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Fine Chinese Paintings and Works of Art

New York | March 18, 2019







Fine Chinese Paintings and Works of Art

New York | Monday March 18, 2019 at 10am

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SALE NUMBER: 25449

Lots 500 - 755

CATALOG: \$45

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ILLUSTRATIONS

Front cover: Lot 522
Inside front cover: Lot 512
Inside back cover: Lot 512
Back cover: Lot 522

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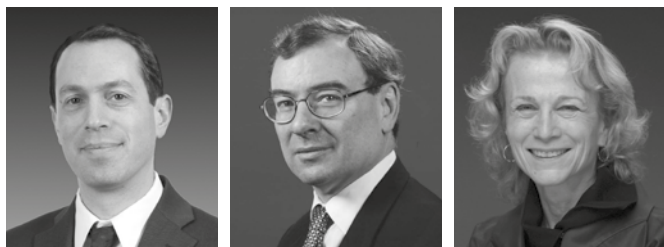
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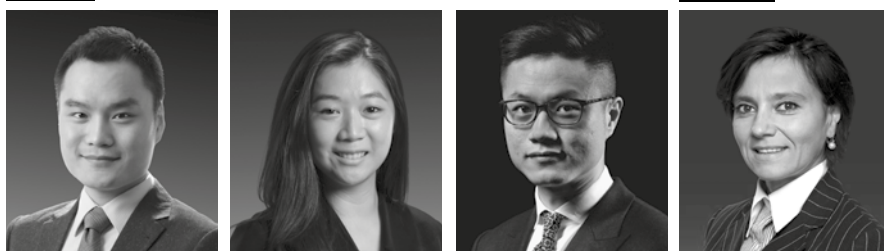


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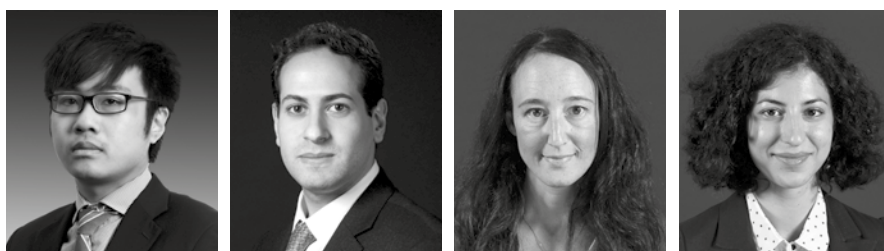
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CHRONOLOGY

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

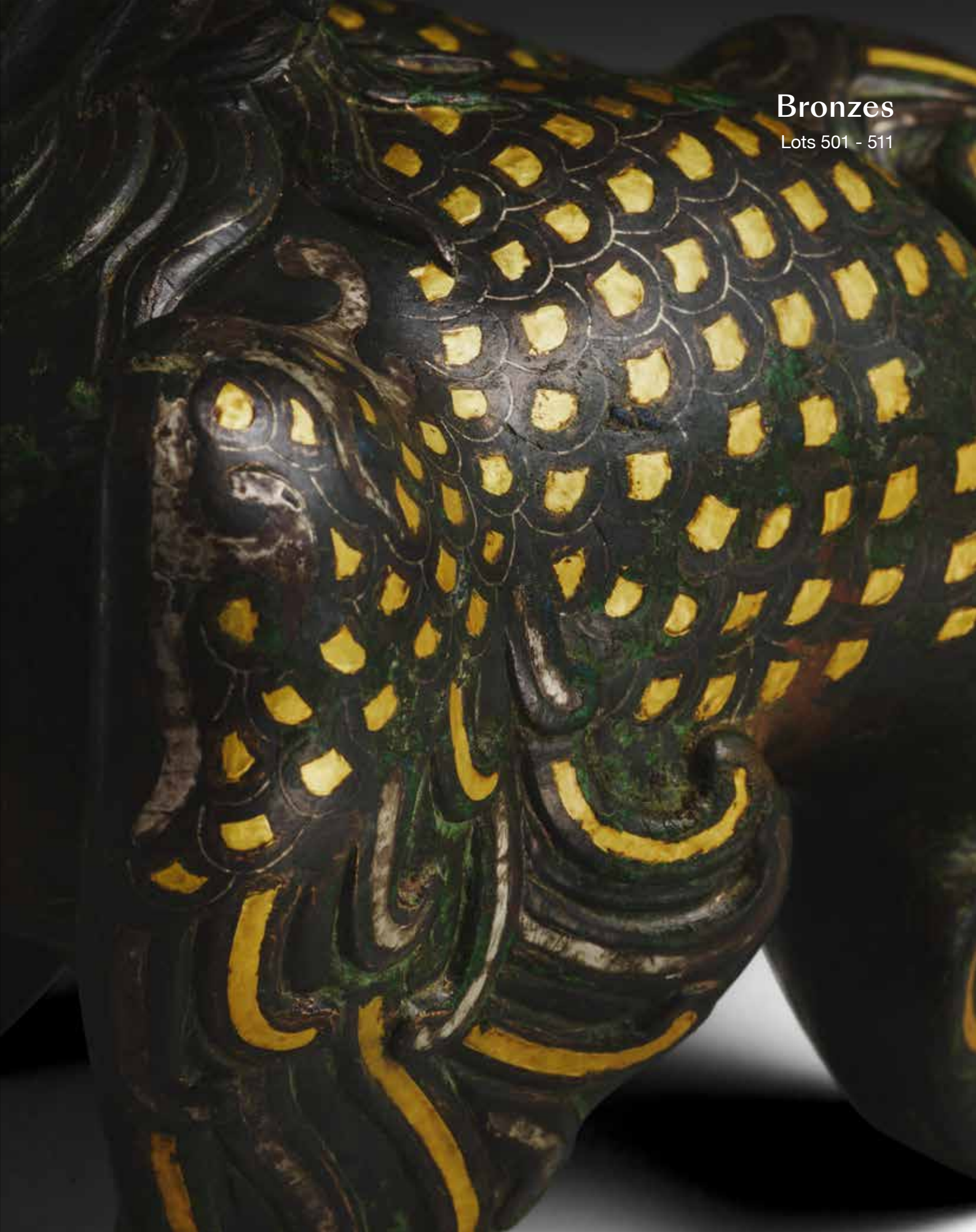
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

Bronzes

Lots 501 - 511





Portrait of Mrs. Achilles
Portrait painted by Elizabeth Shoumatoff, 1933;
Courtesy of the owners

Gertrude Strong Achilles, known as the 'Kodak heiress' to her friends, was a world traveler - she recorded her travels to Japan in 1899 with her Kodak camera, and her trip to Egypt in 1926, among many others. She was known for her energy, good taste and passion for collecting. After the death of her husband, Henry Leslie Achilles in 1920, she moved to Morgan Hill, California, buying the Fountain Oaks ranch estate, where she lived until her death.

**PROPERTY FROM THE COLLECTION
OF GERTRUDE STRONG ACHILLES (1860-1955)**

501

**A VERY RARE GOLD AND SILVER-INLAID 'DOUBLE PHOENIX'
VASE, ZUN**

Ming dynasty

Cast in the form of two birds, joined side-by-side, their necks twisted with the undersides touching and their open beaks forming the mouth of the vase, one wing of each bird and one tail acting as supports, the four legs of the birds neatly tucked under the body, the crests, brows, feathers and plumage all crisply articulated and inlaid with gold and silver to provide a brilliant contrast against the dark-brown bronze.

6 3/4in (17.2cm) high

\$40,000 - 60,000

明 銅錯金銀雙連天雞尊

Provenance:

The Gertrude Strong Achilles (1860-1955) Collection, daughter of Henry Alvah Strong of Rochester NY, President of Eastman Kodak company from 1880-1919, and thence by descent.

Two similar examples in the collection of the Musée Cernuschi are illustrated in Michel Maucuer, *Bronzes de la Chine impériale des Song aux Qing*, Paris, 2013, nos. 46 and 47. The style of the inlay on the first example, dated 16th/17th century, is very similar to the inlay on the present lot.

Birds such as these, called *tianji*, in Chinese, literally meaning heavenly fowl, but often translated as phoenix, have a long history of being cast in bronze. During the Zhou dynasty they took the form of vessels, see for example one illustrated in John Alexander Pope, et. al., *The Freer Chinese Bronzes*, Vol. I, Washington, 1967, pl. 106; and in the Han dynasty, examples were often made supporting vases on their back or with wheels. A Ming dynasty example of this sort of vessel was sold at Christie's, London, 15 May 2018, lot 77. The *tianji* continued to be a popular bronze motif in the Song dynasty and continued through to the Ming and Qing dynasties. Two Ming dynasty examples are in the National Palace Museum, Taipei, and illustrated in *Through the Prism of the Past*, Taipei, 2003, cat. nos III-42 and III-43. Double *tianji* of the form found in the present lot are relatively rare.





502

502

A SMALL BRONZE FIGURE OF GUANYIN

Qing dynasty

Solidly cast, the figure holding a scroll in her right hand as she sits demurely in *lalitasana*, her body enveloped in cascading garments and an elegantly hooded cowl framing her head turned to one side and her eyes downcast in meditation.

4 1/2in (11.5cm high)

\$2,000 - 3,000

清 銅觀音持經坐像



503

503

A PAIR OF BRONZE LOBED VASES

Ming dynasty

Each cast with a baluster-shaped body surmounted by a trumpet neck divided into eight lobes, the base of the neck encircled with a raised collar with petal lappets over the shoulder, all supported on integral stands raised on four *ruyi*-form feet.

13 1/4in (34.3cm) high

\$4,000 - 6,000

明 銅菊花式鳳尾尊一對

Provenance:

A European private collection, by repute

Published:

Kaikodo Journal, Spring 2013, pp.150-151

PROPERTY FROM A PRIVATE COLLECTION,
NORTHERN CALIFORNIA

504

A BRONZE TIGER-FORM WEIGHT

Han dynasty

The crouching figure finely cast with three legs extended to the front, the other splayed to the right with long tail curled around the lithe body touching the low tucked head, traces of gilt showing under the heavy patina.

2 3/4in (6.9cm) long

\$2,000 - 3,000

漢 銅虎式鎮

Provenance:

Bluett & Sons Ltd., London, 1986
Northern California Private Collection

While many recorded animal-shaped weights from this period are cast as tightly coiled beasts in a compact form - see a 'tiger' weight sold in our London rooms, 12 May 2016, lot 7, and a fine inlaid example at Christie's New York, *The Sze Yuan Tang Collection*, 16 September 2010, lot 886 - others, such as the current lot are found in natural poses. See a *chilong*-form weight from the collection of Anthony Schnelling, which was sold at Sotheby's New York, 21 March 2015, lot 803 and another which was sold at Christie's New York, *The Sze Yuan Tang Collection*, 16 September 2010, lot 905.



504

PROPERTY FROM A PRIVATE COLLECTION,
NORTHERN CALIFORNIA

505

AN ARCHAIC BRONZE RITUAL WINE VESSEL, JUE

Late Shang dynasty, 12th/11th century BCE

Raised on three blade-form supports, the U-shaped body elegantly cast with a wide band of *taotie* masks separated by vertical flanges and reserved on an elegant *leiwen* ground extending to cicada blades under the flared spout and rim and set off by two whorl-capped posts and a plain curved handle partly obscuring a cast pictogram of a kneeling figure, the surface covered in areas with a rich malachite and cuprite patina.

7 1/8in (18.2cm) high

\$6,000 - 9,000

商晚期 公元前十一/十二世紀 青銅饕餮紋爵

Provenance:

E & J Frankel Gallery, New York, 1979
Northern California Private Collection



505





506

506

A SILVER-INLAID BRONZE FERRULE
Late Eastern Zhou dynasty, 3rd century BCE

Cast with a flat end and an almond shaped opening, with a raised band at its mid-section, the body inlaid with silver in abstract bird forms.

4 7/8in (12.5cm) high

\$7,000 - 10,000

東周晚期 公元前三世紀 銅錯銀鐃

Provenance:

Arthur M. Sackler (1913-1987) Collection
 Christie's New York, 1 December 1994, lot 41

Two types of ferrule were common in the Warring States period, one terminating in a hoof-shape - *dun*, and the other with a flat bottom - *zun*, as with the present example. Designed to cap a halberd or spear, ferrules were lavishly inlaid with silver, turquoise or gold, a luxurious testament to the owner's prestige and elite status in society.



507

507

A GILT-BRONZE FIGURE OF GUANYIN IN A GROTTTO
Song dynasty

Cast clad in a *dhoti* and scarf, adorned with a necklace and a tiara fronting the high chignon, seated in *lalitasana* on a separately cast platform with removable stylized grotto of pierced and pointed rocks framing the figure like a mandorla, all secured with linchpin tabs to a platform resting on rockwork, riveted to a stepped dais.

8 3/4in (22.2cm) high, overall

\$8,000 - 12,000

宋 鑲金銅坐岩自在觀音像

Provenance:

A Japanese private collection, by repute

Representations of Guanyin prior to the Song dynasty were masculine in appearance. By the Song dynasty, the bodhisattva was more often portrayed with androgynous characteristics, and this pose, with raised right leg and pendant left leg, with the weight supported by the left hand became popular. This posture accentuated the smooth lines and elegant form of Guanyin, giving rise to figures in this pose being called *Zizai Guanyin*, Guanyin at ease.

A similar gilt-bronze figure seated on a stepped four-legged dais in the collection of the Freer Gallery of Art, Washington D.C., is illustrated by Hugo Munsterberg, *Chinese Buddhist Bronzes*, Tokyo, 1967, pl. 69; and another similar example also with a grotto was exhibited by J.J. Lally & Co., *Buddhist Sculpture from Ancient China*, March 10-31, 2017, cat. no. 19.



508

508

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

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

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

7in (17.8cm) high

\$10,000 - 15,000

戰國 公元前五/四世紀 青銅饕餮活環耳三犧蓋鼎

Provenance:

An American private collection, by repute

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



509

A GILT-LACQUERED BRONZE FIGURE OF ZHENWU

Ming dynasty

Cast seated, dressed in a dragon robe, open at the chest to reveal the plate armor beneath, the hands resting on the knees with the left held in the two-fingered Daoist sword mudra, the bare feet visible beneath the hem, the long hair swept back falling behind the shoulders and reaching past the waist, the face and back highlighted with gilt-lacquer. *13 1/2in (34.3cm) high*

\$7,000 - 10,000

明 銅漆金真武坐像

Provenance:

A Japanese private collection, by repute



PROPERTY FROM THE COLLECTION OF MARK S. PRATT

510

AN ARCHAIC BRONZE RITUAL TRIPOD VESSEL AND COVER, DING

Spring and Autumn period

Of deep bowl shape, the rounded sides cast with a band of interlocking dragons divided by a raised fillet from a band of scrolling dragons, a pair of opposing upright loop handles set just below the rim, supported on three waisted legs each surmounted by the mask of a single-horned mythical beast, the low-domed cover cast with a loop finial and loose ring, surrounded by similar decorative bands to the body, and three evenly-spaced recumbent mythical beasts, the surfaces with light encrustation.

9 1/2in (24.2cm) high

\$20,000 - 30,000

春秋 青銅交龍紋獨角牛蓋鼎

Provenance:

The Collection of Mark S. Pratt; purchased in Taipei, 1959

For similar examples, see one in the collection of the Shanghai Museum illustrated by Chen Peifen, *Xia Shang Zhou qingtongqi yanjiu*, vol. 6, *Eastern Zhou*, Shanghai, 2004, p. 406, no. 610; another dated late Spring and Autumn period, late 6th-early 5th century BC, North Central China, Shanxi-Henan provinces and illustrated in Jenny So, *Eastern Zhou Ritual Bronzes in the Arthur M. Sackler Collections*, New York, 1995, pp. 146-49, no. 17; and one which was sold at Christie's New York, 13-14 September 2018, lot 1118.



511

A RARE AND LARGE GILT-LACQUERED BRONZE FIGURE OF MAHASTHAMAPRAPTA

Ming dynasty

Heavily cast in great detail, portrayed seated in *dhyanasana*, the left hand in *vitakamudra* and the right in *dhyanamudra*, the palms of both hands and the soles of the feet incised with the 'wheel of the Buddhist law', dressed in loose robes with elaborate lotus scroll borders, open at the chest to reveal a necklace suspending a floral pendant and multiple beaded chains, the full face with a serene expression and downcast eyes framed by a foliate tiara centered with a *kundika* and elaborate earrings, the hair dressed in a curled topknot surmounted by a jewel and tied tresses falling over the shoulders.

23in (58.5cm) high

\$20,000 - 30,000

明 銅漆金大勢至菩薩坐像

The *kundika* in the headdress identifies the figure as the bodhisattva Mahasthamaprapta. In Chinese Pure Land Buddhism, Mahasthamaprapta is often depicted with Avalokiteshvara (Guanyin) on either side of Amitabha Buddha. The bodhisattva's name means the arrival of great strength, and while Avalokiteshvara is the personification of Amitabha's compassion, Mahasthamaprapta represents the power of Amitabha's wisdom.

Figures of this size are rare. For examples of two similar but smaller bronze bodhisattva figures, see Denise Patry Leidy, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, 2010, p.183, nos. A56 and A57.

Furniture

Lots 512 - 521



**PROPERTY FROM AN AMERICAN SOUTHERN CALIFORNIA
PRIVATE COLLECTION**

512 WY

**A MAGNIFICENT AND MASSIVE PAIR OF HUANGHUALI INLAID
HAT-CHESTS**

17th/18th century

Of rectangular form, each frame of mortise and tenon construction with massive well-figured doors of a warm, honey tone and set off by a removable central stile, the front panels finely inlaid with shell, hardwood, glass, soapstone and select hardstones creating a composition of elegantly potted archaic ritual vessels and other objects for the scholar's table, the doors fastened with etched *baitong* lockplates and hinges.

34 1/2in (87.6cm) high, 62 1/2in (158.8cm) wide, 32 1/2in (82.6cm) deep (2).

\$200,000 - 300,000

十七/十八世紀 黃花梨嵌寶博古圖頂箱一對

Provenance:

An American Northwest private collection

An American Southern California private collection



See a pair of compound cabinets in the Metropolitan Museum of Art, New York, dating from the late 16th to early 17th century, with hat-chests of a closely related size and strikingly similar inlay technique featuring floral motifs.

The use of inlay on furniture in China dates to the Han dynasty, applying semi-precious materials set in wood or lacquer to enhance the object's appearance. By the Ming dynasty the technique was recorded in the *Xiushi Lu* where varied materials such as coral, amber, agate, ivory and horn were fashioned into intricate compositions of abstract patterns, figural scenes or floral designs. The late Ming artisan Zhou Zhu excelled at this technique, mainly on small table top items, and thereafter the method became known as Zhouzhi (literally Made by Zhou).

The present cabinets illustrate the Zhouzhi style in the transitional Late Ming/early Qing dynasties. With flowering branches arising from archaic-form vessels and objects, the inlay pattern shows an embrace of the *guya* (classic beauty and elegant taste) aesthetic trend, that touched numerous aspects of Chinese decorative arts during this period.

For an essay on the Zhouzhi inlay see Curtis Evarts, "The Zhouzhi tradition, Inlaid Hardwood Furnishings of the Late Ming and Qing Dynasties" in *Liang Yi Collection*, Hong Kong, 2007, vol. 3 pp. 62-77.





PROPERTY FROM THE COLLECTION OF MARK S. PRATT

513 W Y

A HUANGHUALI AND MIXED WOOD ALTAR COFFER

18th century

Made with a two-panel top set within a rectangular frame with everted flanges, supported on wide slightly splayed legs of square section flanked by shaped spandrels, set with three drawers above a pair of doors above a finely beaded apron with curved spandrels, the hinges and lock plates in metal.

33 1/4 x 23 1/2 x 76in (84.5 x 59.7 x 193cm)

\$30,000 - 50,000

十八世紀 黃花梨拼木連三櫥

Provenance:

Mark S. Pratt, purchased from Y.K. Ma, Hong Kong, 1959

PROPERTY FROM THE COLLECTION OF MARK S. PRATT

514 W Y

A HUANGHUALI LOW TABLE

17th century

The top set into a rectangular frame with a molded edge, supported by beaded legs at the corners terminating in hoof feet and joined by beaded humpbacked stretchers joined by four vertical struts on the long side and two on the short sides, the wood of an attractive amber hue.

18 1/2 x 22 x 58in (47 x 56 x 147.3cm)

\$10,000 - 15,000

十七世紀 黃花梨矮桌

Provenance:

Mark S. Pratt, purchased from Y.K. Ma, Hong Kong, 1959





515 W Y

A HUANGHUALI LOW RECTANGULAR TABLE, KANG

17th century

The finely-patinated top formed from well-figured sections, above a recessed frieze ornately carved with floral scrolls, all standing on four shaped cabriole legs descending from a symmetrically-scalloped frieze carved with a raised edge.

33 6/8 x 11 1/2 x 19in (86 x 29 x 49cm)

\$20,000 - 30,000

十七世紀 黃花梨花紋炕桌

Provenance:

Brian McElney OBE, founder of The Museum of East Asian Art in Bath, UK

Compare with a very similar *huanghuali kang* table, Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p.178, no.151; another example, 16th century, is illustrated by R. H. Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, 1982, p.41; a further similar *huanghuali* low table, Ming dynasty, circa 1550-1600, from the Victoria and Albert Museum, London, is illustrated by C. Clunas, *Chinese Furniture*, London, 1997, pl.52.

A similar *huanghuali* low table, late Ming dynasty, 17th century, but without floral scrolls on the apron, was sold in our London rooms, 9 November 2017, lot 82.

516



516 Y

A RARE CHENXIANGMU RUYI SCEPTER

19th century

Well carved to form a gnarled branch intertwined with creeping vines that snake along its length, issuing tendrils along the way and culminating at the top in a tangle of branches and vines that form the head of the scepter.

16in (40.5cm) long

\$10,000 - 15,000

十九世紀 沉香木雕蔓藤式如意

517 Y

A CHENXIANGMU BRUSHPOT, BITONG

19th century

Of irregular section, the straight upright sides carved in relief with a profusion of trees and shrubs, including pine, bamboo, *lingzhi*, pomegranate, peony and prunus, all growing from behind a row of garden rocks encircling the flat foot.

6in (15.2cm) high

\$8,000 - 10,000

十九世紀 沉香木雕花果紋筆筒



517



518

518 W Y

A HARDWOOD CORNER LEG SIDE TABLE, BANZHUO

Mid Qing dynasty

With a single panel top set within a rectangular frame, with upward turned lotus lappets above the waist, the shoulders and legs carved in relief with a meandering floral pattern, above openwork aprons with sinuous *kuilong* interlaced with archaic scrolls, the dragons chasing flaming pearls, the legs terminating in thick scroll feet, with beaded humpback stretchers above the feet.

33 1/2 x 16 3/4 x 43 1/2in (85 x 42.5 x 110.5cm)

\$12,000 - 18,000

清中期 硬木雕卷草龍紋馬蹄足半桌

Provenance:

Captain James Victor Query III (1903-1975), a United States Navy Rear Admiral in the Asia-Pacific Theater, thence by descent

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

PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

519 Y

A RETICULATED HARDWOOD OVOID BOX AND COVER

Qing dynasty

The two fitted halves closing to form a compressed melon or gourd-shaped container enmeshed within a swirling lattice of raised relief and undercut *chilong* and *lingzhi* patterns, the wood of uniform dark purplish hue.

3 1/2in (9cm) long (2).

\$1,500 - 2,500

清 硬木鏤雕螭龍靈芝紋蓋盒

Provenance:

A Private Collection, Northern California



519

520 Y

**A PAIR OF ZITAN-FRAMED JADE AND
HARDSTONE INSET LACQUER PANELS**
Qing dynasty

The sturdy *zitan* framing members intricately carved with intermittent fronds of archaistic scrolls against a ground of dense repeating geometric patterns, enclosing the tall rectangular russet lacquer displaying an attractive craquelure and inset with numerous multi-hued jade and hardstone carvings depicting the books, flower-filled vessels, and other accouterments of an elegant scholar's studio, most depicted mounted on elaborate wood stands, all below the large characters *hong* and *xi* in carnelian or similar semi-precious stone of reddish whorl; both panels suspended from an attractive metal alloy hook cast in *shou* medallion and lion-dog subject matter.

46 1/2in (118cm) high (2).



520

\$12,000 - 15,000

清 褐漆嵌百寶「鴻禧」博古圖帶紫檀框掛屏一對

The archaistic motifs of the dense framing members and the 'One Hundred Antiques' decorative subject matter of the plaques bespeaks of a very typically High Qing scholarly sensibility, one that would see no contradiction between the restrained appreciation of classical vessels and scholar's objects on the bodies of the plaques and the celebration of abundance and joy as augured by the phrase *Hongxi* above them (loosely translated as 'magnificent jubilation').

521 Y

A HUANGHUALI BRUSHPOT, BITONG
Qing dynasty

Of cylindrical form, the slightly waisted body rising to lipped rim, the tightly grained wood in variegated brown tones, the foot fitted with a separately carved wooden plug.

9in (22.9cm) high

\$18,000 - 24,000

清 黃花梨筆筒

Provenance:

Mr. and Mrs. Fred Kammeier, Des Moines, Iowa



521

The Hobart 'Quail and Chrysanthemum' Bowls







Fig 1. Hobart Family Mansion, prior to 1906
圖一：1906年以前·霍巴特舊金山府邸

Ella Virginia Hobart was born into a prominent San Francisco family as the daughter of Walter Scott Hobart, a timber, gold and silver magnate who supplied wood for the Comstock Lode, Nevada's first silver mine, and later revitalized the Utica mine yielding him a vast fortune in the late 19th century. Growing up in a stately San Francisco mansion, described in contemporaneous accounts as "one of the handsomest in the city", Virginia's name was frequently mentioned in the society pages of newspapers, noting her excellence in sports and fine taste in fashion.

After her parent's deaths in 1892, the teenage heiress and her two siblings were bequeathed a sizable fortune. In 1896 Virginia married Charles A. Baldwin, the son of a Rear Admiral. The wedding was a grand social event, (among the guests in attendance was a young Ethel Barrymore) and the high society affair was covered in minute detail not only by the local San Francisco newspapers, but it was considered nationally newsworthy and the story was picked up by the New York Times and the Boston Globe. In several of the wedding announcements the young debutante's artistic nature and fine connoisseurship is noted.

The newlyweds would first reside in the Santa Clara valley south of San Francisco at Mr. Baldwin's winery known as Beaulieu, the architecture inspired by the buildings at Versailles near Paris, France. Featuring electricity and one of the area's first automobiles, the residence and grounds were designed by Willis Polk and made a grand aesthetic statement, featured in a photographic essay in the December 1902 issue of *House & Garden*. Their first home still stands, now on the campus of DeAnza college in Cupertino, California and currently the home to the California History Center Foundation.

After the turn of the century, Virginia and Charles would relocate to Colorado Springs, Colorado. There they once again commissioned the construction of a French-inspired mansion, a scaled-down version of the Grand Trianon at Versailles, retaining Stanford White to design the home. However, his untimely murder in 1906 led Mrs. Hobart Baldwin to hire a prominent local architect, paying him to travel to Paris to sketch Versailles for inspiration. Completed in 1908 they called their new home "Claremont", and within the 22,000 square feet floor plan, their collection of art and antiques was tastefully exhibited.

Virginia and Charles would travel to China and Japan in 1913-1914, returning in time to attend the Pan Pacific exhibition in San Francisco in 1915. Several of her Chinese objects were undoubtedly acquired during their Asian tour. In a letter to her son dated January 29th, 1913 from Kyoto, she writes with great enthusiasm of meeting the famed dealer Sadajiro Yamanaka and with another Chinese porcelain dealer in Tokyo the day before.



Fig 2. Living room of Claremont, with ten lots in situ
圖二：克萊蒙特會客室

Throughout her life Virginia treasured the art and antiques she showcased in the grand Colorado home. Visitors to the home would often be treated to a "surprise"- a bronze, a print, a porcelain or a jade- and the history and aesthetics of the object would be discussed. Often visitors to Claremont would be posed with the question "and, what do you collect?"

Following Charles' death in 1936, Virginia sold Claremont in 1949, and returned to her native San Francisco. Although most of the art and antiques were sold with the Colorado home, she notably kept the Chinese porcelain and jades for her return to the Bay Area. Claremont, now known as the Trianon, is presently on the campus of Colorado Springs School, and was named to the National Register of Historic Places in 1977. The collection of Chinese porcelain and jades were handed down through the family.

