

THE RUTH AND CARL BARRON COLLECTION OF FINE CHINESE SNUFF BOTTLES: PART III

露芙及卡爾·巴倫珍藏中國鼻煙壺 (第三部分)

New York 14 September 2016



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THE RUTH AND CARL BARRON COLLECTION OF FINE CHINESE SNUFF BOTTLES

PART III

AUCTION

Wednesday 14 September 2016
at 10.00 am (Lots 401-585)

20 Rockefeller Plaza
New York, NY 10020

front cover

Lot 537, 422, 577, 410, 557, 569

inside front cover

Lot 448

opposite table of contents

Lot 526

inside back cover

Lot 448

back cover

Lot 462

VIEWING

Friday	9 September	10.00 am - 5.00 pm
Saturday	10 September	10.00 am - 5.00 pm
Sunday	11 September	1.00 pm - 5.00 pm
Monday	12 September	10.00 am - 5.00 pm
Tuesday	13 September	10.00 am - 5.00 pm

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[60]

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THE RUTH AND CARL BARRON COLLECTION OF FINE CHINESE SNUFF BOTTLES: PART III



Carl and Ruth Barron

Ruth (1916-2001) and Carl (1916-2014) were beloved members of the International Chinese Snuff Bottle Society (ICSBS). Active, engaged and discerning collectors, the Barrons amassed an impressive collection of Chinese snuff bottles in a period of just over twenty years. After Ruth passed away in 2001, Carl continued collecting on his own, meticulously cataloguing the collection in a database with photos and information on each bottle.

Residing outside of Boston, the Barrons were fixtures in the Cambridge business community, where they were very active in local philanthropy. A true American entrepreneur, Carl started his own furniture-leasing business in 1938, after seeing the difficulty his Harvard Business School classmates had in furnishing short-term apartments. The first business of its kind, his idea sparked an entire industry. Once married, Carl and Ruth worked side by side. On his desk at his office in the Barron Building in Cambridge's Central Square, Carl's nameplate read, "Carl F. Barron, Assistant to the Boss." Ruth's read simply, "The Boss."

The list of their philanthropic contributions to the community is long and diverse, ranging from founding faculty chairs at Bowdoin College and Cambridge College, supporting academic studies at the University of Haifa in Israel, to creating the Barron Center for Men's Health at Mount Auburn Hospital, to funding prostate cancer checks for all the police and fireman in Cambridge and surrounding communities, and seemingly countless more gestures of giving back to the community.

As collectors the Barrons explored many categories, including Wedgwood porcelain, Japanese Meiji-period art, American and Moser glass and stamps. Carl's passion for snuff bottles came later in his life, but his enthusiasm for and dedication to the field is evident in his choice of bottles. The ICSBS annual convention in Boston in 2008 featured a symposium on his collection, where Hugh Moss, Clare Chu, Robert Hall and Robert Kleiner each selected a topic on which to speak, illustrating their points with choice examples from the Barron collection. An exhibition of highlights from the collection accompanied the symposium, some of which are included in this sale.

It is Christie's great honor to present the Barron Collection of fine Chinese snuff bottles to a new generation of collectors.



露芙及卡爾·巴倫珍藏中國鼻煙壺 (第三部分)

露芙 (Ruth, 1916 – 2001) 及卡爾 (Carl, 1916 – 2014) 為國際中國鼻煙壺協會 (International Chinese Snuff Bottle Society, ICSBS) 深受愛戴的成員。作為活躍、盡心及精益求精的收藏家，巴倫伉儷僅於二十多年間，便建立起令人激賞之中國鼻煙壺珍藏。2001年露芙辭世後，卡爾續行個人收藏之路，編撰藏品目錄鉅細靡遺，資料庫中每件煙壺均圖文並茂。

巴倫伉儷居於波士頓近郊，儼如劍橋商界的一盞明燈，參與當地慈善事工不遺餘力。卡爾這位實至名歸的實業家，就讀哈佛商學院期間曾目睹同學因裝潢短期租住寓所遇到難題，遂自1938年起成立家具租賃公司，創下史無前例的商業模式，震撼整個業界。卡爾及露芙婚後，即並肩工作。卡爾的辦公室坐落於劍橋中央廣場上的巴倫大廈裡，書桌上卡爾的名牌這樣寫道：「卡爾·F·巴倫，主管助理」。露芙的名牌則精簡一語：「主管」。

巴倫伉儷對當地的慈善貢獻不勝枚舉，種類紛紜，包括為鮑登學院 (Bowdoin College) 及劍橋學院 (Cambridge College) 籌組學院主席、支援以色列海法大學 (University of Haifa) 的學術研究、於奧本山醫院 (Mount Auburn Hospital) 創立巴倫男性健康中心 (Barron Center for Men's Health)、捐款予所有劍橋及週邊社區的警察及消防員作前列腺癌檢查，並或仍有更多回饋社會的善行未能盡錄。

作為收藏家，巴倫伉儷博物好求，度藏涵蓋威治伍德 (Wedgwood) 瓷器、日本明治時期藝術、美國及摩瑟 (Moser) 玻璃器，以及郵票。卡爾雖較晚才萌生對鼻煙壺的興趣，但他對此類藝術品的熱忱與奉獻，均從其嚴選藏品中表露無遺。2008年國際中國鼻煙壺協會於波士頓辦了一場有關巴倫伉儷珍藏的研討會，請到莫士搗 (Hugh Moss)、Clare Chu、羅伯特·霍爾 (Robert Hall) 及羅伯特·卡拉拿 (Robert Kleiner) 各自選題演說，並從巴倫伉儷藏品中挑選精品為例以作說明。藏品選萃當時隨研討會展出，其中部分藏品亦將於是次拍賣會再度亮相。

佳士得能夠為新一代藏家呈獻巴倫珍藏中國鼻煙壺，實在深感榮幸。





401

-401

A YELLOW JADE SNUFF BOTTLE

1750-1840

The semi-translucent bottle is of even, yellow tone and is raised on a conforming foot ring.

2½ in. (6.4 cm.) high, glass stopper

\$6,000-8,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1993.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 921.

A similar rectangular yellow jade bottle from the Ruth and Carl Barron Collection, Part II, was sold at Christie's New York, 16 March 2016, lot 410.

1750-1840年 黃玉光素鼻煙壺



402
(two views)

-402

A RARE INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

SIGNED YE ZHONGSAN, *WUXU* YEAR (1898)

The bottle of rectangular form is decorated with a continuous scene of Zhong Kui riding on a donkey and glancing back at his demon attendant, and inscribed with a cyclical date, *wuxu*, corresponding to 1898, followed by the artist's signature, Ye Zhongsan, and a seal, *huayin* (painted seal).

2 in. (5.1 cm.) high, jade stopper

\$5,000-7,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1997.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2462.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

Zhong Kui, the 'demon-queller', is often shown with his demon attendant, as demonstrated on this bottle. It is noted by Hugh Moss that Zhong Kui, "As always, he is attended by a demon-servant since, having quelled them one might as well put them to work." (Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 4, Part 1, p. 209) On this bottle the servant is shown carrying the master's sword and food, as well as another mischievous quelled-demon.

戊戌年 (1898) 葉仲三作水晶內畫鍾馗騎驢圖鼻煙壺

•403

A BANDED AGATE SNUFF BOTTLE

1740-1860

The bottle is of elongated form, with the natural grey, cream-toned and pale brown bands in the stone in vertical alignment.

2¾ in. (7 cm.) high, glass stopper

\$1,500-2,000

PROVENANCE

L. and F. Bier Collection, no. 66.

Hugh Moss (HK) Ltd., Hong Kong, 2004.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4065.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

1740-1860年 瑪瑙天然紋鼻煙壺



403

•404

A CLOISONNÉ ENAMEL SNUFF BOTTLE

ATTRIBUTED TO NAMIKAWA YASUYUKI, KYOTO, JAPAN, 1864-1927

The bottle is decorated on either side with a lotus blossom issuing vine-like tendrils on a white ground, the neck with a floral band on a blue ground.

2 in. (5.1 cm.) high, cloisonné enamel stopper

\$800-1,200

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 725.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

1864-1927 (傳) 日本 京都 並河靖之作掐絲琺瑯蓮紋鼻煙壺



404



405
(two views)

-405
A CARVED RUSSET-BROWN AND OLIVE-GREEN JADE PEBBLE FORM SNUFF BOTTLE
MASTER OF THE ROCKS SCHOOL,
1740-1850

The bottle is carved in relief with three crabs climbing on a millet plant, the olive-hued areas used to form the crabs' bodies on a ground of opaque russet tone.

2¼ in. (5.7 cm.) high, hardstone stopper
\$6,000-8,000

PROVENANCE

Nina McCulloch Collection.
Shakris, San Francisco, California, 1997.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 2524.

Compare to another pebble form 'Master of the Rocks' bottle from the Ruth and Carl Barron Collection, Part II, sold at Christie's New York, 16 March 2016, lot 442.

1740-1850年 青玉雕三甲傳盞圖鼻煙壺



406
(two views)

-406
A LAC BURGAUTÉ SNUFF BOTTLE
JAPAN, 1870-1930

The quatrefoil metal bottle is decorated on either side with multi-colored and incised shell and gold inlay depicting flowering plants and butterflies, the reverse with a waterside pavilion. The narrow sides are 'wrapped' with a repetitive geometric band.

3¼ in. (8.3 cm.) high, original lacquer stopper
\$2,000-3,000

PROVENANCE

Charles C. Cox Collection, New Zealand.
Robert Hall, London, 1990.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 2225.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

1870-1930年 日本製黑漆螺鈿亭臺人物圖鼻煙壺



(two views)

•Ψ407

A FAMILLE ROSE PORCELAIN SNUFF BOTTLE

IMPERIAL, JINGDEZHEN KILNS, DAOGUANG FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1821-1850)

The bottle is of flattened ovoid form and is decorated in bright *famille rose* enamels with a scene of Meng Haoran on horseback and his attendant gathering prunus.

2½ in. (5.4 cm.) high, jadeite stopper

\$3,000-5,000

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1993.

清道光 御製粉彩尋梅圖鼻煙壺 礬紅四字篆書款



(mark)



408

-408

A RED-OVERLAY CLEAR GLASS SNUFF BOTTLE

PROBABLY IMPERIAL, PALACE WORKSHOPS, BEIJING, 1760-1840

The bottle is carved through the transparent red glass overlay to the translucent 'snowflake' ground with five Buddhist lions playing amidst ribbons and brocade balls.

3 1/8 in. (8 cm.) high, stone stopper

\$1,200-1,800

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2065.

LITERATURE

Symposium on Chinese Snuff Bottles from the Collection of Carl F. Barron, Presented at the Annual Convention of the International Chinese Snuff Bottle Association, Boston, privately printed 2008, p. 22.

1760-1840年 雪霏地套紅色玻璃五獅戲繡球圖鼻煙壺



409
(two views)

-409

A WHITE JADE SNUFF BOTTLE

IMPERIAL, 1791-1799

The bottle, of thin, flattened baluster form with a flared neck and narrow sides with flat facets is carved from stone of near-white tone and suffused with light russet markings. Both sides are carved with an imperial poem on snuff bottles by Emperor Qianlong, the characters filled with gilt.

2 1/2 in. (6.4 cm.) high, turquoise stopper

\$6,000-8,000

PROVENANCE

John Ault Collection, Bangkok.

Robert Kleiner, London, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4257.

1791-1799年 御製白玉詩文鼻煙壺



(two views)

•410

**AN UNDERGLAZE BLUE AND FAMILLE ROSE
PORCELAIN 'POCKET WATCH' SNUFF BOTTLE**

JINGDEZHEN KILNS, 1780-1799

Each convex side is molded and painted in black as the face of a watch, with the 'metal hands' encircled by the minutes in Roman and Arabic numerals, enclosed by underglaze blue and gilt lotus scroll, with molded mask and ring handles on the shoulders above a small floral-filled medallion. The base is inscribed with a Qianlong seal mark in iron red enamel.

2½ in. (5.4 cm.) high, metal stopper with shell finial

\$6,000-8,000

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4360.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

A watch-form bottle of the same mold, but decorated only with the watch face, was sold in The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part I; Christie's New York, 16 September 2015, lot 331.

The design of this bottle is based on a European pocket watch. European watches were probably introduced at Court by the Jesuits and gathered much favor from the Kangxi period onwards. The fascination with them quickly spread into the production of snuff bottles in glass, enamel and porcelain.

1780-1799年 青花粉彩描金懷錶式鼻煙壺



(mark)



411

-411

A FACETED AMBER GLASS SNUFF BOTTLE

IMPERIAL GLASSWORKS, BEIJING, 1730-1840

The octagonal bottle of transparent glass is carved on either side with convex panels accentuated with eight raised bosses.

2 in. (5.1 cm.) high, glass stopper

\$3,000-5,000

PROVENANCE

Robert Hall, London, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4277b.

