FOUR PAINTED ENAMEL METAL CUPS**

**20th century**

Each covered in a white enamel ground and painted in the famille rose palette with elaborate decorative bands above and below butterflies flying toward peonies and poppies in bloom, the exposed metal rims and arched handles covered with a gilt wash.

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

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

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

828

**A CANTON ENAMEL SQUARE-SECTIONED VASE**

**Qianlong mark, 20th century**

Each of the upright walls painted in soft famille rose enamels with a rectangular reserve of flowers and birds on a white ground bordered by flowers and leaf scrolls in similar colors on a pale green enamel ground, the interior covered in green enamel and the base bearing the six-character seal mark in black enamel on a white ground.

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

**\$800 - 1,200**

**PROPERTY FROM VARIOUS OWNERS**

829

**A FINE CANTON ENAMELED DEEP DISH**

**18th century**

Depicting two young princes watching a rabbit in a palace garden surrounded by their tutor in scholar's garb, eunuchs, attendants and an older prince, all painted in famille rose enamels within a cloud collar border of black and gray enamel, the cavetto painted with blue and white dragon reserves on a yellow-ground band of colorful blossoms, the white ground of the reverse painted with colorful flowers and fruits and the recessed base centered with a blue dragon roundel (abrasion, age cracks).

*14 5/8in (37.2cm) diameter*

**\$2,800 - 3,500**

830

**A FAMILLE ROSE ENAMELED METAL DOUBLE GOURD VASE**

**Qianlong mark, late Qing/Republic period**

Painted on the yellow ground in bright colors with a variety of insects flying toward or crawling upon the fruit and flowers hanging from a leafy gourd vine, the rose enamel ground of the base surrounding a white square bearing the six-character mark in blue enamel and China scratched into the enamel (losses, retouching).

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

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

831

**A POLYCHROME ENAMELED METAL PARTIAL SWEETMEAT SET**

**Late Qing dynasty**

Comprising a circular center dish and seven petal-shaped dishes, each raised on low feet, painted in famille rose enamels with a classic lotus flower and leaf scroll pattern on a yellow ground and reversed by overglaze blue-painted orchids on the white enamel ground; the metal dishes set into a conforming circular pieced-wood tray (cracks to some enamel, lacking one petal-shaped dish).

*19in (48cm) diameter of wood tray*

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

**PROPERTY FROM AN OREGON ESTATE**

832<sup>Y</sup>

**AN ASSEMBLED GROUP OF CHINESE DECORATIONS**

Including a nine-piece yellow enameled metal sweetmeat set in a fitted square wood case with jade plaque mounted on the lid; a pieced wood table screen and plaque depicting the Hehe Twins in colored soapstone and mother-of-pearl overlay (losses); and a pair of pewter candle sticks incorporating the character fu and shou with ingot-shaped drip pans (warped). [4]

*17 1/4in (44cm) height of candle sticks*

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



824



825



826



827



828



829



830



831



832 (part)



833

**PROPERTY FROM VARIOUS OWNERS**

833

**A RETICULATED GILT METAL BELT BUCKLE**

Formed of two interlocking ovoid halves connected by a dragon head hook, the convex exteriors of each half enclosing a separately cast writhing dragon movable within the interlocking tufts of clouds, the undersides displaying modern screws and two belt loops over a stylized lotus pattern.

4 1/4in (10.8cm) total length of linked buckle

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



834

834

**A BLACK-GROUND ENAMELED METAL DISH WITH MILLE-FLEURS DECORATION**

Qianlong mark, late Qing/Republic Period

The wide curving well and exterior walls filled with brightly colored flowers on the black ground, the recessed base bearing the six-character seal mark in iron red on a white reserve ground framed by opposing dragons and rainbow-colored clouds on a blue enamel ground.

10 3/8in (26.5cm) diameter

**\$800 - 1,200**

**Provenance**

A Portland Estate, by repute

Retrospection Fine Antiques, Oregon, acquired 5 October 2010

Collection of Brooks & Dorothy Cofield



835

835

**A GROUP OF SILVER DECORATIVE ITEMS**

Late Qing/Republic period

The first an ovoid dish decorated in bamboo, the underside stamped TUCKCHONG and possibly dexiang; the second a rectangular box, the lid depicting a junk or sampan in raised relief, the interior lined in softwood, the underside stamped SILVER; the third an ovoid footed dish with hinged handle stamped TUCKCHONG; the fourth of similar shape but more elaborate reticulated decoration to the sides, the underside stamped SILVER and possibly jian; the remaining four all of reticulated circular shape raised on feet and suspended by hinged handles, the fifth and sixth stamped STERLING C.J.Co, the seventh stamped yin zhi, the eighth SILVER.

12in (30.4cm) width of first and largest

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

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

**PROPERTY DEACCESSIONED FROM THE CURRIER MUSEUM OF ART, SOLD TO BENEFIT FUTURE ACQUISITIONS**



836

836

**A GROUP OF ASIAN METALWORK**

The first Korean Goryeo dynasty bronze bottle with a cupped rim and waisted neck, canted shoulder and full body raised on a tall foot (extensive degrading from burial); the second a Burmese repoussé copper alloy incense burner of compressed globular shape raised on three curving legs with a conforming reticulated cover (wear, cracks); together with a Persian glazed pottery jar with cobalt and iron floral decoration (chips, crazing to glaze). [3]

10 3/8in (26.5cm) height of Korean bottle

8 3/4in (22.2cm) diameter of incense burner

**\$500 - 700**



## Sculpture and Scholars' Objects

### PROPERTY FROM AN OLD CALIFORNIA FAMILY COLLECTION

837

#### A GRAY STONE SEATED BUDDHIST FIGURE

The Buddha head surmounted by a densely incised coiffure of wave patterns forming the large domical usnisa, now attached to a likely originally unrelated seated body of a Bodhisattva holding his left hand in dhyanamudra and the now lost right arm displaying traces of possibly a fly whisk, the shoulders still carved in relief to support the long tresses of the original head, the torso bedecked in a complicated combination of long strands of jewelry, pleats of fabric, and unusual swirling armor patterns at the breasts, spilling over onto a lotus throne, itself raised upon an elaborate multi-level waisted plinth enclosing several lions; the heavy stone of dark color.

18 1/4in (46.5cm) high

\$5,000 - 8,000

### PROPERTY FROM THE ESTATE OF A GENTLEMAN

838

#### A LARGE WOOD SEATED FIGURE OF BUDDHA

17th century

Carved in the meditative posture and gesture of dhyana, attired in detailed multi-layered robes open at the chest, the head bowed in intense concentration and covered in tightly arranged bosses representing hair curls surrounding the usnisa, the back centered by a tall rectangular insert, likely sealing a consecratory chamber, the exterior surfaces showing areas of red lacquer and gilt (losses, age cracks).

26in (66cm) high

\$2,500 - 3,500

Another Buddha of similar size and similarly rendered attire but with more of the gilt and lacquer preserved and displaying a karana gesture in both hands was offered in our New Bond Street showrooms, 12 November 2015, lot 69. As noted there, the practice of coating wood figures in gilt-lacquer in imitation of bronze prototypes emerged in the Ming dynasty and continued through the end of the Qing. See another example offered in these rooms, 14 October 2014, lot 6469.

### PROPERTY FROM VARIOUS OWNERS

839

#### A POLYCHROME DRY LACQUER AND WOOD FEMALE DAOIST ATTENDANT

Qing dynasty

Standing dressed in a quatrelobed collar over layered garments with raised string outlines of auspicious fruit and flowers beneath layers of red and reddish gold lacquer and attached to a wood plank base; the head and the hands of carved wood also finished with lacquer (losses, head and hands possibly assembled or repainted).

47 1/2in (120.5cm) high

\$4,000 - 6,000

840

#### A GILT LACQUERED BRONZE SEATED GUANYIN

Ming dynasty

The bodhisattva wearing an openwork crown fronted with a miniature figure of Amitabha, elaborate jewelry and voluminous robes incised with lotus flower borders that fall from his shoulders as he sits dhyanasana with a raised right hand and a cup in the left hand, the statue heavy in weight and the surfaces showing traces of reddish-gold lacquer (lacking base, minor casting flaws).

13 3/4in (35cm) high

\$2,500 - 3,500



837



838



839



840

841

**A BRONZE FIGURE A GUANYIN**

**Ming dynasty**

Wearing a filigree crown centered with an image of the Buddha, his loose robes open at the chest to reveal a jeweled necklace as he sits in *dhyanasana*, his raised right hand holding a willow twig while a cup rests in the left hand (lacking base).

*8in (20.3cm) high*

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

842

**TWO BRONZE FIGURES OF DAOIST DEITIES**

The taller cast dressed in Ming civil attire, resting his left hand on his thigh and clutching his high belt with his right, the reverse of the plinth bearing traces of an inscription (casting flaws to the edges of the base); the shorter depicting Zhenwu as identified by his bare feet and his distinctive hairstyle.

*7 and 5 1/2in (17.8 and 14cm) high*

**\$800 - 1,200**

**PROPERTY FROM A SAN FRANCISCO ESTATE**

843

**A METAL ALLOY OFFICIAL'S SEAL, GUANFANG**

**Dated by inscription to Guangxu twenty-first year corresponding to 1895**

Heavily cast and of rectangular section, the top incised on the right with *Da Qing qinchai chushi dachen guanfang libu zao* in Han Chinese and a parallel inscription in Manchu incised on the left; the intaglio underside with a similar inscription in elaborate kedou or archaic seal script reading *Guangxu qinchai chushi dachen guanfang*, the sides incised with the date *Guangxu ershiyi nian jiu yue* and an inventory number 1,458 (reading *Guang zi yi qian si bai wu shi ba hao*); with replacement gilt-painted composition handle.

*4 3/4in (12cm) height overall*

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

A translation of the Han Chinese inscription on the top would be: 'A seal for the imperial envoy on a diplomatic mission for the Great Qing, manufactured by the Ministry of Rites.'

For a similar piece from the Qianlong era, see Sotheby's, London, 11 May 2011, lot 259.

**PROPERTY FROM THE ISRAEL JOHNSON & HAROLD WORTHINGTON BAHAMAS COLLECTION**

844

**TWO CAST BRONZE PAPERWEIGHTS**

**Qing dynasty**

The first depicting a qilin mid-stride turning its head backwards; the second a recumbent ram guarding its two kids, one nestled by its back left leg and the other grasping its right front leg.

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

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

**PROPERTY FROM THE ESTATE OF MONA M. LUTZ**

845

**TWO SCHOLAR'S OBJECTS**

**Late Qing dynasty**

The first a wrist rest of arching bamboo section, the convex exterior side covered in the *Yongbi Fu* of Wang Xizhi in neat and dense standard script; the second an incense holder or brush pot of irregular cylindrical section, the exterior sides conserving the raised horizontal ridges of a bamboo stalk, surrounded by incised archaic calligraphic inscriptions and a raised relief depiction of a lotus plant.

*10 1/4in (26cm) length of wrist rest*

*5 1/8in (13cm) height of incense holder*

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

**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

846

**AN ELEGANT TWO TIERED CARVED HARDWOOD STAND**

Divided into two display platforms of uneven height, the rounded platforms connected by a base carved and pierced to simulate the form of intertwining branches.

*9in (23cm) high*

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

847

**A CARVED WOOD SQUARE SIDED BRUSH POT WITH DRAGON DECORATION**

**20th century**

Of square section, the base raised on four low feet, each side carved in shallow relief with three dragons pursuing a flaming pearl above a mountainous landscape against a dense ground of cloud clusters.

*12in (30.5cm) high*

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

848

**A BAMBOO BRUSH POT**

Of slightly irregular cylindrical form raised atop three short feet, the exterior surfaces carved in raised relief to depict a figural tableau of sages in a pine grove.

*6 3/8in (16.2cm) high*

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

**PROPERTY FROM THE COLLECTION OF IAN FALCONER**

849<sup>Y</sup>

**A GROUP OF FIVE SCHOLAR'S OBJECTS**

Including two hollow-cast metal brush rest in the shape of mountain ranges, the larger brush rest finished with a verdigris patina; the third a gnarled burlwood section carved in the shape of a mountain range; the fourth a red and black lacquered wood twig section meant to resemble a coral branch; the last a pale orange-pink natural coral branch on a wood stand.