十九世紀中後期，美國首次在內華達州西部發現了一座巨大銀礦——康斯塔克銀礦。來自加州的瓦爾特·斯考特·霍巴特通過向康斯塔克礦場提供木材積累了可觀的財富。後來霍巴特也參與到了一些西部其他金銀礦場的經營，其中包括尤蒂卡金礦。這些投資都給他帶來了豐厚的資產回報。霍巴特由此得以在舊金山建造了一座宏偉的私人府邸（圖一），當時被人認為是舊金山最漂亮的建築之一。埃拉·弗吉尼就出生和成長於這個優裕的家庭。

然而，在弗吉尼亞還年幼時，父親便於1892年去世，弗吉尼亞和她的兄弟姊妹繼承了家族遺產。1896年弗吉尼亞嫁給了一位海軍上將的兒子查爾斯·鮑德溫。當時舊金山各大報刊紛紛報導了他們的婚禮，消息中多詳細記錄了婚禮的每一個細節，是為當地轟動一時的上層名媛新聞。當時參加他們婚禮的嘉賓中還包括後來被譽為“美國劇院第一夫人”的埃塞爾·巴里摩爾。弗吉尼亞結婚的新聞很快也引起了其他全國性媒體的注意，如《紐約時報》、《波士頓全球報》等也相繼轉載這對新人的故事。他們的結婚通告中曾多次提到弗吉尼亞高雅的藝術欣賞品味。

婚後，弗吉尼亞與其丈夫居住在座落於舊金山南部聖克拉拉的紅酒莊園。該莊園的建築是根據法國巴黎凡爾賽宮而建，其中住宅部分由威利斯·波爾克計。莊園不僅配備電力，還引進了該地區的首部汽車。《花園和住宅》雜誌在1902年12月刊刊登了一篇圖文並茂的文章介紹鮑德溫莊園。這座莊園的住宅目前位於加利福尼亞庫布蒂諾的迪安薩學院內，是加州歷史中心基金會的辦公室。

二十世紀初，弗吉尼亞和查爾斯搬遷到了科羅拉多州的科羅拉多斯普林斯。他們的新家是模仿凡爾賽宮附近的大特里亞農宮而建，由著名建築師斯坦佛·懷特任設計。然而，懷特於1906年遭遇謀殺，查爾斯不得不委任一名當地知名的建築家繼續該工程。查爾斯贊助了新建築師到巴黎親身參觀和學習凡爾賽宮，從而幫助他完成新家的設計。1908年，逾兩萬兩千平方呎面積的新家“克萊蒙特”終於竣工。弗吉尼亞和查爾斯收藏的眾多藝術品和骨董也得以在新家中陳列展覽（圖二）。

1913-1914年期間，弗吉尼亞和查爾斯一起到日本和中國旅遊（圖三）。1915年返回美國參加了在舊金山舉行的巴拿馬太平洋萬國博覽會。他們收藏中的數件中國藝術品無疑是在他們的亞洲之行中購得的。1913年1月29日，弗吉尼亞從京都寫給其子的信中，提到了她和日本骨董商人山中定次郎的會面，以及和另一位中國瓷器商人在此前一天在東京的見面。

弗吉尼亞一生都對藝術和骨董有著濃厚的興趣。訪客常常對他們科羅拉多家中的藝術品感到驚嘆不已，一件青銅器、一幅版畫、一件瓷器或玉器。弗吉尼亞會和朋友一起討論藏品的歷史和美學價值。克萊蒙特的來訪者常常會被問到：「那麼，您都收藏些甚麼呢？」

1936年查爾斯去世之後，弗吉尼亞在1949年出售了他們在科羅拉多的房子，搬回舊金山居住。雖然家裡珍藏的大多數藝術品和骨董都隨房子一起出售了，但是她保留了一些中國瓷器和玉器。克萊蒙特現在被稱為特里亞農，成為了科羅拉多斯普林斯校園的一部份。



Fig 3. Virginia and Charles in China 1913
圖三：1913年弗吉尼亞和查爾斯在中國



**PROPERTY FROM THE HOBART COLLECTION
LOTS 522 - 547**

522 Y

**AN EXCEPTIONALLY RARE PAIR OF IMPERIAL FAMILLE ROSE
'QUAIL AND CHRYSANTHEMUMS' BOWLS**

Yongzheng six-character marks and of the period

Each finely potted with a hemispherical body supported on a short tapered foot ring, the exterior superbly enameled with a pair of quail with finely articulated feathers, one standing on a stippled, verdant ground, the other on a mossy blue garden rock, in front of blooming chrysanthemum shrubs with tall flowering stems, the large pink blossoms flanking the quail, the other stems extending over the rim into the interior, and bearing further pink, puce and yellow blooms, the foot inscribed in underglaze-blue with the six-character mark within a double-circle, wood stands.

3 3/4in (9.5cm) diam. (4).

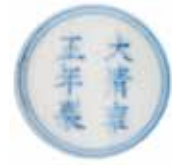
\$300,000 - 500,000

清雍正 御製粉彩安居樂業圖盤一對 《大清雍正年製》款

Provenance:

Virginia Hobart (1876-1958), and thence by descent

Internet bidding will be restricted for this lot





Attributed to Li Anzhong (active 1119-1162), *Ye ju qiu guo* (Wild Chrysanthemums and Autumn Quail), National Palace Museum, Taipei
 宋 李安忠 (傳) 《野菊秋鷄圖》台北故宮博物院藏

The exquisite pair of 'quail' bowls, from the collection of Virginia "Ella" Hobart (1876-1958), and thence by descent, was acquired by Virginia Hobart in the early 20th century. Virginia Hobart became an heiress in 1892 when, with her two siblings, she inherited her father's fortune from timber and silver mining. In 1913-1914 Virginia and her husband Charles Baldwin traveled to China and Japan, returning in time to attend the Pan-Pacific exhibition in San Francisco in 1915. In her letter to her son, dated January 29, 1913, she writes with great enthusiasm of meeting the famed dealer Sadajiro Yamanaka in Kyoto and another Chinese porcelain dealer in Tokyo the day before. Following Charles's death in 1936, Virginia sold Claremont mansion in Colorado Springs, Colorado, which was built after the style of Versailles, and relocated to San Francisco.

The exceptionally rare pair of bowls epitomize the very finest Imperial porcelain of the Yongzheng reign renowned for its innovative design, unsurpassed elegance and exquisite artistry. They are particularly rare in two aspects: firstly, in the design incorporating chrysanthemums rather than prunus and nandina, therefore symbolizing Autumn rather than Spring; and in the continuous decoration over the rim and onto the interior, in a technique known as *guoqiangzhi* rather than retaining a plain undecorated interior.

The palette of the superbly painted and enamelled bowls can be described as a combination of *falangcai* and *fencai*; the former, translating as 'foreign colors', and the latter corresponding to the 'famille rose' palette. The *falangcai* enamels are apparent on the

present lot in the brown and ochre enamelling of the quail. On the list of newly developed enamels submitted to the Yongzheng emperor by Prince Yi in 1728, black and dark brown enamels were both listed, indicating that the artists in the imperial ateliers already had the required material at their disposal to produce such enamels on porcelain. See a related *falangcai* 'quail' decorated bowl and a teapot and cover, Yongzheng four-character blue-enamelled marks and period, in the National Palace Museum, Taipei, illustrated by Chen Kuo-Tung, Yu Pei-Chin and Wang Chu-Ping, *Porcelain with Painted Enamels of Qing Yongzheng Period (1723-1735)*, Taipei, 2013, nos. 81 and 88. The *falangcai* palette and manner of painting was influenced by the Jesuit painters in the court, such as Giuseppe Castiglione (1688-1766), known as Lang Shining; see for example the treatment and coloring of the feathers of a sparrow in the painting titled 'Chrysanthemums' in the album *Immortal Blossoms in an Everlasting Spring*, which is considered to be a masterpiece dating to the Yongzheng reign, in the National Palace Museum, Taipei; see *Portrayals from a Brush Divine: A Special Exhibition of the Tricentennial of Giuseppe Castiglione's Arrival in China*, Taipei, 2015, no. II-01 and fig. 16. Compare also the speckled ground on the bowls and that which can be seen in a detail of Castiglione's painting of flowers of the four seasons painted on a chess board, also showing the combination of red and yellow chrysanthemum blossoms, illustrated *ibid.*, no. I-11.





A Yongle period dish, Kangxi Yuzhi mark and enamels of the period; image courtesy of the National Palace Museum, Taipei



A Hongzhi mark and period bowl, later enamelled during the Yongzheng period; images courtesy of the Art Institute of Chicago

Quail designs appear in the Yongzheng period on several bowls and dishes, examples of which are extant in important museum collections.

A rare design of quail and flowers amidst rockwork, with very similar style of 'pearl'-grass ground enamelling, the decoration continuing over the rim in *guoqiangzhi* style and with similar treatment of the iron-red enamels on the lower body of each quail and style of feathers, was enamelled during the Yongzheng period on an earlier Hongzhi mark and period bowl, in the Art Institute of Chicago (no.r17560/117). Arguably, the Chicago 'quail' bowl is possibly the earliest example of quail-decorated pieces by the Imperial Workshops. This possibility is further substantiated by the example of another Ming porcelain dish dated to the Yongle period which was later enamelled by the Imperial Workshops in the *falangcai* palette during the Kangxi reign and bears a Kangxi Yuzhi mark, in the National Palace Museum, Taipei, illustrated in *Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers*, Taipei, 1992, no.1. The very close similarity of the 'pearl'-grass ground decoration on the present bowl, would therefore indicate a near date of production, and most probably earlier than the Baur Foundation example, which differs in the type of stippled-grass ground.

A famille rose bowl, Yongzheng six-character mark within a double circle and of the period, similarly decorated on the exterior with quail design but with prunus and nandina (symbolizing spring), with the interior undecorated, is illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, p. 114, no. 227 (A598); another such bowl, previously from the Mount Trust and the Meiyintang collections, was exhibited by the Oriental Ceramic Society in the *Arts of the Ch'ing Dynasty*, London, 1964, no. 209, and was later sold with Poly Beijing on 18 December 2017, lot 5030; a further bowl from the P. Lunden collection is published by J.P. van Goidsenhoven,

La Ceramique Chinoise, Brussels, 1954, pl. XCII; a fourth bowl was included by Yamanaka & Co. in their catalog *Grand Exhibition of Ancient Chinese and Korean Works of Art*, Osaka, 1934, no. 350; and see also another such bowl illustrated in *Handbook of the Mr and Mrs John D. Rockefeller 3rd Collection*, New York, 1981, pl. 82; another bowl from the Alfred and Ivy Clark collection was exhibited in the Oriental Ceramic Society exhibition catalog *Enamelled Manchu Polychrome*, 1951, no. 176, and was later sold at Sotheby's, London, 25 March 1975, lot 138. See also a related Yongzheng bowl, enamelled with quail on a riverbank, but with a pheasant on a rock and a poetic inscription, in the National Palace Museum, Taipei, illustrated in *Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers*, Taipei, 1992, pp. 74-75, no. 26.

For related quail, prunus and nandina decorated dishes, Yongzheng six-character mark within a double square and of the period, see one from the Avery Brundage collection at the Asian Art Museum of San Francisco, illustrated by H. Moss, *By Imperial Command*, Hong Kong, 1976, pl. 61. See also a pair of dishes from the Barbara Hutton collection, illustrated by R. P. Griffing Jr., *Catalogue*, Honolulu Academy of Arts, 1956-1957, pl. XXIV, which was offered by Christie's Hong Kong, 28 November 2005.

Much admired in China for their courage and fighting spirit, pairs of quail, *shuang an*, are a homophone for 'peace and prosperity'. Chrysanthemums *ju*, are among the earliest cultivated flowers in China. Blooming in the colder months, they symbolize fortitude as well as longevity, due to the belief in their medicinal properties said to extend one's life and are also associated with the autumn season. Combined with pairs of quail, chrysanthemums convey the doubly-propitious wish of 'May you live in peace'. The fallen leaf on the pearl-ground is known as *luo ye* which in Chinese is a pun for *le ye* meaning 'work





The quail bowls, illustrated in J.Ayers, *Chinese Ceramics in the Baur Collection*, vol.2, Geneva, 1999, p.114, no.227 (A598)
Image courtesy of the Baur Foundation, Geneva



A Yongzheng mark and period pot with two quail in *falangcai* painted enamels; image courtesy of the National Palace Museum Collection, Taipei

in contentment'. The decorative combination therefore forms the phrase *An ju le ye* which may be interpreted as meaning 'May you live in peace and work in contentment'. This pun is shared by both the present Hobart bowls and the Chicago bowl, as one of the quail in the Chicago bowl is enamelled holding a leaf in its beak, further reinforcing the proximity in date of production. Furthermore, drawing its inspiration from earlier periods, quail and chrysanthemums were a popular theme within the much celebrated 'bird-and-flower' painting genre of the Song dynasty; see for example the painting attributed to Li Anzhong (active 1119-1162), titled *Ye ju qiu chun* (Wild Chrysanthemums and Autumn Quail), in the National Palace Museum, Taipei, illustrated by He Chuanxin, *Dynastic Renaissance: Art and Culture of the Southern Song – Painting and Calligraphy*, Taipei, 2010, p. 235, no. II-30. This genre was revived by the Yongzheng emperor and represented on Imperial porcelain under the direction of Tang Ying (1682-1756), the celebrated superintendent of the Imperial kilns at Jingdezhen.

The elegant rendering of blossoming chrysanthemums, depicted in various stages of bloom on the present bowls, were very likely inspired by the celebrated paintings of Yun Shouping (1633-1690) and his unique manner of combining bold colors and washes to emphasize the distinct beauty of flowers; see for example *Shan shui hua hui ce* (Album of Mountains, Waters, Flowers and Grasses), in the collection of the Palace Museum, Beijing, illustrated by Lu Chenglong, 'Yongzheng yuyao ciqi gaishu (A Brief Account of Yongzheng Period Imperial Porcelain)', in *Gugong bowuyuan bashi huadan gu taoci guoji xueshu yantaohui lunwen ji*, Beijing, 2007, p. 212, fig. 26. Similarly, the juxtaposition of light and dark hues decorating the chrysanthemum petals and the great realism devoted to outlining the veins of their leaves on the porcelain medium evoked a similar layering and rich volumetric effects as noted on the illustrious painting style of Giuseppe Castiglione (1688-1766); see *Xian E Chang Chun Tu* (Everlasting Verdure of the Immortal Calyx: An Album of Flower

Studies), illustrated by Xiangping Li, 'Flower and Bird Painting in Ancient China', Singapore, 2007, p. 106. Compare also two famille rose dishes, Yongzheng marks and of the period, exhibiting a comparable treatment of blossoming chrysanthemums as seen on the present bowls, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, nos. 58 and 59. See also a related famille rose 'chrysanthemum' dish, Yongzheng mark and period, which was sold at Christie's Hong Kong, November 30 2016, lot 3219.

The blossoming chrysanthemum branches extend over the rim of each of the bowls continuing well into their interior. This technique, known as *guoqiangzhi* (branch passing over the wall), a homophone of the phrase 'Eternal Governance', appears to have first developed towards the end of the Ming dynasty and won Imperial favor at the court of the Qing emperors. A surviving record from the workshops of the Imperial Household Department, the *Zaobanchu*, relates to the Yongzheng emperor's interest in the 'long branch' design, mentioning that 'On the 19th day, 4th month, Yongzheng 9th year... His Majesty ordered glazed and unglazed porcelain decorated with the enameled design of the Everlasting Tranquility and Eternal Governance (...)' The ingenious design – distinctive on the present pair of bowls and absent on the above-mentioned examples of bowls decorated with quail and nandina – was challenging to accomplish. This was due to the convex surface of bowls and restricted working space, which would have required highly accomplished skills of a master craftsman. Impeccably executed on the present bowls this design allows for each side of the vessel to be viewed as a complete design in its own right.





PROPERTY FROM THE HOBART COLLECTION

523

A RARE YELLOW-GROUND GREEN-ENAMELLED 'PEACH AND BIRD' BOWL

Yongzheng six-character mark and of the period

Well potted with deep rounded sides supported on a tapered foot ring, the exterior finely incised and reserved in green enamel against the yellow-glazed ground with a repeated pattern of a fruiting peach tree and blossoming sprays growing adjacent to a garden rock, with two birds perched on the grass and two further birds in flight, all between a pair of incised lines filled with green enamel at the rim and another pair of incised lines around the foot ring, the yellow base inscribed in brown with the six-character reign mark within a double circle.

4 7/8in (12.4cm) diam.

A bowl similar to the present lot is illustrated by John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 210. One example was sold at Sotheby's Hong Kong, 8 October 2013, lot 3122; and another at Christie's Hong Kong, 28 October 2002, lot 740; and a third example was sold in our London rooms 17 May 2012, lot 329.

\$20,000 - 30,000

清雍正 黃地綠彩花鳥圖盃 《大清雍正年製》款

Provenance:

Virginia Hobart (1876-1958), and thence by descent



PROPERTY FROM THE HOBART COLLECTION

524 Y

A FINELY CARVED 'CHICKEN BONE' JADE 'MARRIAGE' BOWL
Qianlong

Well carved with straight sides rising from a flat well, carved in low relief with a roundel featuring two ripe melons growing from leafy vines, flanked by a pair of loop handles suspending loose rings, surmounted by pierced butterflies at the rim, the exterior carved with archaic S-scrolls, all supported on four tab feet, the opaque white stone with dark streaks and russet splashes, wood stand.

7 1/2in (19.2cm) long (2).

\$30,000 - 50,000

清乾隆 雞骨玉雕瓜瓞綿綿紋活環耳洗

Provenance:

Virginia Hobart (1876-1958), and thence by descent

Marriage bowls are so-named because of their auspicious imagery, which combine to create rebuses related to a long and happy marriage with abundant offspring to carry on the family line, and were thus often presented as betrothal or wedding gifts.

In the present lot, the vines with melons carved in the interior signify the family line branching forth and bearing fruit with numerous seeds, representing future generations. The melons called *gua* in Chinese, combine with the two facing butterfly *die*, handles, to form the rebus *guadie mianmian*, which literally mean a profusions of large and small gourds. In addition, the butterflies also represent joyful encounters and hence, marital bliss.

For related examples with butterfly handles see a jade bowl with fish carved on the interior, illustrated by P.F.Schneeburger, *The Baur Collection*, Geneva, 1976, no.B11; another with the 'Three Abundances' in the interior illustrated by R. Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no.88 and later sold at Christie's, Hong Kong, 27 November 2007, lot 1503; and one more which was sold in our London rooms, on 16 May 2013, lot 143, with flowers in the interior.



PROPERTY FROM THE HOBART COLLECTION

525 Y

A RARE 'CHICKEN BONE' JADE 'TAOTIE' CENSER AND COVER **Qianlong**

Well carved with a bowl-shaped body surmounted by a waisted neck and square-lipped rim, the sides finely carved in low relief with a band of *taotie* masks, flanked by stylized mythical beast head handles, the base carved with three mythical beast masks above three-toed claws that appear to grasp the short, stepped foot ring, the domed cover similarly carved with *taotie* masks and surmounted by a circular openwork dragon finial, the opaque white stone with black veining. *7in (17.7cm) width (2).*

\$10,000 - 15,000

清乾隆 雞骨玉仿古饕餮紋蓋爐

Provenance:

Virginia Hobart (1876-1958), and thence by descent

Inspired by the shape and decoration of archaic bronze *gui* food vessels of the Zhou dynasty, the present lot is a fine example of the stylistic developments during the 18th century spurred on by the directives of the Qianlong emperor. Aiming to 'restore the ancient ways', the Qianlong emperor wished to reinstate the intrinsic qualities of simplicity, sincerity and happy exuberance of the ancient cultures. For this purpose, he instructed the court to collect drawings of antiquities, such as the *Xi Qing Gujian* (Catalogue of Xiqing Antiquities), which served as the blueprint for the designs of contemporary vessels. See Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50.

A related Qianlong period spinach jade censer and cover, was sold in our London rooms, 11 May 2017, lot 237 ; and a chicken bone jade example from the collection of Harold E. Stack was sold in our Hong Kong rooms, 24 Nov 2012, lot 216.





PROPERTY FROM THE HOBART COLLECTION

526 Y

A RARE JUNYAO MOON-WHITE GLAZED NUMBERED NARCISSUS BOWL

Early Ming dynasty

Potted with shallow rounded sides rising from a flat recessed well, supported on three *ruyi*-shaped feet emerging from the short circular foot ring, the rim bordered with twenty evenly-spaced bosses between two narrow raised ridges, with seventeen further bosses encircling the base just above the foot ring, applied overall with an even milky-blue glaze with characteristic worm-tracks, thinning to a mushroom tone along the raised edges and bosses, the foot incised with the numeral *er* (two) and washed with a brown glaze turning to olive where the glaze thickens, the bottoms of the feet revealing the gray stoneware body, wood stand.

8 5/8in (22cm) diam. (2).

\$80,000 - 120,000

明初 鈞窯月白釉鼓釘盆 足內刻《二》字

Provenance:

Virginia Hobart (1876-1958), and thence by descent

Narcissus bowls of this type are called *guding pen* (drum nail basins) because their decoration resembles the heads of the nails used to secure the animal hides to the barrel of Chinese drums. They are the most popular form of 'numbered Junyao' wares, so-called because they are inscribed on the base with numerals from one to ten. Comparisons and studies of these numbered wares suggest that the numbers relate to the size of the vessels, with larger inscribed numbers generally indicating smaller sizes. The current example with the number two has a diameter of 8 5/8in (22cm), while another example inscribed with the number eight, sold at Christie's, Hong Kong, 3 December 2008, lot 2536 has a diameter of 7 3/4in (19.6cm).

The dating of this group of wares has been the subject of discussion from the opening years of the twentieth century as their large size and complex molding technique sets the numbered Jun containers apart from the subtly formed bowls, jars and vases associated by tradition with the Song and Yuan dynasties. After years of research on the large numbered Jun collection in the Harvard Museums, Robert D. Mowry has made a convincing argument for their manufacture during the early Ming period: see his "Recent Thoughts on the Dating of Numbered Jun Ware" which appeared in the exhibition *Junyao*, held at Eskenazi Gallery, London, 31 October - 22 November 2013, pp. 11-15.

Examples of numbered Junyao wares in different shades of blue and purple can be seen in a number of important collections. For examples refer to *A Panorama of Ceramics in the Collection of the National Palace Museum: Chun Ware*, Taipei, 1999 pls.27-36; *The Complete Collection of Treasure of the Palace Museum: Porcelain of the Song Dynasty(I)*, Hong Kong, 1996, pls. 24-28; and Rose Kerr, *Song Dynasty Ceramics*, Victoria and Albert Museum, 2004, p.39, pl.30.

An example with a similar glaze, inscribed with the number three, and dated to the early Ming dynasty, was sold at Sotheby's, New York, 3 April 2018, lot 3606; and another inscribed with the number two, dated Song/Yuan dynasty was sold in our London rooms, 10 July 2006, lot 82.





PROPERTY FROM THE HOBART COLLECTION

527^Y

A FINE AND RARE WHITE JADE BOWL

Qianlong incised four character mark and of the period

Superbly carved with deep rounded sides rising from the flat well to a gently everted rim, the neatly-cut short, straight foot ring enclosing the four-character *kaishu* script reign mark on the flat foot, the lustrous, translucent stone of white tone with minor inclusions, wood stand. 5in (12.8cm) diam. (2).

\$30,000 - 50,000

清乾隆 白玉光素盃 《乾隆年製》款

Provenance:

Virginia Hobart (1876-1958), and thence by descent

The thin walls of the present lot, highlighting the translucency of the material, emulate imperial porcelain wares of the Qianlong period. Compare with a pair of similar white jade bowls with Qianlong four-character mark and of the period, from the University Museum and Art Gallery, Hong Kong, illustrated in *Virtuous Treasures. Chinese Jades for the Scholar's Table*, 2008, Hong Kong, pp.82, fig.31. A pair of white jade bowls, with similar Qianlong four-character marks and of the period, were sold in our Hong Kong rooms, 30 May 2017, lot 115.



PROPERTY FROM THE HOBART COLLECTION

528 Y

**AN VERY RARE GILT AND ENAMELED
PORCELAIN FIGURE OF AMITAYUS**

Qianlong

Portrayed seated in *dhyanasana*, the hands held in *dhyanamudra* and supporting a *amrita kalasha* adorned with jewels picked out in iron-red enamel, wearing *sanghati* with borders of undulating lines between raised pearls, the serene expression with downcast eyes, flanked by elongated earlobes below the blue enameled hair, the *ushnisha* crowned with a jewel, wood stand.

4 5/8in (11.8cm) high (2).

\$10,000 - 15,000

清乾隆 描金加彩無量壽佛坐像

Provenance:

Virginia Hobart (1876-1958), and thence by descent

The vase held by this finely modeled figure identifies him as Amitayus, the deity invoked to cure illness and future rebirth in Western pureland. The vase is believed to contain the ambrosia of immortality, nectar pills and is topped by a branch of the Ashoka tree, symbolizing long life and good health, thereby clearly displaying Amitayus' association with longevity.

Brightly colored porcelain images in the famille rose palette from the Qianlong period are well known. However the present lot is particularly rare in that it was made to imitate a Tibetan-style gilt-bronze figure.





PROPERTY FROM THE HOBART COLLECTION

529^Y

A RARE INCISED 'IMMORTAL EMBLEM' JADEITE BOWL

19th century

Carved with wide flaring sides rising from the well to a lipped rim, supported on a short slightly flared foot ring, the sides thinly carved to display the translucency and bright green stone with cloudy white inclusion and apple-green streaks, the exterior incised with a ribbon-tied flute repeated four times amid clouds, wood stand.

5 1/2in (14.2cm) diam. (2).

\$10,000 - 15,000

十九世紀 翠玉刻暗仙紋盤

Provenance:

Virginia Hobart (1876-1958), and thence by descent

The flute is the symbol of Han Xiangzi, one of the 'Eight Immortals.' It is likely that the present lot was part of a set of eight bowls, each incised with the symbol of one of the 'Eight Immortals.'

PROPERTY FROM THE HOBART COLLECTION

530

A FINELY CARVED CINNABAR LACQUER 'IMMORTALS' BOX AND COVER

Qianlong

Made in the outline of a *lingzhi* head, the top of the cover finely carved with two immortals crossing a sea of turbulent waves atop large peaches borne on leafy branches, one immortal playing a flute and the other holding a peony sprig, the sides of the cover and box carved with a honeycomb diaper enclosing florets, the interior and base lacquered black.

6 1/2in (16cm) long (2).

\$6,000 - 8,000

清乾隆 剔紅靈芝式雙仙過海紋蓋盒

Provenance:

Virginia Hobart (1876-1958), and thence by descent





531

PROPERTY FROM THE HOBART COLLECTION

531 Y

POWDER-BLUE GLAZED AND GILT 'LANDSCAPE' BRUSHPOT, BITONG

Kangxi

Of slightly waisted cylindrical form, the exterior covered with a powder-blue glaze and finely painted in gilt with a scene of fishermen on a boat punting along a river with rocky banks, past a thatched pavilion, the foot centered with a countersunk circle surrounded by an unglazed ring, the remaining surfaces below a clear glaze, wood stand.
7in (17.7cm) high (2).

\$10,000 - 15,000

清康熙 灑藍地描金山水人物圖筆筒

Provenance:

Virginia Hobart (1876-1958), and thence by descent



532

PROPERTY FROM THE HOBART COLLECTION

532

A POWDER-BLUE GLAZED ROULEAU VASE

Kangxi

The cylindrical body rising to a canted shoulder and surmounted by a ribbed neck with flared mouth and galleried rim, all supported on a low, neatly trimmed foot ring, covered overall with a powder blue glaze with traces of gilt decoration, the interior, foot and edges of the rim clear glazed.

18 3/8in (46.3cm) high

\$3,000 - 5,000

清康熙 灑藍地棒槌瓶

Provenance:

Virginia Hobart (1876-1958), and thence by descent

PROPERTY FROM THE HOBART COLLECTION

533

A LANGYAO GLAZED BALUSTER VASE

Kangxi

Well-potted with a baluster-shaped body rising the broad shoulders surmounted by a trumpet neck, the flared base, supported on a short, recessed foot ring, the exterior covered with a deep red glassy glaze thinning clear at the rim and ending neatly to surround the foot ring, the interior and foot covered with a clear glaze.

15in (38.2cm) high

\$15,000 - 25,000

十八世紀 郎窯觀音尊

Provenance:

Virginia Hobart (1876-1958), and thence by descent
Acquired in San Francisco, 1909 (according to label)



533

PROPERTY FROM THE HOBART COLLECTION

534

A TURQUOISE-GLAZED STICK NECK VASE

Kangxi

Potted with a tear-drop shaped body, gently rising to a tall, slightly flared neck, all supported on a splayed foot ring, the exterior covered with a translucent crackled turquoise glaze, the foot covered with a clear glaze.

9 1/2in (24.2cm) high

\$1,000 - 1,500

清康熙 孔雀綠釉膽瓶

Provenance:

Virginia Hobart (1876-1958), and thence by descent



534

PROPERTY FROM THE HOBART COLLECTION

535

A DINGYAO INCISED 'LOTUS' DISH

Northern Song/Jin dynasty

Potted with shallow curved sides supported on a short foot, the interior finely and freely incised with a medallion enclosing a leafy lotus spray, encircled by six lines radiating outwards towards the notched metal-bound rim, covered overall with an ivory-white glaze.

6 1/2in (16.7cm) diam.

\$4,000 - 6,000

北宋/金 定窑白釉劃蓮紋盤

Provenance:

Virginia Hobart (1876-1958), and thence by descent

Two Ding ware examples incised with central lotus medallions were exhibited at the Nezu Institute of Fine Arts, Tokyo, and illustrated in the exhibition catalogue, *White Porcelain of Ding Yao*, Tokyo, 1983, cat. nos. 130 and 131; and another example from the Heeramaneck Collection, is illustrated in Jan Wirgin, *Sung Ceramic Designs*, Stockholm, 1970, pl. 58c. A similar example, dated to the Jin period, was included in the exhibition *Decorated Porcelains of Dingzhou: White Ding wares from the collection of the National Palace Museum* (Taipei, 2014), II-38, p. 83.

PROPERTY FROM THE HOBART COLLECTION

536^Y

A YAOZHOU CELADON 'LOTUS POND' BOWL

Northern Song/Jin dynasty

Of wide conical form, supported on a low foot ring encircling the slightly convex foot, the interior impressed with the scene of a lotus pond with two fish and two ducks swimming among aquatic plants, below a foliate scroll band, the exterior with incised lines below the rim, covered overall with an olive-green glaze, the rim bound in silver, wood stand.

5 7/8in (15cm) diam. (2).

\$7,000 - 10,000

北宋/金 耀州窑青釉印蓮塘鴛鴦紋笠式盃

Provenance:

Virginia Hobart (1876-1958), and thence by descent

The decoration of a leaf scroll band above ducks in a lotus pond on this conical bowl is similar to that on a group of bowls molded with six shallow lobes. For excavated examples, dated to the middle Song period, see *Shaanxi Tongchuan Yaozhou Yao*, Beijing, 1965, pp.20-21, Fig. 13.2, p. 29, Fig. 18.5 and Pl. IX, 5 and 6. An example of the group in the Baur Collection was illustrated and dated to the late Northern Song dynasty by Jan Wirgin in 'Sung Ceramic Designs,' *Bulletin of the Museum of Far Eastern Art*, vol. 42, 1970, pp. 35-37 and Plate 8h. John Ayers dated the Bauer bowl a bit more broadly to the Song or Jin dynasty, 12th century in *Chinese Ceramics in the Baur Collection*, Geneva, 1999, vol. 1, no. 11, p. 53. He Li also favors a Jin dynasty date for the bowl with a goose swimming amid waves in *Chinese Ceramics: A New Comprehensive Survey*, New York, 1996, no. 235, p. 173 and p. 201.