1730-1840年 御製琥珀玻璃磨花鼻煙壺



412

-412

AN ENAMELED PORCELAIN SNUFF BOTTLE

JINGDEZHEN KILNS, 1840-1870

The bottle is decorated in iron-red with two five-clawed dragons on a ground of incised waves.

3 in. (7.6 cm.) high, agate stopper

\$500-700

PROVENANCE

Dennis G. Crow, Los Angeles, California, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1259.

1840-1870年 刻海波紋地礬紅彩雙龍紋鼻煙壺

•413

A CARVED SOAPSTONE SNUFF BOTTLE

JAPAN, 1870-1930

The bottle is carved in high relief with ladies carrying a citron and a vase with *lingzhi* and a melon, surrounded by boys holding lanterns and books, all set against a repetitive geometric ground. The stone is of opaque tan color with a high polish in the most raised areas.

3 in. (7.6 cm.) high, original soapstone stopper

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4728.

A similar soapstone bottle is discussed and illustrated by M. Hughes in *Small Treasures: The Art Institute of Chicago, Chinese Snuff Bottles*, Hong Kong, 2015, pp. 36-37, no. 23. The author points to the material having been sourced locally in Japan or possibly in China from Fujian, where soapstone was a popular material.

1870-1930年 日本製壽山石雕仕女童子圖鼻煙壺



413

•414

A RARE INSIDE-PAINTED ROCK CRYSTAL DOUBLE SNUFF BOTTLE

SIGNED ZHU ZHANYUAN, AND DATED TO THE DINGYOU YEAR (1897)

The two joined bottles are of rectangular section: one bottle is decorated with a boy seated on a hill flying a kite, the reverse with two crossed pine trees with mountains in the distance; the other bottle with an underwater scene containing fish and water plants and an inscription with the cyclical date *dingyou*, the artist's signature, and an illegible seal, the reverse with a blossoming lotus and one small fish.

2 in. (5.1 cm.) high, glass stoppers

\$4,000-6,000

PROVENANCE

Robert Hall, London, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5026.

丁酉年 (1897) 朱占元作水晶內畫荷塘山水圖雙聯式鼻煙壺



414
(two views)



415

-415

A HARDSTONE SNUFF BOTTLE

1760-1860

Possibly serpentine, the opaque stone has multiple bands of red, beige, russet, cream and green color throughout.

2½ in. (6.6 cm.) high, stone stopper

\$1,500-2,000

PROVENANCE

Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5268.

1760-1860年 玉料光素鼻煙壺



416
(two views)

-416

A FIVE-COLOR OVERLAY GLASS HEXAGONAL SNUFF BOTTLE

YANGZHOU SCHOOL, 1840-1890

The bottle of tapering form has six subtle rectangular panels and is decorated with a continuous scene of chickens and chicks, a flowering chrysanthemum and begonia plant, a crane in flight, a crescent moon and insects, all on a ground of translucent milky-white glass, with an oval cartouche above the foot reading *zheng ke* ('just right') in red glass overlay.

2½ in. (6.4 cm.) high, tourmaline stopper

\$5,000-7,000

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 6002.

A bottle with similar decoration is illustrated by Robert Hall in *The Maxwell Collection of Chinese Snuff Bottles*, New York, 2013, no. 84, pp. 44-45.

1840-1890年 揚州作白地套五色玻璃花禽圖鼻煙壺

•417

**THREE BLUE AND WHITE PORCELAIN
SNUFF BOTTLES**

JINGDEZHEN KILNS, 1820-1900

The first, 1840-1900, is of tall ovoid form and decorated with lotus framed by foliate scroll, with an apocryphal Chenghua mark on the base. The second, 1820-1880, is decorated with a dragon chasing a pearl over a ground of incised interlocking *wan* motif, with an apocryphal Yongzheng mark on the base. The third, 1840-1900, is decorated with figures and a tiger in a landscape.

2 $\frac{3}{4}$, 2 $\frac{1}{4}$, and 2 $\frac{1}{8}$ in. (6, 7.3, and 5.4 cm.) high,
quartz and hardstone stoppers (3)
\$1,200-1,800

PROVENANCE

First bottle:

Dennis G. Crow, Los Angeles, California, 1994.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 1250.

Second bottle:

Robert C. Eldred Co., East Dennis,
Massachusetts, 26 August 1993.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 878.

Third bottle:

The Oriental Corner, Los Altos, California, 1994.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 1633.

1820-1900年 青花鼻煙壺三件



417

•418

**AN AVENTURINE-SPLASHED BLUE
GLASS SNUFF BOTTLE**

1740-1820

The compressed globular bottle is of
transparent deep cobalt tone and accented with
dispersed copper-colored splashes.

2 in. (5.1 cm.) high, agate stopper
\$2,400-3,400

PROVENANCE

The Collection of Edith Griswald.
Sotheby's New York, 1 June 1994, lot 621.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 1213.

1740-1820年 藍灑金星玻璃鼻煙壺



418



419

-419

A CARVED AMBER SNUFF BOTTLE

1760-1860

The translucent bottle of deep orange-brown tone is decorated with a scene of an attendant carrying a package approaching a scholar, the reverse with a figure carrying a hoe next to a large buffalo.

2¾ in. (6 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 41.

1760-1860年 琥珀雕高士讀書圖鼻煙壺

-420

A CARVED BROWN AND WHITE JADE PEBBLE-FORM SNUFF BOTTLE

1750-1850

The bottle is carved in high relief with a long-tailed bird perched on a rock and on the opposite side with a blossoming prunus branch.

2½ in. (6.4 cm.) high, shell stopper

\$1,500-2,000

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 33.

1750-1850年 褐青玉雕喜上眉梢圖鼻煙壺



420
(two views)



(two views)

-421

AN INSIDE-PAINTED CRYSTAL SNUFF BOTTLE

SIGNED WANG XISAN, AND DATED TO THE YEAR *WUSHEN* (1968)

The well-hollowed bottle is decorated with a pair of geese and an inscription, *e* (goose), followed by a seal, Wang, the reverse with a pair of cats with an inscription, *shuang mao* (two cats), a cyclical date *wushen*, and a seal, Xisan.

2¾ in. (6 cm.) high, glass stopper

\$3,000-5,000

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 55.

For a discussion of the artist Wang Xisan see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 6, Part 1, Hong Kong, 2008, pp. 273-275. The authors note, "As an artistic genius, Wang rapidly became one of the finest of all enamellers, both artistically and technically, that China has ever produced." The artist shows great artistry in painting both glass snuff bottles and interior-painted snuff bottles. For other examples of inside-painted snuff bottles by the artist see *ibid.*, Vol. 4, Part 2, Hong Kong, 2000, pp. 558-589, nos. 656-667

戊申年 (1968) 王習三作水晶內畫雙貓雙鵝圖鼻煙壺



(two views)

•**422**

•**AN APPLE-GREEN AND EMERALD-GREEN JADEITE SNUFF BOTTLE**

1770-1860

The stone is dramatically patterned with areas of icy-white, opaque green and brilliant emerald-green tone, suggestive of a landscape scene.

2½ in. (6.6 cm.) high, pink tourmaline stopper

\$4,000-6,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1998.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2558.

A bottle of similarly patterned jadeite, formerly in the collection of Alexander III of Russia (1845-1894), was sold at Christie's New York, 15 September 2011, lot 2463.

1770-1860年 翠玉光素鼻煙壺

•423

A BLUE-OVERLAY WHITE GLASS SNUFF BOTTLE

1760-1850

The bottle is carved through the opaque blue-glass overlay to the semi-transparent white ground with two bats and peaches.

2½ in. (6.4 cm.) high, tourmaline stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 1995.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1859.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

1760-1850年 藍地套白玻璃福壽圖鼻煙壺



423

•424

A CARVED ROOT AMBER GOURD-FORM SNUFF BOTTLE

1760-1860

The fluted gourd of opaque and translucent material carved in relief with vines, a leaf and a butterfly with inlaid green eyes.

2¼ in. (5.7 cm.) high, malachite stopper

\$1,200-1,800

PROVENANCE

The Collection of Edith Griswold.

Sotheby's New York, 1 June 1994, lot 682.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1212.

1760-1860年 琥珀根雕瓜爬綿綿鼻煙壺



424
(two views)



425

•425

TWO OVERLAY GLASS SNUFF BOTTLES

1780-1880

The first bottle is carved through the translucent, amber-toned glass overlay to the clear 'snowflake' ground on either side with two *chilong* surrounding a central *shou* medallion. The second bottle is carved through the yellow glass overlay to the translucent, pale amber-toned ground with two *chilong*.

2½ and 2¾ in. (6.7 and 6 cm.) high, glass stoppers (2)

\$1,200-1,800

PROVENANCE

Dennis G. Crow, Los Angeles, California, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 1242 and 1582.

1780-1880年 套色玻璃鼻煙壺兩件



426
(two views)

•426

AN ENAMELED AND MOLDED PORCELAIN SNUFF BOTTLE

JINGDEZHEN KILNS, 1827-1880

The bottle is molded and carved with two scenes from the life of Zhang Ge'er (Jahangir Khoja, 1788-1828): depicting his final rebellious battle on one side, and his trial on the reverse, where he is shown kneeling on stairs leading up to an unseen authority. The base has an apocryphal Qianlong mark.

2¼ in. (5.7 cm.) high, glass and metal stopper
\$1,500-2,000

PROVENANCE

Robert Hall, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4691.

For a discussion of the life of Zhang Ge'er (Jahangir Khoja) and for an enameled bottle of the same subject see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 6, Part 3, Hong Kong, 2008, pp. 712-714, no. 1328. A molded bottle of the same subject was sold at Christie's London, 1 December 1997, lot 462.

1827-1880年

模印瓷胎「平定張格爾叛亂」人物故事圖鼻煙壺

•427

A WHITE-OVERLAY BLACK GLASS SNUFF BOTTLE

1770-1850

The bottle is carved in high relief through the white overlay to the black ground with the 'Three Friends of Winter', bamboo, prunus and pine, growing from rocks, and the narrow sides with handles formed by a *shou* medallion, a bat and an 'endless knot'.

3½ in. (8 cm.) high, shell stopper

\$2,000-3,000

PROVENANCE

Belfont Company Ltd., Hong Kong, 1995.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1771.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

Corning, New York, Corning Museum of Glass, 2007-2008.

1770-1850年 黑地套白玻璃歲寒三友圖鼻煙壺



427
(two views)

•428

A CARVED SILHOUETTE AGATE SNUFF BOTTLE

1770-1860

The bottle is of an icy-grey tone and carved through the mottled russet skin with two felines on one side and a single bird in flight on the reverse.

2½ in. (5.4 cm.) high, shell and turquoise stopper

\$2,400-3,400

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1938.

1770-1860年 皮影瑪瑙鳥獸圖鼻煙壺



428



429
(two views)

-429

**A CARVED YELLOWISH-GREEN AND RUSSET JADE
SNUFF BOTTLE**

MASTER OF THE ROCKS SCHOOL, 1740-1850

The bottle is carved in low relief on each side with confronted archaic dragons and on the narrow sides in high relief with a *chilong*.

2½ in. (6.4 cm.) high, agate stopper

\$2,400-3,400

PROVENANCE

Sotheby's New York, 22 September 1995, lot 95.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1980.

1740-1850年 青黃玉雕螭龍紋鼻煙壺



430

-430

A YELLOW GLASS SNUFF BOTTLE

IMPERIAL GLASSWORKS, BEIJING, 1700-1850

The compressed globular bottle is of even egg-yolk-yellow color.

2¼ in. (5.7 cm.) high, glass stopper

\$2,000-3,000

PROVENANCE

Dinah O'Brien.

Robert Hall, London, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2316.

1700-1850年 御製雞油黃玻璃光素鼻煙壺



(two views)

•431

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

SIGNED ZHOU LEYUAN, DATED XINMAO YEAR (1891)

One side is decorated with a wind-swept river scene with a man riding a water buffalo, with an inscription at the top left indicating this is a gift to a brotherly friend Shaolai, followed by a cyclical date *xinmao*, and the artist's signature, the reverse with a crane perched on a rocky bank beneath a pine branch above blossoming peony and *lingzhi* fungus.

2½ in. (6.4 cm.) high, glass stopper

\$5,000-7,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2272.

Zhou Leyuan, the founder of the popular Beijing school of painting, was active between 1879 and 1893. Every artist of the first phase of the school owed a considerable debt to Zhou, and most began their careers by copying his style and signing his name; some even appear to have devoted most of their careers to producing copies of his work. For a bottle by Zhou Leyuan with a similar river scene, see the Ruth and Carl Barron Collection, Part II, Christie's New York, 16 March 2016, lot 407.

辛卯年（1891）周樂元作玻璃內畫牧牛圖鼻煙壺

-432

TWO FACETED BLUE-GLASS SNUFF BOTTLES

1780-1880

The first bottle, Imperial, 1851-1861, Xianfeng four-character mark and of the period, is of transparent sapphire blue color and carved with convex sides separated into quadrants. The second bottle, probably Imperial, 1780-1880, is of transparent peacock-blue glass and carved with raised circular panels on either side.