*6 1/8in (15.5cm) length of larger metal brush rest*

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



841



842



843



844



845



846



847



848



849

## PROPERTY FROM VARIOUS OWNERS

850

### A CARVED DUAN INKSTONE

Late Qing/Republic period

Carved to one side as an archaic fish covered in individual scales and veined fins, centered by a circular pad for ink, the uncarved reverse polished smooth, the stone of uniformly deep brownish purple color; with fitted wood stand.

7in (18cm) long

\$1,200 - 1,800

851

### A HARDWOOD BRUSH POT

Qing dynasty

Surmounted by a flat and thin protruding lip above a body of slightly waisted cylindrical section raised upon a similarly protruding foot rim supported by three thin feet carved onto the exterior edges, the interior base centered by a separately carved circular plug; the grain figured in mottled and whorled striations of varied hues.

8 1/2in (21.5cm) high

\$2,000 - 3,000

852

### A GROUP OF BRONZE WEIGHTS AND SEALS

Ming and Qing dynasties

The weights including a recumbent lion; the second a foreign groom climbing onto a recumbent lion; the third a bird perched on a recumbent canine; the fourth of Laozi riding a water buffalo; one seal of square section without inscription and fu-lion finial; and a compound seal formed as a tortoise, the outer seal with two characters below a reticulated carapace, the inner seal of four characters below the reticulated head and body. [6]

2 3/4in (7cm) length of largest weight

1 3/16in (3cm) height of single seal

\$1,500 - 2,000

### Provenance of the compound seal

Fulika Antiques and Collectibles, Hong Kong, 5 February 1996

853

### TWO CARVED INK STONES

Late Qing/Republic period

The first of rectangular form surrounded by a wave and cloud patterned border, the upper half carved with a recumbent mythical beast amongst waves; the second of oval contour, the top with low relief carving of flowering branches alongside two small recesses, the reverse carved with blossoming branches issuing from rockwork; fitted with a hardwood case and cover.

9in (22.9cm) and 7in (17.8cm) length of ink stones

\$2,000 - 3,000

854

### TWO HARDWOOD DISPLAY STANDS

The smaller stand of zitan, constructed as a miniature side table with curving flanges and floating panel to the top, reeded edges to the aprons and legs; the larger stand with rose colored marble-inset tops to the three display tiers raised on hardwood walls reticulated with strap-work dragons, flowers, bats and tasseled ribbons (minor losses).

14 3/8 and 19 1/4in (36.5 and 49cm) long

\$2,000 - 3,000

### Provenance of the reticulated hardwood display stand

Ex-collection of the Southern California potter William Manker (1902-1997)

855

### A CARVED HARDWOOD LIBATION CUP

17th century or later

The deep curving well of ovoid contour rising from the deeply undercut twigs of magnolia and crabapple blooming from a common stem forming the foot, the interior surface polished to a bright luster (repaired, age cracks).

4in (10cm) wide

\$1,000 - 1,500

The cup is a fitting ornament to a scholar's table: the white magnolia (*yulan*) and crabapple (*haitang*) represent a visual pun for *yutang* (Jade Hall), an elegant name for the Hanlin Academy of Scholars. See Terese Tse Bartholomew, *Hidden Meanings in Chinese Art* (Asian Art Museum of San Francisco, 2006), p. 152, 6.28.2.

## PROPERTY FROM THE COLLECTION OF FERN CAVENDER

856

### A HARDWOOD AND BURL MINIATURE CABINET

Late Qing/Republic period

The case of mortise and tenon construction, enclosing two drawers above a pair of doors, the wood figured in reddish densely figured grain enclosing the burl floating panels of lighter honey colored whorl; together with a rectangular hardwood tray centered by an overlaid metal alloy shou medallion. [2]

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

17in (43.2cm) width of tray

\$800 - 1,200

## PROPERTY FROM A SAN FRANCISCO COLLECTION

857

### A SCHOLAR'S ROCK AND STAND

Of densely perforated Taihu type, the cream colored stone of asymmetrically vertical form mounted perhaps to resemble a lonely cliff.

24in (61cm) height exclusive of stand

\$2,000 - 3,000



850



851



852



853



854



855



856



857



858



859

**PROPERTY FROM THE COLLECTION OF IAN FALCONER**

858

**A SCHOLAR'S ROCK**

The dark-hued densely-striated limestone specimen mounted into a fitted stand horizontally in a manner perhaps reminiscent of a distant mountain range.

*22in (56cm) length of fitted stand*

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

859<sup>W</sup>

**A YING STONE SCHOLAR'S ROCK**

The rock of light gray color and of horizontal orientation, in the form of a sharp, jagged range of peaks and valleys, the surface rough and riddled with holes and depressions resembling a series of mountain ridges, supported on a conforming wooden stand.

*22in (55.9cm) wide*

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

860

**A SCHOLAR'S ROCK**

The dark limestone specimen of tall thin irregularly triangular section and perforated in several holes, displayed vertically on a wood stand to perhaps vaguely resemble a sail.

*22in (56cm) height exclusive of stand*

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



860

**Furniture and Wall Pieces**

**PROPERTY FROM VARIOUS OWNERS**

861

**A PAIR OF BLACK LACQUERED WOOD WALL PANELS WITH CLOISSONNÉ OVERLAY DECORATION**

Depicting opposing vignettes of songbirds perching amid blooming gnarled branches cast in high relief, inlaid with blue, green and red enamels and applied onto black lacquer panels of highlighted in gilt rocky vista backgrounds set within wood frames.

*31 3/4in (80.5cm) high*

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



861



862



863

862<sup>W</sup>

**AN EIGHT-PANEL INLAID HARDWOOD SCREEN**

Late Qing/Republic Period

Each vertical panel with alternating giltwood carvings of scholars and sages applied in high relief on the lacquered surface, set off by vignettes of 100 boys inlaid in multicolored soapstone.

98 1/2 x 13 1/2in (250.2 x 34.3cm) each panel

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

863<sup>W</sup>

**AN EIGHT-PANEL COROMANDEL SCREEN**

20th century

Executed as a gathering for antique viewing in the garden of a manorial complex with elegant ladies in conversation flanking the seated gentleman viewing his treasures, the side panels illustrating 'One hundred Antiques,' the scene reversed by cranes and exotic animals in a garden setting.

79 1/2 x 15 3/4in (201.8 x 40 cm) each panel

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



864

864  
**AN EIGHT-PANEL PARTIAL COROMANDEL SCREEN**  
**19th century**

The panels part of a larger twelve-panel screen, each panel thinly sectioned and carved in shallow relief with a discontinuous palace complex of pavilions, walkways and gardens filled with officials and their attendants, palace ladies and their children, palace guards and musicians picked out in subdued colors on a brown lacquer ground; the reverse carved with a discontinuous long inscription bearing a cyclical date *Kangxi yi-you* corresponding to 1705 (incomplete, losses, repairs).

74 3/4 x 136in (189 x 345cm)

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



865

865  
**A FRAMED GILTWOOD WALL PANEL WITH COLORED STONE AND WOOD OVERLAY DECORATION**

Of rectangular form with a gold leaf background behind two birds perched on flowering magnolia branches that surround faceted garden rocks and other flowering branches; the birds, flowers and leaves assembled from various colored stones with lacquered wood used for the branches and rocks.

31 3/4 x 46in (80.5 x 117cm)

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



866

866  
**A HARDWOOD LOW TABLE**  
**Republic Period**

The elegant single panel top set into a plain frame joined to squared legs and humpback aprons.

14 1/4 X 43 3/4 x 21 3/4in (36.1 x 101.2 x 55.3cm)

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





867



868



869

867<sup>Y</sup>

**A MOTHER-OF-PEARL INLAID HUALI TRAY AND TABLE STAND**

**The tray late Qing/Republic period**

The rectangular tray with raised edges inlaid with shell pieces forming flowers, fruiting branches and stylized shou medallions arranged within strap-work borders (age cracks, repairs); the later four-legged wood tray stand carved in a faux bamboo pattern on the legs and X-shaped stretchers.

19 1/4 x 22 7/8 x 15 3/8in (49 x 58 x 39cm)

\$1,000 - 1,500

868<sup>Y</sup>

**AN EXPORT LAC BURGAUTÉ HINGED STORAGE BOX AND COVER ON STAND**

**The box late 18th/early 19th century**

The box of simple rectangular shape surmounted by a gently convex lid, the exterior surfaces inlaid in iridescent shell flower sprays and figures in landscapes on the black lacquer ground (age cracks, wear, hardware likely replaced); the later fitted wood stand of possible western manufacture.

20 1/2 x 13 3/4 x 7 3/4in (52 x 35 x 19.6cm) dimensions of box

\$2,000 - 3,000

869<sup>W</sup>

**A HONGMU SIDE TABLE**  
**Late Qing/Republic Period**

The single board framed top joined to a recessed waist carved with xiangcai meanders over a pierced apron of prunus branches and framed by lion-mask hipped supports and ball and claw feet.

31 3/4 x 34 1/2 x 23in (80.7 x 87.6 x 58.5cm)

\$2,500 - 4,000

**PROPERTY FROM A LOS ANGELES COLLECTOR**

870

**AN UNUSUAL HARDWOOD DESK**  
**20th century**

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

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

\$1,000 - 1,500



870



871

**A HONGMU CABINET**  
**20th century**

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

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

\$1,000 - 1,500



872

**PROPERTY FROM A SAN FRANCISCO ESTATE**

872 <sup>WY</sup>

**A HUANGHUALI BOOKSHELF**  
20th century

The elegant 'thumb-print' molded frame housing three horizontal shelves set off by an elaborate lattice work structure, the top shelf suspending paired drawers, scalloped edge apron.  
68 1/2 x 36 x 17in (174 x 91.5 x 43.2cm)

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

873 <sup>WY</sup>

**A HUANGHUALI SIDE TABLE**  
20th century

The single board top set into a mitered, mortise and tenon frame and joined to upturned ends, the splayed tubular legs set with cloud-collar spandrels and joined by shaped stretchers.  
34 x 48 3/4 x 15 1/2in (86.3 x 124 x 39.4cm)

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

874 <sup>W</sup>

**A PAIR OF HONGMU ARM CHAIRS**  
Republic Period

Each humpback top rail joined to shaped arm rests and supported by two-panel backsplats carved with ritual vessels above scholars in a mountain landscape over hard seats and elegant aprons joined to squared supports and box stretchers, *together with a rectangular hardwood kang table.*  
*chairs: 36 1/2in (92.8cm) high; kang table: 9 x 32 1/4 x 18 3/4in (22.9 x 82 x 47.8cm)*

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

**PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION**

875

**A SOFTWOOD CABINET**  
Republic Period

The upright frame of solid construction, housing double doors carved in three sections with potted ritual vessels reserved above an elaborate keyfret and medallion frame separated by Buddhist symbols, the upper side panels open with series of vertical posts over a plain lower panel, the interior housing two shelves over a middle shelf suspending paired drawers.  
77 x 44 1/8 x 22 1/2in (197.7 x 112.2 x 157.2cm)

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



873

876

**A SOFT WOOD CANDLE STAND**  
20th century

The inverted u-shaped frame housing a central post supporting a square dish framed by pierced floral aprons above further cut out quatrefoil brackets, the frame joined near the base to scrolled spandrels and a pierced frame supported by solid humped feet.  
62 7/8in (159.8cm) high

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

877 <sup>Y</sup>

**A PAIR OF HUANGHUALI FOLDING CHAIRS**  
20th century

Each constructed with a u-shaped top rail arching to shaped hand rests and supported by hooked extensions to the front legs joined to a carved panel foot rest and doweled to the straight back legs, the backsplat carved with a stylized shou character between cavorting dragons under an abstract ruyi head.  
44 3/4 inches (113.6cm) high

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

**PROPERTY FROM THE SA FAMILY COLLECTION**

878 <sup>Y</sup>

**A MOTHER-OF-PEARL INLAID THREE-PANEL SCREEN**  
20th century, Probably Vietnam

Elegantly carved and inlaid with scenes of scholars and attendants in a lush outdoor setting, the details inlaid in mother-of-pearl and set off by elegant pierced frames, posts and spandrels, the back inlaid with a three part inscription.  
75 1/2 x 69in (191.8 x 175.3cm)

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

**PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION**

879 <sup>Y</sup>

**A MARBLE INLAID MOTHER OF PEARL TABLE AND FOUR STOOLS**  
Republic Period

The circular frame set with a well-figured marble top and inlaid in mother-of-pearl over a pierced apron of interlocking bamboo branches, the hinged supports joined to a removable hexagonal base repeating the bamboo design, with four stools carved *ensuite.*  
*table 35 1/2in (90.2cm) diameter; 35in (88.9cm) high; the stools 20 1/2 in (51.3cm) high*

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

880

**A HARDWOOD LOW CHEST**  
Republic Period

The rectangular cabinet constructed with central double doors flanked by paired vertically stacked shelves, brass hardware (reduced in height).  
15 1/2 x 64 5/8 x 15 1/4in (39.4 x 164.2 x 38.7cm)

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



874



875



876



877



878



879



880



881

881

**A JICHIMU CABINET WITH PAIRED DRAWERS**

**18th century**

The double doors housing single well-figured panels set into beaded frames and opening to reveal two shelves, the lower suspending paired drawers.