535



536



537



538 (mark)



538

PROPERTY FROM THE HOBART COLLECTION

537

TWO FAMILLE VERTE RECLINING FIGURES

Kangxi

The first modeled as a sleeping immortal Zhongli Quan reclining against a giant peach, open at the top to form a receptacle; the second modeled as a bearded official Li Taibo lying on his side, arms wrapped around a wine jar.

The larger 7 1/8in (18.2cm) long (2).

\$3,000 - 5,000

清康熙 五彩醉臥仙士像兩件

Provenance:

Virginia Hobart (1876-1958), and thence by descent

PROPERTY FROM THE HOBART COLLECTION

538

A FAMILLE VERTE BISCUIT GLAZED 'FLORAL' BOWL

Kangxi

Potted with wide flaring sides, supported on a neatly-trimmed foot ring, the well incised with a *lingzhi* sprig, the exterior with three blossoming shrubs, the floral decoration accented with aubergine, yellow and white enamels, all reserved against the green ground, the foot marked in underglaze blue with a square mark within a double-circle beneath a clear glaze.

8in (20.3cm) diam.

\$7,000 - 10,000

清康熙 素三彩花卉紋盃

Provenance:

Virginia Hobart (1876-1958), and thence by descent



PROPERTY FROM THE HOBART COLLECTION

539 Y

A DEHUA GUANYIN AND ATTENDANTS GROUP

18th century

The bodhisattva modeled seated in *dhyanasana* on a rockwork throne with head slightly bowed, wearing flowing robes and a crown centered with a figure of Amitabha, flanked by a *meiping* and the filial parrot, her acolytes, Longnu and Shancai, standing reverently before her, wood stand.

9in (23cm) high (2).

\$7,000 - 10,000

十八世紀 德化白瓷觀音像

Provenance:

Virginia Hobart (1876-1958), and thence by descent



540



PROPERTY FROM THE HOBART COLLECTION

540

TWO WHITE GLAZED RETICULATED BOWLS

17th century

Each with rounded sides rising to an everted rim, delicately pierced around the middle with a coin diaper band incorporating four lines of the Northern Song dynasty poem *shentong shi*, the characters arranged in alternating groups of three and two, and left unglazed to reveal the biscuit, above a sgraffiato band encircling the base, the white glaze with a pale blue cast, the foot unglazed.

3 3/4in (8.5cm) diam. (2).

\$3,000 - 5,000

十七世紀 白釉鏤空神童詩盃兩件

Provenance:

Virginia Hobart (1876-1958), and thence by descent

A nearly identical bowl with a coin design and poem is illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, 1998, p. 229. Other similar bowls in the British Museum from the Percival David collection are cataloged as Wanli period. A Ming dynasty, early 17th century bowl made using a similar technique was sold at Christie's, New York, 25 March 2011, lot 1773.

PROPERTY FROM THE HOBART COLLECTION

541

A GLAZED RETICULATED BOWL AND COVER

17th century

The bowl potted with rounded sides gently flaring towards a galleried rim, the middle encircled by a pierced honeycomb diaper band interrupted by four circular panels, each pierced with a coin, the foot ring enclosing an underglaze blue double circle on the foot, the cover decorated *en suite*.

4 3/4in (12cm) diam. (2).

\$3,000 - 5,000

十七世紀 白瓷鏤空金錢紋蓋盃

Provenance:

Virginia Hobart (1876-1958), and thence by descent



541



PROPERTY FROM THE HOBART COLLECTION

542

TWO DEHUA 'CHILONG' WINEPOTS

Kangxi

The first of cylindrical form with a recessed foot, molded with a tied ribbon band around the middle, the spout and handle modeled in the form of sinuous *chilong*, the cover surmounted by a coiled *chilong* finial; the second of ovoid form, also with recessed foot and *chilong*-form spout, handle and finial.

The larger 6in (15.2cm) high (2).

A Dehua *chilong* winepot similar to the cylindrical form pot, from the collection of Edward T. Chow was sold at Sotheby's Hong Kong, 19 May 1981, lot 469, and sold again from the collection of Peter and Nancy Thompson, Sotheby's Hong Kong, 7 November 2012, lot 14. Similar ewers appear in the 1722 inventory of Augustus II the Strong, and others were recovered from the 17th century "Hatcher Wreck."

\$8,000 - 12,000

清康熙 德化白瓷螭龍紋蓋壺兩件

Provenance:

Virginia Hobart (1876-1958), and thence by descent

PROPERTY FROM THE HOBART COLLECTION

543

A DEHUA MULTI-ARMED FIGURE OF GUANYIN
18th/19th century

Modeled wearing a five pointed crown bearing images of the dhyani buddhas, the primary hands held in *anjali mudra*, the lower pair in *dhyanamudra* supporting a pearl, with three further pairs of removable hands holding various attributes and fanning out from the sides, seated in *dhyanasana* atop a large lotus blossom rising above swirling waves and lotus leaves sheltering a pair of ducks.

8in (20.3cm) high

\$3,000 - 5,000

十八/十九世紀 德化白瓷千手觀音坐像

Provenance:

Virginia Hobart (1876-1958), and thence by descent

PROPERTY FROM THE HOBART COLLECTION

544

A WHITE-GLAZED ANHUA-DECORATED 'DRAGON' BOWL
18th century

Thinly potted with wide gently rounded sides rising to a slightly lipped rim with six notches, the sides decorated in *anhua* technique with a pair of dragons in pursuit of flaming pearls, the well with a four-character Yongle mark enclosed within a scalloped circle in white slip, applied overall with a clear glaze, save the neatly-trimmed unglazed foot pad.

8 3/8in (21.3cm) diam.

\$3,000 - 5,000

十八世紀 白釉暗花雙龍趕珠紋盃

Provenance:

Virginia Hobart (1876-1958), and thence by descent



543



544



546



545

PROPERTY FROM THE HOBART COLLECTION

545

A JADEITE 'DRAGON' PLAQUE
19th century

Of rectangular outline, carved in low relief with two dragons flanking a stylized *shou* character and flaming pearl, surrounded by auspicious emblems, all against a pierced scroll ground, with a wood trestle stand, to form a miniature table screen.

3 1/8in (8cm) long

\$1,500 - 2,500

十九世紀 翠玉鏤雕雙龍捧壽紋小插屏

Provenance:

Virginia Hobart (1876-1958), and thence by descent

PROPERTY FROM THE HOBART COLLECTION

546

A ROSE QUARTZ ARCHAISTIC VASE AND COVER
Late Qing dynasty

Each side of the body carved in low relief with a *taotie* mask, below pendant *ruyi*-leaf lappets adorning the neck, flanked by elephant head handles, all between key-fret bands encircling the mouth and foot ring, the domed cover surmounted by a button finial carved with a bat and peaches, the pale pink stone suffused with icy inclusions.

7 1/2in (19cm) high (2).

\$4,000 - 6,000

清末 粉晶雕螭龍紋象耳蓋瓶

Provenance:

Virginia Hobart (1876-1958), and thence by descent

PROPERTY FROM THE HOBART COLLECTION

547^Y

A BRONZE BRAZIER-FORM CENSER
18th century

Of tapered cylindrical form with an arched opening just above the base, the sides set with lion-mask handles and decorated with four trigrams in relief between bands of key fret and lappets, the rim set with three perched birds, the base inscribed with the character *diao*, all supported on three *ruyi* tab feet, wood cover.

4 1/4in (11cm) high (2).

\$1,200 - 1,800

十八世紀 銅風爐式卦紋熏爐 《調》款

Provenance:

Virginia Hobart (1876-1958), and thence by descent



547

Jades and Hardstone Carvings

Lots 548 - 582



**PROPERTY FROM A SAN FRANCISCO COUPLE
LOTS 548 - 555**

548

A JADEITE HANGING FLOWER BASKET

Late Qing dynasty/Republic period

Carved with a loose ring at the top of the cusped handle which pivots within the arched handles on flattened basket shape filled with a flowering peony plant, the rim of the basket finished with a row of tiny raised bosses and the opposing walls of the body filled with reserves of composite flowers and leaves in delicate raised relief, the stone showing a range of color from translucent greenish white at the top to brilliant leaf green at the base.

5 1/8in (13cm) high

\$10,000 - 15,000

清末/民國 翠玉雕提樑花籃

Provenance:

A San Francisco Couple

For a prototype in white nephrite, see the pair of flower basket pendants dated to the Qianlong or Jiaqing period in James C. Y. Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Japan, 1988, fig. 84, p.102 (2 3/4in (7cm) high).



PROPERTY FROM A SAN FRANCISCO COUPLE

549

A SMALL PALE GREEN JADE LANDSCAPE BOULDER

18th/19th century

Intricately worked with numerous deep hollows to form a craggy mountain with pine trees spreading above an aged scholar and his young servant crossing a bridge toward a thatched retreat, the reverse showing a crane in flight above deep caves and vegetation with a mountain spring rushing under another land bridge, the stone of fairly even gray-green hue.

3 1/2in (9cm) long

\$5,000 - 7,000

十八/十九世紀 青玉雕高士遊山紋山子

Provenance:

A San Francisco Couple





550

PROPERTY FROM A SAN FRANCISCO COUPLE

550

A PALE CELADON JADE 'LINGZHI' RUYI SCEPTER

Late Qing dynasty

Carved as a branch of *lingzhi* with a large fungus head, the long stem sprouting smaller *lingzhi* sprigs, the gray-green stone showing cloudy white inclusions and faint russet-stained natural fissure lines along the handle.

12 3/4in (32.5cm) long

\$5,000 - 7,000

清末 青玉雕靈芝紋如意

Provenance:

A San Francisco Couple

PROPERTY FROM A SAN FRANCISCO COUPLE

551 Y

A PALE GREEN JADE HANGING VASE AND COVER

Late Qing dynasty/Republic period

The vase of flattened baluster form with bands of cicada wings, dragons and *taotie* masks crossing the neck and body, a U-form scalloped hanger with undercut chain links joining the pierced handles supporting loose rings on the sides of the neck while mock animal heads and rings appear above scroll-work reserves on the side walls of the body, the conforming cover topped with an undercut *qilin* finial, wood stand.

9 1/2in (24cm) height of chain and vase

7 5/8in (19.4cm) height of vase and cover (3).

\$6,000 - 9,000

清末/民國 青玉雕饕餮紋吊瓶

Provenance:

A San Francisco Couple



551

PROPERTY FROM A SAN FRANCISCO COUPLE

552 Y

TWO JADE ANIMAL CARVINGS

19th century and earlier

The first depicting a recumbent lioness, her head turned to her left above one cub facing forward while another nestles against its mother's right shoulder, the pale greenish-white stone marked with russet and black veins and tiny patches of reddish orange hue; the second depicting a pair of carp within a cluster of lotus leaves with a bud issuing from undercut stems, the medium gray-green stone showing large contrasting patches of deep russet, two wood stands. *3 1/4 and 3 1/2in (8.2 and 9cm) long (4).*

\$3,000 - 5,000

十九世紀及更早 玉雕瑞獸兩件

PROPERTY FROM A SAN FRANCISCO COUPLE

553

A PALE GREEN JADE 'DRAGON' PEBBLE

Of flattened oval contour, carved in high relief with two dragons contending amid swirling waves rising on both sides and additional swirls line-incised into the background, the stone showing variegated pale and deep russet patches, especially on the reverse. *3 1/2 x 4 1/2in (9 x 11.5cm)*

\$5,000 - 7,000

青白玉雕龍紋把件

Provenance:

A San Francisco Couple
Robyn Turner Gallery, San Francisco, according to label

PROPERTY FROM A SAN FRANCISCO COUPLE

554

TWO JADEITE BELT HOOKS

Of standard curving elongated ovoid shape terminating in dragon head hooks peering at the raised-relief undercut *chilong* enmeshed within *lingzhi* vine scroll surmounting the bodies; both carved from stone whorled in brilliant hues of apple and pine green. *3 3/4 and 3 1/4in (9.5 and 8.3cm) long (2).*

\$4,000 - 6,000

翠玉雕螭龍紋帶鉤兩件

Provenance:

A San Francisco Couple



552



553



554



555

A RARE 'TIANHUANG' SEAL

Qing dynasty/Republic period

The square sectioned seal body surmounted by horned mythical beast with powerful claws and bushy tail, seated with its head turned to one side, the seal face carved in intaglio with four characters reading *jingrong zhuhe*, flanked by two dragons contesting a flaming pearl carved in relief, the stone of a rich variegated yellow color with some translucent streaks.

1 3/4in (4.5cm) high

\$30,000 - 50,000

清/民國 田黃瑞獸鈕《鏡榮燭和》章



555 (the seal)

PROPERTY OF A LADY

556 Y

A PALE GREEN JADE 'LANDSCAPE' BOULDER

18th/19th century

Of rounded rectangular silhouette, the front retaining an uneven surface carved in high relief with Shoulao carrying a massive peach and his boy servant a *lingzhi* branch, as they ascend a mountain path amid pine trees and faceted rocks toward a roofed pavilion, the back lightly carved with sparse vegetation and faceted rocks, with russet tinted opaque inclusions contrasting against the even gray-green color of the front of the boulder; now adhered to a carved wood stand of later date.

7 3/4in (19.7cm) high (2).

\$15,000 - 25,000

十八/十九世紀 青玉雕壽老遊山圖山子

Provenance:

An American Private Collector





557

557

THREE JADE CARVINGS
Qing dynasty and later

The first, a pebble of triangular profile retaining some of its original russet skin, delicately worked as two bats hovering over two peaches hanging from a branch and reversed by a ten-character inscription in raised running script; the second a thinly sectioned pendant carved and undercut to both sides as an archaic ax blade with cloud-collar flanges projecting from along one edge and on the other a dragon with its tail curling upward toward the transverse guard beneath an animal mask forming the pommel; the third a thinly sectioned pendant finished as a winged dragon with a curling tail, the surfaces subtly defined with raised edges and shallow concave contours, one side retaining a mottled dark russet patch.

2 1/2in (6.4cm) width of pebble; 3 1/8in (8cm) length of pendants (3).

\$5,000 - 8,000

清及更晚 玉雕三件



558

558

TWO CELADON JADE ORNAMENTS

The first a *bi* disc, carved in relief to one side with a writhing *chilong*, the other side with a field of raised bosses, the translucent pale stone with opaque white inclusions, wood stand; the second a model of a recumbent horse, the stone with a grayish tinge and light amber patches.

The disc 2 1/4in (5.5cm) diam. (2).

\$1,500 - 2,000

青白玉雕兩件



559 (image of one)

559

TWO CELADON JADE PLAQUES

Qing dynasty

The first of oval outline, deeply carved with a scene of Shoulao on a terrace overlooking four immortals in a rocky landscape, likely made to be mounted in a *ruyi* scepter, now mounted in a reticulated wood frame as a table screen; the second carved in the outline of a *ruyi*-form lock, reticulated with a design of the Hehe immortals in a rocky landscape against a foliate ground, wood stand.

The larger 5 3/4in (14.6cm) width (2).

\$2,500 - 4,000

清 青玉雕仙人紋牌兩件

560

AN INSCRIBED RECTANGULAR WHITE JADE PLAQUE

One face carved with a scene of Wang Xizhi directing his attendant to release a goose into a pond, the reverse inscribed with a poem and signed *Shiyun*, all enclosed within a frame surmounted by a pair of addorsed *kuilong*, the stone of an even white color.
2 3/8in (6cm) high

\$5,000 - 8,000

白玉雕羲之放鵝圖題詩牌 《時雲》款



560 (two views)

561

AN AGATE 'LIU HAI' PLAQUE

Of oval outline, one face carved in low relief with a scene of Liu Hai opening a circular box to release his three-legged toad amid a cloud of vapor, the design highlighted by the caramel colored inclusions in the stone, the other face carved with characters in seal script reading *Liu Hai xi chan* (Liu Hai playing with his toad), strung with a bead and seed pearls.

1 7/8in (4.8cm) high

\$2,500 - 4,000

瑪瑙雕「劉海戲蟾」紋牌



561 (two views)

562

A WHITE JADE 'DRAGON AND PHOENIX' PLAQUE

Of rectangular outline with rounded corners, one side carved in low relief with the dragon amid clouds, a cartouch enclosing the characters *xiang long* (auspicious dragon) incised above, the other side carved with the phoenix below the characters *rui feng* (felicitous phoenix), the upper edge pierced and mounted with a gold bail, the stone of an even white color.
2in (5cm) long

\$6,000 - 9,000

白玉雕「祥龍瑞鳳」紋牌



562 (two views)



563

A WHITE AND RUSSET JADE 'BAT AND LINGZHI' PEBBLE
Qing dynasty

Of irregular oval silhouette, carved in deep relief with two bats in flight over *lingzhi* branches that continue on the reverse, the edges of the off-white stone retaining golden-brown remnants of the boulder's original skin; yellow metal suspension loop.
2 3/8in (6cm) long

\$5,000 - 8,000

清 白玉雕福至心靈紋把件

Provenance:

Dr. and Mrs. Sylvan Golder, Cincinnati, Ohio

564

A PALE GREEN JADE 'AUSPICIOUS' PENDANT
Late Qing/Republic period

Of thin circular section, carved in low relief on one side with a raised edge framing a Daoist youth carrying a branch of auspicious peaches, the other side carved with a bat flying above the deer of longevity with a *lingzhi* branch held in its mouth, the stone of even color with pinpoint dark inclusions along a natural fissure line that coincides with the contours of the bat and the peach branch; yellow metal suspension mount.

The pendant 2 1/16in (5.3cm) long

\$3,000 - 5,000

清末/民國 青白玉雕福祿壽紋牌

Provenance:

Larry and Mucci Taylor, California

563



565

A PALE GREEN JADE HAIRPIN
17th century

The stem of cylindrical form that widens slightly toward the bulbous finial deeply undercut with prunus branches in bloom around a center upright strut, the translucent stone of pale green with cloudy white inclusions.

8in (20.2cm) long

\$2,000 - 3,000

十七世紀 青白玉雕梅紋髮簪

Provenance:

Mary Morrison, Vancouver, Canada

For another late Ming dynasty, 16th to early 17th century, hairpin of similar form undercut with a finial of a bird amid lotus plants, see James C. Y. Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Japan, 1989, No. 53, p. 80.

564



565

566

A SPINACH GREEN JADE SEAL PASTE BOX AND COVER
18th century

Of compressed globular form, thinly walled and carved in delicate raised relief along the flat top of the cover with four repeating clusters of bosses and C-scrolls, the box resting on a wide, upright foot ring, the stone of rich and variegated leaf-green hue with pinpoint black inclusions.

2 7/8in (7.3cm) diam. (2).

\$3,000 - 5,000

十八世紀 碧玉雕漢雲紋印泥蓋盒

567

A PALE GREEN AND RUSSET JADE SEAL PASTE BOX AND COVER
18th century

Of compressed globular form with thin walls, the flat top of the cover carved with a central flowerhead enclosed by linked tendrils above dissolved animal masks, the sides of the box carved with flower and leaf roundels separated by alternating pine and bamboo leaves, all supported on a shallow wide ring foot, the pale greenish white color of the stone showing with patches of golden brown hue.

2 1/8in (5.5cm) diam. (2).

\$2,000 - 3,000

十八世紀 青玉雕花卉紋印泥蓋盒

Provenance:

A Pennsylvania private collection



566



567



568

PROPERTY FROM A SAN FRANCISCO COUPLE

568 Y

TWO GREEN JADE ARCHAISTIC CUPS

The smaller, *Ming dynasty*, of inverted bell form with flared walls tapering toward the lip grasped by two undercut horned beast-form handles, the matrix of translucent gray-green with cloudy white and faint gray inclusions; the larger, *19th century*, of cylindrical form tapering sharply inward above a tall foot ring, the handle undercut as a dragon crawling up the exterior walls encircled with successive bands of *taotie* masks, dragons facing whorl roundels and cicadas, the stone of pale olive green tone with russet staining; the smaller of inverted bell form with flared walls tapering toward the lip grasped by two undercut horned beast-form handles, the matrix of translucent gray-green with cloudy white and faint gray inclusions, two wood stands and a cover. *The larger 3 7/8in (9.7cm) high (5).*

\$3,000 - 5,000

明/十九世紀 青玉雕仿古紋盃兩件

Provenance:

A San Francisco Couple

PROPERTY FROM THE COLLECTION OF DR. DEAN EDELL



569

569

TWO JADE 'CHILONG' CARVINGS
Qing dynasty or earlier

The first a flattened pebble of irregular oval silhouette, deeply undercut as a young dragon grasping a twisting *lingzhi* branch with delicately incised details, the pale grayish white stone enlivened with russet dark gray patches along the edges; the second an oval pendant reticulated as a dragon resting its head on its upraised tail, the outer edges of the loop subtly contoured with the beast's backbone that coincides partly with pale golden veins and natural fissure lines in the pale greenish-white stone.

2 1/4 and 2 1/2in (5.8 and 6.5cm) long (2).

\$6,000 - 8,000

清或更早 玉雕螭龍紋把件兩件

Provenance:

Dr. Dean Edell

Exhibited:

The oval pendant: "Treasures of the Chinese Nobility", Cornell Fine Arts Museum, May-September, 1997

Published:

Christopher Randall, *The Brush & the Stone: Chinese Jades, Snuff Bottles and Works of Art from the Collection of Dr. Dean Edell*, Hong Kong, 1998: the oval pendant as Ming dynasty, No. 29, pp. 45-46

570

A WHITE JADE WRIST REST

Late Qing/Republic period

Of gently arched profile with scrolling sides, the front undercut with a split-tailed dragon as the finial above a rooster perched on a rock amid bamboo, day lilies and *lingzhi* while a towering mountain peak rises amid clouds and pine branches above a tiger halting on a rocky ledge within the concave underside, the soft-hued white stone marked with russet and cloud-like inclusions.

5 5/8in (14.3cm) long

\$10,000 - 15,000

清末/民國 白玉雕公雞龍紋臂攔

Provenance:

Bonhams San Francisco, 17 December 2013, lot 8131



(Two views)



PROPERTY FROM THE COLLECTION OF DR. DEAN EDELL

571

**A VERY RARE IMPERIAL SPINACH GREEN JADE GILT-
INSCRIBED BOOK COVER**
18th/19th century

Of thin rectangular section, incised on the front with two dragons contending a flaming pearl and inscribed on the reverse with the four-character title, *Side xulun*, of the emperor's essay followed by the opening twenty-seven characters, one edge inscribed with the Chinese numeral *yi* (one), all filled with gold lacquer against the dark spinach-green ground.

7 5/8 x 4 1/2in (19.4 x 11.5cm)

\$6,000 - 8,000

十八/十九世紀 碧玉刻「四得續論」冊面

Provenance:

Dr. Dean Edell
Sotheby's, Hong Kong, 14 November 1990, lot 469

Published:

Christopher Randall, *The Brush & the Stone: Chinese Jades, Snuff Bottles and Works of Art from the Collection of Dr. Dean Edell*, Hong Kong, 1998: No.8, pp. 13-14

PROPERTY FROM THE COLLECTION OF DR. DEAN EDELL

572

A CARNELIAN 'LINGZHI' LIBATION CUP

Qing dynasty

Carved as a gnarled branch of *lingzhi*, the main fungus head deeply hollowed to form the bowl and issuing a twig with subsidiary heads looping upwards to form the handle, the translucent stone of pale straw color enlivened with veins of a golden brown and rosy red hue. 3 1/2in (9cm) long

\$2,500 - 4,000

清 南紅瑪瑙雕靈芝紋盃

Provenance:

Dr. Dean Edell

Ichiro Shibata, The Daibutsu Gallery, San Francisco, 1977



572

PROPERTY FROM THE COLLECTION OF DR. DEAN EDELL

573

A PALE CELADON JADE BOX AND COVER

18th/19th century

Of compressed globular form with thin walls, carved in crisp low relief across the cover with a central flower head surrounded by four stylized flowering branches, the conforming box raised on a broad foot with upright sides, the recessed base bearing a six-character Qianlong mark carved in standard script and filled with gilt lacquer, the pale gray-green stone showing some cloudy white and isolated russet inclusions.

5 5/8in (14.1cm) diam. (2).

\$15,000 - 25,000

十八/十九世紀 青白玉雕花卉紋圓蓋盒

Provenance:

Dr. Dean Edell

Sotheby's, New York, 17 April 1985, lot 285

Published:

Christopher Randall, *The Brush & the Stone: Chinese Jades, Snuff Bottles and Works of Art from the Collection of Dr. Dean Edell*, Hong Kong, 1998, No. 5, pp. 7-8



573



574

574

A PALE GREEN JADE RUYI SCEPTER

Late Qing dynasty

The head of the scepter carved in low relief with a leafy branch bearing two large peaches and blossoms with a bat hovering close by, surmounted by another bat carved in high relief with outstretched wings above wisps of clouds joining to the curved shaft, the rounded end pierced with a bull-nose perforation, the translucent stone with opaque white inclusions and traces of russet.

11 1/2in (29.2cm) long

\$20,000 - 30,000

清末 青白玉雕福壽紋如意

A scepter with a similar bat carved in high relief at the top of the head, and dated 18th/19th century, was sold at Sotheby's Hong Kong, 3 April 2018, lot 3684.



575

575

A MONGOLIAN-STYLE JADE AND HARDSTONE-INLAID SILVER EWER AND COVER

20th century

The flattened pear-shaped body embellished with coral and turquoise, and decorated in repousse and wire-work, inset on each side with white jade plaques carved in relief with auspicious objects, one end set with a long tapering spout issuing from the mouth of a *makara*, opposite an elaborate handle inset with a celadon jade *chilong* belt hook, the cover surmounted with a bead finial, all supported on a pedestal foot.

12 1/2in (31.7cm) high (2).

\$5,000 - 7,000

二十世紀 銀鑲玉牌寶石蒙古式執壺



576

576

A WHITE JADE 'CHILONG' PLAQUE

19th century

Finely carved and pierced as four entwined sinuous *chilong*, twisting back to bite their own bodies to form a cruciform shape, the stone of a grayish-white color, strung on a necklace of fifty-four agate beads; together with a necklace of sixty-seven aventurine beads.

The plaque 2 1/4in (5.5cm) long (2).

\$6,000 - 8,000

十九世紀 白玉交鎖螭龍紋佩

577

FOUR JADE MOUNTED ORNAMENTS

Each mounted as brooch; the first two gilt-metal belt buckles, the first mounted with a central jade plaque carved as a bat, flanked by jadeite plaques carved as cloud scrolls, the second mounted with a jadeite plaque, flanked by rose quartz, all within a hardstone frame; the third a reticulated jade plaque, carved as two fish and a lotus blossom, the gray-green stone with orange inclusions; the fourth a green jade lock form pendant.

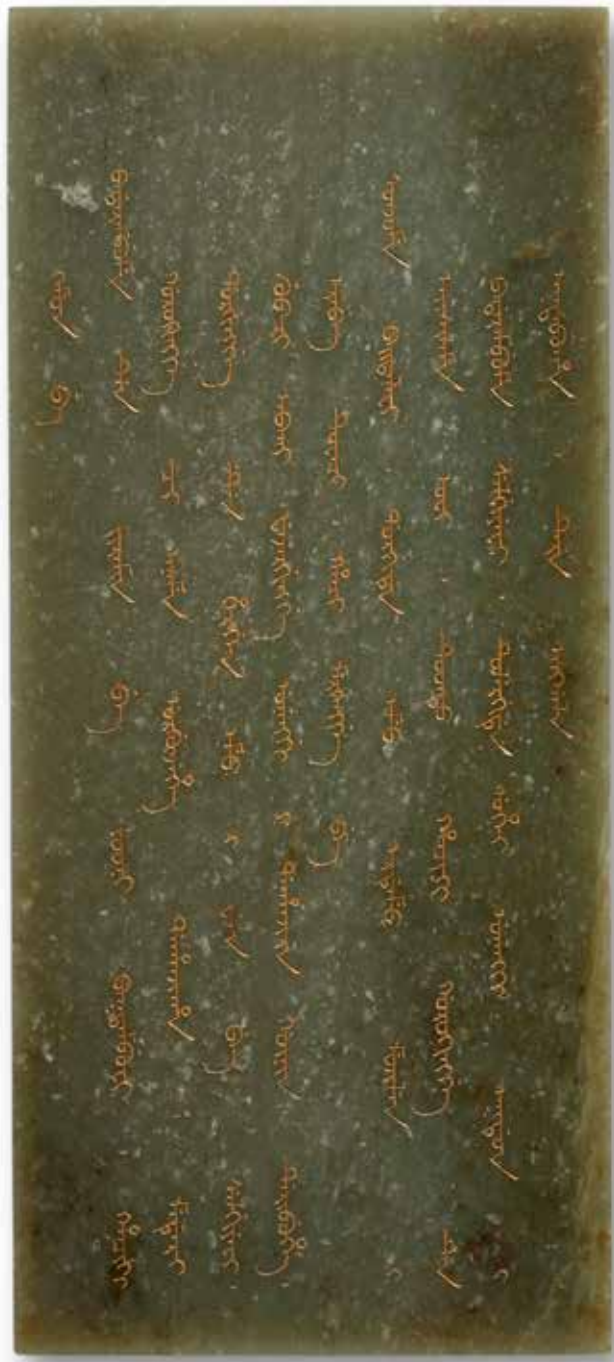
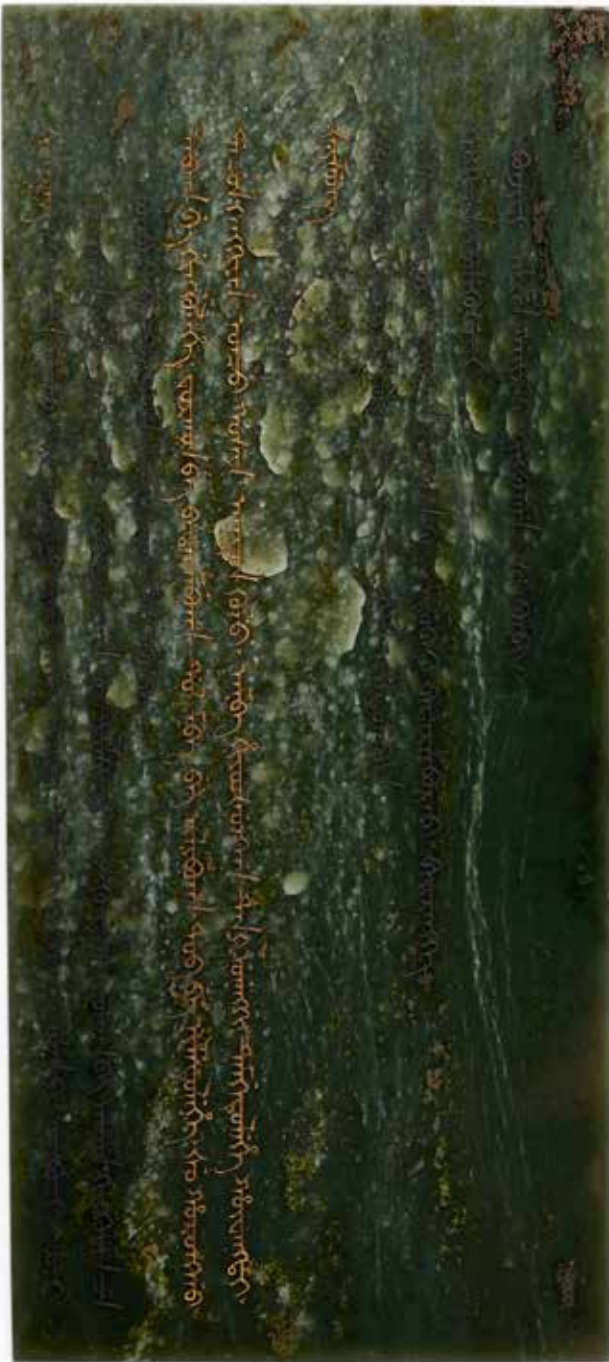
The larger belt buckle 4in (10.2cm) long (4).