2¾ and 1¾ in. (6 and 4.5 cm.) high, hardstone stoppers (2)
\$3,500-4,500

PROVENANCE

First bottle:

John Ault Collection, Bangkok.

Robert Kleiner, London, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4275.

Second bottle:

Hugh Moss (HK) Ltd., Hong Kong, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4746.

1780-1880年 藍玻璃磨花鼻煙壺兩件



432



(mark)

-433

A CARVED AGATE SNUFF BOTTLE

1770-1880

The well-hollowed, pale-russet colored bottle is carved on one side with a carp and a frog on a mottled-russet lotus pad, and on the reverse with a leaf, lotus blossom and a butterfly.

2¼ in. (5.7 cm.) high, shell stopper
\$2,000-3,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2264.

1770-1880年 瑪瑙雕魚化龍圖鼻煙壺



433

•434

**A RARE RED-SPLASHED AND OCHRE OVERLAY GLASS
SNUFF BOTTLE**

1789-1860

The bottle of opaque swirling ochre and greyish-brown glass is carved in high relief with two blossoming prunus branches, some of the buds and blossoms boldly picked out in translucent red areas of the glass.

2½ in. (5.3 cm.) high, glass and metal stopper

\$2,000-3,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1996.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2270.
1789-1860年 赭地套紅玻璃梅枝圖鼻煙壺



434

•435

A CARVED AGATE SNUFF BOTTLE

1800-1860

The well-hollowed bottle of pale grey and beige color is carved in high relief with two dogs and two birds picked out in patches of deep russet, the reverse with a pine tree growing from a cliff face.

2¾ in. (6 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 1996.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2327.
1800-1860年 瑪瑙巧雕雙犬雙鳥圖鼻煙壺



435



436

-436

A WHITE AND SPINACH-GREEN JADE EGGPLANT-FORM SNUFF BOTTLE

IMPERIAL, 1750-1820

The mottled white jade bottle is carved with a butterfly and a single sepal, mounted with a translucent spinach jade calyx-form collar with black flecks.

2½ in. (6.4 cm.) high, spinach jade stopper

\$3,500-4,500

PROVENANCE

Bernice Straus Hasterlik Collection; Sotheby's New York, 17 September 1996, lot 77.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2273.

The present lot is part of a well-known group of bottles, made in some quantity for the Court, usually in sets of ten or twenty. The Court had a large, constant demand for snuff bottles for the many members of the Imperial family as well as for gifts to be widely distributed. Apart from the sets in the Imperial collection (see *Snuff Bottles in the Collection of the National Palace Museum*, pp. 142 and 145, nos. 112 and 115), others are known, including a number of individual bottles in collections which may originally have been parts of a set. Sets of ten or twenty often indicate an Imperial order, or a tribute to the Emperor. Individual examples are illustrated in Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles*, Vol. 1, *Jade*, no. 70; and in M. Hughes, *The Blair Bequest. Chinese Snuff Bottles from the Princeton University Art Museum*, p. 39, no. 4.

It has been suggested that the eggplant is a symbol of fertility, as it is fast-growing and each fruit has numerous seeds, which may explain why so many sets of these were made. Apart from its obvious symbolism, the form of the fruit would have lent itself well to connoisseurs of snuff bottles - its shape providing a pleasant experience as it was clasped in the hand.

1750-1820年 御製白玉茄式鼻煙壺



437

-437

A CARVED AMBER SNUFF BOTTLE

1750-1850

The naturalistic pebble-form bottle is of deep orange tone and is carved with a scene of boys at play, one carrying a blossoming lotus branch and the others dancing amid trees.

2¼ in. (5.6 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Gerd Lester Collection; Sotheby's New York, 17 September 1996, lot 182.

Vanessa F. Holden Collection, New York.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2346.

1750-1850年 瑪瑙雕嬰戲圖鼻煙壺

-438

A CARVED GREYISH-GREEN AND RUSSET JADE SNUFF BOTTLE

1740-1840

The pebble-form bottle is carved throughout the deep brown colored areas with swirling clouds parting to reveal a sinuous dragon carved in the greyish-green area.

2½ in. (6.4 cm.) high, glass stopper

\$2,000-3,000

PROVENANCE

Sotheby's London, 6 December 1995, lot 630.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2027.

1740-1840年 灰青玉雕雲龍紋鼻煙壺



438

-439

A RED-OVERLAY WHITE GLASS SNUFF BOTTLE

1770-1840

The bottle is carved through the transparent red overlay to the semi-transparent milky-white ground with two carp swimming amidst lotus and water weeds.

2¼ in. (5.7 cm.) high, glass stopper

\$3,000-5,000

PROVENANCE

Robert Hall, London, 1997.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2506.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

1770-1840年 白地套紅玻璃連年有餘圖鼻煙壺



439



440
(two views)

-440

AN ENAMELED PORCELAIN SNUFF BOTTLE
IMPERIAL, JINGDEZHEN KILNS, DAOGUANG FOUR-CHARACTER MARK IN IRON RED AND OF THE PERIOD (1821-1850)

The bottle is decorated on either side with a circular panel depicting a dragonfly and katydid on flowering plants, and with raised oval panels on either narrow side depicting peaches, plum blossoms and bamboo.

2½ in. (5.4 cm.) high, jadeite stopper

\$4,000-6,000

PROVENANCE

H. Van Rensselaer Wilson Collection.
Robert Kleiner, Belfont Company Ltd., Hong Kong, 1997.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2528.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

清道光 御製瓷胎畫珐瑯地開光花蟲圖鼻煙壺 礬紅四字篆書款



(mark)



441

-441

A RED-OVERLAY WHITE GLASS 'DOUBLE-GOURD' SNUFF BOTTLE

1780-1860

The transparent ruby-red glass overlay is carved through to the milky-white ground with a continuous design of double-gourds growing on curling vines amongst flat, circular leaves, raised on three of the gourds forming the feet.

2½ in. (6.6 cm.) high, glass stopper

\$2,000-3,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1997.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2531.

For a very similar bottle see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 5, Part 2, Hong Kong, 2002, pp. 483-485, no. 901.

1780-1860年 白地套紅玻璃子孫萬代鼻煙壺

•442

TWO CARVED JADE SNUFF BOTTLES

1760-1850

Both bottles are of pale celadon and brown tone. The first bottle, attributed to Suzhou School, is pierced and carved with a pomegranate surrounded by flowering fruit branches and bats. The second is a large double-gourd carved with a monkey carrying a branch of peaches and bats.

2¼ and 2½ in. (5.7 and 3.8 cm.) high, glass and agate stoppers (2)

\$2,000-3,000

PROVENANCE

First bottle:

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1997.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2464.

Second bottle:

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2522.

1760-1850年 玉雕鼻煙壺兩件



442

•443

A CARVED SOAPSTONE 'MONKEY AND BAT' SNUFF BOTTLE

1760-1850

The caramel-toned bottle is carved in the form of a sack cinched with a cord suspending tassels and a wan pendant, with a monkey clinging to one side and a bat on the other.

2 in. (5.1 cm.) high, agate stopper

\$2,000-3,000

PROVENANCE

Gerry P. Mack Collection; Sotheby's New York, 25 Oct 1997, lot 60.

Victor Topper, Toronto.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2525.

1760-1850年 瑪瑙雕代代封侯鼻煙壺



443



444

•Ψ444

A CARVED JADEITE SNUFF BOTTLE

1790-1860

The bottle is of deep olive and brown tone with a bright russet-toned skin on either side and foot ring. One side is carved with a scene of a pine tree, bat and deer, the other with a hawk, plum tree and a feline.

2 3/8 in. (6 cm.) high, tourmaline stopper

\$5,000-7,000

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 1999.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2795.

1790-1860年 翠玉雕瑞獸圖鼻煙壺



445

•445

A GREEN-OVERLAY SUFFUSED GLASS SNUFF BOTTLE

1760-1850

The transparent, pale lime-green glass overlay is carved in high relief to the semi-translucent bubble-suffused ground with two *chiling*.

2 1/8 in. (5.3 cm.) high, quartz stopper

\$2,000-3,000

PROVENANCE

Robert Hall, London, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2318.

1760-1850年 雪霏地套透明綠料螭龍紋鼻煙壺

•446

TWO AGATE SNUFF BOTTLES

1750-1880

The first is of flattened ovoid form, with a bold 'thumbprint' pattern on both sides. The second has ochre-yellow and amber-colored markings in the pale milky-white agate.

2½ and 2¼ in. (6.3 and 5.7 cm.) high, glass stoppers (2)

\$2,200-3,200

PROVENANCE

First bottle:

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4803.

Second bottle:

The Ko Collection.

Hugh Moss (HK) Ltd., Hong Kong, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2601.

1750-1880年 瑪瑙天然紋鼻煙壺兩件



446

•447

TWO MOLDED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1820-1880

The first is deeply molded in relief and picked out in bright enamels with a writhing dragon on one side and a phoenix on the other, and has an apocryphal Qianlong mark on the base. The second is molded with bats and clouds over a stippled ground, and an apocryphal Qianlong mark is on the base.

3¼ and 2¾ in. (7.9 and 7.3 cm.) high, porcelain and agate stoppers (2)

\$1,500-2,000

PROVENANCE

First bottle:

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4487.

Second bottle:

Dennis G. Crow, Los Angeles, California, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1237.

1820-1880年 模印瓷胎鼻煙壺兩件



447



448
(two views)

•P448

AN ENAMELED WHITE GLASS SNUFF BOTTLE
IMPERIAL, YANGZHOU SCHOOL, QIANLONG FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1770-1795)

The bottle is decorated with birds on flowering branches below willow boughs.

2 3/4 in. (6 cm.) high, jadeite stopper

\$2,000-3,000

PROVENANCE

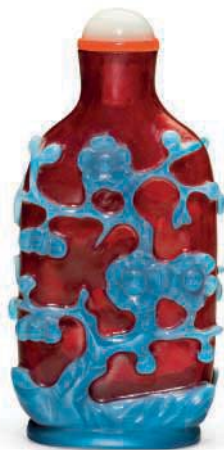
Victor Topper, Toronto, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3331.

清乾隆 御製揚州作玻璃畫珐瑯喜上眉梢圖鼻煙壺
春紅四字篆書款



(mark)



449

•449

A BLUE-OVERLAY RED GLASS SNUFF BOTTLE

1800-1880

The bottle is carved through the transparent blue glass overlay to the translucent red ground with two blossoming plum trees, with a bird on one side.

2 1/4 in. (5.7 cm.) high, shell stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3514.

1800-1880年 紅底套藍玻璃喜上眉梢圖鼻煙壺

•450

A CARVED AMBER SNUFF BOTTLE

1770-1880

The bottle is of deep honey-orange tone and is carved on one main side with a long-tailed bird on flowering branches, and with a crane below pine trees on the reverse. Each narrow side is carved with a mask and ring handle.

2 5/8 in. (6.6 cm.) high, agate stopper

\$2,000-3,000

PROVENANCE

Vanessa F. Holden Collection, New York, 1999.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2821.

1770-1880年 琥珀雕喜上眉梢圖鼻煙壺



450

•451

THREE CARNELIAN AGATE SNUFF BOTTLES

1760-1860

The first bottle is of a peach tone with darker red spotting and vertical striations. The second, of peach form, is reddish-orange in tone, with a large white marking on one side. The third, flattened bottle, has subtle mottling of reddish to beige tones.

2 1/4, 2 3/8 and 2 1/2 in. (5.8, 6.7, 5.5 cm.) high, shell, plastic and glass stoppers (3)

\$1,500-2,000

PROVENANCE

First bottle:

Victor Topper, Toronto, 2000.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2911.

Second bottle:

Robert Kleiner, London, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5078.

Third bottle:

Robert Hall, London, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2329.

1760-1860年 玉髓瑪瑙鼻煙壺三件



451



(two views)

•452

A WHITE-OVERLAY PINK GLASS SNUFF BOTTLE

1770-1850

The bottle is carved through the milky-white overlay to the opaque pink ground with the Eight Buddhist Emblems (*bajixiang*) tied with ribbons.

2½ in. (6.4 cm.) high, shell stopper

\$6,000-8,000

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3302.

The color combination of pink and white creates a dramatic palette which would seem "like a marriage made in heaven for any carver of glass overlays," as discussed by Moss, Graham, Tsang, in *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 5, Part 3, Hong Kong, 2002, p. 607.

1770-1850年 粉紅地套白玻璃八吉祥紋鼻煙壺



(other views)

•453

A CARVED WHITE JADE MELON-FORM SNUFF BOTTLE

1760-1840

The bottle is carved in the form of a bitter melon with raised leaves and stems. The stone is of near-white tone.

2½ in. (6.4 cm.) high, glass stopper

\$3,000-5,000

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2529.