*55 1/4 x 33 1/4 x 14 1/4in (140.3 x 84.4 x 36.2cm)*

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

882

**A PAIR OF RED LACQUER CABINETS WITH LANDSCAPE DECORATION**

**19th century**

Each set of double doors showing a waterway complex with elegant mansions and pavilions dotting a mountainous backdrop, the doors framed by a butterfly and leafy meander all rendered in gilt on a red lacquer ground, the black lacquered side panels plain, the doors opening to reveal a two drawer shelf over recessed storage (lacquer cracked, minor losses).

*76 x 51 x 25 3/4in (193.1 x 129.5 x 85.3cm)*

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

883

**A LARGE SOFTWOOD CABINET**

**19th Century**

The massive double doors carved with a network of elegant lotus stalks and blossoms set into a frame of trailing sashes interspersed with flying bats and buddhist symbols, replicated on the lower three panels and apron, the interior built to house two shelves over a storage compartment, (lacking shelves).

*73 x 62 x 24in (185.4 x 157.5 x 61cm)*

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



882

884<sup>Y</sup>

**A PAIR OF HONGMU MARBLE INLAID ARMCHAIRS**

**Republic Period**

Each backsplat fitted with a marble roundel and enclosed in a network of twisted ropes suspended by a fierce bat, the rope chain forming the back frame and tenoned to openwork arm rests over a recessed frame seat, hipped supports and humpback stretchers.

*39 3/4in (101cm) high*

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

885<sup>Y</sup>

**A PAIR OF HONGMU HORSESHOE BACK CHAIRS**

**Republic Period**

Each five-section top rail suspending a curved back splat carved with a bat suspending a chime and twin fish, the continuous arm rests joined to a hard seat over carved cloud-shaped aprons, plain foot rest and stepped stretchers.

*40 1/2in (102.8cm) high*

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



883

886

**A HARDWOOD VANITY DESK**

**Republic Period**

The center panel of the three panel top hinged to hold a vanity mirror and set above a single drawer flanked by paired lower drawers and rectangular supports joined to a 'cracked ice' footrest.

*32 1/4 x 28 1/4 x 17 1/2in (81.8 x 71.8 x 44.5cm)*

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



884



885



886



887



888

887

**A HARDWOOD SQUARE KANG TABLE**

**19th century**

The raised on keyfret supports, the square top set over an elegant openwork geometric apron, the wood well-figured.

*13 3/4 x 36 3/4 x 36 3/4in (35 x 93.4 x 93.4cm)*

**\$800 - 1,200**

888

**A TWO-DRAWER MIXED WOOD SIDE TABLE**

**20th century**

The rectangular top set above paired drawers set into straight supports and well-carved corner brackets (cut down)

*19 x 33 7/8 x 14in (48.2 x 86 x 35.5cm)*

**\$500 - 700**

889<sup>Y</sup>

**A HUANGHUALI HORSESHOE BACK CHAIR**

Late 20th century

The massive top rail set above an elaborately carved back plat and posts and terminating in pieced leaf-form hand rests above a hard frame seat, hipped supports and box stretches.

38 1/2in (99.5cm) high

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

**PROPERTY FROM AN ARIZONA ESTATE**

890

**A FOUR-PANEL BLACK LACQUER AND JADE DECORATED SCREEN**

Each section comprised of three registers of floating panels: the top and the bottom portions displaying scrolling woodwork surrounding One Hundred Antique reserves and dragon roundels, the middle registers with jade figures overlaid into a rocky and blooming garden setting formed of semi-precious stones; the reverse gilt and polychrome lacquer painted surfaces centered by traditional landscapes separating baroque-inspired geometric patterns and lotus and vine scroll along the top and the bottom sections (chips, age cracks to wood, minor losses to painted decoration).

81 1/4 x 108in (206.5 x 274cm)

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

**PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION**

891

**A PAIR OF HARDWOOD HORSESHOE BACK CHAIRS**

Republic Period

Each curved top rail carved as a dragon's body terminating in dragon-head armrests and supported by a dragon reserved back splat set into hard seats over shaped aprons carved with paired dragons confronting a flaming jewel joined to tubular supports and box stretchers.

42in (106.7cm) high

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

892

**A HARDWOOD TWO-SECTION CABINET WITH CARVED DOORS**

Republic Period

The upper and lower doors and drawer fronts carved with branches of blossoming prunus issuing from rocky outcroppings.

51 1/8 x 33 1/4 x 14in (129.8 x 84.5 x 135.5cm)

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

**PROPERTY FROM AN ARIZONA ESTATE**

893

**A MASSIVE HARDSTONE OVERLAY BLUE LACQUER SCREEN ON STAND**

The massive circular frame encircling an unusual turquoise blue lacquer ground panel, incised in diaper patterns to depict a waterside setting, overlaid with a scene of scholar Liu Mengmei and beauty Du Liniang amid pavilions, blooming wisteria vines and large peony blossoms, a small cartouche reading *Yangzhou* in the lower right hand corner, the black lacquer reverse painted to depict magpies fluttering above a gnarled branch of prunus; all supported on a stand of reticulated clouds above delicate vine and lotus scrolls surrounding a rectangular inscription reading *Mudan Ting* ('The Peony Pavilion') in archaic script.

70 1/2in (179cm) high

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

**PROPERTY FROM THE COLLECTION OF FERN CAVENDER**

894

**A SET OF THREE NESTING TABLES WITH HARDSTONE OVERLAY**

Republic period

Of graduated size, each rectangular table set over curved supports inlaid with multi-colored soapstone decoration of flowering prunus and leafy tendrils, the side panels showing scholars and beauties on a terrace.

24 x 22 x 14 3/4in (61 x 55.8 x 37.5cm)

**\$400 - 600**

895

**A MARBLE INLAY HARDWOOD STOOL**

The pink variegated marble panel enclosed by a tiered circular frame over an elaborate apron carved and pierced with prunus branches, the design continuing down the shaped supports and into the lower shelf.

19 3/4in (50.3cm) high

16 1/2in (41.2cm) diameter

**\$300 - 500**



889



890



891



892



893



894



895



896



896

## Textiles

PROPERTY FROM A SAN FRANCISCO COLLECTION

896

### TWO CUT VELVET SILK PANELS

19th century

The first a large pieced rectangular panel woven with butterflies, peonies and chrysanthemums, constructed from joining two long pieces and at least eight fragments, backed with dark rose colored fabric (wear to velvet, staining to lining); the second a small rectangular panel woven with a composite lotus flower and leaf scroll border framing two dragons at the center and peony and leaf spray in each corner, backed of buff colored cloth (wear, staining).

74 x 41in (188 x 104cm) and  
24 7/8 x 22in (63 x 56cm)

\$2,000 - 3,000



897

897

### A LOTUS FLOWER AND LEAF SCROLL BROCADE PANEL

19th century

The rectangular panel formed from two lengths joined vertically, the lotus flowers woven in shades of red and orange surrounded by blue-green leafy stems on a dark ocher ground (tears, shredding, wear); ocher cloth lining.

80 x 52 1/2in (203 x 133cm)

\$2,000 - 3,000



898

898

### A ROSE GROUND BROCADE PANEL

19th century

The panel formed from two lengths joined vertically, each woven with alternating rows of lotus and peony sprays separated by tiny auspicious emblems, the design picked out in blue, red, yellow, green and white on the faded reddish-rose ground (fading, some patches of shredding along edges); ocher cloth lining (patches of soiling).

78 x 54in (198 x 137cm)

\$1,500 - 2,500

899

### A RED GROUND BROCADE PANEL WITH 100 CHILDREN DECORATION

19th century

Formed from three panels of uneven width joined vertically, the faded red ground woven in various colors with horizontal rows of young boys holding auspicious attributes as they stand in garden settings below a wide horizontal band of phoenixes and dragons woven en suite with additional silver-wrapped threads set between geometric bands that repeat at the base of the hanging (extensive fading); rose silk lining (lining with extensive losses, tears).

82 x 66 1/2in (208 x 169cm)

\$1,500 - 2,500





899



900



901



902



903

900  
**A BLUE GROUND BROCADE PANEL**  
 19th century

Of rectangular shape formed from three lengths joined vertically, each loosely woven in yellow, shades of tan and ocher with phoenixes, floral chevrons and lotus plants set against a wanzi-diaper ground of blue and green threads (extensive wear, fading).  
 74 x 47 1/2in (128 x 121cm)

\$1,000 - 1,500

**PROPERTY FROM THE COLLECTION OF GENERAL JOSEPH 'VINEGAR JOE' STILWELL (1883-1946)**

901  
**TWO EMBROIDERED SILK TEXTILES**  
 Late Qing/Republic period

The first a woman's grey silk brocade two-section skirt with a fu-lion facing a spotted leopard on one front panel and an elephant facing a tiger on the second panel, rendered in intricate chain and satin stitch with couched gilt-thread highlights (wear); the second a red silk panel worked in gilt couched threads accenting shades of blue that define the flowering plants, garden rocks and butterflies.  
 39 1/4in (99.7cm) length of skirt including cotton waist band  
 37 3/4 x 20 3/4in 96 x 52.5cm) the red silk panel

\$800 - 1,200

902  
**A WOMAN'S CUT VELVET JACKET (AO) AND A PAIR OF PURPLE TROUSERS**  
 Late Qing/Republic period

The jacket woven in black pile on a deep reddish-purple ground with cranes flying above or standing amid garden rocks, plantains and flowers; the purple silk brocade trousers trimmed at each hemline with cream-colored silk bands embroidered in the shades of blue with flowers and butterflies. [2]  
 54 1/2in (138.5cm) length across jacket  
 39in (99cm) length of trousers

\$1,000 - 1,500

903  
**TWO GROUPS OF EMBROIDERED SILK STREAMERS FROM A WOMAN'S SKIRT**  
 Late Qing/Republic period

The first group of eight streamers sewn in contrasting colors on the front and back, each side embroidered with flowers, some streamers ending in a decorative tassel; the second group of ten matching streamers embroidered with flowers and birds on a white ground and reversed by red silk lining, now hanging from a single horizontal band.  
 29 and 32 1/2in (73.8 and 82.5cm) lengths of first group  
 28 1/4in (72cm) length of second group

\$800 - 1,200

904

**AN INTRICATELY EMBROIDERED RED WOOL GROUND SKIRT**

Late Qing dynasty

The heavy wool ground worked with polychrome and gilt-wrapped threads to form a central dragon panel on each of the two sections, followed by phoenixes alone or combined with dragons on the secondary panels; brocade ribbon trim and sky blue satin border bands (minor losses to embroidery).