\$3,000 - 5,000

玉雕飾四件



577



578

TWO RARE JADE INSCRIBED MANCHU BOOK LEAVES

Qing dynasty

Both of rectangular shape, one of spinach green jade, inscribed on one face with vertical lines of text, some lines filled with dark pigment, others highlighted in gilt, pierced to the sides and reverse with four oblique holes for mounting; the other of green jade, inscribed on both faces, the text highlighted in gilt.

11 3/8 x 5 1/8in (28.8 x 12.9cm) (2).

\$7,000 - 10,000

清 玉刻滿文冊頁兩件

A jade book of ten leaves, where the half the book is inscribed in Manchu and the other half in Chinese is in the collection of the British Museum, London, accession no.1942,1012.1.



579

579

A SMALL CELADON JADE VASE AND COVER

The flattened baluster body carved with a canted shoulder and wasited neck, decorated with cicada lappets and flanked by a pair of scroll handles, all supported on a pedestal foot, joined to a square stand supporting a deftly carved *penzai* pine tree, the flat-topped domed cover surmounted by a rectangular finial, the translucent stone with some brown patches.

4in (10cm) high (2).

\$5,000 - 7,000

白玉浮雕蒼松盆景紋蓋瓶



580

580 Y

**A CELADON JADE PLAQUE MOUNTED IN A RUYI SCEPTER
18th century**

Of oval outline, deeply carved with a scene of a sage and attendant on a mountain path, walking between trees with swirling clouds above, the stone with some opaque white inclusions, inset into the head of a later *zitan* scepter with an elegantly curved shaft, terminating in a triangular tip with a bull-nose perforation.

The plaque 3 5/8in (9.2cm) wide

\$6,000 - 8,000

十八世紀 青玉雕高士遊山圖牌 後鑲紫檀木如意



(two views)

581

A RETICULATED WHITE JADE PLAQUE

Late Qing/Republic period

Carved as a double-gourd shaped panel, one face enclosing a low-relief carving of Zhang Qian on a raft, the other carved with a *fu lu shou* medallion above two lines of a Tang poem by Ouyang Jiong, signed *Wenzhen*, all surmounted by a *bi* disc, flanked by pierced scrolling clouds suspending beaded tassels above a pair of confronted dragon fish, the stone of an even white color.

2 1/2in (5.7cm) high

\$10,000 - 20,000

清末/民國 白玉雕張騫圖題大游仙詩牌



582

**PROPERTY FROM A PRIVATE COLLECTION,
NORTHERN CALIFORNIA**

582
A RARE SOAPSTONE 'DUCK' WATER COUPE
17th/18th century

Carved in the form of a mandarin duck with a leaf-shaped sail feather rising behind the overlapping feathers of the lower wing and the curling feathers across its breast, a leafy water weed tendril grasped in its mouth, the hollowed interior covered by a stopper finished with a finial of curling flower petals, the pale straw colored stone showing veins of variegated honey brown hue.

4in (10cm) long

\$2,500 - 4,000

十七/十八世紀 壽山石雕寶鴨啣蓮洗



583

583
A SOAPSTONE FIGURE OF GUANYIN
18th century

Carved seated in *lalitasana* with a pearl in one hand and the other resting on the lap, her impassive features finely rendered beneath a tall chignon, draped with a cowl, the garments delicately incised with floral scroll-and-wave borders and roundels, the stone a pale caramel color. 6in (15.2cm) high

\$3,000 - 5,000

十八世紀 壽山石雕觀音持珠像

PROPERTY FROM THE IAN FALCONER COLLECTION

584

A 'TAIHU' SCHOLAR'S ROCK

Of a diagonal orientation, balanced on a pointed tip with overhangs and jagged protrusions, the numerous perforations in the uneven surface imbuing the stone with a feeling of lightness, wood stand; *together with* a black simulated stone scholar's rock. 14 1/2in (36.8cm) long (2).

\$3,000 - 5,000

太湖式賞石及仿靈璧人造賞

Provenance:

Ian Falconer



584



PROPERTY FROM THE IAN FALCONER COLLECTION

585 Y

A 'LINGBI' SCHOLAR'S ROCK

Resembling a mountain range, the textured surface with numerous depressions, protrusions and furrows, the raised areas of the dark gray limestone with a light polish, wood stand. 21 1/2in (54.5cm) long (2).

\$2,500 - 4,000

靈璧賞石

Provenance:

Ian Falconer



585



586



587

PROPERTY FROM THE IAN FALCONER COLLECTION

586 Y

FOUR WOOD 'SCHOLAR'S ROCKS'

The first carved and lacquered to suggest a monkey seated in a gnarly tree growing from a rock, the second lacquered and resembling a towering peak, the third of root wood and the fourth carved from boxwood to resemble a Taihu rock; two with wood stands.
The largest 13in (33cm) high (6).

\$2,000 - 3,000

木仿賞石四件

Provenance:
 Ian Falconer

PROPERTY FROM THE IAN FALCONER COLLECTION

587 Y

TWO VERTICAL SCHOLAR'S ROCKS

One of warm reddish tone with fine striations, the sharp edges dramatically jagged and hollowed; the other of pale whitish stone darkening at the middle and base, of triangular section and mountainous form; two wood stands.
14 3/8 and 17in (36.5cm and 43cm) high (4).

\$2,000 - 4,000

賞石兩件

Provenance:
 Ian Falconer



588

PROPERTY FROM THE IAN FALCONER COLLECTION

588 Y

FIVE 'LINGBI' SCHOLAR'S ROCKS

Four resembling mountain peaks and ranges, one resembling a karst formation with perforations and hollows, all of irregular form with craggy surfaces, four with wood stands.

The longest 8in (20.3cm) long (9).

\$1,500 - 2,500

靈璧式賞石五件

PROPERTY FROM THE IAN FALCONER COLLECTION

589 Y

A 'YING' SCHOLAR'S ROCK

In the form of a mountain ridge with a central peak flanked by smaller ridges, with jagged points and deep recesses, the dark gray limestone with a highly textured surface, wood stand.

15 1/2in (39.5cm) long (2).

\$3,000 - 6,000

英石山子

Provenance:

Ian Falconer



589

Collection of Ruth and Richard Dickes

Lots 590 - 616





**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

590

**A LARGE SANCAI-GLAZED POTTERY FIGURE OF A FOREIGN
GROOM**

Tang dynasty

The tall figure modeled standing atop a low plinth, with muscular arms and fist clenched as if holding reins, clad in an amber-glazed knee-length tunic open at the chest, with a green-glazed lapel, the unglazed head crisply molded with large eyes and prominent nose, framed by a *futou* covering the head and a long beard.

23 1/2in (59.7cm) high

\$5,000 - 7,000

唐 三彩胡人俑

Provenance:

Collection of Ruth and Richard Dickes
Acquired in New York City, 24 May 1996

The dating of this lot is consistent with the results of an Oxford Authentication Ltd. Thermoluminescence test sample no. 766s96, dated 23 May 1996



**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

591

**A PAIR OF SANCAI-GLAZED POTTERY EARTH SPIRITS,
ZHENMUSHOU**

Tang dynasty

Each modeled seated on a pierced base, with cloven hooves and open wings rising from the front of the shoulders, the sides of the body covered in an amber glaze, the underbelly and legs with an ivory glaze, the remainder splashed with ivory, amber and green; one with a human face, the bulging eyes, broad nose and full lips framed by the elephant-like ears and a flame rising from a horn growing from the top of the unglazed head, the other with a fierce beast's head, surmounted by two deer-like antlers flanking a flame, the mouth with fin-like protrusions at the sides, open to reveal sharp fangs.

The taller 34in (86.36cm) high (2).

\$15,000 - 25,000

唐 三彩鎮墓獸一對

Provenance:

Collection of Ruth and Richard Dickes
Acquired in New York City, 22 July 1997

The dating of this lot is consistent with the results of an Oxford Authentication Ltd Thermoluminescence test, sample no. C97f42, 8 August 1997



**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

592

TWO SANCAI-GLAZED POTTERY TRIPOD JARS

Tang dynasty

Each of a compressed globular body surmounted by a short neck with flared rim, the exterior decorated in ochre and green glaze, with the green running over the shoulder, leaving resist-decorated spots dabbed with ochre, the middle applied with ochre glaze, also leaving resist spots and ending in an irregular line above the base revealing the buff body, all supported on three short cabriole legs.

The taller 5 1/2in (14cm) high (2).

\$12,000 - 15,000

唐 三彩三足罐兩件

Provenance:

Collection of Ruth and Richard Dickes
Acquired New York City, 10 August 1998

The dating of one jar is consistent with the results of an Oxford Authentication Ltd. Thermoluminescence test, sample no. C199z32 dated 18 August 1999.



**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

593

**TWO IMPRESSIVE PAINTED-POTTERY FIGURES OF COURT
LADIES**

Tang dynasty

Each well-modeled, standing clad in long robes falling in folds over the feet, incised with a low neckline and a shawl over the shoulder, the full plump face with delicate features, accented with pigments to highlight the eyes and rosebud lips, beneath long hair drawn into an elaborate asymmetrical coiffure; one with hands held against the chest, hidden beneath the long sleeves; the other with hands held away from the body.

The taller 16 1/4in (41.3cm) high (2).

\$12,000 - 18,000

唐 陶加彩女俑一對

Provenance:

Collection of Ruth and Richard Dickes
Acquired in New York City, 22 February 1999

The dating of one figure of this lot is consistent with the results of an Oxford Authentication Ltd Thermoluminescence test, sample no. C198x62, dated 27 August 1998,

Tang dynasty fashions and ideals of beauty are well-documented, having been preserved in the form of tomb figures. For two such figures from the same tomb dated to AD 748, see *The Quest for Eternity: Chinese Ceramic Sculptures from the People's Republic of China*, Los Angeles County Art Museum, 1987, cat. nos. 83 and 84, pp. 139-140. The dress and hairstyles of the present pair also closely resemble those of ladies depicted in murals on the walls of tomb no. 187, Astana, Turfan and now preserved in the Xinjiang Museum, illustrated in *The Ancient Art in Xinjiang, China*, Urumqi, 1994, p. 87, pls. 213 and 215.



594



595

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

594
A SANCAI-GLAZED POTTERY QUATREFOIL DISH
Liao dynasty

Of oblong shape, the shallow sides rising to a wide, flat barbed rim, impressed with a foliate scroll, the flat well impressed with three lotus medallions against a feather-patterned ground, the design accented with green and ochre glaze, the unglazed base partially revealing a layer of white slip.

10 3/8in (26.3cm) long

\$3,000 - 5,000

遼 三彩海棠式蓮紋盤

Provenance:

Collection of Ruth and Richard Dickes
Acquired in New York City, 7 December 2000

Two similar examples, one with a green ground basin and one with a white ground as the present example, were excavated in Xiaoliuzhangzi, Nincheng county, Inner Mongolia and dated to the 11th century, see *Gilded Splendor, Treasures of China's Liao Empire*, Asia Society and Museum, New York, 2006, pp. 358-359, cat. nos. 116 a-b. The exhibition catalog notes shape and decor were inspired by gold and silver prototypes, although arriving at this shape in clay would be more difficult than metal.



596

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

595
A SANCAI-GLAZED POTTERY TEN-LOBED DISH
Liao dynasty

The interior impressed with a central lotus medallion, surrounded by eight peony blossoms on the cavetto, all against a feather-patterned ground, the design accented with green and ocher, the unglazed base partially revealing a layer of white slip.
5 3/8in (13.7cm) long

\$2,500 - 4,000

遼 三彩蓮花牡丹紋花口盤

Provenance:

Collection of Ruth and Richard Dickes
Acquired in New York City, 1 June 2003

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

596
A FINE JUNYAO PURPLE-SPLASHED DISH
Jin/Yuan dynasty

Potted with a wide, slightly convex well, the low, curved cavetto encircled by a flat flange, covered overall in a thick, spotted light-blue glaze, thinning at the edges to a mushroom color, the side of the well and flange splashed with purple, all supported on the short foot ring encircling three spur marks.
7in (17.7cm) diam.

\$12,000 - 15,000

金/元 鈞窰天藍釉紫斑盤

Provenance:

Collection of Ruth and Richard Dickes
Acquired in New York City, 25 November 1996

A related purple-splashed *Jun* dish in the collection of the Asian Art Museum of San Francisco, is illustrated by He Li, *Chinese Ceramics*, London, 1996, pl. 241.

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

597

A JIZHOU 'LEAF' BOWL

Southern Song dynasty

Potted in conical form with straight flaring sides, the interior resist-decorated with the imprint of a leaf, all against a black glaze, thinning to dark dark at the edges and stopping at the foot to reveal the buff-colored stoneware body.

5 3/4in (14.5cm) diam.

\$10,000 - 15,000

南宋 吉州窯剪紙貼葉紋盃

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 19 February 2001



597

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

598

**A JIZHOU 'PAPERCUT' AND 'TORTOISESHELL-
GLAZED' BOWL**

Southern Song dynasty

The body potted with rounded sides turning inwards just below the rim, the interior resist-decorated with three papercut floral sprigs in dark brown against mottled beige glaze, the brown glaze on the exterior irregularly splashed with beige to create the tortoiseshell effect, the glaze neatly wiped from the foot to expose the buff-colored body.

4 3/8in (11.2cm) diam.

\$8,000 - 12,000

南宋 吉州窯外玳瑁釉內剪紙貼花盃

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 7 December 2000



598

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

599

A JIZHOU 'PAPERCUT' AND 'TORTOISESHELL-GLAZED' BOWL
Southern Song dynasty

Potted with rounded sides rising from a flat foot, the interior resist-decorated with three abstract papercut patterns in dark brown against streaky beige glaze, the brown glaze on the exterior splashed with beige to create the tortoiseshell effect, the glaze stopping short of the foot to expose the buff-colored body.

4 3/8in (11.2cm) diam.

\$8,000 - 12,000

南宋 吉州窯外玳瑁釉內剪紙貼花盃

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 7 December 2000





**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

600

A JIZHOU 'PAPERCUT' BOWL

Southern Song dynasty

Potted with rounded sides, the interior resist-decorated with scattered papercut prunus blossoms patterns against streaky beige glaze, the brown glaze on the exterior stopping midway to expose the brown-washed buff-colored body.

5in (12.7cm) diam.

\$5,000 - 7,000

南宋 吉州窯黑釉剪紙貼花梅花紋盃

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 7 December 2000



**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

601

A 'HENAN' BLACK-GLAZED RUSSET-PAINTED JAR

Song/Jin dynasty

Potted in compressed baluster-form, with a recessed foot and wide mouth, the sides freely painted in russet with three abstract floral sprays, all against a lustrous black glaze covering all surfaces save the foot pad and interior well, revealing the buff-colored body beneath.

8 3/4in (22.4cm) high

\$10,000 - 15,000

宋/金 黑釉鐵鏽花卉紋罐

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 10 September 2001



**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

602

A QINGBAI EWER, COVER AND WARMER
Song dynasty

The ewer potted with a deep bowl-shaped body and canted shoulder leading to a cylindrical neck, the shoulder incised with a dense pattern of blossoms and leaves, and set with an arched strap handle opposite a slender curved spout, the tubular cover surmounted by a mythical beast, the sides of the deep bowl-shaped warmer incised with a similar pattern of blossoms and leaves and supported on a tall foot ring, the surfaces all covered with a translucent glaze pooling in shades ranging from olive to bluish green.

9 1/2in (24.1cm) high overall (3).

\$6,000 - 8,000

宋 青白釉劃花卉紋執壺連蓋及溫罍

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 10 September 2001



603

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

603

A 'HENAN' BLACK GLAZED RUSSET-PAINTED JAR

Northern Song / Jin

Of stout *meiping*-form, the short neck encircled by a flange below the lipped rim, covered overall with a rich lustrous brown-black glaze with a silvery sheen, freely painted around the shoulder in russet slip with three stylized birds in flight, the recessed foot with a spiral pattern, the foot pad unglazed.

8 1/4 in (21cm) high

\$8,000 - 12,000

北宋/金 黑釉鐵鏽飛鳥紋尊

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 14 November 2000

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

604

**A 'HENAN' BLACK-GLAZED AND RUSSET-PAINTED BOTTLE
VASE**

Jin dynasty

The ovoid body surmounted by a trumpet neck, with horizontal ribs visible under the lustrous brown-black glaze, freely painted in russet with an elegant flowering orchid, the glaze stopping at the foot revealing the buff-colored unglazed foot and foot ring.

12 in (30.5cm) high

\$6,000 - 8,000

金 黑釉鐵鏽蘭花紋玉壺春瓶

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 15 February 1997



604

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

605

A QINGBAI FACETED COVERED EWER

Song dynasty

Of globular form, the body potted with eight facets, each with a recessed, slightly indented panel, set with a curved spout and opposing loop handle, the gently tapering octagonal neck fitted over with a conforming cover surmounted by a flori-form finial, all supported on a short conforming foot ring, applied overall with a green-tinged glaze stopping just short of the foot revealing the buff-colored biscuit. *9in (23cm) high (2).*

\$5,000 - 7,000

宋 青白釉八方執壺

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 1 June 2003

The dating of this lot is consistent with the results of Oxford Authentication Ltd. Thermoluminescence test no. P104a84, dated 27 January 2004

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

606

A 'YAOZHOU' BROWN PARCEL-GLAZED STONEWARE DISH

Tang dynasty

Potted with gently flaring sides rising to an everted rim, supported on a knife-cut foot ring, the edges decorated with glaze to form a six-pointed star in reserve over a gray slip, centered with a floret on the interior, and leaving a hexagon with curved sides on the exterior, to reveal the grayish buff-colored body. *6 1/4in (15.8cm) diam.*

\$5,000 - 7,000

唐 耀州窰褐彩灰地盤

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 15 March 2003

A Tang dynasty dish with a similar style of decoration from the Huangpu kiln, Tongchuan, Yaozhou County is illustrated by Robert D. Mowery, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-glazed Ceramics, 400-1400*, Cambridge, 1996, no. 65.



605



606



607

PROPERTY FROM THE RUTH AND RICHARD DICKES COLLECTION

607

A SMALL JUNYAO-GLAZED DISH

Yuan dynasty

Potted with shallow rounded sides, rising to a broad, flat rim, the slightly recessed foot surrounded by a short, flared foot ring, covered in a thick mottled sky-blue phase-separated glaze, turning to a mushroom color along the rims and edges where it stops above the foot ring to reveal the unglazed buff-colored body.

5 1/8in (13cm) diam.

\$8,000 - 12,000

元 鈞窰月白釉盤

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 15 February 1997

PROPERTY FROM THE RUTH AND RICHARD DICKES COLLECTION

608

A JUNYAO TRIPOD CENSER

Yuan dynasty

Potted with a compressed globular body surmounted by a tubular neck rising to a canted flat lip with raised edge, all supported on three short cabriole legs, covered overall in a thick, streaked sky-blue glaze, thinning at the rims to a pale mushroom tone, part of the interior and feet unglazed revealing the gray body burnt russet-orange at the edges.

3 3/4in (8.5cm) high

\$6,000 - 8,000

元 鈞窰月白釉三足爐

Provenance:

Ruth and Richard Dickes



608



609



**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

609

A RARE PAIR OF SMALL YAOZHOU INCISED CONICAL BOWLS
Song/Jin dynasty

Each with flared sides rising to an everted rim, the interior incised with a combed floral design, the exterior incised with closely-spaced lines radiating upwards from the base, all under a sea-foam green glaze.
5 1/4in (13.2cm) diam. (2).

\$4,000 - 6,000

宋/金 耀州窑青釉划花卉纹盃一對

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 10 December 2001

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

610

A QINGBAI LOBED EWER AND COVER
Song dynasty

The melon-shaped body potted with ten lobes interrupted by incised horizontal lines just below the shoulder, set to one side with a gently curved upright spout opposite an arched strap handle fitted with a loop and attached to side of the trumpet neck, the dish-form cover with bud-shaped finial and loop on the side, covered overall with a translucent pale olive glaze pooling to bright aquamarine color into the recesses, the slightly concave base partially unglazed revealing the white body.
9 1/2in (24.1 cm) high (2).

\$5,000 - 7,000

宋 青白釉瓜棱带盖执壶

Provenance:

Ruth and Richard Dickes

Acquired in New York City, 1 June 2003



610



611

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

611
A RARE LONGQUAN CELADON-GLAZED OCTAGONAL DISH
Ming dynasty

The flaring sides rising from canted base supported on a short tapered foot, the well carved with a diamond diaper medallion, encircled by freely-carved floral sprays on the interior walls, covered overall with a green glaze except for a unglazed orange-burnt circle on the foot.
13 7/8in (35.3cm) diam.

\$4,000 - 6,000

明 龍泉窰青釉劃花卉錦紋八方盤

Provenance:

Ruth and Richard Dickes
Acquired in New York City, 12 February 2002

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

612
A LONGQUAN CELADON-GLAZED STEM CUP
Yuan dynasty

Potted with rounded sides rising to an everted rim, supported on a tall ridged stem, covered overall with a celadon glaze save the neatly cut unglazed lower edge of the stem.
4 5/8in (11.7cm) high

\$3,000 - 5,000

元 龍泉窰青釉高足盃

Provenance:

Ruth and Richard Dickes



612



613

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

613
TWO YUEYAO STONEWARE JARS
Han dynasty

Each of similar ovoid shape, the upper body encircled by three raised grooved ribs, separating two bands of incised zoomorphic motifs, interrupted by a pair of loop handles suspending fixed rings, covered with a olive-green glaze, the unglazed lower buff-colored body burnt reddish in the firing; one with a broad flat rim encircling the mouth; the other surmounted by a cylindrical neck and flaring rim, unglazed on the outside and decorated with incised wave bands.

The taller 17 1/4in (43.8cm) high (2).

\$7,000 - 10,000

漢 越窯青釉雙耳壺罐兩件

Provenance:

Ruth and Richard Dickes
One acquired in New York City, 9 November 2002



614
TWO CIZHOU POLYCHROME DISHES
Song/Jin dynasty

Each potted with gently flared sides, supported on a short foot, covered with a layer of white slip and a glossy transparent glaze stopping short of the base to reveal the pale buff body, the interior of the larger vibrantly painted in red and green enamels with a peony blossom and leaves, enclosed within a band of semi-florets; the smaller decorated with a duck and flowering aquatic plant; the interiors of both with remnants of spur marks.

The larger 6 1/4in (15.8cm) diam. (2).

\$2,500 - 4,000

宋/金 磁州窯紅綠彩小盤一對

Provenance:

Ruth and Richard Dickes
Acquired in New York City, 9 November 2002



614

**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

615

TWO BRONZE RITUAL WINE VESSELS, FANGHU

Han dynasty

Each of square-sectioned baluster form, two sides fitted with opposing *taotie* mask handles suspending loose rings, the truncated pyramidal cover set with four upright S-shaped tabs, all supported on a tall splayed foot ring, the shiny pale gold surfaces covered with earth and green malachite encrustation.

The taller 14 1/2in (36.8cm) high (4).

\$6,000 - 8,000

漢 銅鋪首啣環耳方壺兩件

Provenance:

Ruth and Richard Dickes
Acquired in New York City, 2
November 1999



615



**PROPERTY FROM THE RUTH
AND RICHARD DICKES COLLECTION**

616

**A LARGE CANTON ENAMEL VASE
19th century**

Of baluster form with a cupped mouth, brightly painted with two large panels of grand official gatherings, and smaller shaped panels of informal meetings, all reserved against a florid ground of flowers, fruit, foliage and butterflies, bordered by bands of lotus petals, scrolling foliage and lappets, the inside of the mouth painted with floral sprigs.

24 3/8in (61.7cm) high

\$5,000 - 7,000

十九世紀 銅胎畫廣東瑛瑯花蝶地開光人物故事圖瓶

Provenance:

Ruth and Richard Dickes
Acquired in New York City, 3 May 2002



617



618

CHINESE CERAMICS FROM THE SCHEINMAN COLLECTION

617

A YAOZHOU BLACK-GLAZED LOBED EWER

Late Tang dynasty

The lobed, ovoid body rising from a neatly cut splayed foot, surmounted by a flaring neck set between a short tapering upright spout and a pinched double strap handle, the thick black glaze thinning at the edges and wiped clean at the base revealing the fine and dense buff stoneware body.

9 1/4in (23.5cm) high

\$4,000 - 6,000

唐晚期 耀州窯黑釉瓜棱式執壺

Provenance:

Peter Scheinman

Purchased:

Roger Keverne Ltd., London, 2002

Published:

Roger Keverne Ltd., Winter Exhibition 2002, London, p. 47, no. 44

PROPERTY FROM VARIOUS OWNERS

618

A BANSHAN PAINTED POTTERY JAR

Neolithic period, Yangshao/Majiayao Culture, 2600-2300 BCE

Of ovoid form, with a flaring lip, the top half of the earthenware body adorned with an unusual pattern of burgundy and black diagonals, the neck ringed with with circles, the interior of the lip with three burgundy and black sawtooth patterns.

14in (35.5cm) high

\$2,000 - 3,000

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



619 (detail)

619

A LARGE SANCAI-GLAZED POTTERY GUARDIAN FIGURE

Tang dynasty

The imposing non-buddhist tomb heavenly king stands proudly on a recumbent ox, elegantly dressed in full armor, his leggings, breast plate and serpent-headed shoulder guards glazed in chestnut, cream and deep green, his left hand outstretched and right hand grasping a trident, his elaborate phoenix form helmet setting off his fierce, well modeled features.

37 1/8in (94.5 cm) high

\$20,000 - 30,000

唐 三彩鎮墓天王俑

The dating of this lot is consistent with the results of an Oxford Authentication Thermoluminescence test, sample C202b32, dated 28 January 2003.





620

620

A LONGQUAN CELADON-GLAZED CHARGER
15th century

Thickly molded with a raised edge to the bracket-lobed rim, the lobed sides forming the shallow well, a single peony blossom spray incised across the floor within a double ring frame, the exterior walls similarly molded above the foot ring and a lustrous olive-green glaze covering all surfaces except a firing ring within the recessed base.
17 1/2in (44.5cm) diam.

\$15,000 - 20,000

十五世紀 龍泉窰青釉牡丹紋盤

For a 15th century charger of similar form and decoration but slightly smaller size (35.5cm diam.), see Regina Krahl, Nurdan Erbahar, and John G. Ayers, *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, New York, 1986, Volume I, p. 354, no. 469.

621

A PAIR OF LONGQUAN CELADON-GLAZED MALLET VASES
Yuan/Ming dynasty

Each of cylindrical body surmounted by a columnar neck with a broad flat rim, flanked by angular loop handles suspending stationary rings, the surfaces covered with a gray-green glaze stopping short of the orange-burnt foot.

5 1/4in (13.3cm) high (2).

\$5,000 - 7,000

元/明 龍泉窰青釉雙耳紙槌瓶一對



621



622



622

A BLUE AND WHITE 'DRAGON' DISH
Wanli six-character mark and of the period

Potted with shallow rounded sides rising from a short slightly tapered foot ring, the interior decorated with three stylized clouds, the exterior with two striding dragons pursuing flaming pearls, the convex foot inscribed with a six-character mark enclosed within a double circle. 6 5/8in (16.8cm) diam.

\$8,000 - 10,000

明萬曆 青花雙龍趕珠紋盤 《大明萬曆年製》款

623

A PAIR OF IRON-RED 'DRAGON' CUPS
Tongzhi six-character marks and of the period

Each thinly potted in inverted bell shape, supported on a slightly tapered foot ring, the exterior painted with two five-clawed dragons and a flaming pearl amid tongues of flame above a band of churning waves, the foot inscribed with the six-character mark in underglaze blue.

2in (5cm) high (2).

\$4,000 - 6,000

清同治 礬紅趕珠龍紋盃一對 《大清同治年製》款



623



624

624

A GREEN AND BLACK-ENAMELED 'DRAGON' DISH
Qianlong seal mark and of the period

Potted with shallow rounded sides rising to a gently everted rim, the well painted with green enamels with black outlines to depict a dragon and its flaming pearl surrounded by flaming wisps, the exterior similarly painted with two striding dragons, the foot inscribed in underglaze blue with the six-character seal mark.

7in (17.7cm) diam.