1760-1840年 白玉雕瓜瓞綿綿鼻煙壺



453

•454

TWO BLUE AND WHITE PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1840-1910

The first, 1870-1910, is of flattened ovoid form and is decorated with pavilions in a landscape. The second, 1840-1880, is of squat cylindrical form and is decorated with roundels of coiled dragons on the sides, and with a dragon on the shoulder and on the base.

3 and 2½ in. (7.6 and 6 cm.) high, glass and hardstone stoppers (2)

\$1,000-1,500

PROVENANCE

First bottle:

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3712.

Second bottle:

Baroness Jacobea Sapuppo, Italy.

Vanessa F. Holden Collection, New York, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3384.

1840-1910年 青花鼻煙壺兩件



454



(two views)

-455

A SIX-COLOR OVERLAY WHITE GLASS SNUFF BOTTLE

1780-1860

The bottle is carved through the overlays to the semi-translucent, milky-white ground on either side with a multicolored lotus plant, the flowers in ruby-red, lemon-yellow, sapphire-blue and opaque-pink, and with a bird carved from the turquoise-colored overlay.

2 $\frac{5}{8}$ in. (6.7 cm.) high, glass stopper

\$6,000-8,000

PROVENANCE

Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3666.

1780-1860年 白地套六色玻璃蓮紋鼻煙壺



456

•❖456

THREE AGATE SNUFF BOTTLES

1720-1860

The first, 1720-1860, is of natural pebble form streaked with dark markings. The second, 1750-1850, is of flattened ovoid form, the pale greyish-honey stone marked with amber-colored markings on both sides. The third, 1770-1860, is of flattened ovoid form with dark concentric circular patterns in the pale-greyish honey-toned stone.

2 $\frac{1}{2}$, 2 $\frac{3}{4}$ and 2 $\frac{1}{4}$ in. (5.4, 7 and 5.7 cm.) high, mother-of-pearl and jadeite stoppers (3)

\$2,000-3,000

PROVENANCE

First and second bottles:

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 47 and 53.

Third bottle:

Robert C. Eldred Co., East Dennis, Massachusetts, 25 August 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1491.

1720-1860年 瑪瑙鼻煙壺三件

•❖457

A RED-OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE

1760-1800

The bottle is carved through the deep red, transparent overlay to the bubble-suffused clear-glass ground on one side with the longevity symbolism of a pagoda below a flying crane, the other side with a bat above jagged rocks, all amidst crashing waves.

3 $\frac{1}{2}$ in. (8 cm.) high, jadeite stopper

\$1,500-2,000

PROVENANCE

Robert Hall, London, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3508.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

1760-1800年 雪霏地套紅玻璃海屋添籌圖鼻煙壺



457



458

•458

A CARVED AGATE POUCH-FORM SNUFF BOTTLE

1750-1820

The bottle is of pale honey tone with patches of white iridescence on the neck. It is carved in low relief on either side with lotus and other water plants.

2¾ in. (6 cm.) high, glass stopper

\$1,500-2,000

PROVENANCE

Robert Hall, London, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3505.

1750-1820年 瑪瑙雕蓮紋荷包式鼻煙壺

•Ψ459

THREE ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1820-1900

The first, 1820-1860, is of flattened ovoid shape and is decorated on each side with a leaping cricket. The second, 1820-1860, is of squat cylindrical form and is decorated with confronted crickets in *famille rose* enamels. The third, 1820-1900, is of flattened form and is decorated with a cricket on one side and a moth and lady bug on the other.

2½, 2¾ and 2½ in. (6.3, 6.7 and 6.3 cm.) high, glass, agate and jadeite stoppers

\$2,200-3,200

PROVENANCE

First bottle:

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1677.

Second and third bottles:

A. Klein Collection, California.

Asian Art Studio, Los Angeles, California, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 5211 and 5221.

1820-1900年 瓷胎畫琺瑯蠅蠍圖鼻煙壺三件

(3)



459

•**460**

A RED-OVERLAY SUFFUSED GLASS SNUFF BOTTLE

1770-1850

The bottle is carved through the transparent red overlay to the translucent bubble-suffused ground with Liu Hai dancing atop his three-legged toad below a string of cash above his head, the reverse showing a celestial pagoda and cranes above crashing waves.

2½ in. (6 cm.) high, jadeite stopper

\$1,500-2,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1997.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2532.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

1770-1850年 雪霏地套紅玻璃劉海戲蟾圖鼻煙壺



460

•**461**

TWO COPPER-RED-DECORATED BLUE AND WHITE PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1830-1890

The first, 1830-1880, is of tapering form and is decorated with five-clawed dragons chasing pearls, the base with an apocryphal Yongzheng mark. The second, 1840-1890, is decorated with bats flying amidst clouds below a *ruyi* border.

2½ and 2 in. (7.3 and 6 cm.) high, amethyst and glass stoppers (2)

\$1,500-2,000

PROVENANCE

First bottle:

Anita and Aaron Tilton Collection, Milwaukee, Wisconsin.
Asian Art Studio, Los Angeles, California, 2008.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4805.

Second bottle:

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2000.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3049.

1830-1890年 青花釉裏紅鼻煙壺兩件



461

•462

A CARVED GREY AND BLACK JADE SNUFF BOTTLE

PROBABLY SUZHOU SCHOOL, 1760-1850

The compressed body is carved overall with swirling clouds and scale-like skies, with two horned dragons weaving their bodies through the clouds in pursuit of the flaming pearl located at the side.

2 $\frac{1}{2}$ in. (7.8 cm.) high, rose quartz stopper

\$16,000-20,000

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 2004.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 4066.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

Based on the size, material and ingenious use of the natural markings in the stone, we can likely attribute this bottle to the second phase of production of the Suzhou school. As Moss points out, "The second phase probably began to evolve during the Kangxi period but was certainly established by the early Qianlong...One feature of this classic group is that many of them are fairly large bottles, and as we have already suggested, large bottles do not seem to have evolved as a standard form until the Qianlong period" (see Moss and Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, 1993, p. 66).

1760–1850年 灰黑玉雕雙龍趕珠紋鼻煙壺



(two views)



463

-463

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

SIGNED YAN YUTIAN, DATED YIWEI YEAR,
CORRESPONDING TO 1895

One side is decorated with a cat staring up at two butterflies
beneath an inscription, *yawei* Yan Yutian *zuo*, followed by a seal,
Yutian, the reverse depicting three fish staring at katydid above.

2¼ in. (5.7 cm.) high, glass stopper

\$1,000-1,500

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 800.

乙未年 (1895) 閻玉田作玻璃內畫耄耋圖鼻煙壺



464

-464

TWO OVERLAY SUFFUSED GLASS SNUFF BOTTLES

1780-1880

The first bottle, 1800-1880, is carved through the transparent pink
overlay to the bubble-suffused ground with a leaping carp on either
side between mask and ring handles. The second bottle, 1780-1860,
is carved through the transparent ruby-red overlay to the bubble-
suffused ground with a continuous scene of a hawk perched on
rocks between a pine tree and the moon amidst clouds.

2¾ and 2¼ in. (6.3 and 6 cm.) high, quartz and stone stoppers (2)

\$2,200-3,200

PROVENANCE

Robert Kleiner, London, 2003 and 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos.
3774 and 4645.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron
Collection, 23-26 September 2008.

1780-1880年 雪霏地套紅玻璃鼻煙壺兩件

•465

**THREE BLUE AND WHITE PORCELAIN
SNUFF BOTTLES**

JINGDEZHEN KILNS, 1820-1910

The first and third square bottles, 1850-1910, are decorated on each side with confronting *chi* dragons beneath a flaming pearl. The second bottle, 1820-1880, shows ladies surrounded by playful boys and has an apocryphal Yongzheng mark on the base.

3¼, 2½ and 3¼ in. (8.3, 6.4 and 8.3 cm.) high,
glass, plastic and original porcelain stoppers (3)
\$1,500-2,000

PROVENANCE

First and third bottles:

Hugh Moss (HK) Ltd., Hong Kong, 2008 and
2012.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, nos. 4851 and 3525.

Second bottle:

Robert Kleiner, London, 2009.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4891.

1820-1910年 青花鼻煙壺三件



465

•466

**A CARVED JADE SNUFF BOTTLE
MASTER OF THE ROCKS SCHOOL,
1740-1850**

The bottle is carved in high relief using the russet skin to depict a deer standing beneath a pine tree on one side, and on the reverse with a scholar traversing a terrace followed by an attendant. The reverse is of greyish-brown, opaque-cream and russet tones.

2½ in. (6.4 cm.) high, stone stopper
\$1,500-2,000

PROVENANCE

Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 3770.

1740-1850年 灰玉雕松鹿長春圖鼻煙壺



466



467

•467

THREE ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1840-1900

The first cylindrical bottle, 1840-1900, is decorated with the warlord Xiang Ji (232-202 BC), better known as Xiang Yu, opposite a medallion containing a long description referring to his legacy and beneath a further inscription reading *Xi Chu ba wang* Xiang Ji (Overlord of Western Chu, Xiang Ji). The second cylindrical bottle, 1840-1900, molded and enameled with various 'antiques'. The third bottle, 1860-1900, is molded and enameled on one side with a seal face reading '*Xunyangling yin*' ('Seal of the Xunyang prefect') and a censor, the reverse with a male figure riding a deer, the base with a three-character mark in iron red reading *an le tu* ('picture of peace and happiness').

3, 3% and 2% in. (7.8, 8.7 and 7.5 cm.) high, glass, agate and malachite stoppers (3)
\$3,500-4,500

PROVENANCE

First bottle: Robert Kleiner, London, 2009. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4973.
Second bottle: Jin Hing Co., Los Angeles, 2010. Hugh Moss (HK) Ltd., Hong Kong, 2012. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5328.
Third bottle: A. Klein Collection, California. Neal W. and Frances R. Hunter Collection, Laguna Woods, California. Asian Art Studio, Los Angeles, California, 2011. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5213.

1840-1900年 瓷胎畫琺瑯鼻煙壺三件



468

•468

A CARVED AGATE SNUFF BOTTLE
1770-1860

The bottle is of translucent russet tone and is carved through the opaque ochre-toned marking on one side with a solitary hawk standing on one leg. The reverse is carved with two fan-tailed fish swimming amid water weeds picked out in the russet skin.

2% in. (6 cm.) high, jadeite stopper
\$3,000-5,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2005. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4268.

1770-1860年 瑪瑙英雄獨立圖鼻煙壺

•469

**TWO COPPER-RED DECORATED
BLUE AND WHITE PORCELAIN
SNUFF BOTTLES**

JINGDEZHEN KILNS, 1840-1900

The first, 1840-1890, is of tall cylindrical form and is decorated with the animals of the zodiac in a continuous landscape, with curling leaves on the base. The second, 1840-1900, is of tapering quatrelobed form, with lotuses in copper-red interspersed with foliate scroll.

4 $\frac{3}{4}$ and 2 in. (11.7 and 5.1 cm.) high, glass and metal stoppers (2)

\$1,000-1,500

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 60 & 3647.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

1840-1900年 青花釉裏紅鼻煙壺兩件



469

•470

**A CARVED CARNELIAN AGATE SNUFF
BOTTLE**

1760-1860

The elongated bottle is of pale vermillion tone and is carved on one side with a phoenix clutching a branch of *lingzhi*, the reverse with a stand of bamboo. Each narrow side is carved with a mask and ring handle.

2 $\frac{7}{8}$ in. (7.3 cm.) high, jadeite stopper

\$1,500-2,000

PROVENANCE

Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3777.

1760-1860年 玉髓瑪瑙雕鳳擒靈芝圖鼻煙壺



470

-471

TWO ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1820-1880

The first, 1820-1880, is decorated in underglaze blue and *famille rose* enamels with a continuous scene of 'antiques'. The second, 1840-1870, is enameled in sepia, *grisaille* and gilt with two crabs amidst bamboo.

2½ and 2 in. (6.8 and 5.1 cm.) high, glass stoppers (2)

\$2,200-3,200

PROVENANCE

First bottle:

Michael Hughes, New York, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3788.

Second bottle:

Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3780.

1820-1880年 瓷胎畫琺瑯鼻煙壺兩件



471

-472

A GREEN-OVERLAY CLEAR GLASS SNUFF BOTTLE

1760-1840

The bottle is carved in high relief through the translucent green overlay suffused with thread-like inky black lines to the transparent bubble-suffused ground with two coiled single-horned *chilong*.

2¾ in. (7 cm.) high, glass stopper

\$1,500-2,000

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3641.

1760-1840年 透明地套綠玻璃螭龍紋鼻煙壺



472

•473

A FINELY CARVED WHITE JADE SNUFF BOTTLE

PALACE WORKSHOPS, BEIJING, 1730-1820

The bottle is carved with vertical fluting spaced with reeded bands. The stone is of an even near-white tone.

2¼ in. (5.7 cm.) high, glass stopper

\$3,500-4,500

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2003.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3786.

Compare to a nearly identical bottle sold at Christie's New York, 15 September 2009, lot 2196.