38in (96.5cm) long including cotton waistband

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

905

**A MIDNIGHT BLUE SILK GAUZE MAN'S SURCOAT**

Late Qing/Republic period

Woven with large roundels of dragons facing a flaming pearl, with enameled silver spherical buttons along the center front opening, tall side and back vents (sleeves turned under and basted to shorten).

46in (117cm) long

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

906

**A PAIR OF EMBROIDERED BLACK SILK GAUZE RANK BADGES**

Late Qing dynasty

Worked in fine counted stitch, possibly depicting the wild goose of the fourth civil rank facing the sun and perched on a rock amid clouds, flowers and waves (the two sections now stitched together).

9 3/4 x 10 1/4in (25 x 26 cm)

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

**PROPERTY FROM A LOS ANGELES COLLECTOR**

907

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

18th century

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

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

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

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

This uncut formal court robe fragment would have been woven to be worn by the emperor, an imperial family member or high rank court official figure. For the design and images of formal court robes with quadrilobed front-facing dragon panels, refer to *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 51: Qingdai Gongting Fushi* (The Complete Collection of Treasures of the Palace Museum 51: Costume and Accessories of the Qing Court) (Hong Kong, 2005), p.17, plate 8, pp. 26-31, plates 13-16.

908

**AN APRICOT SATIN BROCADE SEAT CUSHION COVER**

Late Qing dynasty

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

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

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

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

909

**A LARGE EMBROIDERED PALE ORANGE SILK PANEL**

Late Qing dynasty

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

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

**\$500 - 700**

**PROPERTY FROM THE ESTATE OF MONA M. LUTZ**

910

**AN EMBROIDERED AND PAINTED SILK PANEL**

Late Qing/Republic period

The satin ground painted in ink and slight color combined with embroidery in fine silk threads with some details in gilt-wrapped threads to depict scholars and their attendants at leisure in a garden setting; mounted as a hanging scroll.

44 x 16in (111.8 x 40.5cm)

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



904



905



906



907



908



909



910



911



912

**PROPERTY FROM VARIOUS OWNERS**

911  
**A BLUE SILK GROUND EMBROIDERED DRAGON ROBE**  
**19th century**

The nine dragons worked in thick gilt-wrapped threads set amid cloud scrolls and auspicious symbols above a wide lishui border embroidered in polychrome threads and couched gilt-thread outlines, the black ground neck bands and cuffs embroidered en suite (wear, fading).

55in (140cm) long

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

**Provenance**

Christie's sale 8093, 24 March 1998, lot 194



913

912  
**A BROCADED ORANGE SILK GROUND SEMIFORMAL COURT ROBE, JIFU**  
**19th century**

Intricately woven in fine polychrome and gilt-wrapped threads with nine dragons striding amid multicolored clouds and auspicious emblems above an undulating lishui band covered with further cloud scrolls, the black ground neck band woven en suite (altered, losses).

53in (134.5cm) long

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

913  
**A WOMAN'S EMBROIDERED BLUE SATIN COAT, MANG'AO**  
**Late 19th century**

Cut with wide, billowing sleeves and right-side opening, embroidered in gilt-wrapped threads with eight dragons set amid cloud scrolls and auspicious emblems above a short lishui border worked in brightly colored silk threads, the neck band of black and metallic thread brocade (wear).

42 3/4in (108.5cm) long

68in (172.7cm) length across shoulder fold

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



914

914  
**TWO SILK BROCADE GARMENTS**

The first, a *Chinese late Qing* midnight blue silk cut velvet coat woven with large peach branch and bat roundels in a wanzi diaper ground above a wide lishui border, the sleeves altered with added blue silk panels and medium blue silk brocade sleeve bands; the second a *Japanese Late Edo* jinbaori with silk chord and tassel trim (both with wear).

41 1/2in (105.5cm) length of velvet coat

41in (104cm) length of jinbaori

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



915

**915  
A GROUP OF THREE EMBROIDERED DARK BLUE SILK  
PANELS**

**Kangxi period**

Each of vertical rectangular format embroidered in polychrome and gilt wrapped threads: including a pair of panels with the character *sheng* amid clouds, above crane roundels amid a sun, clouds and waves, then an elaborate floral roundel above qilin striding over waves; the third and taller panel topped with a shou medallion and a sun above a lion striding over terrestrial peaks rising from turbulent waves, then an ogival lotus reserve above repeated mountain peaks and waves; each framed and glazed (losses, wear, possibly laid down).

*61 3/4 x 21 1/2in (156.8 x 54.6 cm) framed dimensions of the crane panels*

*64 3/8 x 21 3/4in (163.5 x 55.3cm) framed dimensions of lion panel*

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

**916  
AN EMBROIDERED IMPERIAL YELLOW SATIN KANG COVER**  
**18th/19th century**

Worked in knotted stitch with couched outlines, the center with a circular medallion enclosing a stylized blossom surrounded by scrolling lotus and angular scrolls, set within a ground of marigolds, chrysanthemums, peonies and prunus blossoms borne on scrolling stems interspersed with Buddhist and auspicious emblems, all enclosed within a border decorated with similar motifs (minor soiling and wear); now framed and glazed.

*35 1/2 x 43 1/2in (90.2 x 110.5cm)*

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

**917  
A BLUE SILK GAUZE DRAGON ROBE**  
**Late Qing dynasty**

Woven in pale color threads with nine five-clawed dragons in pursuit of flaming pearls surrounded by bats, cloud scrolls, auspicious emblems, and a basket of flowers to the front and back, all above lishui stripes and terrestrial diagrams emerging from churning waves at the hem, the eyes of each dragon picked out in black and blue colors, the black sleeve bands woven in gold threads, the collar and horseshoe cuffs similarly woven with further dragon motifs (some loose threads).

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

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

**918  
A MAN'S YELLOW SILK GAUZE SUMMER ROBE**  
**Late Qing/Republic period**

The pale yellow ground woven with large roundels combining squared strap-work with curving leaf scrolls, the neck and button loops applied in black silk.

*50 1/2in (128.3cm)*

*62in (157.5cm) length along shoulder fold*

**\$800 - 1,200**



916



917



918



919

**PROPERTY FROM THE COLLECTION OF MR. REN CLARK (1904-1991), M.I.M.C.**

919

**A EMBROIDERED SILK VEST FOR THE WIFE OF A CIVIL OFFICIAL**  
**19th century**

With center front opening, embroidered in brightly colored satin and knotted stitches with couched gilt-wrapped thread details to portray dragons, birds, flowers and fruit amid clouds on the black stain ground, the front and back also applied with the crane of the first civil rank on circular rank badge centering the front and the back.

41 1/2in (105.5cm) long

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

**PROPERTY FROM VARIOUS OWNERS**

920

**A WOMAN'S BLUE BROCADE SILK VEST WITH EMBROIDERED TRIM**

**Late Qing/Republic period**

The blue silk ground woven with goldfish that are repeated swimming amid flowering and fruiting branches embroidered in bright colors on the black satin ground border bands applied to the center front opening, the arm holes and hemline, the border bands also accented with applied polychrome brocade ribbon (wear, minor soiling).

29 1/4in (74.3cm) long

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

921

**A LARGE EMBROIDERED SILK PANEL**

**Late Qing/Republic period**

A 70th birthday banner commissioned by two individuals (Zhong Ziyu and Li Zhihui) of very faded red silk ground embroidered in polychrome and gilt wrapped threads to depict the birthday celebration of the Tang General Guo Ziyi (697-781), seated with his wife in a pavilion surrounded by multiple sons, grandchildren and guests (extensive fading and tears to silk ground).

38 x 416in (38 x 1057cm)

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



920

922

**AN EMBROIDERED SILK ALTAR FRONTAL**

**dated by inscription to 1898**

Made for veneration of the anti-epidemic deity Chen Zhongzhen or Suijing Bo, the red ground elaborately embroidered in gilt threads to depict phoenix, qilin and other auspicious iconography embellished by small pieces of mirror, the two flaps on either side with the date and the name of the donors.

39 x 49 1/2in (99.1 x 125.8cm)

**\$800 - 1,200**

Chen Zhongzhen was a Southern Song Guangzhou military officer elevated to deity status by the populace after his death. In the Qing dynasty he was enthroned as the Suijing Bo (loosely 'Sir Pacifier'). See Zhou Shujia in *Xianggang Zhushen [the Gods of Hong Kong]* (Hong Kong: Chunghwa, 2009) 182. Zhou suggests that in addition to warding off epidemics, in Hong Kong, Chen was venerated as a wealth deity largely in underworld establishments such as gambling parlors and houses of ill-repute.

923

**A WOMAN'S EMBROIDERED PURPLE SATIN INFORMAL ROBE**  
**Late Qing/Republic period**

Cut with a right side opening and embroidered in bright colors with large floral sprays, fruiting branches and butterflies, the ivory satin neck and border bands embroidered en suite (losses, soiling).

53 3/4in (136cm) long

55in (139.7cm) length across shoulder fold

**\$800 - 1,200**

924

**A MASSIVE EMBROIDERED RED SATIN HANGING WITH DAOIST FIGURES**

**Late Qing/Republic period**

Depicting the birthday party of Xiwang Mu who arrives flying on a phoenix above Magu and her attendant on a tree trunk raft floating toward the Eight Immortals and other figures standing on the terrace of the Jade Palace to the right; the scene worked in bright silk threads, framed by wanzi diaper bands in couched gilt threads with Three Star Divinities at the top and other Daoist figures on the sides and base (extensive wear, losses).

100 x 50in (254 x 150cm)

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

925 - 929

No lots



921



922



923



924



930



931

## Chinese Paintings and Calligraphy

### PROPERTY FROM VARIOUS OWNERS

930

#### **ANONYMOUS (19TH/20TH CENTURY)**

Travelers and Huntsmen

Ink and color on silk, handscroll now mounted in a plexi-covered box, at the far left bearing a signature reading *Wuxing Qian Xuan* with two seals; mounted together with a colophon, ink on paper, bearing a signature reading *Dachi Daoren Huang Gongwang* with three seals. *13 3/4 x 128 1/2in (35 x 326.5cm) the painting*

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

931

#### **ANONYMOUS (19TH/20TH CENTURY)**

Eight Views of West Lake

A group of eight landscape paintings, each ink and color on silk, now mounted as two four-panel folding screens, variously titled and each bearing a spurious signature reading *Shifu Qiu Ying zhi* or *Shizhou Qiu Ying hua*, with twenty-three seals (losses, wormage, creases, fading, cracks).