\$3,000 - 5,000

清乾隆 綠彩趕珠雲龍紋盤 《大清乾隆年製》款



625

625

AN UNDERGLAZE BLUE, COPPER-RED AND CELADON DECORATED BEAKER VASE
Kangxi

The upper section decorated with peonies, a paradise fly-catcher in flight and a peacock perched on a rock, the bulging mid-section with striding *chilong* and *lingzhi*, and the lower section with an inverted decoration of day lilies, chrysanthemum, butterfly and garden rock, the decoration all lightly carved in low relief and highlighted with underglaze blue, copper red and celadon, the base with a six-character Xuande mark within a double-circle.

16 5/8in (42cm) high

\$7,000 - 10,000

清康熙 釉裏三彩花鳥螭龍紋觚



626

**A PAIR OF FAMILLE VERTE 'LANDSCAPE' PLAQUE INSET
WOOD PANELS**

20th century

Each vertical panel similarly inset with four shaped porcelain plaques, each plaque painted with a landscape and inscribed with poetic verses, variously signed and sealed Zuo Liangxie and Zuo Lianqing. 54 1/2 x 15 3/8in (138.4 x 38.9) each panel (2).

\$5,000 - 7,000

二十世紀 五彩山水圖瓷板掛屏一對 《左良燮》 《左蓮青》款



627

A PAIR OF FAMILLE ROSE ENAMELED 'BEAUTIES' PLAQUES
Republic period

Each vertical panel painted with three female figures standing or seated by a table in a terraced garden with lush trees and fantastic rocks, the figures engaged in poetry reading and playing the board game *weiqi*, each panel neatly inscribed with a poem followed with two seals, one the trigram for the character *Qian*, the other reading *Long*.
 33 3/4 x 9 1/2in (85.8 x 24.2cm) including wood frame (2).

\$5,000 - 7,000

民國 粉彩美人圖瓷板一對



628

A QIANJIANGCAI ENAMELED PORCELAIN PLAQUE

Late Qing dynasty

An enameled porcelain plaque, with two birds among blossoms, pine and bamboo, with an inscription dated *xinsi* 1881 and signed Pingqing Jin Gao (active 1862-1908), with two painted seals, reading *Pingqing* and *Gao*.

15 3/8 x 10 1/4 in (39 x 26cm)

\$4,000 - 6,000

晚清 金誥作淺絳彩花鳥圖瓷板 《品卿金誥》款

A similar porcelain plaque, also signed Jin Pingqing but dated 1891 was sold in our San Francisco rooms, 10 December 2015, lot 8189.

Export Art and Textiles



629

A VERY RARE AMERICAN MARKET CHINESE EXPORT PORCELAIN TODDY JUG

Circa 1800-1810

A robust and finely potted barrel-shaped jug with gracefully arched cross-strap handles ending in fully modeled antifixes of leaves and berries, each side of the jug with a black enamel depiction of a ship bearing an American pennant on the main mast and a large American flag on the stern, the lid with a *fu* lion knob, details in gilding.

10 5/8in (27cm) high

\$6,000 - 8,000

1800-1810年 外銷墨彩描金船艙紋執壺

Although this jug was likely decorated in China, the style of shading implies the source of the image for the Chinese enameller was a watercolor, perhaps Mediterranean in origin, rather than the more common use of a print, which would have resulted in a cross-hatched, linear style. Artists provided ships' crews with paintings of their vessels in ports around the world. One such artist in Naples Italy was Guiseppi Fedi (active 1792-1819) who painted American ships from Marblehead, Boston, Salem, Newburyport and elsewhere.

The ship may be identified as an American merchant ship (bark or brig), around 1800, engaged in trade with China. The rigging has been executed in some detail, with one crew member climbing the ropes and three walking the deck. An anchor and an eagle figurehead are visible on the bow. There is no other known version of this specially ordered design. Other notable maritime jugs decorated with American ships on each side of the handle include two examples with the ship in fair weather and in foul weather. One is in the Peabody Essex Museum (acc. No. E50557), Salem, Massachusetts, another was in the collection of Mrs. H. Insley Blair. On the latter example, under the spout is a mound of land as on this example, which also depicts a small tree.

See Homer Eaton Keyes, "American Ship Lowestoft," in Elinor Gordon ed., *Chinese Export Porcelain: An Historical Survey*, New York, 1975, pp.127-132, figs. 12-14.

We would like to thank Daniel Finamore, Russell W. Knight Curator of Maritime Art and History, Peabody Essex Museum, for sharing his thoughts on this piece.



630

TWO CHINESE EXPORT REVERSE-GLASS PAINTINGS

19th century

The first portraying a lady leaning against a table while smoking a pipe, wearing a fur-lined winter cloak and hood; the second portraying an elegantly appointed, seated lady teaching a young Manchu prince to read; both with silvered mirror backgrounds, framed with gilt-lacquer frames.

17 1/2 x 12 1/2in (44.5 x 31.7cm) (2).

\$8,000 - 12,000

十九世紀 鏡面美人畫

During the 18th century Canton (Guangzhou) was the center of reverse glass paintings of this type. The glass plates were of European manufacture, often French, supplied through the agency of the Compagnie des Indes. In Canton, the plates were painted with images of beauties and landscapes and re-exported to Europe where their exotic flavor made them the height of fashionable sophistication.



PROPERTY OF DANE AND PETER FAY

631

**A VERY RARE GOLD COMMEMORATIVE BRACELET
1839-1841**

Made of solid gold, composed of two sections curved to fit the wrist and a slide clasp that secures into the front panel with two opposing scalloped and two concave edges, constructed as a shallow container holding an extraordinarily complex cannetille design of a central peony, with butterflies above and below in spun, twisted, flattened and looped threads of gold and beading; the side sections composed of twisted wires creating a basket weave patterned ground surrounding openwork oval reserves of squirrels and grapes, flanked by two facing butterflies of applied flattened gold wires, all set between narrow openwork borders of dragons over cloud scrolls flanking the front panel, the reverse engraved with a commemorative inscription.

18K gold, weight 52.40 grams

2in (5.1cm) high

2 1/2in (6.4cm) diam.

\$20,000 - 30,000

1839-1841年 金纒絲花蝶龍紋紀念手鐲

Provenance:

Dane and Peter Fay

The choice of designs is rife with meaning. Two facing butterflies, *hudie*, symbolizes a joyful encounter, *xi xiangfeng*, referring either to friends, or a husband and wife. Butterflies symbolize happiness and longevity, and placed among flowers symbolizes joy, love and good fortune, *dielianhua*. Together with a peony it implies, "May you have an accumulation of blessings, wealth and high social status." Each of the curved panels has an openwork reserve containing a tree squirrel and grapes, *songshu putao*, which imply a wish for ceaseless generations of sons and grandsons.¹

A very similar bracelet in the Walters Art Museum Baltimore, has no maker's mark or inscription and was until recently identified as French. The front panel is a rounded octagon, the convex sides filled with scrolling dragons chasing pearls, and the side reserves separated by flower heads rather than butterflies. There is also another unmarked related example in the K. L. Leung Collection of Export Art.² All three appear to be by the same goldsmith.

Although undated, it is most likely that between 1839 and 1841 Chinese merchants in charge of the hong of Canton presented the gold bracelet to Ellen Wayles Randolph Coolidge (1796-1876) and a covered silver cup to her husband Joseph Coolidge (1798-1879), an American merchant.



Each of these dedicatory pieces was engraved with one of their names and those of fourteen Chinese merchants. The bracelet was crisply engraved: "HONG MERCHANTS / Howqua Mowqua Pounkeyqua / Kingqua Linchong Gouqua/ Mingqua Louqua Pounhoyqua /Lamqua Thonching Quinshing/ Lounching & Cumvor/ in token of good wishse [sic] / to / Mrs Coolidge." This has been described the "most impressive list of all the major hong merchants of the 1830s."³

Ellen Wayles Randolph was the granddaughter of Thomas Jefferson (1743-1826), principal author of the Declaration of Independence and third President of the United States (1801 to 1809). She was the favorite granddaughter of Jefferson, and with lived her mother and siblings from the ages of 13 to 28 at Monticello, Virginia, the primary plantation of Jefferson, designed and built by him beginning in 1779.

After traveling in Europe, Joseph Coolidge returned to the United States in 1824 and attended the reunion of Thomas Jefferson and the Marquis de Lafayette at Monticello. While there, he met Ellen whom he married the following year in the parlor at Monticello.

Ellen moved with him to Boston and remained there with her six children while Joseph traveled to China on business. In 1838 she went to London and during her stay kept at journal which has been published as *Thomas Jefferson's Granddaughter in Queen Victoria's England: The Travel Diary of Ellen Wayles Coolidge, 1838-1839*.⁴ She joined her husband in China in 1839.

As a resident in Macau, Joseph Coolidge made two appearances in the diary of Harriet Low, written before Ellen arrived, and then appears frequently in the letters of Robert Bennet Forbes, who became the head of Russell & Co.⁵ After Joseph left China in 1844, he and his family lived in Switzerland, spending some years in Europe before returning to Boston. Ellen died in April 1876 and was buried at Mount Auburn Cemetery in Cambridge, Massachusetts, Joseph died in 1879 and is buried next to her.

The silver covered trophy cup was made for Joseph Coolidge by the Chinese silversmith Cutshing (marked, CUT and pseudo London hallmarks). Cutshing worked at No. 8 New China Street, Canton, from about 1850 to about 1870, and possibly from as early as around 1835 when the mark "CU" conjoined was used. An original box with a silver filigree card case bears the label "CUTSHING Gold and Silversmith, New Street No. 8."⁶ Although the bracelet is not marked it may have been made by Cutshing who advertized as a goldsmith. The engravings of names on the bracelet and cup are by the same hand. Gold jewelry seems generally not to have been marked, but unmarked gold jewelry by Wonshing, Haoching and Leeching are known through labeled boxes.



The silver cup, in the collection of the Peabody Essex Museum,⁷ is engraved in script with the legend, “Presented to Joseph Coolidge Esqre / as a token of respect from his friends ...” and is followed by the same names as on the bracelet, ending with the term “Hong Merchants” in script rather than block letters as on the bracelet.⁸ Around the upper half of the cup is depicted a rowing race, one of the few leisure activities allowed Westerners in Canton on the Pearl River. It was said that Coolidge was famous for his rowing.

Neither the bracelet nor the cup are dated. Harriet Low remarked in her journal for August 15, 1832, “Mr. [Joseph] Coolid[ge] has come out as clerk in the house of R[ussell] & Co.”⁹ He became a partner in 1834 but he left Russell & Co. 1839 and became a resident partner in Heard & Co., and later an agent for Jardine, Matheson & Co. When Robert Bennett Forbes arrived at Russell & Co., he and Howqua (1769-1843), the principal Hong merchant listed in the inscriptions, leader of the Canton Cohong and for many decades an important ally to American merchants, were against Coolidge continuing in the company and Coolidge was forced out in 1839.¹⁰ Is it possible that the extraordinary cup and bracelet were made then to save face between the Coolidge and the Chinese hong merchants?

A more likely date is 1841 when Coolidge was imprisoned (for two days) by the Chinese when the British attacked Canton during the First Opium War. Much of what he owned, including a cow and a dog, disappeared. The hong merchants were obliged by Chinese authorities to pay damages.¹¹ As all the hong merchants were responsible for damages, and their names are included on these pieces, it may have been an offering from them in addition to payments. These were extraordinary gifts, as both the bracelet and cup were rarely matched by other gifts of such magnitude to Westerners from the hong merchants.

1 Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, pp.33, 41, 79.

2 Libby Lai-Pik Chan and Nina Lai-Na Wan, eds., *The Silver Age: Origins and Trade of Chinese Export Silver*, Hong Kong, 2017, p.44. This example has the basket weave ground, a front panel with confronting butterflies, is set with pearls, and is described as gilt silver.

3 Carl L. Crossman, *The Decorative Arts of the China Trade*, Woodbridge, Suffolk, 1991, p.351.

4 Ellen Wayles Coolidge, edited by Ann Lucas Birle, Lisa A. Francavilla, Charlottesville, VA, 2012.

5 Nan P. Hodges and Arthur W. Hummel, eds., *Lights and Shadows of a Macao Life: the Journal of Harriet Low, Travelling Spinster*, Woodinville, WA, 2002, Vol. 2, pp.492, 587; Phyllis Forbes Kerr, *Letters from China: The Canton-Boston Correspondence of Robert Bennet Forbes, 1838-1840 (Mystic)*, CT, 1996.

6 Crossman 1991, p.353, plate 222, dated ca. 1850.

7 Peabody Essex Museum, E79992. Gift of Mrs. Edward W. Moore, 1975, to the China Trade Museum. The donor was the granddaughter of Joseph Coolidge. Published while in a private collection, H. A. Crosby Forbes, *Chinese Export Silver 1785 to 1885*, Meriden, Connecticut, 1975, p. 104, no. 58, illustrated 194 fig. 117 (b) and 195, fig. 117 (a). It was also published in Crossman 1991, p. 364, color plate 121, and in William R. Sargent, *Views of the Pearl River Delta: Macau, Canton and Hong Kong*, Hong Kong, 1996, pp. 186-187, no 62, referencing its exhibition history.

8 The disparity between the spellings on the bracelet and those referenced in Forbes 1975 may be from the worn condition of the cup.

9 Hodges and Hummel 2002, p. 492.

10 Jacques Downs, *Golden Ghetto: The American Commercial Community at Canton and the Shaping of American China Policy, 1784-1844*, London, 1997, p. 179.

11 Downs, 1997, p. 195.



632

632

A SILVER SET OF THE 'THREE STAR GODS'

Late Qing dynasty/Republic period

Each bearded hollow figure dressed in robes with finely chased and incised decoration, the figure of the God of Good Fortune portrayed holding a *ruyi* scepter and wearing an official's hat, the figure of the God of Emoluments depicted with hands posed to hold a child, and the God of Longevity portrayed holding a peach and a dragon staff suspending a pair of scrolls, the undersides with *Wuhua* and *Yuehai* marks, wood stands.

The tallest 9 3/4in (24.8cm) high (6).

\$5,000 - 7,000

清末/民國 銀三星像一套 《物華》 《月海》 款

633

A CANTON ENAMEL 'LOFTY MOUNTAIN LANDSCAPE' DISH

18th century

The interior painted with a scene of scholars in a landscape surrounded by towering peaks peppered with trees displaying hints of autumn foliage, the exterior painted with floral sprays and bamboo amongst rockwork, the foot inscribed with three Tang dynasty poems by Cui Hao, Li Qi and Shen Quanqi, signed *Zhuju Zhuren* with two seals reading *Zhuju* and *zhijin*.

14 3/4in (37.5cm) diam.

\$6,000 - 8,000

十八世紀 廣東銅胎畫琺瑯岩嶠圖盤 《竹居主人》 款



633



634

**PROPERTY FROM A PRIVATE COLLECTION,
NORTHERN CALIFORNIA**

634

**A RARE FIRST CIVIL OFFICIAL'S 'CRANE ROUNDEL' RANK
BADGE, BUZI**

17th/early 18th century

Densely embroidered in polychrome silk flosses and fine couched gold threads to present a crane under the 'golden' sun as it holds a lotus branch in its long beak atop a rock formation emerging from waves tossing precious jewels amidst auspicious, *ruyi*-shaped clouds, and set off against a ground further rendered in couched gold threads, all enclosed within a scroll border; the square badge now trimmed to the upper corners and sewn with Ming dynasty *kesi* fragments, lined with a black fabric border to form a stylized *ruyi*-head; mounted and glazed.

16in (40.8cm) long, overall of the textile
24 1/4 x 26 1/8in (61.5 x 66.3cm) the frame

\$4,000 - 6,000

十七世紀/十八世紀早期 一品文官繡仙鶴團紋補子

Provenance:

A Private Collector, Northern California

A nearly identical rank badge originally from the Julia St. Clair Krenz Collection, now in the Collection of the New York Metropolitan Museum of Art, has been exhibited in New York a number of times at the museum including in year 1978, 2004, 2009, and 2010.

635

**AN EMBROIDERED BLUE GAUZE 'NINE DRAGON' ROBE
Late Qing dynasty**

Couched with nine dragons in gold-wrapped threads, against an embroidered ground of auspicious emblems and clouds in polychrome threads, all bordered by *lishui* stripes and terrestrial diagrams emerging from churning waves, the sleeves terminating in horse-hoof cuffs, the collar band and cuffs similarly embroidered and edged with brocade borders.

55in (139.7cm) long

\$4,000 - 6,000

清末 藍地納紗綉金龍紋吉服

Provenance:

Monsoon Antiques, Hong Kong, 1985



635



636

**AN EMBROIDERED BLUE SILK GROUND
FUR-LINED 'NINE DRAGON' ROBE, JIFU**
19th century

The nine five-clawed dragons worked in couched gilt threads, and the remaining decoration of cranes, *ruyi* clouds, auspicious symbols, and *lishui* stripes embroidered in brightly colored silk threads, the neck bands and cuffs embroidered *en suite* on a black ground; the borders of the hem and the right side lined with white fur.

56in (142.2cm) long, 56 3/4in (144.2cm) long including fur lining

\$3,000 - 5,000

十九世紀 藍地綢緞繡金龍紋帶裘皮滾邊吉服

636



637

A LADY'S INFORMAL KESI COURT ROBE

Late Qing dynasty

Finely woven with eight medallions containing flowering and fruiting double-gourd vines enclosed within linked foliate and *ruyi* borders, surrounded by butterflies and hydrangeas, the design repeated on the collar and wide sleeve bands, edged in black and gold brocade, with terrestrial diagram and *lishui* border at the hem.

57in (144.7cm) long

\$12,000 - 18,000

晚清 緞絲彩繪瓜蝶綉球紋夾袍

The use of decorative roundels in Chinese textiles dates to the Tang dynasty (618-906). The motifs contained within--here repeated on the cuffs and collar--are dictated by the wearer's position in society and also the occasion. Whereas dragons would be worn for the most formal imperial events and ceremony, floral imagery would be appropriate for domestic affairs. See John Vollmer, *Clothed to Rule the Universe Ming and Qing Dynasty Textiles at The Art Institute of Chicago*, p. 73.

Similar examples are illustrated by Robert D. Jackson, *Imperial Silks: Ch'ing Dynasty Textiles in the Minneapolis Institute of Arts*, vol. I, Minneapolis, 2000, nos. 97, 98, 101, 102.



Paintings and Calligraphy

Lots 638 - 680







638

JIANG KAI (MING DYNASTY)

Landscape

Framed and glazed, ink on silk, inscribed and signed *Jinling Jiang Kai*, followed by two seals.

65 1/2 x 40 1/2in (166.4 x 102.8cm)

\$6,000 - 8,000

蔣鏜 汐山煙霧 水墨絹本 鏡框

Provenance:

Sotheby's, New York, June 2 1987, lot 39

Sotheby's, New York, 19 November 1982, lot 4

639

ATTRIBUTED TO JIANG SONG (MING DYNASTY)

Landscape

Framed and glazed, ink and light color on silk, bearing a signature of *Xiaoshan jushi Peng xie*, followed by two seals, with a second inscription signed *Ruantang Wang Shizheng* and one seal, with one additional collector's seal *jiaolin*.

57 1/2 x 19 7/8in (146 x 50.5cm)

\$7,000 - 10,000

(傳) 蔣嵩 山水 水墨絹本 鏡框

Provenance:

Sotheby's, New York, November 6, 1981, lot 352

Exhibited:

Museum für Ostasiatische Kunst Köln, 1978-1979





PROPERTY FROM THE COLLECTION OF MARK S. PRATT

640

ATTRIBUTED TO ZHU SHENG

Bamboo

A pair of hanging scrolls, ink on silk, with one fragmentary seal, with titleslips attributing the paintings to Zhu Sheng (1618-?).

62 1/2 x 29 5/8in (159 x 75.2cm) each (2).

\$8,000 - 12,000

(傳) 諸昇 墨竹 水墨絹本 立軸一對

Provenance:

Mark S. Pratt

These two scrolls were once one long, continuous scroll. Stylistically they correspond well with paintings attributed to Zhu Sheng, the early Qing dynasty artist that was known for his atmospheric depictions of bamboo, rendered solely in ink.



PROPERTY FROM THE COLLECTION OF MARK S. PRATT

641

AFTER WEN ZHENGMING (1470-1559)

Landscape with figures

Hanging scrolls, ink and color on silk, bearing an inscription signed *Zhengming*, with a date of *jiayin* year, followed by two seals *Zhengzhong* and *Hengshan*, two additional illegible seals.

75 1/4 x 40 3/8in (191.1 x 102.4cm)

\$10,000 - 15,000

(仿) 文徵明 山水人物 設色絹本 立軸

Provenance:

Mark S. Pratt



642

VARIOUS ARTISTS

Landscape with calligraphy, 17th century
Album of twenty leaves, ink and color on paper, front title inscribed by Jin Junming (1602-1675), with three seals, two reading *Geng'an*, *Yuequan xishe zhijian*,

- (1) the first landscape leaf signed *Zhu Jun*, dated *dingwei* year (1667), with two seals of the artist *Wangzi* and *Zhu Jun*;
- (2) calligraphy signed *Sun Yuan*, followed by two seals;
- (3) signed *Gao Jian* (1634-1707), dated *wushen* year (1668), with one seal of the artist *Gao Jian*;
- (4) calligraphy signed *Gu Yin* (1612-?), with two seals of the artist, *Gu Yin zhiyin* and *wuling*;
- (5) signed *Zhang Shi*, with two seals of the artist, *Zhang Shi zhiyin* and *Hemin*;
- (6) calligraphy signed *Geng'an Jin Junming*, with three seals;
- (7) signed *Ai'an Wu Chun*, with two seals of the artist, *Chun* and *Ai'an*;
- (8) calligraphy signed *Wen Nan*(1596-1667), followed by two seals *wenzi* and *Duanwen*;
- (9) landscape with figure signed *Lu Hong*, dated *bingwu* year (1666), with two seals of the artist, *Lu Hong* and *Jianping*;
- (10) calligraphy signed *Meizhuang Zhang Shi*, with three seals of the artist, *Zhang Shi zhiyin*, *Hemin* and *Meizhuang*;
- (11) signed *Zhang Ang*, dated *wushen* year (1668), with one seal;
- (12) signed *Li'an Jin Kai* (?-1703), with two seals of the artist, *Jin Kai zhi yin* and *Yitao*;
- (13) ink landscape signed *Wang Jian*, with one artist's seal *Wang Jian*;

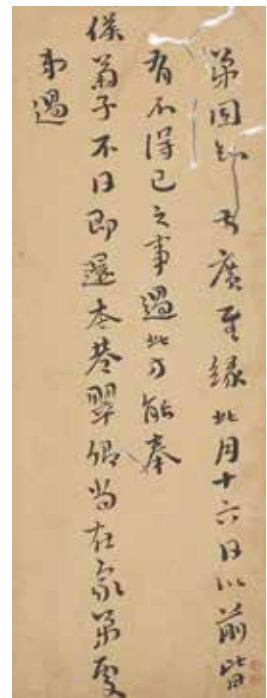
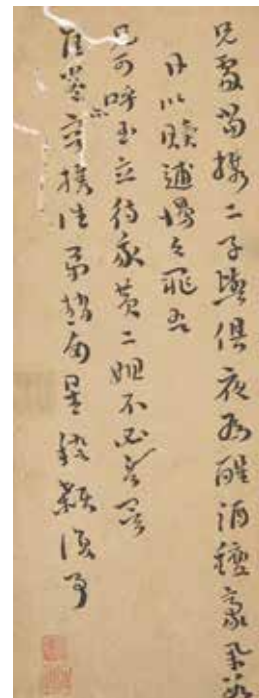
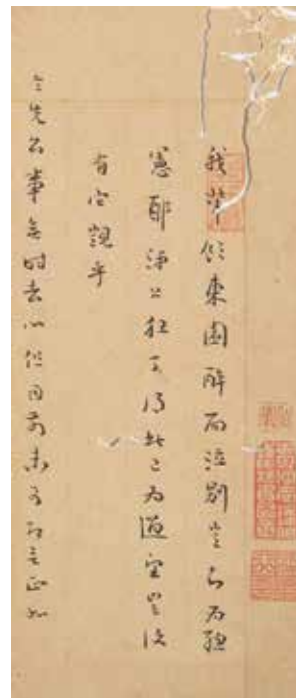
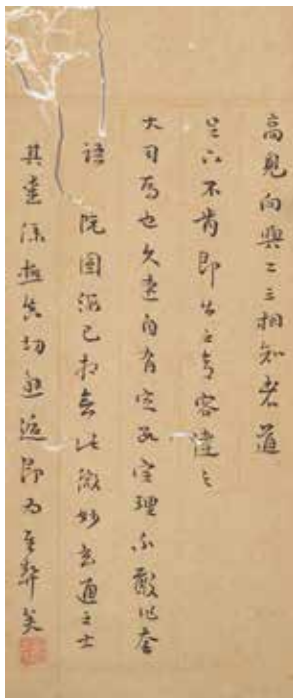
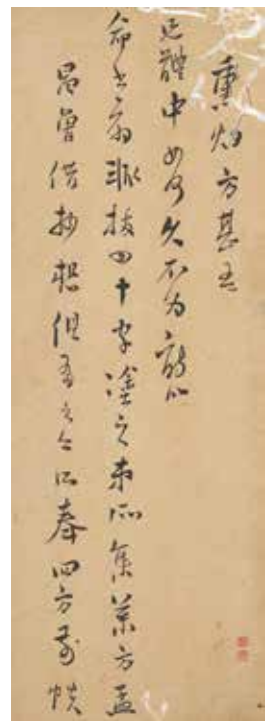
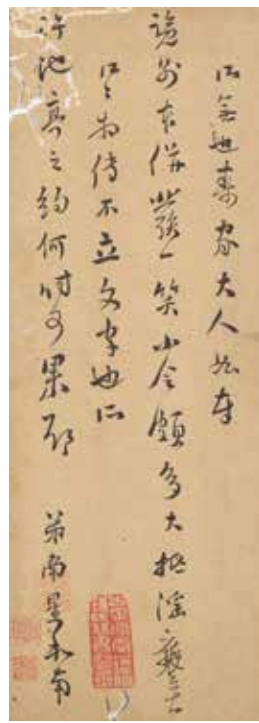
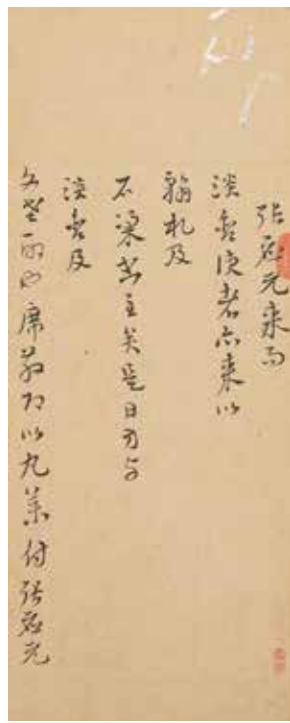
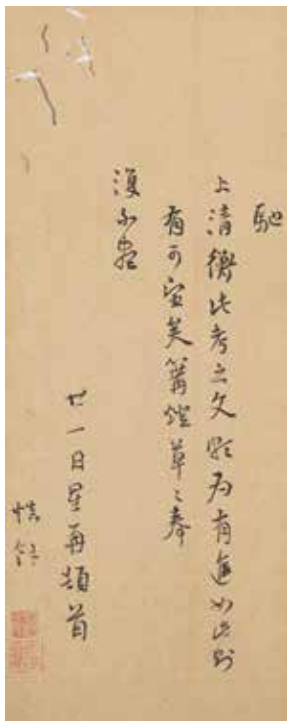
- (14) calligraphy signed *Lu Zhen*, follow by one seal *yipian shanhua luobi chuang*;
 - (15) signed *Qinyi*, with one artist seal;
 - (16) calligraphy signed *Zhang Ang*, followed by two seals;
 - (17) two seals, one reading *Pan*;
 - (18) signed *Dechu*, with one seal *Dechu zhiyin*;
 - (19) two seals;
 - (20) last leaf signed *Gu'an Wang Weilang*, with three seals of the artist, two reading *Wang Weilang yin*, *Gu'an*;
- each landscape leaf with a collector's seal, *Cao Zhongying shending zhenpin zhiyin* on the last calligraphy leaf.
9 1/2 x 6 3/4 (24 x 17cm)

\$4,000 - 6,000

金俊明、張適、文柁、王鑑等 山水 設色紙本 冊頁 十七世紀

Provenance:

Far East Fine Arts, San Francisco, California



643

ZHAO NANXING (1550-1627)

Four letters in running script

Four letters mounted as eight album leaves, each four leaves (two letters) mounted on one mat for framing, ink on paper, two letters with the seal of the artist Zhao Nanxing yin, with nineteen additional collectors' seals.

\$4,000 - 6,000

趙南星 尺牘四通 水墨紙本 鏡片



**PROPERTY FROM A PRIVATE COLLECTION,
NORTHERN CALIFORNIA**

644

ANONYMOUS

Landscape, 17th/18th century

A horizontal handscroll, ink and mineral pigments on silk, with traces of slender gold lines, signed *chen Boxiao*, with five seals, and four partial seals, mounted together with three colophons.

16 3/4 x 126in (42.5 x 320cm), exclusive of the colophons

\$8,000 - 12,000

佚名 山水 設色絹本 手卷 十七/十八世紀

Provenance:

A Northern Private California Private Collector

The inscription on the scroll references Zhao Boxiao (Zhao Bosu, 1124-1182), the younger brother of Zhao Boju (d. 1162) who was known for augmenting the Sui and Tang dynasty tradition of blue-green landscape painting with *jinbi shanshui* 金碧山水 (gold blue-green landscape) painting. The brothers were direct descendants of the first Song emperor, and both painted in the Song imperial academy.



645

AFTER SHITAO (1642-AFTER 1707)

Plum Blossoms on a Cliff

Hanging scroll, ink on paper, bearing an inscription and a signature of *Shitao*, with four seals, *faben fawuchang*, *xia zun zhe*, *gaomangzi ji*, *zanzhi shishixun Achang*, three collector's seals *Cheng Boten de miji zhiyin* (Cheng Qi, 1911-1988), *kean jianshang*, *wenqing ceng cang*, the wooden box with an inscription by Nagao Uzan written inside of the cover, dated *xinwei* year (1931), followed by *Changwei Jia yin* (seal of Nagao) and *Yushan* (Uzan).