1730-1820年 白玉雕瓜棱式鼻煙壺



473

•474

A CARVED 'REALGAR' GLASS SNUFF BOTTLE

1760-1840

The bottle is carved with two cartouches through the bright red outer layer revealing the orange glass below, one side depicting a silk worm on a leaf, the reverse with the worm having emerged as a moth flying amidst flowering plants

2¼ in. (6.7 cm.) high, malachite stopper

\$1,800-2,800

PROVENANCE

Albert E. Combatalade Collection, California.
Asian Art Studio, Los Angeles, California, 2008.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4719.

1760-1840年 仿雄黃玻璃刻桑蠶圖鼻煙壺



474



475
(two views)

-475

AN EMBELLISHED WHITE JADE SNUFF BOTTLE
EMBELLISHMENT, TSUDA FAMILY, KYOTO,
JAPAN, 1920-1940; THE BOTTLE 1750-1800

The bottle is of icy-white tone and is embellished with applied stone, shell and gilt decoration of two boys collecting peaches on one side, the reverse with a woman carrying a basket with a fruiting peach branch below a phoenix.

2¾ in. (6 cm.) high, agate stopper

\$2,000-3,000

PROVENANCE

The Wise Collection.

Asian Art Studio, Los Angeles, California, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 4806.

1920-1800年 白玉嵌寶摘桃園鼻煙壺

嵌飾：日本京都津田家族 壺：1750-1800年



476

-476

A CARVED BLACK AND GREYISH-WHITE JADE
SNUFF BOTTLE

MASTER OF THE ROCKS SCHOOL, 1740-1850

The bottle is of mottled and flecked black and white tones.

The front is carved through the white skin with a scholar and attendant below a craggy pine tree.

2¼ in. (5.7 cm.) high, metal stopper

\$3,000-5,000

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 3954.

1740-1850年 黑玉雕松下高士圖鼻煙壺



(two views)

•Ψ477

AN OLIVE-GREEN AND RUSSET JADE SNUFF BOTTLE

1740-1850

The bottle is carved from opaque and mottled russet areas of the natural skin. Each narrow side is carved with a mask handle and an archaic four-character seal script inscription, one reading *chang le yong kang* ('long life, eternal happiness'), the other *yan nian yi shou* ('May you have prolonged longevity'), and a studio name in archaic seal script, *ji jin zhen shi fang* ('The boat pavilion of auspicious bronze and sturdy rock'), is on the base.

2 $\frac{1}{8}$ in. (6.6 cm.) high, jadeite stopper

\$6,000-8,000

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong.

Joe Grimberg Collection, Singapore.

Robert Kleiner, Belfont Company Ltd., Hong Kong.

Hugh Moss (HK) Ltd., Hong Kong, 2004.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4068.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

The seal mark on the base, *ji jin zhen shi fang*, may be associated with the late Qing carver Wang Rong (1817-1882), who published *Ji jin zhen shi fang bai mei yin*, a collection of seal impressions made from seals carved after the last names of one hundred beauties from various Chinese classical works.

1740-1850年 青玉「延年益壽長樂永康」鼻煙壺



478

-478

A CARVED SOAPSTONE SNUFF BOTTLE

1750-1850

The bottle is intricately carved with openwork, relief and incised decoration. The main sides have openwork diaper pattern framed by scrolls, the shoulders are carved with beast heads issuing strap handles on the narrow side. All other areas are incised with floral decoration. The matching stopper is carved with two *chilong*.

1½ in. (4.2 cm.) high, original soapstone stopper

\$1,500-2,000

PROVENANCE

Robert Kleiner, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4313.

Compare to a similar soapstone bottle sold at Christie's Hong Kong, 28 May 2014, lot 3322.

1750-1850年 壽山石鏤雕轉心式鼻煙壺



479

-479

A BLUE AND ORANGE-OVERLAY YELLOW GLASS SNUFF BOTTLE

1760-1840

The bottle is carved through the spotted orange and blue glass overlay, creating a green color when viewed together, to the semi-opaque yellow glass ground on either side with two *chilong* centered by a *shou* medallion, and on the narrow sides by mask and ring handles.

2½ in. (6.4 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4305.

1760-1840年 黃地套綠玻璃螭龍團壽紋鼻煙壺

•480

A LAC BURGAUTÉ SNUFF BOTTLE

JAPAN, 1860-1920

The bottle is decorated on either side with a foliate panel, one depicting birds on flowering branches, the other ladies in a garden, all in silver, gold and shell on a reddish-brown lacquer ground, surrounded by repetitive geometric designs.

3 in. (7.7 cm.) high, original *lac burgauté* stopper

\$1,500-2,000

PROVENANCE

Robert Kleiner, London, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4249.

1860-1920年 日本製黑漆螺鈿開光仕女花鳥圖鼻煙壺



480

•481

A GREEN-OVERLAY BROWN GLASS SNUFF BOTTLE

1780-1850

The bottle is carved through the transparent green overlay to the opaque coffee-toned ground with orchids, bamboo, chrysanthemums and prunus growing from rocks.

2¾ in. (7 cm.) high, shell stopper

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4297.

1780-1850年 褐地套綠玻璃四君子圖鼻煙壺



481



482

•Ψ482

THREE JADE SNUFF BOTTLES

1750-1880

The first, 1750-1850, is a semi-transparent, greenish-yellow jade double bottle decorated with bands of geometric carving. The second, 1780-1880, is a white jade ovoid bottle with cream-toned mottling and is carved in high relief with a female immortal on clouds. The third, 1760-1860, is a miniature white jade bottle with raised panels.

1 $\frac{1}{4}$, 2 $\frac{1}{2}$, and 1 $\frac{1}{4}$ in. (4.5, 6 and 3.1 cm.) high, tourmaline, jadeite and glass stoppers

\$4,000-6,000

PROVENANCE

First bottle:

Hugh Moss (HK) Ltd., Hong Kong, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5007.

Second bottle:

Robert Kleiner, London, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5084.

Third bottle:

Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3772.

(3) 1750-1880年 玉雕鼻煙壺三件



483

•483

**AN INSIDE-PAINTED GLASS SNUFF BOTTLE
SIGNED BI RONGJIU, SHANDONG SCHOOL**

The bottle is decorated with birds on flowering branches with the artist's signature and an illegible seal, the reverse with a boy riding a buffalo and playing a flute.

3 $\frac{1}{4}$ in. (8 cm.) high, shell and metal stopper

\$1,000-1,500

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 431.

畢榮九作玻璃內畫喜上眉梢圖鼻煙壺

•484

**A PURPLE-OVERLAY 'SNOWFLAKE'
GLASS SNUFF BOTTLE**

1800-1880

The bottle is carved through the transparent dark purple glass overlay to the semi-opaque white ground on one side with squirrels climbing on a grape vine, the reverse with a pod-hung vine growing from rocks.

3 3/8 in. (8 cm.) high, quartz stopper

\$2,000-3,000

PROVENANCE

Asian Art Studio, Los Angeles, California, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4221.

1800-1880年

白地套紫玻璃松樹葡萄紋鼻煙壺



484

•485

**A CARVED MOTHER-OF-PEARL AND
WOOD SNUFF BOTTLE**

THE YAJI MASTER, JAPAN, 1860-1930

The bottle is set on each side with a carved shell panel, one side depicting He Xiangtu with a basket of flowers, the reverse with two scholars in a landscape, the narrow sides set with raised bosses and geometric patterns in carved shell.

2 1/2 in. (6.6 cm.) high, glass stopper

\$4,000-6,000

PROVENANCE

Robert Kleiner, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4732.

For another bottle by the Yaji Master see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 7, Part 2, Hong Kong, 2009, pp. 604-606, no. 1717.

1860-1930年

日本 雅集大師作木胎螺鈿開光何仙姑圖
鼻煙壺



485

(two views)



486

•486

A CARVED CAMEO AGATE SNUFF BOTTLE

1800-1880

The bottle is of pale brown color and carved on one side through the dark russet marking with a squirrel beneath a grape vine.

2¼ in. (5.7 cm) high, glass stopper

\$2,000-3,000

PROVENANCE

Robert Hall, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4315.

1800-1880年 瑪瑙巧雕松鼠葡萄圖鼻煙壺

•487

THREE OVERLAY GLASS SNUFF BOTTLES

1800-1880

The first bottle is of opaque white glass with the red transparent overlay forming peach and pomegranate-form panels enclosing fish. The second is carved through the transparent blue glass overlay to the clear 'snowflake' glass ground with blossoming prunus trees. The third is a semi-transparent greenish-yellow glass bottle with black overlay carved on each side with flowering tree peony, a phoenix perched on one.

2¼, 2½ and 2⅝ in. (5.7, 6.3 and 6.6 cm.) high, stone and glass stoppers (3)

\$5,000-7,000

PROVENANCE

First bottle: Robert Kleiner, London, 2006

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4302.

Second and third bottles: Robert Hall, London, 2005 and 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 4279 and 4695.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

1800-1880年 套色玻璃鼻煙壺三件



487

•488

AN ENAMELED PORCELAIN SNUFF BOTTLE

JINGDEZHEN KILNS, 1790-1860

The moon-flask form bottle is enameled with three Westerners, with gilt relief decoration of squirrels and leaves on the shoulders all above a pierced cash band on the foot.

1¾ in. (4.5 cm.) high, stone stopper

\$1,200-1,800

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4629.

Compare to a bottle of identical form from the Mary and George Bloch Collection: Part X; Sotheby's Hong Kong, 1 June 2015, lot 175.

1790-1860年 瓷胎畫珐瑯西洋人物圖鼻煙壺



488

•489

A RED-OVERLAY CLEAR GLASS FISH-FORM SNUFF BOTTLE

PROBABLY IMPERIAL, PROBABLY PALACE WORKSHOPS, 1750-1830

The vertically aligned fish-form bottle is carved from transparent red over clear glass, and is detailed with individual scales, with water weeds and a lotus pad on the belly.

2¾ in. (7.7 cm) high, glass stopper

\$3,000-5,000

PROVENANCE

Robert Kleiner, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4649.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

1750-1830年 紅玻璃雕連年有餘鼻煙壺



489



490

•490

AN ENAMELED COPPER SNUFF BOTTLE

GUANGZHOU, 1850-1920

The kidney-form bottle is decorated in bright enamels on either side with a cartouche, one side depicting a mountainous landscape with a figure traversing a bridge, the other with a scholar seated under a pavilion before large mountains. The base is enameled with a two-character mark reading *shangxin* ('appreciated by the heart').

1¾ in. (4.5 cm.) high, gilt metal stopper

\$1,500-2,000

PROVENANCE

Robert Hall, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4321.

1850-1920年 銅胎畫琺瑯開光山水人物圖鼻煙壺

•491

THREE OVERLAY GLASS SNUFF BOTTLES

1780-1900

The first, 1800-1900, is carved through the opaque pink overlay to the white ground with two fish. The second, Yangzhou School, 1830-1900, has transparent red overlay carved through to the opaque yellow glass ground with an immortal and bat on either side. The third, 1780-1860, is carved through the transparent deep-blue overlay to the opaque white ground with two bats suspending beribboned cash and a large peach.

2½, 2½, and 2¾ in. (6.4 and 7 cm.) high, glass, agate and malachite stoppers (3)

\$4,000-6,000

PROVENANCE

First and second bottles: Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos.

4778 and 5264.

Third bottle: Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 811.

LITERATURE

R. Hall, *Serendipity, Chinese Snuff Bottles XVI*, London, no. 57 (second bottle).

1780-1900年 套色玻璃鼻煙壺三件



491

•492

A CARVED CAMEO JASPER SNUFF BOTTLE

OFFICIAL SCHOOL, 1770-1850

The marbled reddish-brown bottle is well carved on one side using the ochre skin to create a design of a man riding a buffalo while playing the flute.

2½ in. (5.3 cm.) high, shell stopper

\$4,000-6,000

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 2008.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4765.

Compare to a similar jasper bottle sold at Christie's New York, 20 September 2005, lot 1551.

1770-1850年 羊肝瑪瑙雕牧牛圖鼻煙壺



492

•493

TWO FACETED GLASS SNUFF BOTTLES

PROBABLY IMPERIAL, 1750-1880

The first bottle, 1780-1880, is of transparent yellow glass with raised panels. The second faceted circular bottle, 1750-1850, is carved from opaque coffee-toned glass.

1¾ and 2½ in. (4.1 and 5.4 cm) high, quartz and glass stoppers (2)

\$1,500-2,000

PROVENANCE

First bottle:

Hugh Moss (HK) Ltd., Hong Kong, 2005.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4234

Second bottle:

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 3649

1750-1880年 玻璃磨花鼻煙壺兩件



493



494
(two views)

•494

A GREEN-OVERLAY BROWN GLASS SNUFF BOTTLE
1800-1860

The bottle is carved through the transparent green overlay to the opaque coffee-toned ground with bamboo and orchids on a rocky ground.

2½ in. (6.7 cm.) high, agate and glass stopper

\$3,000-5,000

PROVENANCE

Pat Miller Collection, Hawaii.