*68 1/2 x 19 3/4in (174 x 50cm) each [8]*

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





932

932  
**FENG XIANGBI (1896-1974) AND LU ZISHU (1900-1978)**  
 River Landscape with Pine, 1930  
 Ink and color on paper, hanging scroll, dated *gengwu er yue* (1930, second month), signed *Lu Zishu* with two artists' seals reading *Xiangbi* and *Shu*.  
 12 3/4 x 37 1/4in (32.5 x 94.6cm)

\$1,200 - 1,800

PROPERTY FROM THE SA FAMILY COLLECTION

933  
**LIU DELIU (1804/06-1875)**  
 Magnolia and Bird  
 Ink and color on paper, mounted, framed and glazed, inscribed and signed *Songling Liu Deliu* with two artist's seals reading *Liu Deliu yin* and *Zihe*.  
 48 x 11 3/4in (122 x 29.8cm)

\$2,000 - 3,000



933



934

934  
**ATTRIBUTED TO PAN GONGSHOU (1741-1794)**  
 Landscape After Wang Hui  
 Ink on silk, hanging scroll, at the lower left inscribed and bearing a date reading *Qianlong wushu dong* (possibly 1778) and bearing a signature reading *Gongshou* with one seal, and additionally inscribed twice at the top, the first bearing a date reading *kuichou xia* and each bearing a signature reading *Wang Hui* with one seal; with wood box.  
 33 x 16 1/2in (83.8 x 42cm)

\$1,500 - 2,500

935  
**AFTER ZHENG XIE (19TH/20TH CENTURY)**  
 Ink Bamboo  
 Ink on paper, hanging scroll, at the right bearing a signature reading *Banqiao Zheng Xie* with three seals reading *Zheng Xie zhi yin*, *Banqiao* and *qi pin guan er*; with wood box.  
 55 1/2 x 13 3/4in (141 x 35cm)

\$1,000 - 1,500



935



936

936  
**YOU SHAOZENG (JACKSON YU, 1911-1999)**  
 Landscape

Ink and color on paper, hanging scroll, inscribed with a poetic quatrain, dedicated to *Rongcun* and *Huizhen* and signed *Zixuan* with two artist's seals reading *ting song tan lu* and *Zixuan chang shou* and one collector's seal.  
 37 1/2 x 18in (95.2 x 45.7cm)

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



937

937  
**YOU SHAOZENG (JACKSON YU, 1911-1999)**  
 Villages in the Mountains, 1981

Ink and color on paper, hanging scroll, inscribed and dated *xinyou chun ri* (1981, spring) and signed *Zixuan* with three seals, one reading *Zixuan shu hua*.  
 48 1/2 x 19 1/2in (123.2 x 49.5cm)

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



938

938  
**JIANG JIAN (CHIANG ER-SHIH 1913-1972)**  
 Snow Landscape

Ink and color on paper, mounted, framed and glazed, on the upper left inscribed *Qingshuang xi xie* with two artist's seals reading *Jiang Jian chang shou* and *E'shi*.  
 37 x 13 1/2in (94 x 34.3cm)

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

939  
**ZHANG ZAN (QING DYNASTY)**  
 Snow Landscape

Hanging scroll, ink and color on silk, inscribed with a poetic couplet and stating the painting as a copy of a work by Tang Zihua (Yuan dynasty), signed *Shuo-zhai* with two artist's seals, one reading *Zhang Zan*.  
 40 1/2 x 11in (103 x 28cm)

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



939



940



941

940

**ATTRIBUTED TO YANG JIN (1644-1728)**

Spring Landscape

Ink on paper, hanging scroll, inscribed with a poetic quatrain and signed *Xiting* with two artist's seals reading *Yang Jin* and *Xiting*.

41 3/4 x 15 1/4in (106 x 38.7cm)

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

941

**ANONYMOUS (19TH/20TH CENTURY)**

Grooms and Horses

Ink and color on paper, framed and glazed, at the lower right with two seals, one possibly reading *Zhao shi Zi'ang*.

59 x 28 3/4in (150.3 x 73cm)

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

942

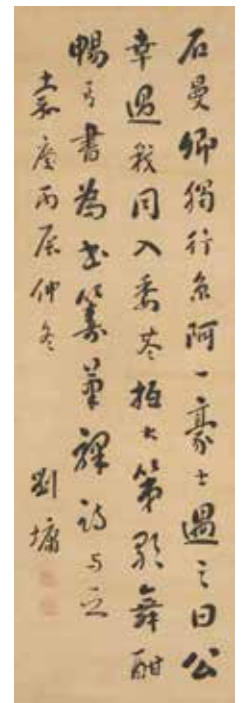
**ATTRIBUTED TO LIU YONG (1719-1804)**

Calligraphy in Running Script

Ink on paper, hanging scroll, bearing a date reading *Jiaqing bingchen zhong dong* (possibly 1796, mid-winter) and bearing a signature reading *Liu Yong* with two seals reading *Liu Yong zhi yin* and *Dongwu*.

40 1/2 x 12 3/4in (103 x 32.4cm)

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



942



943



944



944



945

**PROPERTY FROM ANOTHER OWNER**

943

**ANONYMOUS (QING DYNASTY)**

Flowers and Paired Birds

Ink and color on silk, mounted and framed, depicting two long-tailed birds perched on a tree trunk amid plum blossoms, bamboo and begonia (toning, fading, losses, abrasions).

*29 x 15 1/2in (73.7 x 39.4cm)*

**\$800 - 1,200**

**PROPERTY FROM THE JOAN IRVINE SMITH COLLECTION OF ASIAN ART**

944

**ANONYMOUS (QING DYNASTY)**

Two large paintings of Flowers, Birds and Rockwork

Two paintings, each ink and color on paper, now glued onto board and framed, each depicting birds such as kingfishers, egrets, and mandarin ducks along shorelines with fantastic rocks and auspicious plants including peonies, lotus, and chrysanthemum, each with two artist's seals (illegible), (losses, repairs, abrasions, fading).

*73 3/4 x 39 3/4in (187.3 x 101cm) each*

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



946

**PROPERTY FROM VARIOUS OWNERS**

945

**AFTER ZOU YIGUI (20TH CENTURY)**

Long-tailed Birds and Flowers

Ink and color on paper, hanging scroll, inscribed, bearing a date reading *dingsi qiu ba yue* and bearing a signature reading *Xiaoshan Zou Yigui* with two seals (creases, toning, stains).

50 1/2 x 27 1/4in (128.3 x 69.2cm)

**\$800 - 1,200**

**Provenance**

From the estate of a U.S. Foreign Service Officer, acquired in Beijing prior to 1950

946

**ANONYMOUS (19TH CENTURY)**

Cranes

Ink and color on silk, framed and glazed, at the right inscribed with an apocryphal date reading *Hongzhi kuichou run wu yue* and bearing a spurious signature reading *Siming Lu Zhi* with one seal.

66 x 34in (167.7 x 86.5 m)

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



947

947

**AFTER CHEN GUAN (19TH CENTURY)**

Landscape

Ink and color on silk, hanging scroll, inscribed with a poetic couplet, dated *jiashu qiu meng* and bearing a signature reading *Chen Guan* with one seal reading *Baishi*.

47 1/2 x 14 1/4in (120.7 x 36.2cm)

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

948

**ANONYMOUS (19TH/20TH CENTURY)**

The Luohan Bakula

Ink and color on paper, hanging scroll, at the right inscribed with the name *Banuoja Zunzhe* and at the left bearing a signature reading *Liangfeng Daoren Luo Ping* with three seals.

46 1/2 x 20 5/8in (118 x 52.5cm)

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

While this painting bears a signature reading *Luo Ping*, it is in fact based on an ink rubbing made from 18th century stone engravings of sixteen luohan paintings attributed to the Tang dynasty monk-painter Guanxiu (832-912). See Berger, Patricia, "Public Spectacle and Private Devotions: Buddhist Art in Eighteenth-Century Yangzhou," in Karlsson, Kim, Alfreda Murck, and Michele Matteini, ed., *Eccentric Visions: The Worlds of Luo Ping*, Zurich: Museum Rietberg, 2009, pp. 46-48, fig. 11b.



948A



949



950



951

948A  
**ANONYMOUS (19TH CENTURY)**  
 Sparrows with plum and bamboo  
 Ink and color on silk, framed, with twelve seals.  
 29 3/4 x 16 1/4in (75.7 x 41.2cm)

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

**Provenance**  
 Erika Brooks Gallery, Philadelphia, 1985

949  
**ATTRIBUTED TO DAN CHONGGUANG (1623-1692)**  
 Landscape  
 Ink and color on silk, hanging scroll, bearing a date reading *jisi qi yue* (possibly 1689) and bearing a signature reading *Dan Chongguang* with three artist's seals, two possibly reading *Dan Chongguang yin* and *jiang shang* and three collectors' seals.  
 57 1/2 x 23 1/4in (146 x 59cm)

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

**Provenance**  
 Purchased from Wing K. Tam, Philadelphia, 1973

950  
**ANONYMOUS (18TH/19TH CENTURY)**  
 Horses and Riders  
 Ink and color on silk, framed and glazed, with three seals.  
 44 1/4 x 23 1/4in (112.4 x 59.2cm)

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

951  
**ANONYMOUS (19TH CENTURY)**  
 Portrait of a Woman in Red  
 Ink and color on silk, hanging scroll, with seven inscriptions, each dedicated to *Luzhou* and variously signed *Da Lun* (1788-), *Gao Hua*, *Chen Huiji*, *Liu Wenyun*, *Zhu Baolian*, *Guo Xu*, and *Zhang Ruxie*.  
 39 3/8 x 12 7/8in (100 x 32.7cm)

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



952



953



952

**VARIOUS ARTISTS (19TH/20TH CENTURY)**

Five paintings of Landscape

a) After Wang Chen, Landscape, ink and color on paper, two album leaves now mounted, framed and glazed, variously titled, one dated *xinyou san yue* and each bearing a signature reading *Wang Chen* with one seal.

10 1/4 x 6 3/4in (26 x 17.2cm) [2]

b) Unidentified Artist, Landscape, ink on paper, three album leaves now mounted, framed and glazed, each inscribed, one dated *jiachen* and each signed *Kuangxian* with one seal reading *Shigu*.

10 7/8 x 10 7/8in (27.5 x 27.5cm) [3]

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

953

**ATTRIBUTED TO DAI XI (1801-1860)**

An album of Twelve Landscapes

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

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

**\$3,500 - 4,500**



954

954

**REN YI (1840-1896)**

Roosters, Bamboo, and Chrysanthemums, 1879

Ink and color on silk, mounted, framed and glazed, dated *jimao dong ri* (1879, winter), signed *Bonian Ren Yi* with two artist's seals reading *Ren Bonian* and *Ren Yi yin* and one collector's seal possibly reading *Wang shi*.  
18 1/2 x 33 1/4in (47 x 84.4cm)

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

**Provenance**

private collection, San Francisco



955

955

**ZHU CHENG (1826-1900)**

Plum Blossoms, Bamboo, and Magpies, 1894  
Ink and color on paper, mounted, framed and glazed, dedicated to *Haifeng*, dated *jiawu qiu jiu yue* (1894 autumn, ninth month) and signed *Juwei Zhu Cheng* at age sixty-nine with two artist's seals reading *Zhu Cheng suo zuo* and *Menglu you hao Juwei*.  
14 1/4 x 20 3/8in (36.2 x 51.8cm)

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

956

**VARIOUS ARTISTS (19TH/20TH CENTURY)**

Two paintings of Landscape

a) Wu Shixian (1845-1916) *Return of the Fisherman*, ink and color on paper, hanging scroll, inscribed, dated *bingshen san yue* (1958, third month) and signed *Wu Shixian* with one artist's seal reading *Shixian* (toning, repairs, creases).  
21 x 13in (53.3 x 33cm)

b) Ou Bing (20th century) *Ink Landscape*, ink on paper, hanging scroll, inscribed, dated *gengchen zhong xia* (1940, mid-summer), dedicated to *Xiangtai* and signed *Liuting* with two artist's seals reading *Ou Bing shi yin* and *Liuting* (toning, repairs, creases).  
50 x 13in (127 x 33cm)

**\$800 - 1,000**



956



956

957

**VARIOUS ARTISTS (19TH/20TH CENTURY)**

Two paintings of Figures

a) Unidentified Artist (19th/20th century) *Scholar Reading in Bamboo Grove*, ink and color on paper, hanging scroll, inscribed and bearing a signature possibly reading *Tengxi Waishi* and one seal possibly reading *Songnian* (losses, repairs, stains).  
67 7/8 x 16 3/4in (172.5 x 42.5cm)

b) Unidentified Artist (19th/20th century) *Beauties*, ink and color on paper, hanging scroll, inscribed and signed *Li Qiongzhang* with three seals, two reading *chen* and *Zhang* (stains, foxing, creases).  
37 1/2 x 13 1/2in (95.3 x 34.3cm)

**\$800 - 1,200**





957



958



959



960

958

**VARIOUS ARTISTS (19TH/20TH CENTURY)**

Two paintings of Fish

a) Liang Zhongxian (19th/20th century) *A School of Fish*, ink on paper, hanging scroll, titled, dated *gengzi xia* (1960, summer) and signed *Zhongxian* with a dedication to *Beishou* and two seals reading *Xinhui Liang shi*, *Zhongxian shu hua* and one collector's seal (stains, abrasions).

47 3/4 x 11 1/4in (121.3 x 28.6cm)

b) Unidentified Artist (19th/20th century) *Mandarin Fish and Apricot Branches*, ink on paper, hanging scroll, inscribed and signed *Jingxi* with two seals (soiling, creases, repairs).