43 1/4 x 19 7/8in (109.5 x 50.5cm)

\$7,000 - 10,000

(仿) 石濤 梅花圖 水墨紙本 立軸

Nagao Uzan (Jia Changwei, 1864-1942), was a Kansai-based sinologist, whose specialty was Chinese paintings and calligraphy. Nagao worked for Shanghai Shangwu Yinshuguan (The Commercial Press) in 1903-1914 and was one of the founding Japanese members of the Xiling Yinshe. While in China he befriended Wu Changshuo and Zheng Xiaoxu, and later supported exhibitions of Wang Zhen in Japan. Returning to Japan, Nagao authored books of Chinese art and also brokered the sale of paintings from Luo Zhenyu's collection when Luo was residing in Kyoto. Nagao's own collection is currently at the Kyoto National Museum. See Hong Zaixin, "Chinese art collecting and the Japanese market" in Joshua Fogel ed. *The Role of Japan in Modern Chinese Art*.



646

ANONYMOUS

Scholarly Gathering, 17th/18th century
Framed and glazed, ink and color on silk, bearing a seal *Shizhou*.
11 x 71 7/8 (28 x 182.5cm)

\$4,000 - 6,000

佚名 西園雅集 設色絹本 鏡框 十七/十八世紀



647

647

WANG FU (LATE 18TH-EARLY 19TH CENTURY)

Landscape, 1873

Framed, ink on paper, dated *guiyou* year (1873), with one dedication, inscribed and signed *Xuechi Wang Fu*, with two seals of the artist, *chen Fu zhiyin* and *Xuechi*.

12 3/8 x 19 1/4in (31.4 x 49cm)

\$3,000 - 5,000

王馥 山水 水墨紙本 鏡框 一八七三年作

Provenance:

Sotheby's New York, June 4, 1982, lot 129

PROPERTY FROM THE RUTH AND RICHARD DICKES COLLECTION

648

LI XIUYI (1811-1889)

Landscape after Wang Shimin, 1843

Hanging scroll, ink on paper, dated *guimao* year (1843), inscribed and signed *Qianzhai Li Xiuyi*, followed by one seal of the artist *Li Xiuyi qianzhai yinzhang*, with an additional seal.

49 1/4 x 23 1/4in (125 x 59cm)

\$2,500 - 4,000

李修易 山水擬王時敏 水墨紙本 立軸 一八四三年作

Provenance:

Ruth and Richard Dickes



648



649

YANG CHANGXU (LATE 18TH /EARLY 19TH) AND MA YINGCHAO

Scenic Views of Hangzhou with Poems

Album of sixteen leaves, ink and color on paper,

- (1) inscribed *Xingge guanmei*, with one seal *Shizeng*;
- (2) calligraphy dated *bingyin* year (1806), with two seals *bu* and *fan*;
- (3) inscribed *Gaoting chunfan*, signed, with three seals *chang*, *xu*, and *Shizeng*;
- (4) poems dated *wuchen* year (1808), with two seals *Changxu* and *Bufan*;
- (5) inscribed *Xiling xinliu*, with two seals, *bu* and *fan*;
- (6) the first poem signed *Yang Changxu*, the second poem signed *Ma Yingchao* (Qing), with three seals *Yang*, *Bufan*, and *Shanlin Yingchao*;
- (7) inscribed *Hupao pinquan*, with one seal *Xu*;
- (8) first poem signed *Shanlin Yingchao*, the second and third poem by Yang Changxu, signed, with four seals *Shanlin Yingchao*, *chang*, *xu*, and *xihu ke*;
- (9) inscribed *Jianglou tingyu*, with one seal *Bufan*;
- (10) the first poem signed *Shanlin chao*, the second one signed *Bufan xu*, with four seals *Shanlin shushi*, *chao*, *Yang Changxu yin*, and *Bufan*;
- (11) inscribed *Tayuan guanchao*, with two seals *chang* and *xu*;

- (12) the first poem signed *Shanlin jushi Yingchao*, the second by Yang Changxu, with five seals, four reading *Chao*, *Shanlin shuwu*, *Yang* and *Changxu*;
- (13) inscribed *Wushan wantiao*, with two seals *bu* and *fan*;
- (14) the first poem signed *Yingchao*, the second signed *Changxu*, with three seals *Shanlin chao yin*, *Changxue* and *Bufan*;
- (15) inscribed *Fengshan jixue*, with three seals *bu*, *fan* and *Xihu ke*;
- (16) signed *Wanxiang Yang Yinglan shu*, with three seals.

11 7/8 x 7 5/8in (30.2 x 19.3cm)

\$5,000 - 7,000

楊昌緒 馬應潮 杭垣紀遊圖冊 設色紙本 冊頁

Provenance:
A New England collector



650

650

AFTER LIN CHUN (ACTIVE 1174-1189)

Rooster, Chrysanthemum and Bamboo

Hanging scroll, ink and color on silk, bearing an inscription and spurious signature of Lin Chun, with second inscription with a spurious signature of Wu Kuan (1435-1504), with two collector's seals. 64 7/8 x 33in (83.9 x 164.8cm)

\$3,000 - 5,000

(仿) 林椿 岩菊竹雞圖 設色絹本 立軸



651

651

ANONYMOUS

Bamboo, Quail, and Peony

Hanging scroll, ink and color on paper, bearing an inscription and signature of Zhou Zhimian, followed by two seals Zhou Zhimian yin and Shaogu. 44 1/4 x 18 1/2in (112.4 x 47cm)

\$4,000 - 6,000

佚名 竹報平安 設色紙本 立軸



652

DAI XI (1801-1860)

Landscape, 1846

Hanging scroll, ink and color on paper, dated the 28th year of Daoguang (1846), inscribed and signed by the artist, with two seals *yu jiang nan xu he yang guo tong ming* and *dan xi ken hua kuan zuo cheng*, one additional illegible collector's seal.

39 1/4 x 18 1/2 (99.6 x 46.8cm)

\$8,000 - 12,000

戴熙 巖谷春圖 設色紙本 立軸 一八四六年作



653

ATTRIBUTED TO LI SHAN (1686-1756/62)

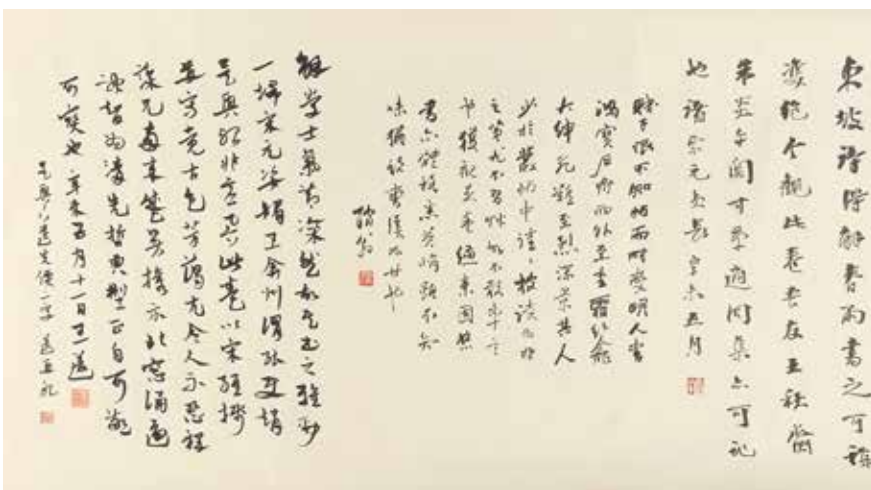
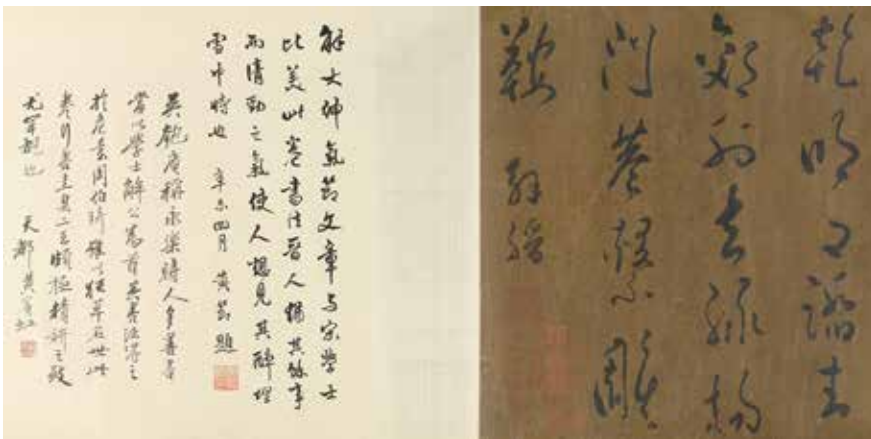
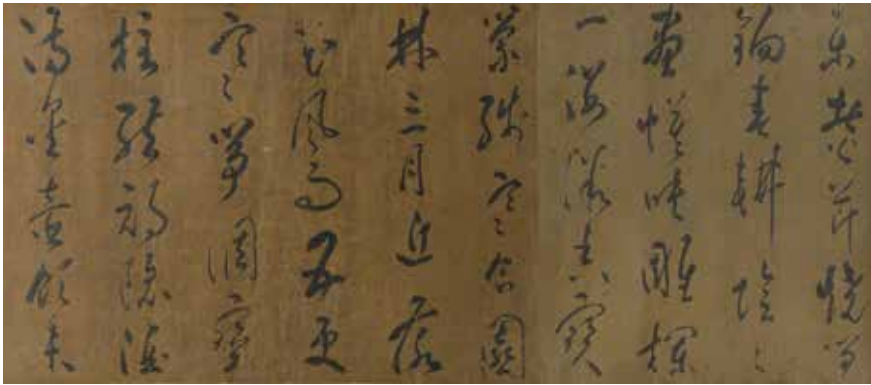
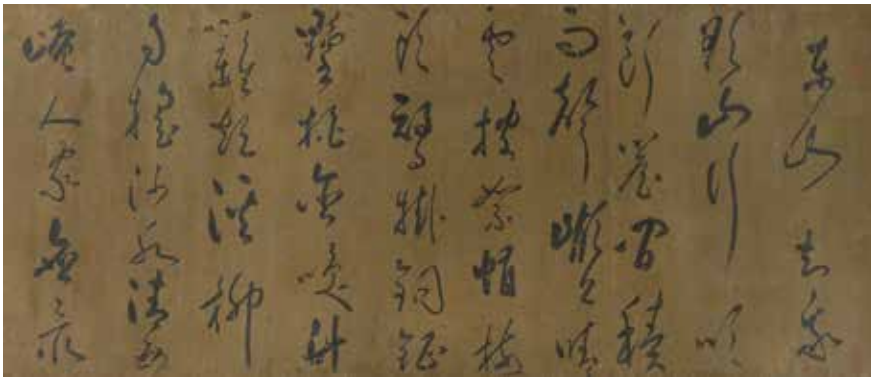
Bird, Insect, and Flower

Album of twelve leaves, ink and color on paper, each leaf inscribed and signed, with a total seventeen seals of the artist, *Shan yin* (9), *Zhongyang* (7), *Zong Yang*, the sixth and eighth leaves have a signed date of the 18th year of the Qianlong reign (1753).

6 1/2 x 7 7/8in (16.5 x 20cm)

\$3,000 - 5,000

(傳) 李鱓 花鳥蟲草 設色紙本 冊頁



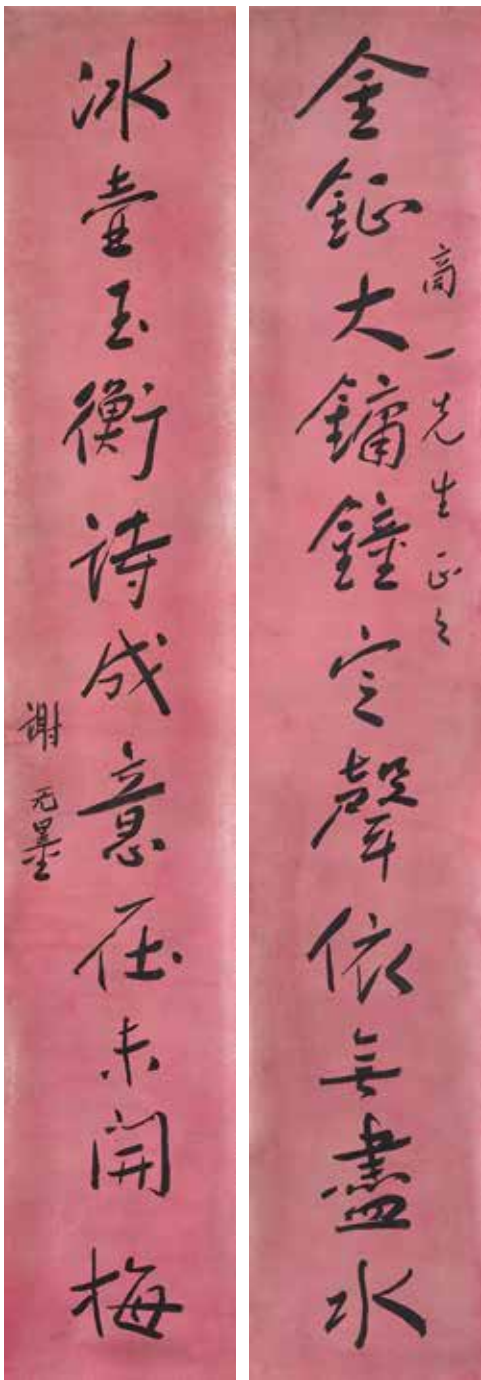
654

ATTRIBUTED TO XIE JIN (1369-1415)

Su Shi Poem in Running Script
 Handsroll, ink on paper, titleslip dated *xinwei* year (1931), signed *Cuncao* (Guan Cuncao, 1903-1948), followed by one seal *Bao*, bearing a signature of *Xie Jin*, follow by three seals *Dingfu*, *Lifu*, and one seal illegible, collectors' seals including *Moyijing youqinshengcun*, *qingshuangguan ziwan*, *Xiang Hanping zhencang yin*, *Liang E'hua yin*, *Jiezhi jiangou*, *shundexi liangshi Jiezhi zhi zhencang*, and *Rushi jianshang*, colophons by *Huang Jie* (1873-1936) and dated *xinwei* year (1931), *Huang Binhong* (1864-1955), *Zhu Zongyuan* (1874-1932) and dated *xinwei* year (1931), *Yi Daan* (1874-1941), *Wang Yuang* (?-1944) and dated *xinwei* year (1931).
 17 1/8 x 95 5/8in (43.6 x 243 cm), exclusive of the colophons

\$10,000 - 15,000

(傳) 解縉 行書 水墨紙本 手卷



655

655
XIE WULIANG (1884-1964)

Couplet in Running Script

A pair of hanging scrolls, ink on paper, with one dedication, signed Xie Wuliang.

100 5/8 x 17 1/8in (255.5 x 43.6cm) each (2).

\$4,000 - 6,000

謝無量 行書十一言聯 水墨紙本 立軸一對



656

656
QI GONG (1912-2005)

Couplet in Regular Script

A pair of hanging scrolls, ink on paper, signed Qi Gong, with two seals of the artist, Qi Gong zhi yin and Yuanbai.

50 1/4 x 12 3/8in (127.6 x 31.4cm) each (2).

\$6,000 - 8,000

啟功 楷書七言聯 水墨紙本 立軸一對



657

HUANG BINHONG (1865-1955)

Landscape in the Manner of Juran, 1949

Hanging scroll, ink and color on paper, inscribed and signed *Hongsou*, dated *jichou* year (1949), with two seals of the artist *Huang Binhong* and *pianshi ju*.

23 3/4 x 13in (59 x 33cm)

\$15,000 - 30,000

黃賓虹 師巨然山水 設色紙本 立軸 一九四九年作

Provenance:

Bonhams Hong Kong, 25 May 2011, lot 616

Paintings from the Collection of Margaritte Foisie

Lots 658 - 659

Ms. Foisie was born in 1926 to Russian immigrants living in Shanghai. Except for a few years early in life when her family resided in Dalian and Hankou, she lived in Shanghai until late 1948. It was there that she met her husband, Philip Foisie, in 1945, who was with the U.S. armed forces military intelligence and was the lone U.S. soldier assigned to accompany Chinese units fighting against the Japanese in the Salween River Campaign near Burma and in southern and central China.

Mr. and Mrs. Foisie were married in Shanghai in 1948; later that year they went to the United States. Initially residing in the San Francisco area, and later in Louisville, KY., they moved to the Washington, DC area in 1955 where Mr. Foisie, some years later, became foreign editor of the Washington Post. The Foisie's remained in Washington until 1981, when Mr. Foisie became Executive Editor of the International Herald Tribune in Paris. They lived in Paris for six years, and subsequently returned to the Washington, DC area, where Mrs. Foisie lived for the next 30 years until her death in 2017.



Margaritte Foisie as a young child in Shanghai, 1927-1928
瑪格麗特幼年時在上海, 1927-1928

瑪格麗特·弗伊斯珍藏中國書畫

拍品658-659

1926年，弗伊斯女士出生於一個居住在上海的俄國移民家庭。童年時期，她隨父母分別在大連和漢口居住，但大部分時間是在上海長大的。菲利浦·弗伊斯先生在1945年作為美軍情報部門工作人員被派駐到中國，曾協助中方在中緬邊境反擊日軍。1948年，弗伊斯女士和菲利浦在上海相遇相識，兩人於同年結婚。

婚後不久，弗伊斯夫婦返回美國舊金山灣區居住。之後也在肯塔基州的路易斯維爾短暫生活過一段時間。1955年，弗伊斯先生在華盛頓郵報社獲得了海外新聞部編輯一職，兩人遂搬到華盛頓定居。1981年，弗伊斯先生接受了國際先驅論壇報社駐巴黎執行總編的職位，弗伊斯女生便隨其先生在巴黎生活工作了六年。從國際先驅論壇報社離職後，弗伊斯夫婦重返華盛頓生活，直到2017年弗伊斯女士去世。



Margaritte and Philip Foisie in Shanghai, 1948
1948年瑪格麗特和菲利浦在上海



**PAINTINGS FROM THE COLLECTION
OF MARGARITTE FOISIE**

658

ZHANG DAQIAN (1899-1983)

Scholar Under a Willow, 1948

Hanging scroll, ink and color on gold flecked paper, inscribed by the artist and dated *wuzi* (1948), fourth month, and signed *Zhang Daqian Yuan* at Dafeng Tang, with two artist's seals reading *Zhang Yuan* and *Daqian Jushi*.

20 1/2 x 13 1/4in (52.1 x 33.6cm)

\$30,000 - 50,000

張大千 柳蔭高士圖 設色紙本 立軸 一九四八年作



659

**PAINTINGS FROM THE COLLECTION
OF MARGARUITTE FOISIE**

659

CHEN YUE, QINXIAN NUSHI, WU QINGXIA XIE (1910-2008)

Landscape, Calligraphy, Bird and Flower

Three album leaves mounted on a single hanging scroll, ink and color on silk, the first landscape signed *Jianhou Chen Yue*, with two seals of the artist, the second a round fan, with an essay in regular script, signed *Qinxian nushi*, followed by the artist's seal *Qin* and *Xian*, the bird and flower leaf signed *Wu Qingxia xie*, with one seal of the artist *Qingxia*.

11 3/4 x 12 3/8in (29.5 x 31.5 cm);

10 1/8in (25.7cm) diam.;

11 1/2 x 12 1/8in (29.2 x 30.8cm)

\$2,500 - 4,000

陳鉞 吳青霞 琴仙女史 山水、書法、花鳥 設色絹本 立軸

Provenance:

Margaruite Foisie



660

660

DENG FEN (1894-1964)

Beauty, 1961

Hanging scroll, ink on paper, dated *xinchou* year (1961), inscribed and signed *Tanshu Fen yu mayuan*, with three seals *Deng Fen*, *Songxian* and *Huanpei lou*.

38 1/2 x 14in (97.8 x 35.5cm)

\$4,000 - 6,000

鄧芬 執扇仕女 設色紙本 立軸 一九六一年作



661

ZHANG DAQIAN (1899-1983)

Lily, Begonia, Cherry, and Figure

A set of four paintings, ink and color on paper,

(1) the lily and butterfly with rock signed *Daqian jushi Yuan Dafengtang xia xie*, with two seals of the artist, *Zhang Yuan* and *Daqian*;

(2) the begonia signed *Daqian jushi Yuan*, with one seal of the artist *Zhang Yuan Daqian fu*;

(3) the cherry inscribed and signed *Daqian jushi xieyu Dafengtang xia*, followed by two seals, *Zhang Yuan zhi yinxin* and *Daqian jushi*;

(4) the scholars outing on a boat signed *Daqian jushi Yuan*, with two seals, *Zhang Yuan zhi yinxin* and *Daqian jushi*.

15 1/2 x 21in (39.2 x 53.5cm) each (4).

\$40,000 - 60,000

張大千 人物花卉櫻桃 設色紙本 鏡片四幅





PROPERTY FROM THE COLLECTION OF DR. DEAN EDELL

662

DENG CHUNSHU (1884-1954)

Scholar's Rocks

A set of four paintings, hanging scrolls, ink on paper, each inscribed by the artist with a poetic couplet in running script, one painting dedicated to *Weichun*, dated *wuzi chu dong* (1948, early winter), and the four paintings variously signed *Chunshu* (2), *Buxusheng Shu*, and *Zhanyuansou*, with twelve artist's seals, eleven reading *Yunxi Shisheng* (2), *Zhanyuansou*, *Wujin Deng shi*, *Qingcheng Laoren*, *Shisheng*, *Buxusheng* (2), *Baiyun Xiyin*, *Chunshu shi hua*, and *Lanling Laohuashi*. 57 3/4 x 15in (146.7 x 38cm) each (4).

\$5,000 - 8,000

鄧春澍 供石 水墨紙本 立軸四屏

Provenance:
Dr. Dean Edell



663

663
WANG XUETAO (1903-1982)
 Prosperity and Longevity, 1948
 Mounted for framing, ink and color on paper, dated *wuzi* year (1948),
 inscribed and signed *Xuetao*, with two seals of the artist, *Wang Xuetao*
yin and *Wulou shanzhuang*.
 36 x 16 3/4in (91.4 x 42.5cm)

\$4,000 - 6,000

王雪濤 富貴長壽圖 設色紙本 鏡片 一九四八年作



664

664
CHEN YUANDU (1902-1967)
 Immortal, 1939
 Hanging scroll, ink and color on silk, dated *jimao* year (1939), signed
Chen Yuandu, with two seals of the artist *Chen Xu* and *Yuandu*.
 26 3/8 x 11 3/4in (67 x 29.9cm)

\$2,000 - 3,000

陳緣督 人物 設色絹本 立軸 一九三九年作



665

JIN CHENG (1878-1926)

Fishing at Western Hills, 1924

Mounted for framing, ink and color on silk, inscribed and signed by the artist, dated *jiazi* year (1924), with three seals of the artist, *Jin Cheng*, *Gongbo*, and *Jin Cheng linguo*.

49 5/8 x 15 1/8in (126 x 38.5cm)

\$10,000 - 15,000

金城 西山坐釣 設色絹本 鏡片 一九二四年作

The inspiration for this painting is a composition by the Ming dynasty master Qiu Ying (1494-1551/2). As an artist, Jin Cheng drew on a wide array of influences, primarily from classical Chinese paintings, but also from his time spent in England in 1902 and in Japan and Shanghai. While primarily absorbing the Qiu Ying blue/green style in this work, Jin Cheng also cites Li Tang (Li Xigu 1066-1150) and Tang Yin (1470-1523) in the inscription.



666

QI BAISHI (1864-1957)

Peaches and Dragonfly

Framed and glazed, ink and color on paper, inscribed and signed, with two seals of the artist *muren* and *sanbaishi yin fuweng*.

14 1/4 x 42 3/4in (36.2 x 108.6cm)

\$30,000 - 50,000

齊白石 雙壽圖 設色紙本 鏡框



667

667
XU LINLU (1916-2011)
 Birds and Chrysanthemums
 Hanging scroll, ink and color on paper, with one dedication, signed Xu Linlu, with two seals of the artist Xu and zhuxiao zhai.
 26 1/8 x 14in (66.4 x 35.5cm)

\$3,000 - 5,000

許麟廬 菊花小鳥 設色紙本 立軸

Provenance:
 Bonhams Hong Kong, 25 May 2011, lot 658



668

668
ZHU QIZHAN (1892-1996)
 Grapes, 1975
 Framed and glazed, ink and color on paper, with one dedication, dated yimao year 1975, signed Qizhan, with one seal of the artist reading Zhu Qizhan.
 25 3/4 x 17 3/4in (65.4 x 45.1cm)

\$4,000 - 6,000

朱杞瞻 葡萄 設色紙本 鏡框 一九七五年作

Provenance:
 Bonhams San Francisco, 10 Dec 2012, lot 5327



PROPERTY FROM THE
COLLECTION OF MARK S. PRATT

669

WANG ZHEN (1867-1938)

Couplet in Running Script

A pair of hanging scrolls, ink on paper, signed
Bailong shanren, with three seals of the artist,
Wang Zhen changshou, Yiting liushi yihou zuo,
Bailong shanren

54 1/4 x 13 3/8in (137.8 x 34cm) each (2).

\$4,000 - 6,000

王震 行書六言聯 水墨紙本 立軸一對

Provenance:

Mark S. Pratt

The Twentieth Century Chinese Paintings from the Collection of Professor Chu-tsing Li (1920-2014)

Lots 670 - 674

Professor Chu-tsing Li, a highly regarded academic, collector and curator, made numerous critical contributions to the study of Chinese painting and calligraphy. From his numerous scholarly publications, beginning with his first major work, the seminal 1964 study *The Autumn Colors on the Ch'iao and Hua Mountains: A Landscape by Chao Meng-fu*, Dr. Li established his career-long reputation as a leading researcher in Yuan dynasty painting. However, his contributions to the field of Chinese art history were varied and often groundbreaking. With his 1966 publication and exhibition *New Directions in Chinese Painting: 11 Contemporary Artists*, Dr. Li introduced modern Chinese art to a new audience in the United States. Culminating with his monumental three-volume study *A History of Modern Chinese Painting Zhongguo Xiandai Hui Hua Shi* published in 1998-2003 and co-authored with Wan Qingli, Dr. Li capped a lifetime of academic study, for which we all are richer.

As both a scholar and collector, Dr. Li benefitted greatly from his visits with living artists and discussing their approach and techniques first hand. Meeting Zhao Shao'ang in Hong Kong in 1963, and later that

same year the retired General Yu Chengyao, Dr. Li began collecting modern Chinese art in earnest in 1972-1973 while in Hong Kong. The 2007 publication and subsequent exhibition *A Tradition Redefined Modern and Contemporary Chinese Ink Paintings from the Chu-tsing Li Collection* evinced Dr Li's personal connections to a network of artists in China, Hong Kong, Taiwan and the United States, and their extraordinary exploration of Chinese art in the latter half of the 20th century. Bonhams is pleased to offer a selection of twentieth century Chinese paintings from Dr. Li's collection.

李鑄晉教授珍藏二十世紀中國書畫

李鑄晉教授 (1920-2014) 是重要的中國藝術史學者、教育家、策展人及書畫收藏家，其一生學術成就輝煌，研究題材廣泛。李鑄晉教授早期研究興趣主要集中在古代中國書畫。一九六四年李鑄晉教授發表了關於趙孟頫生平及其藝術創作的重要論文——《鵲華秋色—趙孟頫的生平與畫藝》。之後李鑄晉教授將其對中國古代書畫的興趣延伸到了進當代中國水墨藝術。一九六六年，李鑄晉教授在美國策劃了“新水墨——當代中國畫十一人聯展”，旨在向西方觀眾介紹當代中國水墨畫的發展。一九九八年至二〇〇三年期間，李鑄晉教授和萬青力合作出版了《中國現代繪畫史》，是為研究近現代中國書畫史之里程碑著作。

授課之餘，李鑄晉教授亦時常登門拜訪藝術家，與其討論繪畫創作和技法探新。一九六三年，李鑄晉在香港先後認識了趙少昂和余承堯。一九七二年至一九七三年在香港訪問期間，李鑄晉教授在同藝術家交流的同時，也開始對他們的作品進行系統的收藏。二〇〇七年出版的畫冊《傳統新定義——李鑄晉收藏進當代中國水墨書畫，1950-2000》，及後舉辦的同名巡迴展覽，不僅為李鑄晉教授畢生收藏的回顧，也展現了二十世紀後半期中國、香港和台灣各地藝術家對中國水墨藝術的實驗探索旅程。紐約邦瀚斯本次很榮幸地向各方藏家呈現部分李鑄晉教授珍藏的二十世紀中國書畫。



670

EDDY CHAN KWAN LAP (CHEN JUNLI, 1947-)

Source of Life, 1990

Mounted for framing, ink and color on paper, signed *Chen Junli*, dated 1990, with one seal of the artist *Chen Junli*.

11 x 15 7/8in (27.8 x 40.4cm)

\$1,500 - 2,500

陳君立 生命之源 設色紙本 鏡片 一九九〇年作

Provenance:

Professor Chu-Tsing Li, acquired directly from the artist

Eddy Chan Kwan Lap was born in Guangdong China. He studied Chinese ink painting at University of Hong Kong. In the early 1980s Chan pursued his study in art abroad. He received his BA in fine art from Concordia University in Canada in 1985. In 2006 he obtained a MFA degree from Royal Melbourne Institute of Technology University. Since the beginning of Eddy's career, the artist has held exhibitions worldwide. His paintings are now in the collection of Hong Kong Museum of Art, Taipei Fine Arts Museum, Jiangsu Province Museum of Art and many other art institutions.

The tree depicted in the current lot is a theme frequently explored in Chan's work. As the title given by the artist indicates, the entangled yet upward growing tree symbolizes the vitality of life. Trained both in China and the West, Chan employees a variety of non-traditional ink painting techniques.