Robert Kleiner, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4735.

1800-1860年 仿雄黃玻璃雕喜上眉梢圖鼻煙壺



495

•495

A FACETED RUBY-RED GLASS SNUFF BOTTLE
IMPERIAL GLASSWORKS, BEIJING, 1740-1850

The transparent bottle is of elongated ovoid form and is carved overall with a symmetrical pattern of irregular facets.

2½ in. (5.4 cm.) high, jadeite stopper

\$1,600-1,800

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4755.

1740-1850年 御製寶石紅玻璃磨花鼻煙壺

•496

TWO ENAMELED AND MOLDED PORCELAIN SNUFF BOTTLES

SCHOOL OF WANG BINGRONG, JINGDEZHEN KILNS, 1840-1920

The first bottle, with incised Tongzhi four-character mark and of the period (1862-1874), is covered in pale green enamel and molded in high relief with a scaly five-clawed dragon with carved details and bulging eyes highlighted in black enamel, pursuing a flaming pearl amidst clouds, the opposite side with a tiger. The second bottle, 1840-1920, is covered in a brighter green glaze and is carved and molded on either side with a crane perched in a pine tree, the base inscribed Wang Bingrong zuo (Made by Wang Bingrong).

2 7/8 and 2 3/4 in. (7.3 and 7.1 cm.) high, amethyst and glass stoppers (2)

\$2,000-3,000

PROVENANCE

First bottle:

Agatha Aronson Collection, California.

Asian Art Studio, Los Angeles, California, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5377.

Second bottle:

Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4769.

1840-1920年 王炳榮派雕瓷模印鼻煙壺兩件



(mark)

496



(mark)

•497

A CARVED YELLOWISH-GREEN AND RUSSET JADE SNUFF BOTTLE

MASTER OF THE ROCKS SCHOOL, 1740-1850

The bottle is carved through the brown skin to the yellowish-green ground with a scene of Shoulao, the god of Longevity, standing beneath a gnarled pine as a kneeling monkey offers him a peach.

2 5/8 in. (6.6 cm.) high, glass stopper

\$6,000-8,000

PROVENANCE

The Marks Collection.

Asian Art Studio, Los Angeles, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4804.

1740-1850年 青玉雕壽老圖鼻煙壺



497



498

•498

**AN INSIDE-PAINTED SMOKEY CRYSTAL SNUFF BOTTLE
SIGNED YE ZHONGSAN, APRICOT GROVE STUDIO
FIRST WINTER MONTH OF WUWU YEAR (1918)**

The bottle is decorated with two scenes of Buddha seated under a tree, one on a double lotus base and the other on a woven mat.

2 in. (5.1 cm.), tiger's eye stopper

\$3,000-5,000

PROVENANCE

Asian Art Studio, Los Angeles, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4795.

戊午年 (1918) 葉仲三作煙晶內畫坐佛圖鼻煙壺

•499

**THREE RED-OVERLAY CLEAR GLASS SNUFF BOTTLES
1780-1860**

The first bottle is of flattened globular form and decorated with precious objects on a semi-opaque clear glass ground, with mask and ring handles. The second bottle is decorated with calligraphy in seal script on a semi-opaque 'snowflake' ground. The third bottle is of ovoid form with decoration of precious objects on a clear 'snowflake' glass ground.

2¼, 2½ and 2¾ in. (5.6, 6, and 6.6 cm.) high, jadeite and glass stoppers

\$4,800-6,800

PROVENANCE

Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 5274, 5278, 5128.

LITERATURE

R. Hall, *Serendipity, Chinese Snuff Bottles XVI*, London, 2011, no. 94 (second bottle).

1780-1860年 透明地套紅色玻璃鼻煙壺三件

(3)



499

•¥500

TWO AGATE SNUFF BOTTLES

1760-1860

The first bottle, 1760-1860, is well-hollowed and of light russet color with a pattern of semi-circles in dark russet colors. The second bottle, 1780-1860, is of semi-transparent grey tone and decorated with cameo carving in the opaque russet and cream markings depicting a rooster standing next to a cockscomb plant below a crescent moon.

2% and 2% in. (6 and 6.6 cm.) high, shell and jadeite stoppers (2)

\$4,000-6,000

PROVENANCE

First bottle:

Robert Kleiner, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5136.

Second bottle:

Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4809.

1760-1860年 瑪瑙鼻煙壺兩件



500

•501

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

SIGNED YE ZHONGSAN, APRICOT GROVE STUDIO, JIAZI YEAR (1924)

The bottle is decorated with a continuous scene of Zhong Kui being carried in a chair by a procession of his loyal demons, carrying lanterns and a gong as they stride across a ground of clouds.

2% in. (6 cm.) high, hardstone stopper

\$3,500-4,500

PROVENANCE

Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4815.

甲子年 (1924)

葉仲三作玻璃內畫鍾馗出巡圖鼻煙壺



501
(two views)



502



(mark)



503

-502

THREE ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1820-1933

The first bottle, with a mark on the base dated to the *guiyou* year (1933), is decorated on either main side with a profile head of a European, with a shop mark, Beijing *Deshoutang yaodian* ('The Pharmacy of Virtue and Longevity of Beijing') on one narrow side, and the type of medicine which was originally packed in the bottle on the other. The second bottle, Tongzhi four-character mark in iron red and of the period (1862-1874), is decorated overall with a pattern imitating caning beneath four bats on the shoulders. The third bottle, 1820-1860, is painted on either side with Zhong Kui, the Demon Queller.

2½, 3½ and 2¼ in. (6.5, 8.1 and 5.9 cm.) high, glass stoppers (3)
\$3,200-4,200

PROVENANCE

First bottle: Robert Hall, London, 2011. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5265.
Second bottle: Chepstead Collection. Clare Lawrence Collection.
Sotheby's New York, 17 March 1997, lot 385. Asian Art Studio, Los Angeles, 2012. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5317.
Third bottle: Robert Hall, London, 2010. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5042.

1820-1933年 瓷胎畫琺瑯鼻煙壺三件

-503

**A SILVER SNUFF BOTTLE
PROBABLY MONGOLIAN, 1770-1850**

The bottle is decorated with a band of intertwined strapwork on the shoulder and lappets above the foot.

2½ in. (6.4 cm.) high, stone stopper
\$1,000-1,500

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 2008. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4825.

1770-1850年 銀胎如意仰蓮紋鼻煙壺

·504

A WHITE AND RUSSET JADE SNUFF BOTTLE

1750-1850

The bottle is of opaque white tone, with one flat face highlighted by a naturalistic russet surface, and with a natural fissure at the side used to carve a flowering orchid.

2½ in. (5.4 cm.) high, glass stopper

\$1,500-2,000

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 829.

1750-1850年 白玉鼻煙壺



504

·505

AN ENAMELED PORCELAIN SNUFF BOTTLE

JINGDEZHEN KILNS, HONGXIAN FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1915-1916)

The bottle is decorated with a scene of five boys playing a ball game.

2¼ in. (5.7 cm.) high, glass stopper

\$1,000-1,500

PROVENANCE

Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4822.

LITERATURE

R. Hall, *The Boston Snuff Party, Chinese Snuff Bottles XII*, London, 2008, no. 12.

1915-1916年 瓷胎畫琺瑯嬰戲圖鼻煙壺



(mark)



505



506

•506

TWO OVERLAY GLASS SNUFF BOTTLES

1780-1880

The first, 1780-1880, is carved through the blue, pink, black, and green overlays with a butterfly and prunus on one side and birds and a lotus pod and leaf on the other. The second, 1780-1860, is carved through the blue, red, and striated green overlays with a fish on either side.

2½ in. (6.3 cm.) high, glass and tourmaline stoppers (2)

\$2,600-3,600

PROVENANCE

First bottle:

Robert Hall, London, 1995.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1873.

Second bottle:

Hugh Moss (HK) Ltd., Hong Kong, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4827.

1780-1880年 套色玻璃鼻煙壺兩件



507

•507

A CARVED 'REALGAR' GLASS SNUFF BOTTLE

PROBABLY IMPERIAL

GLASSWORKS, BEIJING, 1760-1850

The bottle is carved with birds on flowering prunus branches on an opaque ground of orange and red color.

2 in. (5.1 cm.) high, shell stopper

\$3,500-4,500

PROVENANCE

Gerd Lester Collection, New York, 1985.

The Blanche B. Exstein Collection;

Christie's New York, 21 March 2002, lot 22.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4743.

Four magpies on the branches of a blossoming prunus tree form a rebus wishing the owner happiness in the four seasons.

1760-1850年

仿雄黃玻璃雕喜上眉梢圖鼻煙壺

•508

**THREE COPPER-RED-DECORATED
BLUE AND WHITE PORCELAIN
SNUFF BOTTLES**

JINGDEZHEN KILNS, 1840-1890

The first bottle is of tall cylindrical form and decorated with a fisherman amidst a rocky landscape. The second bottle is of tapering form and is decorated with a fisherman below a pine tree. The third, of cylindrical form, has a continuous landscape between decorative borders.

2 $\frac{3}{4}$, 3 $\frac{3}{4}$ and 3 $\frac{1}{2}$ in. (7.4, 7.8 and 9 cm.) high,
glass and hardstone stoppers (3)
\$2,800-3,800

PROVENANCE

First bottle:

Robert Hall, London, 2011.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5279.

Second bottle:

Dennis G. Crow, Los Angeles, California,
1994.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 1584.

Third bottle:

John Ault Collection, Bangkok, Thailand.
Robert Kleiner, London, 2011.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5143.

1840-1890年 青花釉裏紅鼻煙壺三件



508

•509

**A CLOISONNÉ ENAMEL DOUBLE-
GOURD-FORM SNUFF BOTTLE**

1780-1880

The copper bottle is decorated with bright lotus blossoms surrounded by stems with pale blue leaves on a dark blue ground, with a formalized *lingzhi* band on the neck and a floral band at the waisted center. The base is enameled with a green and red character, *bing*.

3 $\frac{1}{4}$ in. (8.2 cm.) high, gilt metal stopper
\$2,000-3,000

PROVENANCE

Marsha Vargas, San Francisco.
Hugh Moss (HK) Ltd., Hong Kong, 2008.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4836.

1780-1880年 招絲珐瑯蓮紋葫蘆式鼻煙壺



509



510



(seal)

•Ψ510

TWO ENAMELED YIXING SNUFF BOTTLES

1820-1880

The first bottle has a recessed panel with white-enameled ground on each side, one decorated with a phoenix perched by peony branches and a magnolia tree, the other with bamboo and prunus above rocks. The second bottle is molded with mask and ring handles and is also decorated on either side with a recessed panel with a matte biscuit ground, each panel with a landscape scene with a pagoda. One narrow side is impressed toward the base with a four-character mark, *Daoguang yiyou* (corresponding to 1849) and a seal, *Mingyuan*.

2½ and 2¾ in. (6.5 and 6.8 cm.), jadeite and quartz stoppers (2)
\$4,000-6,000

PROVENANCE

First bottle:

Robert Kleiner, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4311.

Second bottle:

Asian Art Gallery, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4873.

The impressed seal on the second bottle is in reference to the famous Yixing potter, *Mingyuan*.

1820-1880年 宜興紫砂開光加彩鼻煙壺兩件



511



•511

TWO MALACHITE SNUFF BOTTLES

1760-1920

The first bottle, 1760-1850, is of flattened form with a swirling patterning. The second, 1820-1920, is of pear form and exhibits dark green bands, on one side resembling a *luohan* in profile.

1¾ in. (4.5 cm.) high, glass stoppers (2)
\$2,000-3,000

PROVENANCE

First bottle:

Hugh Moss (HK) Ltd., Hong Kong, 2008

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4834.

Second bottle:

Robert Kleiner, London, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5304.

1760-1920年 孔雀石光素鼻煙壺兩件

•512

A CAMEO AGATE SNUFF BOTTLE

1770-1840

The bottle is of light-brown tone and carved on one side utilizing the semi-transparent red-russet markings with a horse tethered to a hitching post. The reverse is carved with a prancing horse.

2½ in. (6.7 cm.) high, pink tourmaline stopper

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4861.

1770-1840年 瑪瑙巧雕雙駿圖鼻煙壺



512
(two views)

•513

A CARVED GLASS DOUBLE-GOURD-FORM SNUFF BOTTLE

1750-1850

The transparent yellow bottle is carved on the lower gourd with two *chi*-dragon roundels.

2½ in. (6.4 cm.) high, quartz stopper

\$1,200-1,800

PROVENANCE

Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4808.

1750-1850年 琥珀色玻璃葫蘆式鼻煙壺



513



514
(two views)

•514
AN UNUSUAL CARVED AGATE SNUFF BOTTLE

SUZHOU SCHOOL, 1760-1880

The bottle is finely carved through the brownish-black and off-white inclusions on one side with a scholar holding a fan and his attendant seated on a rocky outcrop surrounded by pine branches and clouds, and on the other with a fisherman.