35 1/4 x 12in (89.5 x 30.5cm)

**\$800 - 1,200**

959

**VARIOUS ARTISTS (19TH/20TH CENTURY)**

Two paintings of Vines and Vegetables

a) Yu Xining (1913-2007) *Red Rock and Vines*, ink and color on paper, hanging scroll, inscribed and signed *Xining* with four artist's seals, one reading *Xining zhi shu*.

50 1/2 x 9in (128.3 x 22.8cm)

b) Attributed to Wu Zheng (1878-1949) *Gourds and Vines*, ink and color on paper, hanging scroll, inscribed and bearing a signature reading *Wu Zheng* with two seals reading *Wu* and *Zheng* (repairs, stains, fading).

27 1/4 x 12 1/2in (69.2 x 31.7cm)

**\$800 - 1,200**

960

**VARIOUS ARTISTS (20TH CENTURY)**

Two paintings of Beauties

a) Unidentified Artist (20th century) *Palace Ladies*, ink and color on silk, hanging scroll, inscribed, dated *kuiwei zhong xia* (1943, summer) and signed *Pengzhan Li Dacheng*, with a second inscription signed *Hancao* (Liang Hancao, 1898-1975) and dated *wuzi xia* (1948, summer), with four artists' seals and two collectors' seals.

46 1/2 x 19 1/8in (118 x 48.5cm)

b) Unidentified Artist (20th century) *Beauties Gathering Lotus*, ink and color on paper, hanging scroll, at the lower right signed *Shouzhen*.

28 3/4 x 19 1/2in (73 x 49.5cm)

**\$800 - 1,000**



961



962



963



964

961

**VARIOUS ARTISTS (20TH CENTURY)**

Two paintings of Vegetables and Flowers

a) After Bada Shanren (20th century) Taro and Radish, ink on paper, hanging scroll, bearing a spurious signature reading *Bada Shanren* and with three seals (toning, stains, repairs).

45 1/2 x 13 3/4in (110.5 x 35cm)

b) After Xu Wei (20th century) Ink peony and Rock, ink on paper, hanging scroll, inscribed and bearing a spurious signature reading *Wenchang* and with four seals (soiling, creases, repairs).

34 1/4 x 12in (87 x 30.5cm)

**\$800 - 1,000**

**PROPERTY FROM AN IMPORTANT CHINESE FAMILY IN CALIFORNIA**

962

**HE BINGGUAN (20TH CENTURY)**

Spring Landscape

Ink and color on paper, hanging scroll, signed *He Bingguang* with three artist's seals reading *He, Bingguang* and *Bingguang shu hua*.

40 1/4 x 13 1/4in (102.2 x 33.7cm)

**\$1,200 - 2,000**

963

**WU PEIRONG (1904-1979)**

Landscape with Returning Fisherman

Ink and color on paper, hanging scroll, at the lower right signed *Peirong* with two artist's seal reading *Wu Peirong zhang* and *Peirong*, and inscribed at the upper left with a poem, dated *jisi dong ri* (1929, winter) and signed *Wu Xilu* with one seal reading *Wu Xilu zhang*.

50 1/2 x 22in (128.2 x 56cm)

**\$1,200 - 2,000**

A native of Nanhai in Guangdong province, Wu Peirong 伍佩榮 was a student of Gao Jianfu 高劍父 (1879-1951) and studied with the Lingnan School master at the Chunshui Huayuan 春睡畫院. Her grandfather Wu Xilu 伍希呂 inscribed the painting, stating that Peirong created the painting as a class exercise.

964

**HAN ZONGXIANG (1912-?)**

Peonies and Plum Blossoms, 1989

Ink and color on paper, hanging scroll, titled *fu gui chang chun*, dated *jisi* (1989) and signed *Zhongxiang* with one artist's seal reading *Han Zhongxiang*.

24 3/4 x 11 3/4in (63 x 30cm)

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



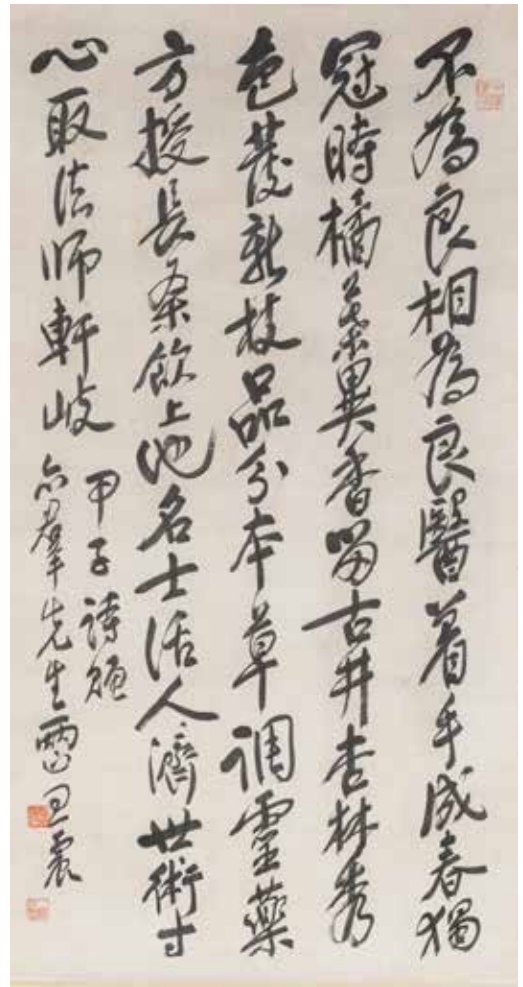
965



966



967



968

**FINE 18TH TO 20TH CENTURY CHINESE PAINTINGS AND CALLIGRAPHY FROM THE COLLECTION OF THE TANYUAN SHANFANG**

檀園山房珍藏十八至二十世紀中國書畫 LOT965-983

965

**ATTRIBUTED TO SONG GUANGBAO (19TH CENTURY)**

Sparrows on Flowering Branch, 1874

Ink and color on gold-flecked paper, hanging scroll, dedicated to Yuya Wuxiong, dated *jiashu zhi qiu* (1874, autumn) and bearing a signature reading *Song Guangbao* with two artist's seals reading *Song Guangbao yin* and *Wuxian*.

53 1/2 x 14 1/2in (136 x 36.8cm)

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

A native of Suzhou, Song Guangbao 宋光寶 resided and taught in Guangxi province. Song specialized in bird-and-flower paintings in the boneless style, and the brothers Ju Lian and Ju Chao, early masters of the Lingnan School, were inspired by Song Guangbao's work.

966

**JU LIAN (1828-1904)**

Bees Among Peonies and Rocks, 1903

Ink and color on silk, hanging scroll, dated *kuimao xin chun* (1903, early spring), dedicated to *Chanzhun* and signed *Ju Lian* with one artist's seal reading *Guquan*.

43 1/2 x 10 3/8in (110.5 x 26.5cm)

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

967

**WANG ZHEN (1867-1938)**

Landscape and Poem

Ink and color on paper and ink on paper, hanging scroll, inscribed with a poetic quatrain and signed *Bailong Shanren Wang Zhen* with three artist's seals reading *Wang Zhen chang shou*, *Yiting ri xin* and *Bailong Shanren*.

53 5/8 x 13 5/8in (136.2 x 34.7cm)

**\$3,000 - 4,500**

968

**WANG ZHEN (1867-1938)**

Calligraphy in Running Script, 1924

Ink on paper, hanging scroll, dated *jiazi* (1924), dedicated and signed *Wang Zhen* with three artist's seals reading *ban jie yuan*, *Shaoxi Wang Zhen chang shou* and *Yiting da li*.

40 3/8 x 21in (102.5 x 53.3cm)

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



969



970



971



972

969

**DENG FEN (1894-1964)**

Ink Lotus, 1944

Ink on paper, hanging scroll, dated *jiashen san yue* (1944, third month), dedicated to *He Xiansheng* and signed *Chongxin Fen* with one artist's seal reading *Deng Fen*.

36 x 13in (91.5 x 33cm)

**\$3,500 - 5,000**

970

**ZHANG SHAOSHI (1913-1991)**

Ink Peonies, 1971

Ink on paper, hanging scroll, dated *xinhai dong yue* (1971, winter) and signed *Zhang Shaoshi* with four artist's seals, three reading *Panyu Zhang shi*, *Shaoshi si shu* and *mulan huaguan*.

52 1/2 x 26 1/4in (133.4 x 66.7cm)

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

971

**ZHU QIZHAN (1892-1996)**

Lotus and Orchids, 1988

Ink on paper, hanging scroll, titled *lin feng lu xiang*, dated *wuchen shou chun* (1988, early spring) and signed *Erzhan Laomin Zhu Qizhan* at age ninety-seven, with two artist's seals reading *Qizhan* and *Meihua Caotang*.

37 1/4 x 26 1/2in (94.5 x 67.5cm)

**\$2,500 - 3,000**

972

**XIAO SHUFANG (1911-2005)**

Amaryllis

Ink and color on paper, hanging scroll, signed *Zhongshan Xiao Shufang* with one artist's seal reading *Xiao Shufang hua*.

24 7/8 x 19 3/4in (63.3 x 50.2cm)

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

973

**WANG XUETAO (1903-1982), HE XIANGNING (1878-1972), CHEN BANDING (1876-1970)**

Eagle and Pine

Ink and color on paper, hanging scroll, titled *ying xiong du li*, inscribed by Chen Banding as a collaboration among Wang Xuetao (eagle), He Xiangning (pine), and Chen Banding (vines and inscription), with four artists' seals reading *qiang qi gu*, *Lao Xue*, *Banding xiansheng* and *He shi Xiangning*.

53 3/4 x 24 3/4in (136.5 x 63cm)

\$5,500 - 7,500



973

974

**ATTRIBUTED TO PAN GONGSHOU (1741-1794)**

Landscape after Dong Yuan

Ink on paper, hanging scroll, titled *shan jing ri chang tu*, inscribed as painted in the style of Dong Beiyuan, and bearing a signature reading *Lianchao Pan Gongshou* with one artist's seal reading *Pan Gongshou hua* and two collectors' seals, one reading *Deng Cangwu yin*.

30 3/4 x 13 1/2in (78 x 34.3cm)

\$5,000 - 6,500



974

975

**AFTER ZHU SHIYING (19TH/20TH CENTURY)**

Two folding fan leaves of Figures in Landscape  
Ink and color on gold-flecked paper, two folding fan leaves, each mounted

a) Three Laughs at Tiger Brook, titled *hu xi san xiao tu* and dated *renwu zhong xia* (1882 or 1942) and bearing a signature reading *Zhu Shiying* with one artist's seal and one collector's seal.

b) Figures in River Landscape, bearing a signature reading *Zhu Shiying* with one artist's seal and two collectors' seals.

7 x 20 1/2in (18 x 52cm) each

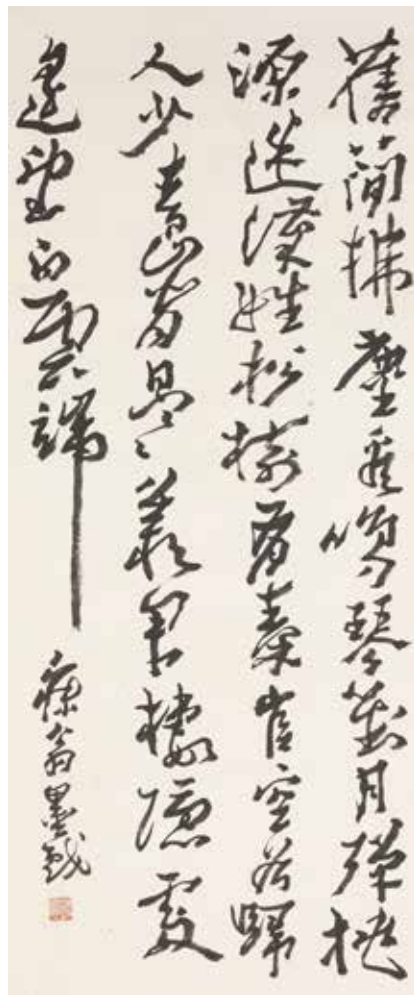
\$2,000 - 3,000



975



976



977

976

**YUAN KEWEN (1890-1931)**

Calligraphy in Standard Script  
Ink on paper, hanging scroll, dedicated to Fengwen and signed Yuan Kewen with one artist's seal reading *hai ri lou*.  
34 1/2 x 12 1/2in (87.5 x 31.7cm)

\$3,000 - 5,000

977

**SHEN ZENGZHI (1850-1922)**

Calligraphy in Running Script  
Ink on paper, hanging scroll, signed Meiweng with one artist's seal reading *hai ri lou*.  
47 1/4 x 20in (120 x 50.7cm)

\$3,500 - 5,000

Exhibited and illustrated

*The Reformer's Brush: Modernity and Traditional Media in China: Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution*, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue fig. 60, p. 115.