671

**PROPERTY FROM THE COLLECTION
OF PROFESSOR CHU-TSING LI**

671

FANG JIZHONG (1923-1987)

Landscape, 1979

Mounted for framing, ink and color on paper, signed and dated 1979, with a dedication to Li Chu-tsing, with two seals of the artist *Jizhong xiesheng* and *Jizhong wu hou zuo*.

36 3/4 x 18in (68 x 45.5cm)

\$2,500 - 4,000

方濟眾 秋意 設色紙本 鏡片 一九七九年作

Provenance:

Professor Chu-Tsing Li



672

**PROPERTY FROM THE COLLECTION
OF PROFESSOR CHU-TSING LI**

672

ZHAO ERDAI (CHAO ER-DAI, 1916-1995)

Landscape, 1965

Mounted for framing, ink on paper, signed *Erduo*, dated 1965, with one artist's seal *Daidai*

28 x 18in (71 x 45.5cm)

\$1,000 - 1,500

趙二呆 山水 水墨紙本 鏡片 一九六五年作

Provenance:

Professor Chu-Tsing Li

Zhao Erdai was born as Zhao Tonghe 趙同和, in Jiangsu Province. He later relocated to Taiwan where he would reside for most of his life. Shortly after his death, a solo exhibition was held at the Guoli Lishi Bowuguan in Taipei in 1996, and his works are permanently displayed at the Erdai Art hall in Penghu County, Taiwan.



673

**PROPERTY FROM THE COLLECTION
OF PROFESSOR CHU-TSING LI**

673

QI LIANGYI (1923-1988)

Grapes and Lotus Root

Hanging scroll, ink and color on paper, signed *Baishi houren Liangyi hua*, with one seal of the artist *Qi Chichi*.

13 1/2 x 13 5/8in (34.3 x 34.5cm)

\$1,500 - 2,500

齊良已 葡藕 設色紙本 立軸

Provenance:

Professor Chu-Tsing Li

Exhibited & published:

A Tradition Redefined: Modern and Contemporary Chinese Ink Paintings from the Chu-tsing Li Collection, Cambridge, Harvard University Art Museums, 2007, catalog no. 44.

The fifth son of Qi Baishi (1863-1957), Qi Liangyi studied not only with his father, but trained formally in the art department at Furen University.



674

**PROPERTY FROM THE COLLECTION
OF PROFESSOR CHU-TSING LI**

674

ZHU YINGREN (1930-) AND ZHAO SHAO'ANG (1905-1998)

Peony and Orchids, 1994

Mounted for framing, ink and color on paper, inscribed and signed *Zhu Yingren*, dated *jiaxu* year (1994), with three seals of the calligrapher *Zhu, Yingren, you yu yi*, and one by the painter *zhenyi*.

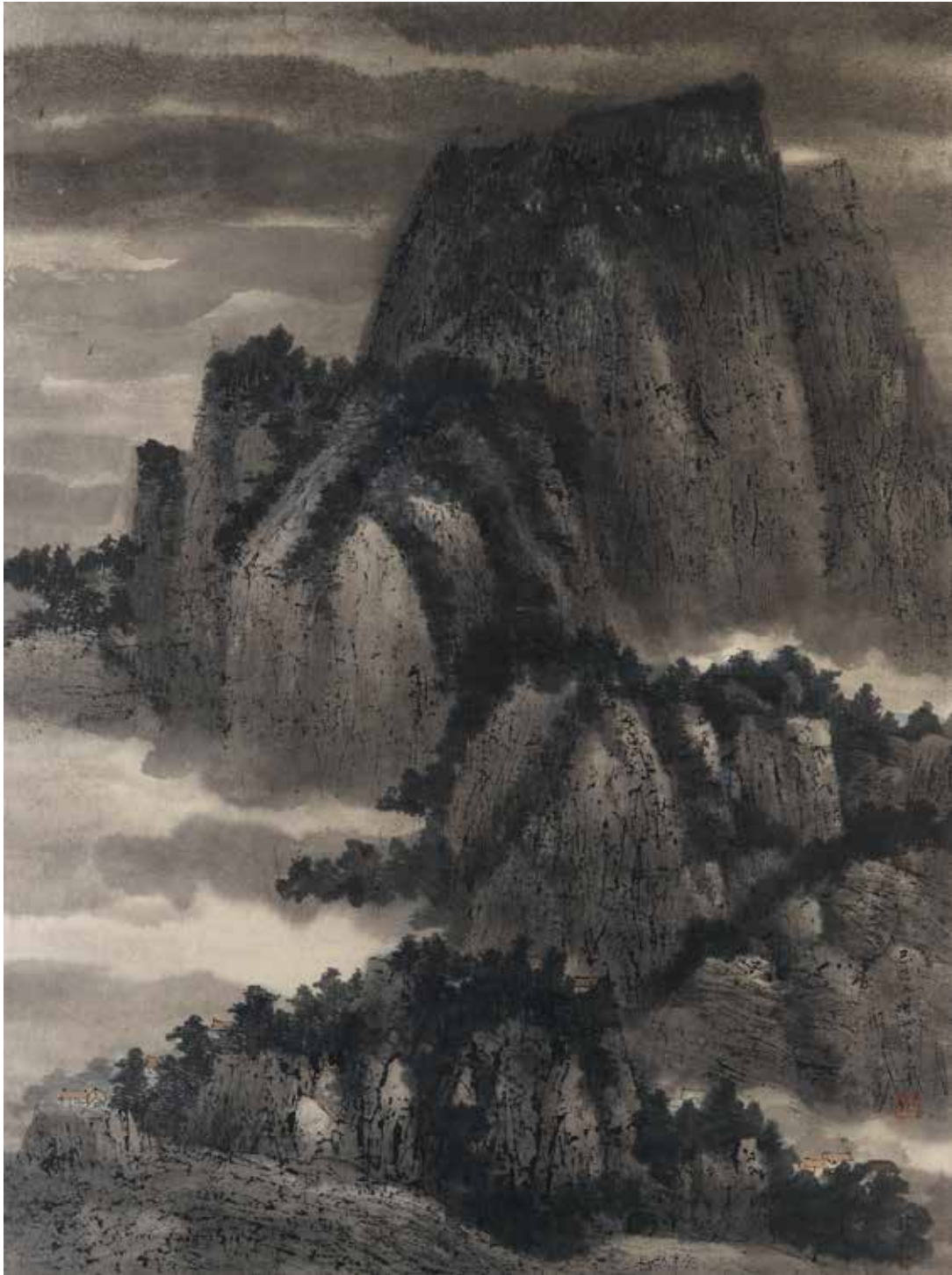
16 1/4 x 20in (41.5 x 50.7cm)

\$2,500 - 4,000

朱穎人 趙少昂 國色天香 設色紙本 鏡片
一九九四年作

Provenance:

Professor Chu-Tsing Li



675

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

Landscape, 1989

Framed and glazed, ink and color on paper, signed and dated *jisi* year (1989), with one seal of the artist *Wang Jiqian xi*.

35 x 26 1/4in (88.9 x 66.7cm)

\$10,000 - 15,000

王己千 山水 設色紙本 鏡框 一九八九年作

Provenance:

Acquired directly from the artist



676



677

PROPERTY FROM THE RUTH AND RICHARD DICKES COLLECTION

676

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

Abstract Composition, 1989

Framed and glazed, inscribed and dated *jisi* year (1989), with one seal of the artist, *Jiqian chuanggao*.

11 1/2 x 26 3/4 inches (29.2 x 67.9 cm)

\$6,000 - 9,000

王己千 抽象水墨 設色紙本 鏡框 一九八九年作

Provenance:

Acquired directly from the artist

677

CHEN QI-KWAN (1921-2007)

Returning Home, 1960

Framed and glazed, ink and color on paper, signed *Chen Qikuan bi*, dated 1960, with one artist's seal *Chen Qikuan yin*.

8 3/4 x 11 1/4 in (22.3 x 28.5cm)

\$3,000 - 5,000

陳其寬 暮歸 設色紙本 鏡框 一九六〇年作

Provenance:

Ruth and Richard Dickes, purchased Mi Chou Gallery, New York, 29 November 1964



**PROPERTY FROM THE RUTH AND
RICHARD DICKES COLLECTION**

678

CHEN QI-KWAN (1921-2007)

Persimmons, 1961

Framed and glazed, ink and color on paper,
signed *Chen Qikuan*, dated 1961, with one
artist's seal *Chen Qikuan yin*.

10 1/2in (26.7cm) long, the fan

\$4,000 - 6,000

陳其寬 冬色 設色紙本 鏡框 一九六一年作

Provenance:

Ruth and Richard Dickes, purchased Mi Chou
Gallery, New York, 29 September 1961



679

PROPERTY FROM THE RUTH AND RICHARD DICKES COLLECTION

679

ZENG XIAOJUN (BORN 1954)

After the Rain I

Hanging scroll, ink and color on paper, signed *Xiaojun*, with one seal of the artist *Zeng Xiaojun*.

54 3/4 x 29 5/8in (139 x 75.2cm)

\$8,000 - 12,000

曾小俊 雨後 設色紙本 立軸

Provenance:

Ruth and Richard Dickes, purchased L. J. Wender Fine Chinese Paintings, New York, NY, 22 May 1996

Published:

The Paintings of Zeng Xiaojun, 1996, Plate 14

680

A GROUP OF RONGBAOZHAI AND DUOYUNXUAN WOODBLOCK PRINTS

Ink and color on paper, including:

- (1), Qi Baishi, insect and flower, album of ten leaves, published by Duoyunxuan;
 - (2), Qi Baishi, a group of loose leaf prints of insects and flower paintings, published by Rongbaozhai, 1959;
 - (3), Chen Yongqian, hanging scroll of fish, by Rongbaozhai;
 - (4), Qi Baishi, hanging scroll, bird and magnolia, by Duoyunxuan;
 - (5), Liu Jiyou, hanging scroll of rabbit and loquat, by Rongbaozhai;
 - (6), Xu Beihong, hanging scroll, bamboo and sparrow, by Rongbaozhai;
 - (7), Zhao Shao'ang, hanging scroll, longicorn and kapok, by Rongbaozhai
 - (8), Qi Baishi, hanging scroll, frog, by Duoyunxuan
 - (9), Qi Baishi and Xu Beihong, hanging scroll, taro and chicken, by Rongbaozhai, 1956;
- various sizes*

\$2,000 - 3,000

榮寶齋朵雲軒印 近代名家木板畫一組

Snuff Bottles

Lots 681 - 755

681

A BALTIC ROOT AMBER SNUFF BOTTLE

1750-1820

The well-hollowed bottle rendered as a melon decorated with another leafy melon carved in relief to its side; the opaque brownish-red amber cast with intriguing swirls of golden-orange.

2 3/8in (6.1cm) high

\$3,000 - 4,000

1750-1820年 蜜蠟雕瓜瓞綿綿紋鼻煙壺

Provenance:

A Private New York Collection



681

682

A WHITE JADE 'PEACH' SNUFF BOTTLE

1750-1850

Well-hollowed, carved as two stacked peaches to resemble a double-gourd, one side undercut and carved in relief with a monkey climbing over the peaches, the other side with leafy and woody stems, the soft-toned white matrix marked with oatmeal-like inclusions.

2 5/8in (6.7cm) high

\$5,000 - 7,000

1750-1850年 白玉雕仙猴獻壽紋鼻煙壺

Provenance:

George Crofts

Pearce Family Collection 1923



682

683

AN EMBELLISHED YELLOW GLASS SNUFF BOTTLE

18th century, with 20th century embellishment by the Tsuda family, Kyoto, Japan

The well-formed bottle rising to a waisted neck, with a flat lip, and concave foot, both main sides decorated with applied stones, carved and painted in lacquer, gilt and color, one depicting a riverscape with a pavilion on the bank hidden between rocks, and a slender tree towering behind a rock formation, the reverse displaying a scholar in conversation with his attendant under floating cloud wisp.

2 5/8in (6.7cm) high

\$8,000 - 12,000

十八世紀 黃料鼻煙壺 二十世紀 日本津田家族後嵌飾山水人物圖

Provenance:

A Private Virginia Collection



(two views)

684

A LAVENDER AND GREEN JADEITE FACETED SNUFF BOTTLE

1780-1880

Each main side centered with a reserve enclosing a *fu* or *shou* character surrounded by panels framing scrolls and diamond patterns, and flanked with faux lion mask-and-ring handles carved to the narrow sides; the lustrous matrix in shades of pale lavender and green.

2 1/4in (5.7cm) high

\$2,000 - 3,000

1780-1880年 翠玉雕福壽紋八方鼻煙壺

Provenance:

A Private Pennsylvania Collection



684

685

AN INIMITATION REALGAR GLASS SNUFF BOTTLE

1740-1800

Of ovoid form rising to a subtly waisted neck, with a flat lip and foot, the material composed of shades including brown, orange-red, and yellow, forming irregular patches to resemble realgar.

2 3/8in (6.1cm) high

\$1,200 - 1,800

1740-1800年 仿雄黃料鼻煙壺

Provenance:

Private California Collection



685

686

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Ma Family, 1914

One side painted with four boys reading at a low table below an inscription reading *nianshu tu* (reading), the verso inscribed with a light-hearted poem depicting a sleepy early afternoon moment in a summer, dated *jiayin* (1914), inscribed *Ma Shaoxuan* with a painted red seal mark.

2 3/8in (6.1cm) high

\$2,000 - 3,000

甲寅年（1914年）馬氏家族作 玻璃內畫「念書圖」鼻煙壺

Provenance:

Clare Lawrence Ltd., 1997
Janne Holmes, Australia



686 (two views)



687

687

A BLUE OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE

1750-1820

Of flattened globular form supported on a splayed oval foot ring, with a waisted neck and slightly recessed lip, the sapphire blue layer carved to display an archaic vase on each main side, one holding a graceful lotus blossom and large leaves, the other containing a fly whisk and *lingzhi* branch bending horizontally and suspending a basket, the narrow sides carved with a pair of faux lion mask-and-ring handles; all against a cloudy ground suffused with 'snowflakes'.

2 1/8in (5.4cm) high

\$2,000 - 3,000

1750-1820年 霏雪地套寶石藍料連年平安紋鼻煙壺

Provenance:

Mrs Elmer A. Claar, Chicago, Illinois
A Private Ohio Collection



688

688

A RED OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE

1750-1820

Of ovoid form, supported on a splayed oval foot ring, with a waisted neck and recessed lip, the side walls applied with cranberry-red overlay, expertly carved to depict magpies perching on the branches of full blooming prunus trees rising behind rocks.

2 3/4in (7cm) high

\$2,000 - 3,000

1750-1820年 霏雪地套紅料喜鵲登梅紋鼻煙壺

Provenance:

A Private New Zealand Collection



689

689

A RED AND PINK OVERLAY MILKY-WHITE GLASS SNUFF BOTTLE

Yangzhou School, 1820-1870

The mouth rim and oval foot ring of the compressed globular bottle finished in cranberry-red overlay, framing pink overlay work on each broad side, similarly carved to depict a gnarled tree growing near perforated rocks and bearing numerous peaches, one side inscribed *fu shou tu* (an illustration of prosperity and longevity).

2 3/8in (6.1cm) high

\$2,000 - 3,000

1820-1870年 揚州作 涅白地套粉紅雙色料「福壽圖」鼻煙壺

Provenance:

A Private Connecticut Collection

690

A WHITE JADE 'EGGPLANT' SNUFF BOTTLE

19th century

Naturalistically carved, the body made from white jade to resemble the eggplant, with a butterfly carved in low relief on the side, the calyx surrounding the mouth carved from spinach jade.

2 1/2in (6.3cm) high

\$3,000 - 5,000

十九世紀 白玉雕茄式鼻煙壺



690

691

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Chen Zhongsan, 1910

Painted in black ink and subdued shades of color to one side depicting the bearded Tang dynasty poet Meng Haoran on a mule, followed by his attendant holding a prunus branch over his shoulder, making their way toward a stone bridge in a snow-covered, formidable landscape, the verso painted with insects surrounding a large cabbage in a rocky and grassy land strewn with small flowers; the upper left corner dated *gengxu* (corresponding to 1910), signed Chen Zhongsan, with one seal painted in red.

2 1/2in (6.4cm) high

\$2,500 - 3,500

庚戌年（1910年）陳仲三作 玻璃內畫孟浩然踏雪尋梅圖鼻煙壺

Provenance:

A Private Pennsylvania Collection



691 (two views)

692

A MOLDED AND ENAMELED PORCELAIN 'FIGURAL' SNUFF BOTTLE

Republic period

Modeled in the form of a proud first-rank Manchu court official dressed in a conical *guanmao* and crane roundel decorated court robe, his hair braided into a queue, the finial on his hat serving as the bottle stopper.

3 1/2in (8.9cm) high

\$1,500 - 2,000

民國 瓷胎模製官人像形鼻煙壺

Provenance:

Ed Combatalade Collection, California

Thence by descent



692 (two views)



693

693

A FINELY PAINTED BLUE AND WHITE 'FISHERMAN' SNUFF BOTTLE

1820-1850

Of tapering ovoid form with a cylindrical neck, thin and rounded lip, circular foot ring, painted around the walls to depict a rustic retreat house nestled amid trees, a lone fisherman sitting at the bank of a meandering river, with a view of far-flung mountain peaks.

2 7/8in (7.3cm) high

\$1,000 - 1,500

1820-1850年 青花漁隱圖鼻煙壺

Provenance:

An East Coast Collection
The Asian Art Studio, California
Noble Collection, Southern California



694 (two views)

694

A FAMILLE ROSE 'THREE HEROES' SNUFF BOTTLE

Imperial, Daoguang mark and of the period, 1821-1850

The rounded rectangular bottle standing on an oval foot ring, with a cylindrical neck, gilt-heightened recessed lip, painted in soft-hued enamels to one side with the three Heroes of Han Dynasty, the verso depicting a scholar reading by the window of his studio, with his attendant sweeping the ground outside of the courtyard; the recessed foot inscribed with the *four-character mark* in iron red seal script.

2 1/4in (5.7cm) high

\$2,000 - 3,000

清道光 御製模印瓷胎粉彩漢初三傑鼻煙壺 《道光年製》款

Provenance:

A Private German Collection



695

695

A FAMILLE ROSE ENAMELED PORCELAIN SNUFF BOTTLE

Republic period

Of tapering cylindrical form, with a straight neck and everted lip, the side walls brightly enameled with the 'children at play' motif in a garden, the recessed foot with a Qianlong four-character mark within a square painted in blue enamel.

3in (7.6cm) high

\$1,000 - 1,500

民國 粉彩百子嬉戲紋鼻煙壺

Provenance:

Philip Harvey Collection, California

696

A MOTTLED GREEN JADEITE SNUFF BOTTLE

1850-1900

The flattened bottle carved to one side with a figure making his way through a craggy landscape towards a female immortal holding a basket, standing on a flowering tree branch raft, the verso carved with a poet on a donkey crossing a bridge under an overhanging cliff, leading toward a bare tree issuing from rocks; all against a key-fret ground, the apple green matrix mottled with russet and grayish lavender patches.

2 3/8in (6.1cm) high

\$2,000 - 3,000

1850-1900年 翠玉雕山水人物紋鼻煙壺

Provenance:

Al Mizrahi, Los Angeles, California



696 (two views)

PROPERTY FROM THE COLLECTION OF DR. DEAN EDELL

697

A ROCK CRYSTAL SNUFF BOTTLE

18th/19th century

Very well-hollowed, the rounded square bottle rising to a cylindrical neck, with a carefully recessed lip, oval foot ring, the surfaces left unadorned to accentuate the flawlessness of the stone.

2 3/4in (7cm) high

\$2,500 - 3,500

十八/十九世紀 水晶光素鼻煙壺

Provenance:

Dr. Dean Edell

Alice B. McReynolds Collection

Sotheby's, New York, 31 October 1984, lot 95

Robert Kleiner Ltd., London

Published:

Christopher Randall, *The Wildness Collection, Chinese Snuff Bottles from the Dr. Dean Edell Collection*, 2018, no. 35



697

PROPERTY FROM THE COLLECTION OF DR. DEAN EDELL

698

A WHITE JADE SNUFF BOTTLE

18th century

Well-hollowed, of elegantly proportioned pear form, with a flat lip, finely finished splayed oval foot ring, the attractive stone suffused with a few russet marks, polished to a pleasing soft luster.

3 1/4in (8.2cm) high

\$2,000 - 3,000

十八世紀 白玉光素鼻煙壺

Provenance:

Dr. Dean Edell

A Private California Collection

Ex Collection of Emmanuel Gran

Published:

Christopher Randall, *The Wildness Collection, Chinese Snuff Bottles from the Dr. Edell Collection*, 2018, no. 64



698



699

PROPERTY FROM THE COLLECTION OF DR. DEAN EDELL

699

A MUGHAL-STYLE WHITE JADE SNUFF BOTTLE

Well-hollowed, the rectangular bottle raised on a foot rendered as a chrysanthemum flower-head with radiating petals, each main side carved in relief with an identical design displaying a classic lotus blossom borne on symmetrically arranged leafy scrolls, alternated with vertical scrolls decorated to the narrow side, all framed by neatly rendered leaf patterns draping along the edges beneath undercut work at each shoulder, the waisted neck of the bottle further decorated with uprising petals; with a matching stopper; the slightly gray-tinged white stone marked with limited inclusions.

2 7/8in (7.3cm) high

\$4,000 - 6,000

痕都斯坦式白玉雕蓮花紋鼻煙壺

Provenance:

Dr. Dean Edell
Howard Kaplan, Beverly Hills, California, 2000

Published:

Christopher Randall, *The Wildness Collection, Chinese Snuff Bottles form the Dr. Edell Collection*, 2018, no. 45

PROPERTY FROM THE COLLECTION OF DR. DEAN EDELL

700

A CARVED DUAN STONE SNUFF BOTTLE

Likely Imperial, 18th/early 19th century

Of flattened globular form, with a slightly waisted neck, recessed lip and oval foot ring, one broad side expertly carved in relief with two dynamic, scaly dragons, reversed by a circular reserve enclosing crisply carved characters reading *Duan xi zhen wan* (the treasured plaything from Duan creek), all flanked by mock lion mask-and-ring handles on the narrow sides, the lions with the distinctive 'official's hats'.

2 3/8in (6cm) high

\$2,000 - 3,000

十八世紀/十九世紀早期 端石雕龍紋「端溪珍玩」鼻煙壺

Provenance:

Dr. Dean Edell
Gerd Lester Collection, California

Published:

Christopher Randall, *The Wildness Collection, Chinese Snuff Bottles form the Dr. Edell Collection*, 2018, no. 42

Exhibited:

International Chinese Snuff Bottle Society, 2006

PROPERTY FROM THE COLLECTION OF DR. DEAN EDELL

701

AN INSCRIBED WHITE JADE 'LOTUS POND' SNUFF BOTTLE

18th century

Very well-hollowed, the spade form bottle with a short, waisted neck, subtly recessed lip, concave foot, engraved to one broad and slightly convex side with a serene pond filled with large lotus blossoms mixed with millet growing on shore, the verso later incised with an Imperial poem, all heightened in gilt wash; the matrix marked with numerous icy specks.

2 1/4in (5.7cm) high

\$2,000 - 3,000

十八世紀 白玉鼻煙壺後刻荷塘秋色圖及御題詩文



700 (two views)



701 (two views)

Provenance:

Dr. Dean Edell
Important Chinese Snuff Bottles from the Kaynes-Klitz Collection, Part II, Sotheby's New York, 30 October 1990, lot 132

Published:

Christopher Randall, *The Wildness Collection, Chinese Snuff Bottles from the Dr. Edell Collection*, 2018, no. 127

Exhibited:

July 14th - October 8th, 2000
Small Wonders Exhibition, Chinese Cultural Center, San Francisco, California
Curated by Clarence Shangraw

702

A FAMILLE ROSE 'LUOHAN' SNUFF BOTTLE

19th century

In the form of a wine jar with a narrow mouth and a gilded lip, two molded fixed ring mask handles high on the shoulder, the body with a continuous procession of the eighteen *luohan*, with a dragon amid colored clouds above.

1 3/4in (4.4cm) high

\$1,000 - 1,500

十九世紀 粉彩十八羅漢圖鼻煙壺

703

A FAMILLE VERTE 'DOVES AND DOG' SNUFF BOTTLE

1889, Shende Tang mark

Of upright form with sloping shoulders, a rounded lip and supported by an unglazed foot rim, one side enameled with a pekingese dog and bamboo, reversed by two doves with an orchid, with an inked dedication dated *jichou* (1889) to 'older brother' Cizhuang, from Guo Ziliang, with an iron red mark to the foot.

2 1/2in (6.4cm) high

\$1,500 - 2,500

己丑年 (1889年) 五彩鴿鳩福狗紋鼻煙壺 《慎德堂製》款

704

A FAMILLE ROSE 'MAGPIES AND PLUM BLOSSOMS' SNUFF BOTTLE

Daoguang mark and of the period

Of rounded rectangular shape, delicately enameled with a continuous scene of thirty magpies in and around the branches of a blossoming plum tree, with an iron red seal mark to the foot.

2 3/8in (6cm) high

\$3,000 - 5,000

清道光 粉彩喜鵲登梅紋鼻煙壺



702 (two views)



703 (two views)



704



705 (two views)

705

A FAMILLE ROSE 'DOVES AND DOGS' SNUFF BOTTLE

Daoguang mark and of the period

Of compressed rectangular form with flat lip, finely painted on one side with a pair of doves beside bamboo and narcissi, reversed by two playful pekingese dogs, the shoulders flanked by a pair of molded lion-mask handles, with a four character iron red mark to the foot.

2 1/2in (6.4cm) high

\$3,000 - 5,000

清道光 粉彩鴿鳩福狗紋鼻煙壺 《道光年製》款



706

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

706 Y

A CARVED CORAL 'DRAGON' SNUFF BOTTLE

1850-1900

Of slender baluster form, with a single dragon amid clouds wrapped around the body, between lappets at the shoulder and foot, the foot concave.

2 5/8in (6.6cm) high

\$1,500 - 2,500

1850-1900年 珊瑚雕龍紋鼻煙壺

Provenance:

William A Parker Jr.



707

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

707

A SAPPHIRE BLUE GLASS SNUFF BOTTLE

Likely Imperial Glassworks, Beijing, 1760-1820

Of upright form, with a flat lip and a raised oval foot rim, the front and back each finely carved with a symmetrical pattern of two descending archaic confronting *kui* dragons bound at the tail, with a pearl under their chins.

2 1/4in (5.7cm) high

\$2,000 - 3,000

1760-1820年 北京宮廷玻璃造辦處 寶石藍料夔龍紋鼻煙壺

Provenance:

William A Parker Jr.

Erik Hancock, (according to label)

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

708

A PALE CELADON JADE SNUFF BOTTLE

19th century

Of compressed globular form, the interior well hollowed, with a flat lip and an oval foot rim, with fixed ring mask handles on the sides.

2 1/8in (5.4cm) high

\$3,000 - 5,000

十九世紀 青白玉雕鋪首紋鼻煙壺

Provenance:

William A Parker Jr.

Erik Hancock, (according to label)



708

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

709

A PALE CELADON JADE MUGHAL-STYLE SNUFF BOTTLE

18th/19th century

Of compressed rounded rectangular form, the interior very well hollowed, with a concave lip and supported by an oval foot rim, each face finely carved with a symmetrical floral scroll.

2in (5cm) high

\$2,500 - 4,000

十八/十九世紀 青白玉雕痕都斯坦式牡丹紋鼻煙壺

Provenance:

William A Parker Jr.



709

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

710

AN ICY-GREEN JADEITE SNUFF BOTTLE

Yitang mark, 1780-1833

Of compressed globular form, with a slightly concave lip and a flat foot, the foot incised with a Yitang mark in seal script, the stone with a slight green cast.

2 1/4in (5.7cm) high

\$3,000 - 5,000

1780-1833年 翠玉鼻煙壺 《繹堂》款

Provenance:

William A Parker Jr.

C.P. Lee and Sons, Perth, Australia, (according to label)

This bottle is one on a small handful that bear the Yitang mark in seal script on the foot. According to Moss, Graham and Tsang *A Treasury of Chinese Snuff Bottles: The Mary & George Bloch Collection* Vol 1 nos. 146-148, Yitang was the zi or hao of Nanyancheng, a conferred jinshi scholar and Manchu member of the Plain White Banner.



710



711

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

**711
A WHITE JADE 'BASKET WEAVE' SNUFF BOTTLE**

1750-1830

Of compressed globular form with a cylindrical neck, flat lip and concave foot, the sides carefully carved with a tight basket weave design, the stone with icy white inclusions.

2 1/8in (5.4cm) high

\$3,000 - 5,000

1750-1830年 白玉雕竹簍紋鼻煙壺

Provenance:
William A Parker Jr.

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.



712 (two views)

**712
A SHADOW AGATE SNUFF BOTTLE**

Suzhou School, 1825

Of rounded form, supported on a concave foot, the interior very well hollowed, one side carved with the natural inclusions to highlight a water buffalo being coaxed through a flowing stream, the waves incised into the stone, reversed by an old man and a boy standing on a precipice and looking at a gate across the way, with a poetic inscription from the Tang poet Du Mu (803-852) carved in relief with a date of *jiyou*.

2 1/4in (5.7cm) high

\$5,000 - 8,000

己酉年 (1825年) 蘇州作瑪瑙巧雕「清明」詩句圖鼻煙壺

款識
牧童遙指杏花村 己酉春日

Provenance:
William A Parker Jr.

A similar Suzhou school bottle, also bearing the *jiyou* date and with the same poetic inscription is illustrated in Hui *The Imperial Connection, Chinese Court Related Snuff Bottles from the Humphrey K. F. Hui Collection*, no. 91. Here the author eloquently translates the inscription as "a shepherd boy points to the Apricot Village in the distance".



713

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

**713
A MOLDED AND RETICULATED PORCELAIN 'DRAGON' SNUFF BOTTLE**

Qianlong mark, 19th century

Of rounded rectangular form, with a flat lip and straight neck, the oval foot rim unglazed, the foot with an inscribed four-character *Qianlong nianzhi* mark in seal script, the body deftly carved with a single five-clawed dragon amid deeply recessed clouds and flames, the body with an even pale yellow glaze, the dragon's eyes punctuated with black enamels.