2¾ in. (6.2 cm.) high, shell stopper

\$6,000-8,000

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 2008.

The Meriem Collection; Christie's New York, 19 March 2008, lot 247.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4846.

The handling of the striped, beautifully textured material of this bottle, as well as the different tones of color on varying planes and the sculptural quality of the carving, are traditionally associated with the Suzhou school. However, the flattened form and degree of hollowing exhibited are a departure from Suzhou bottles, which tend to have more rounded bodies. While the complex carving and extensive use of the natural colors in the stone resemble the Zhiting School, the style is not typical, suggesting perhaps an attribution to another Suzhou school. This flattened form appears in snuff bottles in a wide variety of materials during the mid-Qing period, both imperial and otherwise, and was one of a number of popular standards.

1760-1880年 蘇州作瑪瑙巧雕高士圖鼻煙壺



515



(mark)

•515
THREE ENAMELED SNUFF BOTTLES

1770-1920

The first porcelain bottle, Jingdezhen kilns, 1880-1920, is enameled with figural scenes and bears an apocryphal four-character Qianlong mark on the base. The second, Jingdezhen kilns, 1820-1860, is a porcelain bottle with enameled green katydids on a coffee-tone ground. The third bottle, Imperial, Yangzhou, 1770-1820, is of milky-white glass decorated in polychrome enamels with a rustic school on one side and a scholar with two attendants on the other, the foot inscribed in red with *Guyue xuan* (Ancient Moon Pavilion) in standard script.

2¼, 3½ and 1¾ in. (5.7, 8 and 4.5 cm.) high, glass and quartz stoppers (3)

\$5,000-7,000

PROVENANCE

First bottle: Hôtel Drouot, Paris, 11 March 1993, lot 158. Robert Hall, London, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5346.

Second bottle: Hartman Rare Art, New York.

Hugh Moss (HK) Ltd., Hong Kong, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5102.

Third bottle: Lawrence Souks, Paris.

Hugh Moss (HK) Ltd., Hong Kong, 2009

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4914.

1770-1920年 瓷胎畫琺瑯鼻煙壺三件

•516

THREE BLUE-OVERLAY GLASS SNUFF BOTTLES

1780-1880

The first, 1800-1880, is of flattened ovoid form and is carved through the transparent blue overlay with 'antiques' on presentation stands. The second, 1780-1860, is of opaque white glass and is carved through the blue overlay with a squirrel on a gourd on one side and a beetle on a gourd on the other. The third, 1800-1880, is of translucent milky-white glass and is carved through the blue overlay with a phoenix and blossoming peony on each side.

2½, 2¾, and 2½ in. (6.3, 6, and 5.4 cm.) high,
glass stoppers (3)

\$4,200-6,200

PROVENANCE

First bottle:

Pat Miller Collection, Hawaii.

Robert Kleiner, London, 2008.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4859.

Second bottle:

Robert Hall, London, 1996.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 2045.

Third bottle:

Robert Kleiner, London, 2008.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4860.

1780-1880年 套藍色玻璃鼻煙壺三件



516

•517

A BLACK AND GREY JADE SNUFF BOTTLE

1760-1860

The ovoid bottle is carved in low relief to imitate a protective carrying device fitted over a jar. The stone is of inky-black and mottled-grey tones.

2¼ in. (5.7 cm) high, lapis lazuli stopper
\$2,200-3,200

PROVENANCE

Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4939.

1760-1860年 灰黑玉雕籐籃紋鼻煙壺



517



518



•518

TWO ENAMELED PORCELAIN DOUBLE-SNUFF BOTTLES

JINGDEZHEN KILNS, 1830-1900

Both bottles of cylindrical form, the first, 1830-1900, is decorated in iron red with two immortals and two bats. The second bottle, 1830-1880, is decorated in *famille rose* enamels with a continuous battle scene.

2½ and 2⅞ in. (6.4 and 5.4 cm.) high, glass and agate stoppers (2)
\$1,200-1,800

PROVENANCE

First bottle: Dennis G. Crow, Los Angeles, California, 1994.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1254.
Second bottle: Beverley Hall Collection, Massachusetts.
Gerry Mack Collection.
Asian Art Studio, Los Angeles, California, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5159.
1830-1900年 瓷胎畫琺瑯雙聯式鼻煙壺兩件

•519

TWO MOLDED AND ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1820-1880

The first bottle is molded with two panels depicting scenes from a novel, set on a yellow ground with blue mask and ring handles, with an apocryphal Qianlong mark on the base. The second bottle is molded in high relief and decorated in bright enamels, the two sides showing figural scenes of figures struggling over a staff. The narrow sides are enameled with gilt and floral motifs, and the base with an apocryphal Qianlong mark.

2½ and 3 in. (6.4 and 7.6 cm.) high, glass, quartz and shell stoppers (2)
\$2,800-3,800

PROVENANCE

First bottle: Hugh Moss (HK) Ltd., Hong Kong, 2009.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4907.
Second bottle: Robert Hall, London, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5195.

LITERATURE

R. Hall, *Chinese Snuff Bottles, XV, The SB Collection*, London 2011, no. 137 (second bottle).

1820-1880年 模印瓷胎畫琺瑯開光人物故事圖鼻煙壺兩件



519

•520

**AN UNDERGLAZE BLUE AND
FAMILLE ROSE PORCELAIN SNUFF
BOTTLE**

JINGDEZHEN KILNS, JIAQING FOUR-
CHARACTER MARK IN IRON RED
AND OF THE PERIOD (1796-1820)

The square bottle is decorated with a
continuous figural scene beneath foliate
sprays in underglaze blue and gilt on the neck.

2¼ in. (5.7 cm.) high, hardstone stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4930.

清嘉慶 青花粉彩通景人物故事圖鼻煙壺
磬紅四字篆書款



(mark)



520

•521

**TWO RED-OVERLAY GLASS SNUFF
BOTTLES**

1780-1860

The first, 1780-1860, is carved through the
transparent red overlay to the semi-opaque
bubble-suffused ground on both sides
with five bats, flying above an endless knot
on one side. The second, 1800-1860, is
carved through the transparent red overlay
to the clear ground on both sides with the
characters *fei* and *long* (flying dragon), and
mask and ring handles on the narrow sides.

2¾ and 2½ in. (7.3 and 6.3 cm.) high, shell
and agate stoppers (2)

\$3,800-4,800

PROVENANCE

First bottle: Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5283.

Second bottle: Robert Kleiner, Belfont
Company Ltd., Hong Kong, 1995.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 1987.

1780-1860年 套紅玻璃鼻煙壺兩件



521



522

•Ψ522

TWO MOLDED AND GLAZED PORCELAIN SQUIRREL-FORM SNUFF BOTTLES

JINGDEZHEN KILNS, 1820-1920

Each bottle depicts a squirrel clutching onto a leafy cluster of grapes. The first is glazed pale yellow with darker markings, 1820-1880, and the second is bright-yellow glazed, 1880-1920.

2¼ and 3 in. (5.7 and 7.6 cm.) long, malachite, jadeite and shell stoppers

(2)

\$2,400-3,400

PROVENANCE

First bottle:

Neal Hunter Collection.

Robert Kleiner, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4866.

Second bottle:

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4961.

1820-1920年 模印素三彩松樹葡萄鼻煙壺兩件

•523

THREE OVERLAY GLASS SNUFF BOTTLES

YANGZHOU SCHOOL, 1860-1900

The first is carved through the black overlay to the translucent turquoise-blue ground on one side with a cat and a chrysanthemum branch and on the other with birds and 'antiques' next to a three-character archaic inscription. The second is carved through the pink and olive-brown overlays to the opaque white ground with birds and arching branches on one side and two fish and waterweeds and a seal on the other. The third is carved through the brown and ruby-red overlays to the opaque yellow ground with a bird perched on a flowering branch on one side and a flower-filled vase on the other, between mask and ring handles on the narrow sides.

2¼, 2½, and 2¾ in. (5.8, 5.4 and 6.5 cm.), rose quartz and glass stoppers (3)

\$4,000-6,000

PROVENANCE

First bottle:

Robert Hall, London, 1997.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2504.

Second and third bottles:

Hugh Moss (HK) Ltd., Hong Kong, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 4910 and 4909.

1860-1900年 揚州作套色玻璃鼻煙壺三件



523

•524

A CARVED CITRINE SNUFF BOTTLE

The bottle is of transparent pale yellow color and carved overall with a basketweave pattern, and with a mask and ring handle on either narrow side.

2¾ in. (6 cm.) high, hardstone stopper

\$1,500-2,000

PROVENANCE

Robert Kleiner, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4975.

黃水晶雕籬筐紋鋪首啣環耳鼻煙壺



524

•525

AN ENAMELED PORCELAIN SNUFF BOTTLE

IMPERIAL, JINGDEZHEN KILNS, GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Decorated with a continuous scene of six geese amidst millet.

2½ in. (6.4 cm.) high, agate stopper

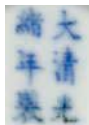
\$1,500-2,000

PROVENANCE

Asiantiques, Winter Park, Florida, 1994

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1627.

清光緒 御製瓷胎畫珐瑯蘆雁圖鼻煙壺 青花六字楷書款



(mark)



525



(two views)

•526

A FAMILLE ROSE ENAMELED GLASS SNUFF BOTTLE

IMPERIAL, PALACE WORKSHOPS, BEIJING, SEAL OF WU YUCHUAN, 1767-1799

The opaque white glass bottle is enameled on one side with a lady standing before a fabric-draped chamber clutching her sleeve cuff in her mouth and standing next to a blossoming peony, the reverse with a long but partially illegible inscription, possibly referring to the scene, followed by the seals *shan gao* ('as high as the mountains') and Wu Yuchuan. The underside is marked *Da Qing nian zhi* (made in Great Qing) in iron red.

2¾ in. (6 cm.) high, glass stopper

\$8,000-12,000

PROVENANCE

Robert Kleiner, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4979.

For a similar bottle see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Volume 6, Part 1, Hong Kong, 2008, pp. 199-202, no. 1093, where the intriguing Palace workshops enameler who used the name Wu Yuchuan is discussed. Also see lot 577 in this catalogue for an enameled glass snuff bottle by the same artist.

1767-1799年 御製吳玉川款粉彩仕女圖鼻煙壺 磬紅「大清年製」楷書款

•Ψ527

TWO FACETED SNUFF BOTTLES

1720-1820

The first bottle is amber, attributed to the Palace Workshops, Beijing, and is of octagonal form with each main side faceted around the flat octagonal center. The second bottle, Imperial Glassworks, Beijing, is translucent red glass and of tapering rectangular form faceted at the shoulders and above the foot, with a slightly raised conforming panel on each main side.

2 and 3 in. (5.2 and 7.7 cm.) high, shell and jadeite stoppers (2)

\$4,500-5,500

PROVENANCE

First bottle:

Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4987.

Second bottle:

Hugh Moss (HK) Ltd., Hong Kong, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5004.

1720-1820年 玻璃磨花鼻煙壺兩件



527

•528

THREE BLUE-OVERLAY WHITE GLASS SNUFF BOTTLES

1800-1880

The first is carved through the overlay to the semi-transparent 'snowstorm' ground on either side with a fish above a wave border, and with a crab and a frog on either narrow side. The second is carved through to the translucent white ground with a tethered horse on one side and a tethered dog on the other, flanked by mask and ring handles. The third is carved through the overlay to the opaque white ground with fish and water weeds.

2 $\frac{3}{4}$, 2 $\frac{1}{4}$ and 2 $\frac{1}{4}$ in. (6.1 cm., 5.8 and 5.8 cm.), agate and glass stoppers (3)

\$5,000-7,000

PROVENANCE

First bottle: Anita and Aaron Tilton Collection, Milwaukee, Wisconsin.

Asian Art Studio, Los Angeles, California, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4953.

Second bottle: Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4988.

Third bottle: Berton Gritoph, England.

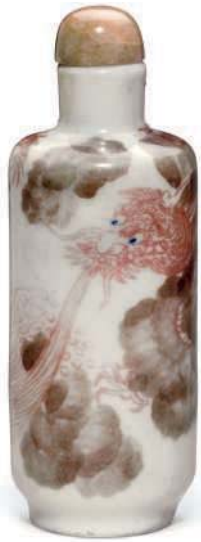
Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4935.

1800-1880年 白地套藍玻璃鼻煙壺三件



528



529



•529

THREE COPPER-RED AND UNDERGLAZE BLUE PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1830-1880

The first bottle, 1830-1880, is of cylindrical form and decorated with a dragon. The second, 1840-1880, is of *hu*-form with two raised panels and is decorated with a fisherman and a deer, the base with an apocryphal Yongzheng mark. The third, 1830-1880, is of cylindrical form and is decorated with a dragon flying amidst clouds and bats.

3 in. (7.6 cm.) high each, hardstone and glass stoppers (3)

\$3,000-5,000

PROVENANCE

First bottle:

Victor Topper, Toronto, 1999.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2893.

Second bottle:

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5364.

Third bottle:

Michael Hughes, New York, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4878.