While undated, this calligraphy by Shen Zengzhi 沈曾植 was signed Meiweng 寐翁 and with the seal *hai ri lou* 海日廬; both were used by Shen after he retired from government service following the Xinhai Revolution in 1911.

978

**TANG YUN (1910-1993) & LAI CHUSHENG (1903-1975)**

Autumn Colors & Calligraphy, 1950  
Two folding fan leaves mounted on a hanging scroll

a) Tang Yun, Autumn Colors, ink and color on paper, dated *gengyin qiu* (1950, autumn) and signed *Hangren Tang Yun* with two artist's seals reading *Da* and *Shi*.

b) Lai Chusheng (1903-1975) Calligraphies in Four Scripts, variously signed *fu*, *Ranxi*, *Fuweng*, and *Lai Chusheng*, dated *gengyin chuqiu* (1950, early autumn) and with four artist's seals, three reading *fu*, *Lai* and *Chusheng xiao shu*.

9 1/2 x 20 1/4in (24 x 51.5cm) each

\$4,500 - 6,000



978



978



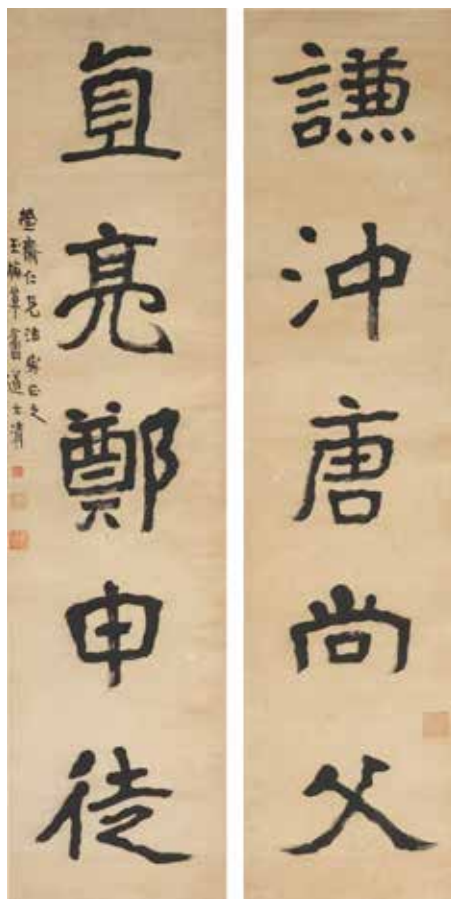
979

979

**LIU CHUNLIN (1872-1944)**

Couplet of Calligraphy in Standard Script  
Ink on gold-flecked paper, pair of hanging scrolls, the left scroll signed *Liu Chunlin* with two artist's seals reading *Liu Chunlin zi Runqin* and *jiachen zhuang yuan*.  
80 1/2 x 17in (204.5 x 43.2cm) each

\$4,500 - 6,000



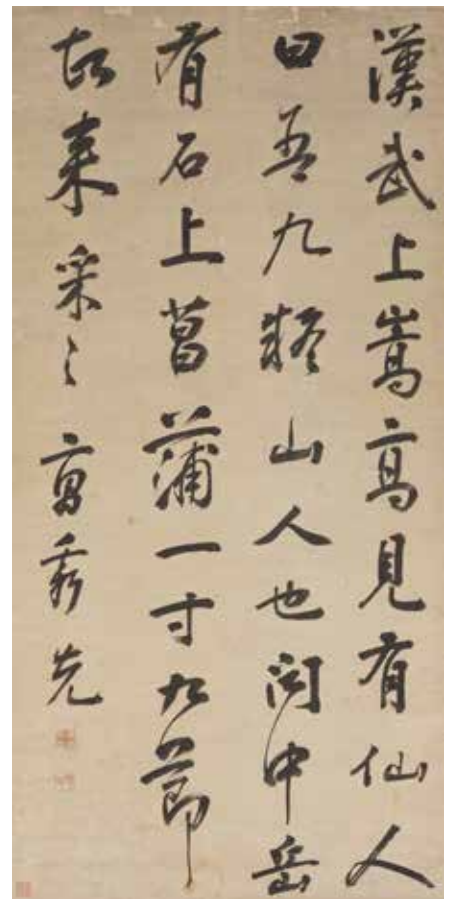
980

980

**LI RUIQING (1867-1920)**

Couplet of Calligraphy in Regular Script  
Ink on paper, pair of hanging scrolls, the left scroll inscribed with a dedication to *Rongzhai* and signed *yumei hua'an daoshi Qing* with four artist's seals reading *Linchuan Li shi*, *Zhonglin*, *Huanglong yanzhai* and *yumei hua'an zhu mo tuo san dai liang han liu chao jin shi wen zi*.  
50 3/4 x 12 1/2in (129 x 31.7cm)

\$2,500 - 3,500



981

981

**CAO XIUXIAN (1708-1784)**

Calligraphy in Running Script  
Ink on paper, hanging scroll, signed *Cao Xiuxian* with two artist's seals reading *Xiuxian zhi yin* and *Dishan* and one collector's seal reading *Chuanyanlou*.  
48 3/4 x 23 3/4in (124 x 60.5cm)

\$2,500 - 3,500

Cao Xiuxian 曹秀先 attained the *jinshi* degree in 1736, during the first year of Emperor Qianlong's reign. Known as an incorruptible government official, Cao was appointed Grand Tutor to the Heir Apparent. He later became one of the chief editors of the *Siku Quanshu*, or *Collectanea of Imperial Books*, compiled under imperial auspices in 1787. His calligraphy modeled after Zhong You (151-230) and Wang Xizhi (303-361) was much admired and collected by his contemporaries.



982



983



984



985

982

**WANG JIQIAN (1907-2003)**

Landscape, 1969

Ink and color on paper, mounted, framed and glazed, dated *jiyou qiu* (1969, autumn) and signed *Jiqian* with two artist's seals reading *Wang Jiqian shu* and *shiqiao cunli renjia* (toning, abrasions).

17 7/8 x 24in (45.5 x 61cm) sight

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

983

**WANG JIQIAN (1907-2003)**

Village by the River

Ink and color on paper, mounted, framed and glazed, titled *shuicuntu* and signed *Dongting Wang Jiqian* with one artist's seal reading *Wang Jiqian*.

10 5/8 x 13 1/4in (27 x 33.7cm)

**\$2,000 - 3,500**

**PROPERTY FROM THE COLLECTION OF BILL AND ELIZABETH CLARK**

984

**VARIOUS ARTISTS (19TH/20TH CENTURY)**

Landscape, Flowers, and Figures

Three paintings mounted on hanging scrolls a) Unknown Artist (20th century) Blue-Green

Landscape, ink and color on silk, circular painting, inscribed with a poetic quatrain, signed *Qinglan* with three seals.

b) Unknown Artist (19th/20th century)

Flowers and Butterfly, ink and color on silk, with two seals; together with

c) Unknown Artist (possibly Korean, 20th century) Washing at the River, ink and color on paper, depicting figures attending to the wash at a riverbank, dated 1914, first month, first day, with one seal.

17in (43.2cm) diameter; 8 1/4 x 7 3/4in (21 x 19cm); 52 1/4 x 12in (132.8 x 30.5cm)

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

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

985

**ANONYMOUS (19TH/20TH CENTURY)**

Cormorants and Lotus

Ink and color on paper laid down on board, mounted, depicting a group of cormorants at a lotus pond, unsigned.

47 x 76 3/4in (119.3 x 194cm)

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

**PROPERTY FROM VARIOUS OWNERS**

986

**DENG FEN (1894-1964)**

Beauties Gathering Tea, 1954

Ink and color on paper, hanging scroll, dated *jiawu xia* (1954, summer), titled *caichatu*, inscribed as painted in Hong Kong and signed *Tanshu Congfen* with three seals reading *Deng Fen*, *Songxian*, and *huanpeilou*.

39 1/2 x 17 1/2in (100.3 x 44.5cm)

**\$3,000 - 4,500**





986



987



988

987

**ZHANG ZHIWAN (1811-1897)**

Landscape

Ink on paper, hanging scroll, inscribed with a poem and signed *Ziqing Zhang Zhiwan* with two artist's seals reading *Zhang Zhiwan yin* and *Ziqing shu hua* and one collector's seal.

69 1/2 x 14 1/4in (176.5 x 36.2cm)

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

988

**ANONYMOUS (19TH/20TH CENTURY)**

Portrait of An Official with Attendants

Ink and color on paper, hanging scroll, inscribed with a Tang poem and dated *gengshu ji dong* with two seals.

36 3/4 x 17 1/2in (93.3 x 44.5cm)

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

989

**ANONYMOUS (QING DYNASTY)**

Portrait of a Manchu Lady

Ink and color on paper, framed, depicting a seated woman wearing court dress and adorned with elaborate hair ornaments, together with two female attendants, one holding a pipe and the other proffering a covered container.

61 1/2 x 37 1/2in (156.3 x 95.2cm)

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



989



990



991



991



992

990

**ANONYMOUS (19TH CENTURY)**

Ksitigarbha Bodhisattva  
Gilt on black paper, framed and glazed, of tall rectangular section depicting the Dizang Pusa wearing a five-flange crown encircled by a mandorla below three siddham characters, attired in elaborately composed robes, holding a cintamani and seated in meditation upon a lotus and lion throne flanked by an acolyte holding his multi-ringed staff and a scholar or donor figure holding a mala and a fly whisk on the other side.  
34 x 21in (86.4 x 53.4cm) image

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

991

**ANONYMOUS (18TH/19TH CENTURY)**

A pair of Luohan paintings  
Ink and color on silk, framed and glazed, of tall rectangular section, depicting each arhat on a plain background attired in elaborately rendered robes of predominantly muted red and green hues highlighted in gilt details, the first figure balding and gripping a fly whisk, the second holding an alms bowl, of bearded and hirsute foreign appearance and covered in a hood revealing large hoop earrings.  
24 x 14in (61 x 35.5cm) image

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

992

**ANONYMOUS (19TH/20TH CENTURY)**

Portraits of Meritorious Officials  
Ink and color on silk, horizontal scroll, depicting in sequence eight men in bust-length portraits, four wearing Ming-style court dress with rank badges, and four in scholar's attire, all wearing official's or scholar's hats.  
16 x 150.5in (40.6 x 382cm)

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

993

**ANONYMOUS (19TH/20TH CENTURY)**

An Ancestor Portrait of an Official  
Ink and color on paper, framed and glazed, depicting an official in formal court dress consisting of court robe, surcoat with a rank badge possibly depicting a paradise fly-catcher, ceremonial collar, and hat, the man seated on a chair covered with a brocade, and set over a carpet decorated with a lion-and-flames roundel design.  
38 1/2 x 19 3/8in (97.8 x 49.3cm) sight

**\$600 - 800**



993



994



995

994

**ANONYMOUS (EARLY 20TH CENTURY)**

Portrait of Four Family Members

Ink and color on paper, two vertical scrolls now mounted together, framed and glazed, the back row showing one seated male and one seated female figure, and the front row showing two seated female figures, the females dressed on red outer robes and *xiapai* vests with elaborately-trimmed headdresses, the male in informal dress with a grey coat over a blue robe, and all are seated on carved wood chairs set over a carpet decorated with a lion dog-and-clouds pattern.