2 1/2in (6.4cm) high

\$3,000 - 5,000

十九世紀 黃釉模印鏤空雲龍紋鼻煙壺

Provenance:
William A Parker Jr.

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

714

AN AMBER 'CHILONG' SNUFF BOTTLE

19th century

Carved as a vase positioned at a rocky outcropping, with two *chilong* clambering over the rocks, the foot a recessed oval.

1 5/8in (4.1cm) high

\$2,000 - 3,000

十九世紀 琥珀雕螭龍紋鼻煙壺

Provenance:

William A Parker Jr.



714

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

715

A WHITE JADE 'DOUBLE HAPPINESS' SNUFF BOTTLE

1800-1900

Of compressed globular form, supported on a short concave foot, carved to each side with a roundel enclosing a double happiness character.

2in (5cm) high

\$2,500 - 4,000

1800-1900年 白玉雕壽紋鼻煙壺

Provenance:

William A Parker Jr.



715

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

716

AN ENAMELED 'FLORAL' SNUFF BOTTLE

Guangxu mark

Of compressed form, with an exposed copper lip and foot rim, the body with a *mille fleur* pattern on a black ground, with a four-character mark in blue enamel to the foot.

2 1/4in (5.7cm) high

\$2,000 - 3,000

銅胎畫琺瑯萬花紋鼻煙壺

Provenance:

William A Parker Jr.
Irvin Goldstein Collection
Al Stemple Collection



716



717

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

717

A WHITE JADE SNUFF BOTTLE

18th/19th century

Of rectangular form with raised panels, the narrow sides with large fixed ring mask handles, supported by a lobed rectangular foot ring, the stone with brown vertical veining.

2 1/2in (6.4cm) high

\$1,500 - 2,500

十八/十九世紀 白玉雕鋪首紋鼻煙壺

Provenance:

William A Parker Jr.



718

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

718

A YELLOW AND RUSSET JADE SNUFF BOTTLE

Master of the Rocks School, 1780-1850

Of rounded square shape with an oval foot rim and short tubular neck, the yellowish-green stone with a patch of russet skin on one side, carved in low relief to depict two figures in a landscape with a palace.

2 1/4in (5.7cm) high

\$3,000 - 5,000

1780-1850年 留皮玉雕派 青黃玉留皮巧雕庭院人物圖鼻煙壺

Provenance:

William A Parker Jr.



719 (two views)

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

719

A WHITE JADE INSCRIBED SNUFF BOTTLE

1780-1820

Well hollowed, of flattened spade shape with a waisted neck and thin, everted lip, resting on a neatly carved foot with a concave base, one face incised with birds and a blossoming tree, the reverse with an imperial poem incised in clerical script.

2 1/2in (6.4cm) high

\$4,000 - 6,000

1780-1820年 白玉雕御題詩紋鼻煙壺

Provenance:

William A Parker Jr.

Illustrated:

Chinese Porcelain Company, *Chinese Snuff Bottles from the Fernhill Park Collection*, New York, 1991, no. 51.

Regarding the poetic stanza that appears on this bottle, the complete poem appears on in the *Siku Quanshu, Imperial Poems*, vol 2, juan 86. The original poem was inscribed by the Qianlong emperor in 1759 on a painting of Twin Sparrows with a Blossoming Apricot Tree by Zou Yigui (1686-1772).

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

720

A WHITE AND GREEN JADE 'EGGPLANT' SNUFF BOTTLE

Likely Imperial, Palace Workshops, 1750-1800

Well hollowed, the bottle of eggplant form, the white jade body finely carved and polished and ending in a neat tip, mounted with a spinach-green jade calyx.

2in (5cm) high

\$3,000 - 5,000

1750-1800年 擬御製 宮廷作坊 白玉配碧玉茄子形鼻煙壺

Provenance:

William A Parker Jr.

White and green jade eggplant form snuff bottles like the current lot belong to a group that were produced in sets for the 18th century imperial court. Two sets of ten bottles are illustrated in Chang Lin-sheng, *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, pp. 142 and 145, pls. 112 and 115.



720

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

721

A SHADOW AGATE 'OFFICIAL EMOLUMENTS' SNUFF BOTTLE

1860-1930

Of compressed form tapering slightly to the foot, with a wide concave lip and supported by an oval foot rim, with the natural inclusions to one face carved in high relief to represent a sparrow, spotted deer, wasp and monkey.

2 1/2in (6.4cm) high

\$1,800 - 2,500

1760-1850年 瑪瑙巧雕爵祿封侯紋鼻煙壺

Provenance:

William A Parker Jr.



721

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

722

A SHADOW AGATE 'MONKEY AND FISHERMAN' SNUFF BOTTLE

19th century

Of compressed globular form with a flat lip and a recessed foot, the interior very well hollowed, with fixed ring mask handles on the sides, the front carved with a monkey observing a successful fisherman, the reverse with a vessel emitting a wisp of smoke and a bat.

2 5/8in (6.6cm) high

\$4,000 - 6,000

十九世紀 瑪瑙雕猴觀漁樂圖鼻煙壺

Provenance:

William A Parker Jr.

Published:

Randall, *To Have and to Hold Snuff Bottles from Imperial China*, no. 9



722 (two views)



723

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

723
A SHADOW AGATE 'BOATMAN' SNUFF BOTTLE
 1750-1850

Flattened form, tapering to the foot, with a flat foot rim, one faced carved to reveal the natural inclusions in the stone resembling a boatman passing a distant mountain.
 2 1/2in (6.4cm) high

\$3,000 - 5,000

1750-1850年 瑪瑙巧雕船夫紋鼻煙壺

Provenance:

William A Parker Jr.
 Sotheby's, New York, Fine Chinese Snuff Bottles, 12 October 1993, lot 160



724 (two views)

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

724
A SHADOW AGATE 'MONKEY' SNUFF BOTTLE
 1750-1850

Of compressed form with a slightly concave lip and supported by a flat, oval foot rim, carved with a continuous scene of a monkey perched on a rock holding a peach on one face, reversed by a monkey riding a horse.
 2 1/8in (5.4cm) high

\$3,000 - 5,000

1750-1850年 瑪瑙雕仙猴紋鼻煙壺

Provenance:

William A Parker Jr.



725 (two views)

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

725
AN INSIDE PAINTED GLASS SNUFF BOTTLE

Ye Zhongsan, 1897
 Of upright form with a flat lip and supported by an oval foot rim, one side of the interior painted with a cat and butterfly adjacent to a garden rock and peony, reversed by lotus and goldfish, inscribed with a date of *dingyou* (1897) and signed Ye Zhongsan, with a painted seal.
 2 3/4in (7cm) high

\$3,000 - 5,000

丁酉年（1897年）葉仲三作玻璃內畫金玉耄耋圖鼻煙壺

款識

丁酉桃月寫於都門葉仲三

Provenance:

William A Parker Jr.

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

726

AN INSIDE PAINTED GLASS SNUFF BOTTLE

Ma Shaoxuan

Of upright form with a flat lip and supported by an oval foot rim, the interior painted to one side with flowers in a vase alongside a Taihu stone and *perjing* inscribed *Fugui pingan* (peace and prosperity), reversed by a thirty-two character poem in regular script, signed Ma Shaoxuan with a painted seal.

2 5/8in (6.6cm) high

\$6,000 - 8,000

馬少宣作玻璃內畫「富貴平安」圖鼻煙壺《馬少宣》款

Provenance:

William A Parker Jr.

Erik Hancock, by repute (according to label)

Published:

Moss, *Snuff Bottles of China*, London, 1971, p. 136-137, no 339

Although this bottle is undated, Hugh Moss suggests a circa 1910 period of execution. A similar bottle by Ma Shaoxuan dated 1905, formerly in the collection of Madame Chao Chang Huaitung (1910-2002) was sold at Sotheby's 23 March 2004, lot 304.



726 (two views)

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

727

AN INSIDE PAINTED GLASS SNUFF BOTTLE

Ye Family, 1919

Of upright form, with raised cut panels on each of the four sides, supported by an oval foot rim surrounding a convex foot, the interior painted with figures in an interior setting surrounding a *qin*, reversed by a garden scene with a male figure in a tree, inscribed *wuwu* (1919) *Duanyang, Ye Zhongsan* followed by a painted seal.

2 1/2in (6.4cm) high

\$2,000 - 3,000

戊午年（1919年）葉氏家族（杏林齋）作玻璃內畫聊齋人物故事圖鼻煙壺

款識

戊午端陽葉仲三

Provenance:

William A Parker Jr.

Both compositions on this bottle refer to Pu Songling's *Liaozhai Zhiyi* (Strange Tales from a Chinese Studio), a collection of nearly 500 mostly supernatural tales written in classical Chinese during the early Qing Dynasty. The figures with a *qin* references the story Huan Niang (Lady Zhao Huan) and the figures in the exterior setting alludes to the story of Qiao Niang.



727 (two views)

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

728

A WHITE JADE SNUFF BOTTLE

19th century

Of squared baluster form supported by a flat rectangular foot rim, with pendant plantain leaves at the neck and stylized *ruyi* heads at the foot, with lion mask and attenuated ring handles on the sides.

2in (5cm) high

\$1,500 - 2,500

十九世紀 白玉雕鋪首耳壺式鼻煙壺



728

Provenance:

William A Parker Jr.



729

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

729

AN AGATE 'DOUBLE-GOURD' SNUFF BOTTLE

18th/19th century

Worked in the form of a double gourd with a waisted neck, a flat lip and a concave dimple at the foot, the facade pierced with a leafy twig issuing smaller double gourds with a bat in high relief at the foot, the body of the bottle carved in low relief with an additional bat and clouds, the stone of an orange tone with darkened brownish-red inclusions.

2 1/4in (5.7cm) high

\$2,500 - 4,000

十八/十九世紀 瑪瑙雕瓜瓞綿綿紋鼻煙壺

Provenance:

William A Parker Jr.

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.



730

730

A SPINACH JADE 'LONGEVITY' SNUFF BOTTLE

1760-1800

Of compressed pear form, the interior very well hollowed, with a flat lip and a flat oval foot rim, the narrow sides with C-scrolls carved in relief, the front and back with confronting *kuilong* surrounding a stylized *shou* character, the translucent stone with black and green flecks.

3in (7.5cm) high

\$2,500 - 4,000

1760-1800年 碧玉雕夔龍捧壽紋鼻煙壺

Provenance:

William A Parker Jr.

The Fernhill Park Collection

Illustrated:

Chinese Porcelain Company, *Chinese Snuff Bottles from the Fernhill Park Collection*, New York, 1991, no. 73.

A nearly identical bottle also in spinach jade is illustrated in Hughes, *The Chester Beatty Library, Dublin Chinese Snuff Bottles*, Baltimore, 2009 no 7, p. 22-23.

A white nephrite snuff bottle of similar shape and design is illustrated in Clare Lawrence, *The Alexander Brody Collection of Chinese Snuff Bottles*, London, 1995 p. 12 no 5. A fourth example is illustrated in the Humphrey K. Hui collection is illustrated in *The Imperial Connection, Court-Related Chinese Snuff Bottles*, Hong Kong, 1998, no 64.



731

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

731

AN EMERALD GREEN AVENTURINE GLASS SNUFF BOTTLE

Qianlong mark and of the period

Of compressed globular form with a flat foot and flat lip, with a layer of rich emerald green glass mottled with sparkling gold flecks, a four character *Qianlong nianzhi* incised mark to the foot.

1 3/4in (4.4cm) high

\$2,500 - 4,000

清乾隆 寶石綠料灑金星鼻煙壺 《乾隆年製》款

Provenance:

William A Parker Jr.

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

732

A CANTON ENAMEL 'EUROPEAN FIGURES' SNUFF BOTTLE

Qianlong mark and of the period

Of squat flattened pear shape, the narrow sides with scrolling lotus on a pink ground, one face with a foreign couple seated with their hound under a tree, reversed by two gentlemen in conversation in a landscape setting, with a copper lip and foot rim, and the four-character mark to the foot.

2in (5cm) high

\$2,500 - 4,000

清乾隆 廣東銅胎畫琺瑯西洋人物圖鼻煙壺 《乾隆年製》款

Provenance:

William A Parker Jr.

Another Canton enamel snuff bottle from the Qianlong period with similarly posed figures in a continuous landscape was sold in these rooms 12 September 2016, lot 9041.



732

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

733

A MOLDED PORCELAIN SNUFF BOTTLE

Qianlong mark, 19th century

Of compressed pear shape, the body molded in high relief with a continuous scene from the legend Madame White Snake, supported by a high foot rim, the foot with a four character mark in iron red.

3in (7.5cm) high

\$1,500 - 2,500

十九世紀 模印白蛇傳人物故事鼻煙壺

Provenance:

William A Parker Jr.

Chinese Porcelain Company, June 1992

Private Collection California

Collection of Mrs. John Sheaf Douglas



733

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

734

AN UNUSUAL INCISED AND GILT INFILLED METAL SNUFF BOTTLE

18th/19th century

Of tapering cylindrical form, with a stepped collared shoulder and an everted lip, the neck with a wood grain pattern, the body with an gilt incised continuous landscape with figures, trees and birds, the foot with an incised *Fang Ming* mark.

2 7/8in (7.3cm) high

\$3,000 - 5,000

十八/十九世紀 銅填金刻山水圖鼻煙壺 《衍明》款

Provenance:

William A Parker Jr.

Illustrated:

Randall, Chris, *Important Chinese snuff bottles, from the China Trade to the Imperial Court*, 1994, no. 24

A nearly identical bottle, lacking the mark, is illustrated in Hughes, *The Chester Beatty Library, Dublin: Chinese Snuff Bottles*, Baltimore, 2009, no. 259, where this bottle is also referenced. The author offers a detailed explanation of the metalworking process and its possible influences from Japan. The mark on the foot of this bottle states the bottle was inspired by Ming dynasty craftsmanship, a likely reference to the bronze vessels with gilt metal highlights made by Hu Wenming and his workshop.



734 (two views)



735

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

735

A FAMILLE VERTE 'DRAGON' SNUFF BOTTLE

Daoguang mark and of the period
Of compressed form with a rounded lip and a flat foot, the body wrapped with a single four claw dragon in famille verte enamels, surrounded by flames in green enamel, the foot with a four character mark in iron red.
2 3/8in (6cm) high

\$4,000 - 6,000

清道光 五彩蟒龍紋鼻煙壺 《道光年製》款

Provenance:

William A Parker Jr.

Distinct from the five clawed dragon, *long*, a motif of the emperor and his closest relations, the four clawed dragon, *mang*, was an emblem of those who obtained the highest ranks of the nobility at the Chinese imperial court. It is likely that bottles bearing the four clawed dragon were intended as gifts from the emperor, as explained in the note for a very similar bottle in Moss, Graham and Tsang *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, vol 6 part 3, no 1321.



736

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

736

A FAMILLE ROSE AND IRON-RED 'DRAGON AND PHOENIX' SNUFF BOTTLE

Daoguang mark and of the period
Of upright rounded rectangular form, with a flat lip and straight neck, supported by a raised unglazed foot, the shoulders encircled by a band of formalized lingzhi heads, one face with a dragon roundel in iron red, reversed by a phoenix in famille rose enamels, with a four character mark in iron red to the foot.
2 3/8in (6cm) high

\$1,500 - 2,500

清道光 粉彩礬紅龍鳳紋鼻煙壺 《道光年製》款

Provenance:

William A Parker Jr.

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.



737 (two views)

737

AN INSCRIBED DUAN STONE SNUFF BOTTLE

Imperial, 1760-1820
Well hollowed, with a flat lip and a recessed flat foot surrounded by a flat oval foot rim, one side carved in low relief with two dragons amid clouds and reversed by an incised couplet in regular script reading 'Duan creek is the birthplace of an excellent material; warm and lustrous, it is like fine jade. Made by imperial command', the narrow sides with mask-and-ring handles, the lions with the distinctive 'official's hat'.
2 1/4in (5.7cm) high

\$3,000 - 5,000

1760-1820年 御製螭龍紋詩句端石鼻煙壺

款識

端溪育良材 溫潤比美玉 御製

Provenance:

William A Parker Jr.

Duan stone bottles from this period often are adorned with this poetic encomium, praising the quality of the stone, and thought to have been originally composed by the Qianlong Emperor (reigned 1736-1796). Many bottles of this type feature one face with stylized *kui* dragons

forming the character for 'dragon', however for a bottle with an identical front and back to the present lot see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Hong Kong, 1998, vol. 3, no. 394.

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

738

A BLACK AND WHITE JADE ARCHAISTIC SNUFF BOTTLE

1760-1870

Of upright form, with a flat lip and a flat oval foot rim, the front and back face of the bottle carved in low relief with an archaistic design of S-curves with dragon and phoenix heads.

2 1/2in (6.4cm) high

\$3,000 - 5,000

1760-1870年 黑白玉雕仿古龍鳳紋鼻煙壺

Provenance:

William A Parker Jr.

Sotheby's, New York, 25 February 1982, lot 201

Bessie K. Shierson Collection



738

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

739

AN UNUSUAL YELLOW GLASS TWIN ELEPHANT-FORM SNUFF BOTTLE

Likely Imperial Glassworks, Beijing, 1760-1830

Carved in the form of two stylized caparisoned elephants with heads turned back, a vase set on their shared back emerging from a border of formalized lingzhi-heads at the shoulder, with two bats and a tasseled textile, the tassels and elephant's feet forming the foot rim, the details all finely carved.

2in (5cm) high

\$5,000 - 7,000

1760-1830年 北京宮廷玻璃造辦處 明黃料太平景象紋鼻煙壺

Provenance:

William A Parker Jr.

Acquired in December 1993

Collection of Joseph Silver



739

Whereas several elephant-form, yellow glass snuff bottles attributed to the imperial glassworks in Beijing have come to market in recent years - including notable examples from the Mary and George Bloch Collection sold in our Hong Kong rooms, 27 May 2012, lot 141 and from the J & J Collection, sold at Christie's, Hong Kong, 25 April 2004, lot 805 - this two-headed example is very rare. A second bottle from the Bloch Collection featuring a two-headed elephant carved from aragonite was sold at Sotheby's, Hong Kong, 1 June 2015, lot 78.

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

740

A CARVED PORCELAIN SNUFF BOTTLE

Attributed to Chen Guozhi

Of flattened pear form carved with a continuous landscape of a scholar walking to the bank of a river, surrounded by tall trees and distant hills, all beneath a pale yellow glaze, the base incised *Chen Guozhi zuo*.

2 7/8in (7.3cm) high

\$3,000 - 5,000

傳陳國治 瓷雕山水圖鼻煙壺

Provenance:

William A Parker Jr.

This bottle's composition is a near mirror image to the pale blue glazed example formerly in the collection of Mary and George Bloch and illustrated in Moss, Graham and Tsang, *A Treasury of Chinese Snuff Bottles* vol 6, no 1353 pp. 759-762.



740 (two views)



741 (two views)

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

741

A CINNABAR-RED OVERLAY WHITE GLASS SNUFF BOTTLE

Yangzhou school, 1800-1850

Of compressed rectangular form, with attenuated fixed ring mask handles on the narrow sides, the cinnabar-colored overlay carved as archaic bronze vessels and flower vases, with a carved seal reading *jixiang*.

2 1/2in (6.4cm) high

\$2,000 - 3,000

1800-1850年 揚州作白地套棗紅料博古紋鼻煙壺

Provenance:

William A Parker Jr.



742

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

742

A GILT-METAL FILIGREE AND HARDSTONE EMBELLISHED AGATE SNUFF BOTTLE

The bottle 1820-1920, the embellishment 1955-1965

Well hollowed, the banded agate bottle with a flat lip and flat oval foot, mounted in filigree gilded metal mounts inlaid with various jade and hardstone cabochons.

2 3/8in (6cm) high

\$1,500 - 2,500

1820-1920年 掐絲鑲金鑲寶石瑪瑙鼻煙壺 掐絲為1955-1965年

Provenance:

William A Parker Jr.

A similar embellished agate snuff bottle was sold in these rooms on 22 March 2011 lot 93 as part of the Linda Riddell Hoffman collection of Chinese snuff bottles.



743 (two views)

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

743

AN IRON-RED ENAMELED 'DRAGON' SNUFF BOTTLE

Daoguang mark and of the period

Of upright form, with sloping shoulders and an unglazed oval foot rim, each side decorated with a five-clawed dragon amid clouds, with a single flaming pearl in gilt, the foot with a six-character mark in iron-red seal script.

2 1/4in (5.7cm)

\$1,500 - 2,000

清道光 礮紅雙龍戲珠紋鼻煙壺 《大清道光年製》款

Provenance:

William A Parker Jr.

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

744

TWO UNDERGLAZE DECORATED CYLINDRICAL PORCELAIN SNUFF BOTTLES

Yongzheng marks, 19th century

The first a soft paste bottle with nine dragon roundels in underglaze blue, with a four character *Yongzheng nianzhi* mark to the foot; the second with a cracked ice pattern on the shoulder, the body with a continuous scene in copper red and underglaze blue, with a six character *Daqing Yongzheng nianzhi* mark to the foot.

3 1/8in (8cm) high, the taller

\$2,000 - 3,000

十九世紀 青花及青花釉裏紅筒形鼻煙壺兩件

Provenance:

William A Parker Jr.



744

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

745

A RARE COBALT OXIDE ENAMELED SNUFF BOTTLE

1821-1850

Of cylindrical form with a straight neck and oval foot rim, the unglazed body decorated in oxidized cobalt with magpie and chrysanthemums, an artemisia leaf mark on the foot, also in cobalt.

1 7/8in (4.7cm) high

\$1,500 - 2,000

1821-1850年 墨彩喜鵲菊花紋鼻煙壺

Provenance:

William A Parker Jr.

Absent the clear glaze that covers blue and white porcelain, the cobalt applied to this bottle has oxidized during the firing process and transformed to an inky black. This technique for decorating snuff bottles likely arose in the early 19th century at the Jingdezhen kilns. For an eloquent explanation of the technique see Moss, Graham and Tsang *A Treasury of Chinese Snuff Bottles the Mary and George Bloch Collection* Vol 6 part 2, pp. 652-653.



745

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

746

A FAMILLE ROSE AND IRON-RED 'DRAGON' SNUFF BOTTLE

Qianlong mark, late 19th century

Of flattened globular form with waisted neck and flat gilt lip, each side with an iron red dragon amid polychrome clouds in famille rose enamels, with a four character mark in iron red to the foot.

2 1/2in (6.4cm) high

\$2,000 - 3,000

十九世紀末 粉彩礬紅飛龍祥雲紋鼻煙壺

Provenance:

William A Parker Jr.



746



748 (two views)



747

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

747

A MOLDED PORCELAIN SNUFF BOTTLE

1770-1820

Molded as a lion dog enameled in lavender and green embracing its pup enameled in puce and green, their bulging eyes picked out in black, the narrow circular opening placed at the top of the lion's head and the foot ring formed as a ribbon descending from the yellow-glazed ball held between their paws, with an iron red mark to the foot. 3in (7.5cm) high

\$1,500 - 2,500

1770-1820年 瓷胎模印太獅少獅式鼻煙壺

Provenance:

William A Parker Jr.

Published:

Randall, Christopher, *To Have and to Hold Snuff Bottles from Imperial China*, 2005, no. 10

Snuff bottles from this mold first appear in the later years of the Qianlong period. For a similar example decorated in famille rose enamels, see H. White, *Snuff Bottles from China: The Victoria and Albert Museum Collection*, London, 1992, pl. 114, no. 3, and for an identical example from the same mold, with a clear glaze, see H. Moss, *Snuff Bottles of China*, London, 1971, p. 125, no. 288.

PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR.

748

AN AMBER CONJOINED 'BIRD AND FLOWER' SNUFF BOTTLE

19th century

Fashioned with only the large chamber hollowed, carved in high relief with birds and flowers amid garden rocks, the nearly transparent amber with a crizzled appearance.

2 1/4in (5.7cm) high

\$2,000 - 3,000

十九世紀 琥珀雕雙連鳥語花香紋鼻煙壺

Provenance:

William A Parker Jr.



749 (two views)

PROPERTY FROM THE COLLECTION OF ELSA GLICKMAN

749

A SHADOW AGATE 'BLESSINGS' SNUFF BOTTLE

19th century

Of flattened form, with a flat lip and oval foot rim, one side carved in low relief with a bat and spotted deer beside Shoulao on a raft, representing blessings, emoluments and longevity, reversed by a tree trunk in low relief, the dendritic inclusions suggesting foliage.

2 1/2in (6.4cm) high

\$3,000 - 5,000

十九世紀 瑪瑙雕福祿壽紋鼻煙壺

Provenance:

Elsa Glickman

Michael C. Hughes, 1 March 2004

PROPERTY FROM THE COLLECTION OF ELSA GLICKMAN

750

A SAPPHIRE BLUE GLASS 'GOURD' SNUFF BOTTLE

18th/19th century

Of flattened gourd shape, the mouth with a flat lip, the foot a neat concave dimple, the body carved in low relief with a leafy vine bearing further gourds, the sapphire blue glass suffused with tiny bubbles and small flecks.

2in (5cm) high

\$2,500 - 4,000

十八/十九世紀 寶石藍料瓜瓞綿綿紋鼻煙壺

Provenance:

Elsa Glickman

Robert Hall, 30 October 2003



750



758 (two views)

PROPERTY FROM THE COLLECTION OF ELSA GLICKMAN

751

A CINNABAR LACQUER 'EIGHT IMMORTALS' SNUFF BOTTLE

19th century

Of flattened rounded form, carved in varying layers of relief to form a design with four of the Eight Immortals framed by rocks and trees on each main face, the foot lacquered black.

2 3/4in (7cm) high

\$1,500 - 2,500

十九世紀 剔紅八仙圖鼻煙壺

Provenance:

Elsa Glickman



752

PROPERTY FROM THE COLLECTION OF ELSA GLICKMAN

752

A ROCK CRYSTAL SNUFF BOTTLE

18th/19th century

Of rounded rectangular form with a short tubular neck and flat lip, all supported on an oval foot ring, the interior well-hollowed.

2 5/8in (6.7cm) high

\$1,000 - 1,500

十八/十九世紀 水晶光素鼻煙壺

Provenance:

Elsa Glickman



753

PROPERTY FROM THE COLLECTION OF ELSA GLICKMAN

753

AN AGATE SNUFF BOTTLE

1750-1880

Of flattened shield form, with a waisted neck and flat lip, the body tapering from the shoulders to the flat foot, the stone with dark-brown inclusions and cloud-like markings.

2 1/2in (5.7cm) high

\$3,000 - 5,000

1750-1880年 瑪瑙鼻煙壺

Provenance:

Elsa Glickman

PROPERTY FROM THE COLLECTION OF ELSA GLICKMAN

754

A PINK OVERLAY CLEAR GLASS 'CHILONG' SNUFF BOTTLE

1750-1850

Of flattened globular form, with a red neck fading to the transparent clear body, overlaid with transparent pink carved to form the oval foot ring and four writhing *chilong* on each side.

2 1/4in (5.8cm) high

\$2,000 - 3,000

1750-1850年 透明地套粉紅料螭龍紋鼻煙壺

Provenance:

Elsa Glickman

Robert Hall, 5 August 1986



754



755



PROPERTY FROM THE ESTATE OF WILLIAM A PARKER JR

755

A GROUP OF SNUFF BOTTLE BOOKS

Hugh Moss et al., *A Treasure of Chinese Snuff Bottle: The Mary and George Bloch Collection*, volume 1-7;

Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*;

Bob C. Stevens, *The Collector's Book of Snuff Bottles*;

Michael C. Hughes, *The Blair Bequest: Chinese Snuff Bottles from the Princeton University Art Museum*;

Christopher Randall, *Masterpieces of Miniature Art: Zihu Studio the K.H. Yeo collection of Chinese Snuff Bottles*;

Ma Zengshan and Ka Bo Tsang, *Inside-Painted Snuff Bottle Artist: Ma Shaoxuan (1867-1939)*;

Mattoon M. Curtis, *The Story of Snuff and Snuff Boxes*;

Lilla S. Perry *Chinese Snuff Bottles*;

Elsa Glickman *Chinese Snuff Bottle Mania*;
National Museum of History, Taipei *Another World in Hand The selection of snuff bottles*;

Tina Yee-Wan Pang *Heavenly Creations*;

Rachel Holden *Rivers and Mountains Far From the World. various sizes*

\$5,000 - 7,000

鼻煙壺書籍一組

Provenance:

William A. Parker

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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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.

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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.

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

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

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

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

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

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

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

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS

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

SNUFF BOTTLE DISCLAIMER

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

Bonhams

AUCTIONEERS SINCE 1793



New York Jewels

New York | 1 May 2019

ENQUIRIES

+1 212 461 6526

brett.oconnor@bonhams.com

[bonhams.com/jewelry](https://www.bonhams.com/jewelry)

Bonhams

AUCTIONEERS SINCE 1793



Modern & Contemporary African Art

Madison Avenue, New York | 2 May 2019

ENTRIES NOW INVITED

ENQUIRIES
macaa@bonhams.com
bonhams.com/pic-afr

DEMAS NWOKO
(NIGERIAN, BORN 1935)
Children on Cycles
\$70,000 – 100,000

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$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, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, 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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for

certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be

selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

entered by any court having jurisdiction thereof.

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

LIMITED RIGHT OF RESCISSION

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be

construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 21 March oversized lots (noted as W next to the lot number and/or listed on page 193) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any W lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery for 14 calendar days following the auction. Collection of lots will be by appointment only. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on **THURSDAY 21ST MARCH**. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 22 MARCH.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by **WEDNESDAY 27TH MARCH**. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
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+1 908 707 0011 (fax)
quotes@dtusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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If successful

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

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Bonhams

Sale title: Fine Chinese Paintings and Works of Art		Sale date: March 18, 2019	
Sale no. 25449		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

Please note that all telephone calls are recorded.

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

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

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

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









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AUCTIONEERS SINCE 1793