56 x 39 3/8in (142.2 x 100cm)

**\$500 - 700**

995

**ANONYMOUS (19TH CENTURY)**

An Ancestor Portrait of an Official

Ink and color on paper, framed and glazed, depicting an official in formal court dress consisting of court robe, surcoat, ceremonial collar, court beads, and hat, the man seated on a chair covered with a tiger's pelt, and set over a carpet decorated with dragon-and-cloud and scrolling flower patterns.

60 x 34in (152.4 x 86.4cm)

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

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

996

**ANONYMOUS (LATE QING DYNASTY)**

Two Chinese ancestor portraits

Ink and color on paper, each framed and glazed, each reduced in size and mounted onto the present silk background, the male official dressed in a Ming style official's bonnet and rank badge; the face of the female portrait possibly retouched and the additional details on the bonnet painted onto the silk ground.

20 x 17in (51 x 43cm) dimensions of frame

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



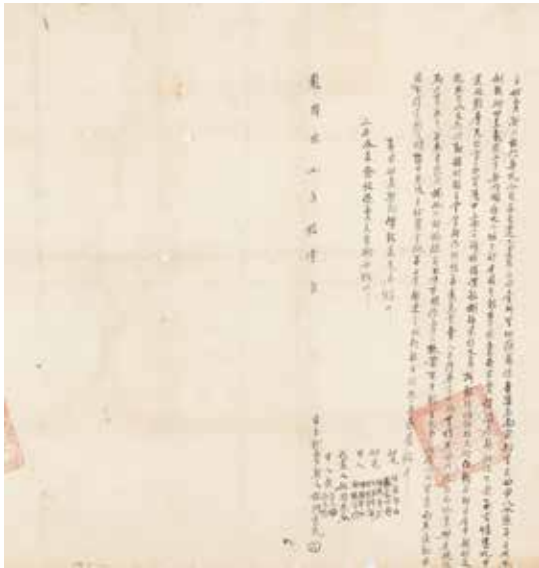
996



997



998



999



1000

**PROPERTY FROM VARIOUS OWNERS**

997

**ANONYMOUS (REPUBLIC PERIOD)**

Two albums of famous figures  
Both albums with wood covers with incised *fu* in a large green cartouche surrounding twelve accordion-bound pages of figural drawings of famous historical personages, each painting in ink and color on silk, and opposing printed text in Chinese and English, the first with title page reading *Zhongguo Gudai Meiren Tu: A Book of Famous and Beautiful Chinese Ladies from all antiquity* and the second with title page reading *Biographies of Twelve Chinese Great Scholars* opposing a hand written title slip reading *Gudai Mingren Tu* dated *wuchen maiqiu* [autumn of 1928] and signed *Zuohai Sanren*.  
6 1/2 x 4 1/2in (16.5 x 11.5cm) [12]; 6 3/4 x 4 1/2in (17.2 x 11.5cm) [12]

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

998

**A GARLAND OF CHINESE PAINTING (5 VOLUMES, COMPLETE)**

Compiled by Wang Shih-chie, Na Chih-liang and Chang Wan-li  
Published by Cafa Company Limited, Hong Kong, 1967: each elephant folio with the blue cloth boards, gilt lettering on the front cover and spine; reproducing 200 Chinese paintings and calligraphy from private collections previously unpublished; text in Chinese and English (some fading to the binding and wear along the spine).  
21 1/2 x 15 1/4in (54.5 x 38.7cm)

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

**PROPERTY FROM THE COLLECTION OF DOUGLAS K. RAMSEY**

999

**A GROUP OF LAND DEEDS, QIWEI dated by inscription to 1752 and 1810**

Each from Taiwan, the two likely associated halves of traditional tax and ownership documents separately framed and glazed, one a left half displaying a written inscription including a *Qianlong 17th year* date and red seals identifying the property as being in Changhua (Zhanghua), the second a right half with more printed text including a partially

effaced *Jiaqing 15th year* date from the Tamsui (Danshui) region near modern Taipei.  
19 1/8 and 21 7/8in (48.5 and 55.5cm) heights exclusive of frame

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

**PROPERTY FROM THE REEVES COLLECTION**

1000

**LIN WENJIE (MAN-KIT LAM, B. 1947)**

Four Chromoskedasic Paintings  
Chromoskedasic paintings on silver gelatin coated photographic paper, all matted on cardboard.  
Various sizes, 7 7/8 x 9 3/4in (19.9 x 25cm) the largest

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

**END OF SALE.**

# Bonhams

AUCTIONEERS SINCE 1793



## Fine Chinese Works of Art

New York | March 2019

### ENTRIES NOW INVITED

### ENQUIRIES

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+1 (917) 206 1677  
bruce.maclaren@bonhams.com  
[bonhams.com/chineseart](http://bonhams.com/chineseart)

### ONE OF A PAIR OF MAGNIFICENT AND MASSIVE HUANGHUALI HAT CHESTS WITH FINE INLAY DECORATION

17th/18th century  
\$200,000 - 300,000

**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.....	
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

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

**REGULATED SPECIES MATERIALS AND CITES PERMITS**

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

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

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

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

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

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

## AFTER SALE COLLECTION AND SHIPMENT

- Clients will be expected to pick up all property from Bonhams by 5PM on Friday, 21 December 2018.
- During this period, clients may remove such property themselves, make arrangements with the Bonhams packing and shipping department or their own shipper for removal of all property.
- Payment of the hammer price, premium and any applicable sales taxes must be made directly to Bonhams prior to the release of property.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before the Bonhams packing and shipping department will be permitted to reroute your purchases.

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## INCLUDING

Property from a Private collection, Laguna Beach, California  
Property from a Private Washington Collector  
Property from a Prominent Dallas, Texas, Estate  
Property from a San Diego Family Collection  
Property from a San Francisco Collection  
Property from a San Francisco Couple  
Property from a San Francisco Estate  
Property from a San Francisco Foundation  
Property from a San Francisco Private Collection  
Property from a Santa Fe Collection  
Property from a Southern California Collection  
Property from a Southern California Estate  
Property from a Southern California Estate  
Property from a West Coast Private Collection  
Property from an Arizona Estate  
Property from an Old California Family Collection  
Property from an Oregon Estate  
Property from Collection of Timothy and Sally Turner  
Property from Joan Madden  
Property from the Collection Angelita Chapero Velve  
Property from the Collection of Barbara and Milford Nemer, Michigan  
Property from the Collection of Bill and Elizabeth Clark  
Property from the Collection of Douglas K. Ramsey  
Property from the Collection of Fern Cavender  
Property from the Collection of General Joseph 'Vinegar Joe' Stilwell (1883-1946)  
Property From the Collection of Ian Falconer  
Property From the Collection of Mark S Pratt  
Property from the Collection of Tong Shao-Yi  
Property from The Dr. Sylvan and Faith Golder Collection of Fine Chinese Snuff Bottles  
Property from the Estate of a Gentleman  
Property from the Estate of Dr. Gregory Dahlen, Jr.  
Property from the Estate of Harriet Walker Fitts, Provincetown Massachusetts  
Property from the Estate of Joan Stens, Palm Desert, California  
Property from the Estate of Mary Cooke Dillingham (1916-1996) Thence, by Descent  
Property from the Estate of Mona M. Lutz  
Property from the Irene Chin Collection, San Francisco, California  
Property from the Joan Irvine Smith Collection of Asian Art  
Property from the Krannich Collection, Virginia  
Property from the Lan Family Collection  
Property from the Lutz Bamboo Collection, estate of Mona M. Lutz  
Property from the Monterey Museum of Art, Sold to Benefit the Museum Funds  
Property from the Orson Welles Estate  
Property from the Reeves Collection  
Property from the Sa Family Collection  
Property from the Sarkisian Collection, Denver  
Property from the Talley Family Estate  
Property of the Bowers Museum  
Thangkas from the Van der Wee Collection

## CHRONOLOGY

### NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

### EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

### IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

### REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-



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1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,000 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the

consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain

onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

### MEDIATION AND ARBITRATION PROCEDURES

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

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

## CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### LIMITED RIGHT OF RESCISSION

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

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

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

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

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

### LIMITATION OF LIABILITY

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

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (415) 861 7500.

### AUCTION ESTIMATES

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

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

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

### ESTATE SERVICES

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

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

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (415) 861 7500.

### Catalogs

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

### Previews

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

### Estimates

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

### Reserves

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

## BIDDING AT AUCTION

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

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

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

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

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

### In Person

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

### Absentee Bids

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

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

### By Telephone

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

### Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see [www.bonhams.com/24948](http://www.bonhams.com/24948) and [www.bonhams.com/24949](http://www.bonhams.com/24949) or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via

common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

See page 269

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

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

### Simultaneous sale property collection notice:

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

### Auction Results

Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).

## CONTACTS

### OFFICERS

Malcolm Barber  
Co-Chairman

Matthew Girling  
Chief Executive Officer

Laura King Pfaff •  
Chairman Emeritus

Leslie Wright  
Deputy Chairman Vice President,  
Trusts and Estates

Vice Presidents, Specialists  
Rupert Banner  
Mark Fisher  
Dessa Goddard  
Jeremy Goldsmith  
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Kristin Kearney, (416) 462 9004 •

#### Montreal, Quebec

David Kelsey, (514) 894 1138 •

### BONHAMS \*

**NEW YORK DEPARTMENTS**  
580 Madison Avenue  
New York, New York 10022  
(212) 644 9001

#### Books & Manuscripts

Ian Ehling, (212) 644 9094  
Darren Sutherland, (212) 461 6531

#### Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677  
Ming Hua, (646) 837 8132  
Harold Yeo, (917) 206 1628 •

#### Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515  
Eric Minoff, (917) 206 1630  
Evan Ide, (917) 340 4657  
Michael Caimano, (929) 666 2243

#### American Art

Jennifer Jacobsen, (917) 206 1699  
Elizabeth Goodridge, (917) 206 1621

#### Contemporary Art

Jeremy Goldsmith, (917) 206 1656  
Jacqueline Towers-Perkins,  
(212) 644 9039

#### European Paintings

Madalina Lazen, (212) 644 9108

#### Impressionist & Modern Art

Caitlyn Pickens, (212) 644 9135

#### Himalayan Art

Mark Rasmussen, (917) 206 1688

#### Japanese Works of Art

Jeff Olson, (212) 461 6516

#### Jewelry

Caroline Morrissey, (212) 644 9046  
Camille Barbier, (212) 644 9035

#### Modern Decorative Arts & Design

Benjamin Walker, (212) 710 1306  
Dan Tolson, (917) 206 1611

#### Photographs

Laura Paterson, (917) 206 1653

#### Prints and Multiples

Deborah Ripley, (212) 644 9059

#### Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

#### Trusts & Estates

Sherri Cohen, (917) 206 1671

#### Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

### CLIENT SERVICES DEPARTMENT

#### San Francisco

(415) 861 7500  
(415) 861 8951 fax

Monday - Friday, 9am to 5pm

#### Los Angeles

(323) 850 7500  
(323) 850 6090 fax

Monday - Friday, 9am to 5pm

### BONHAMS \*

**SAN FRANCISCO DEPARTMENTS**  
220 San Bruno Avenue  
San Francisco California 94103  
(415) 861 7500

#### 20th Century Fine Art

Sonja Moro, (415) 503 3412

#### Books & Manuscripts

Adam Stackhouse, (415) 503 3266

#### Chinese Works of Art

Dessa Goddard, (415) 503 3333  
Henry Kleinhenz, (415) 503 3336  
Daniel Herske, (415) 503 3271  
Lingling Shang, (415) 503 3207 •  
Amelia Chao, (415) 503 3397

#### Furniture & Decorative Arts

Caroline Cole, (415) 503 3400

#### Jewelry & Watches

Shannon Beck, (415) 503 3306

#### Collectors' Motorcars & Motorcycles

Mark Osborne, (415) 503 3353  
Jakob Greisen, (415) 503 3284

#### Museum Services

Laura King Pfaff, (415) 503 3210

#### Native American Art

Ingmars Lindbergs, (415) 503 3393

#### California & Western

Paintings & Sculpture  
Aaron Bastian, (415) 503 3241

#### Prints & Photographs

Morisa Rosenberg, (415) 503 3259

#### Space History

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