1830-1880年 青花袖裏紅鼻煙壺三件



530

•Ψ530

A RARE APPLIED FOUR-COLOR WHITE GLASS SNUFF BOTTLE

1770-1850

The slender bottle is carved with applied decoration including transparent red and green flowers on either side, flanked by semi-transparent green mask and ring handles. The oval foot ring is of semi-translucent yellow tone.

2½ in. (6.4 cm) high, jadeite stopper

\$1,500-2,000

PROVENANCE

Robert Kleiner, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5148.

1770-1850年

白地套四色玻璃鋪首啣環耳鼻煙壺

•531

A SILVER SNUFF BOTTLE

1780-1880

The bottle is decorated in *repoussé* with a dragon beneath a key-fret band on the shoulder.

3¼ (8.2 cm.) high, silver and glass stopper

\$1,200-1,800

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5415.

1780-1880年 銀胎錘鏤雲龍紋鼻煙壺



531

•532

A RED-OVERLAY WHITE GLASS SNUFF BOTTLE

1770-1850

The bottle is carved through the dark translucent red overlay to the semi-transparent white bottle with two *chi* dragons below fruiting vines.

3½ in. (8 cm.) high, shell stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5199.

LITERATURE

R. Hall, *Chinese Snuff Bottles, XV, The SB Collection*, London 2011, no. 47.

1770-1850年 白地套紅玻璃雙龍圖鼻煙壺



532



533

•533

**TWO ENAMELED BLACK-GROUND
PORCELAIN SNUFF BOTTLES**

JINGDEZHEN KILNS, 1820-1880

The cylindrical bottles are decorated in iron-red and gilt. The first bottle, 1830-1880, depicts a sinuous dragon. The second, 1820-1860, depicts Zhong Kui being carried by a procession of his demons.

3 and 3¼ in. (7.6 and 8.2 cm.) high, glass and agate stoppers (2)

\$1,500-2,000

PROVENANCE

First bottle:

Robert Kleiner, London, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5032.

Second bottle:

Dennis G. Crow, Los Angeles, California 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1588.

1820-1880年 黑地礬紅描金鼻煙壺兩件



534

•534

**THREE GLASS OVERLAY SNUFF
BOTTLES**

1780-1900

The first, 1800-1860, is carved through the transparent red glass overlay to the transparent pale-blue 'snowflake' ground with a pomegranate, a peach, and a bat. The second, 1820-1900, is carved through the opaque black glass overlay to the clear glass ground with two fantailed fish. The third, 1780-1860, is carved through the opaque black glass overlay to the opaque turquoise ground with two *chilong*, the smaller clutching a branch of *lingzhi*.

2¼, 2¼, and 2¼ in. (5.7, 5.7 and 7 cm.) high, glass stoppers (3)

\$2,400-3,400

PROVENANCE

First and second bottles: Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 4963 and 3466.

Third bottle: Robert Kleiner, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4971.

1780-1900年 套色玻璃鼻煙壺三件

•535

TWO GREEN OVERLAY WHITE GLASS SNUFF BOTTLES

1800-1860

The first bottle, 1800-1860, is of compressed globular form with semi-transparent green glass overlay on a milky ground, carved with two carp, the foot ring of transparent red tone. The second, 1800-1860, is of elongated cylindrical form with transparent green glass overlay on an opaque, milky white ground, carved with two cranes amidst flowering plants.

2¾ and 3 in. (6 and 7.6 cm.) high, glass and jadeite stoppers (2)
\$3,000-5,000

PROVENANCE

First bottle:

A. Klein Collection, California.

Asian Art Studio, Los Angeles, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5223.

Second bottle:

Robert Kleiner, London, 2011

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5152.

1800-1860年 白地套綠玻璃鼻煙壺兩件



535

•536

TWO ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1820-1860

The first bottle is decorated in bright enamels with three crickets. The second is of rounded, 'pebble' form and decorated with a large cricket on each side.

2¼ and 2¾ in. (5.7 and 6 cm.) high, glass and agate stoppers (2)
\$3,500-4,500

PROVENANCE

First bottle:

Robert Kleiner, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 4314.

Second bottle:

Robert Hall, London, 1997.

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 2516.

1820-1860年 瓷胎畫琺瑯蠧蠨圖鼻煙壺兩件



536

•537

A RARE EMBELLISHED BLUE GLASS SNUFF BOTTLE
PROBABLY PALACE WORKSHOPS, BEIJING, 1780-1850

The translucent blue glass bottle with raised oval panels on either side is embellished with finely cut mother-of-pearl, on one side with a magpie perched in a flowering prunus tree, the reverse with a butterfly amidst trees with falling leaves. The narrow sides are carved with panels in imitation of bamboo.

2½ in. (6.7 cm.) high, quartz stopper

\$12,000-18,000

PROVENANCE

Gerry P. Mack Collection; Sotheby's New York, 25 October 1997, lot 3.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2513.

EXHIBITED

Boston, International Chinese Snuff Bottle Convention, The Barron Collection, 23-26 September 2008.

The fine quality of this bottle establishes its rarity among embellished glass snuff bottles. Not only is the applied shell incised to enhance the viewers interpretation of the foliage and birds, but it is applied in such thin sections that it allows light to shine through, showing the attractive green and blue iridescent colors of the shell.

Another blue glass bottle with similar shell embellishment was in the collection of Lila S. Perry, illustrated in her book *Chinese Snuff Bottles: The Adventures and Studies of a Collector*, Rutland, Vermont 1960, p. 146, no. 160.

1780-1850年 藍地玻璃嵌珍珠母貝喜上眉梢圖鼻煙壺



(another view)



(two views)



538
(two views)

•P538

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

SIGNED DING ERZHONG, BEIJING, CIRCA 1893-1894

The bottle is elegantly inside-painted with a tiger in a rocky landscape on one side, with the signature Erzong and an illegible seal mark, and a dragon writhing through clouds on the other, the neck is incised with a band of archaistic scrollwork.

2¾ in. (6 cm.) high, jadeite stopper

\$3,000-5,000

PROVENANCE

Robert C. Eldred Co., East Dennis, Massachusetts, 26 August 1993, lot 189. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 812.

1893-1894年前後

丁二仲作玻璃內畫「風雲際會」圖鼻煙壺



539

•539

A MOLDED AND CARVED PORCELAIN SNUFF BOTTLE

JINGDEZHEN KILNS, 1830-1880

The bottle is covered in a colorless glaze and decorated in the round with a battle scene from the *Romance of the Three Kingdoms*, the figures' faces picked out with black enamel. The base has an apocryphal Qianlong mark.

2¾ in. (7 cm.) high, tourmaline stopper

\$1,500-2,000

PROVENANCE

Galerie Di Donna, Paris, 1986. The White Orchid Collection. Robert Hall, London, 2012. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5361.

LITERATURE

R. Hall, *The White Orchid Collection, Chinese Snuff Bottles XVII*, London, 2012, no. 83

1830-1880年

雕瓷三國演義人物故事圖鼻煙壺

•540

**A CARVED OLIVE-GREEN AND
RUSSET JADE SNUFF BOTTLE**

MASTER OF THE ROCKS SCHOOL,
1740-1850

The bottle is carved in high relief on one side through a dark russet skin revealing a scene of two boys in a rocky landscape, one holding a box from which issues vapor that continues onto the neck and side of the bottle through icy white inclusions in the stone. The reverse of the bottle is undecorated.

2½ in. (6 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Dennis G. Crow, Los Angeles, California,
1994.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 1653.

1740-1850年 青玉雕和合二仙圖鼻煙壺



540

•541

**A SIX-COLOR-OVERLAY WHITE
GLASS SNUFF BOTTLE**

1750-1850

The semi-transparent amber, red, pale-blue, cobalt-blue, mauve and translucent-pink glass overlays are carved to the milky-white ground with the 'hundred-antiques' motif, with pink glass forming the foot ring. One side is further decorated with an incised orchid plant.

2¼ in. (5.7 cm.) high, pink tourmaline
stopper

\$2,000-3,000

PROVENANCE

Jade House, Hong Kong, 1994.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 1637.

EXHIBITED

Boston, International Chinese Snuff Bottle
Convention, The Barron Collection, 23-26
September 2008.

1750-1850年 套六色玻璃博古圖鼻煙壺



541
(two views)



542

•542

TWO ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1840-1900

The first bottle, 1840-1900, is decorated on the white glazed *sgraffito* ground with two immortals standing on clouds. The second, 1840-1900, is enameled with two katydids.

2¾ and 3¼ in. (7 and 8 cm.) high, agate stoppers (2)
\$800-1,200

PROVENANCE

First bottle:

Dennis G. Crow, Los Angeles, California, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2133.

Second bottle:

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 19.

1840-1900年 瓷胎畫珐瑯鼻煙壺兩件



543

•543

AN ENAMELED WHITE GLASS SNUFF BOTTLE

IMPERIAL, YANGZHOU, QIANLONG FOUR-CHARACTER MARK IN IRON RED AND OF THE PERIOD (1770-1799)

The bottle is brightly enameled with a continuous scene of two kingfishers, on one side seen drinking from a stream and on the other perched on a flowering plum branch.

2¾ in. (7.3 cm.) high, malachite stopper
\$2,000-3,000

PROVENANCE

Michael Hughes, New York.

Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5202.

清乾隆 御製揚州作白地玻璃畫珐瑯喜上眉梢圖鼻煙壺

饕紅四字篆書款



(mark)

•544

**TWO CARVED RED LACQUER
SNUFF BOTTLES**

1800-1900

The first, 1800-1900, is carved with a moon window on one side revealing a woman holding a mirror, the reverse showing her resting in a garden. The second, 1820-1900, is carved with a scene of sages seated at a table, with a wandering sage on the reverse, with a metal rim and base.

2¾ and 2½ in. (7 and 6.6 cm.) high, glass and stone stoppers (2)

\$3,000-5,000

PROVENANCE

First bottle:

Robert Kleiner, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5229.

Second bottle:

John Ault Collection, Bangkok.

Robert Kleiner, London, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5080.

1800-1900年 剔紅人物圖鼻煙壺兩件



544

•545

**A CARVED BLUE GLASS SNUFF
BOTTLE**

IMPERIAL GLASSWORKS, BEIJING,
1750-1850

The bottle is of opaque whorling blue tones, centered on each side with a circular convex panel surrounded by narrow facets and a row of larger facets on the narrow sides.

2 in. (5 cm.) high, hardstone stopper

\$2,000-3,000

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4997.

1750-1850年

御製涅藍攪色玻璃磨花鼻煙壺



545



546

•546

**AN OCHRE-BROWN AND GREENISH-YELLOW JADE
SNUFF BOTTLE**

MASTER OF THE ROCKS SCHOOL, 1740-1850

The pale ochre-brown skin on the main side is carved with a fenced garden with a bridge, large tree and a figure, likely Shoulao, followed by an attendant carrying a staff that suspends a double gourd. The mottled reverse is undecorated.

2¾ in. (6 cm.) high, glass stopper

\$3,500-4,500

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1994.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1675.
1740-1850年 青玉雕高士圖鼻煙壺

•547

THREE GLASS SNUFF BOTTLES

1700-1920

The first bottle, 1820-1920, is of opaque white glass with black, green and red inclusions resembling peacock feathers. The second 'realgar' glass bottle, probably Imperial Glassworks, Beijing, 1700-1800, has mottled red and orange markings with horizontal banding. The third bottle, 1730-1850, has swirled pink, green and white tones sandwiched between two layers of transparent pale-green glass.

2½, 2½ and 2¾ in. (6.5, 6.5 and 6.1 cm.) high, stone, shell and glass stoppers (3)

\$3,000-5,000

PROVENANCE

First bottle:
Lin Collection.
Hugh Moss (HK) Ltd., Hong Kong, 2003.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3829.
Second bottle:
Clare Lawrence Ltd., London, 2000.
Hugh Moss (HK) Ltd., Hong Kong, 2008.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4760.
Third bottle:
Robert Hall, London, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5342.
1700-1920年 玻璃鼻煙壺三件



547



(two views)

•Ψ548

A CARVED WHITE AND RUSSET JADE SNUFF BOTTLE

1750-1820

The bottle is carved in high relief on one side with a couplet, *You xing chang lin shui, wu shi bu jian shan* ('frequent the waters when [one] wishes, gaze at the mountains all the time') in archaic script followed by two illegible seals all in the russet skin, the reverse is carved with a dragon amidst the swirling vapors issuing from its jaws, and the narrow sides with mask and ring handles, one through russet skin.

2¾ in. (6 cm.) high, jadeite and metal stopper

\$3,500-4,500

PROVENANCE

Clare Lawrence, London, 1997.

Hugh Moss (HK) Ltd., Hong Kong, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5095.

The couplet is taken from a poem titled 'Comments on Shen Shaofu's studio' by the Tang dynasty monk and poet Jiaoran.

1750-1820年 白玉雕雲龍詩文鼻煙壺



549

•549

AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

BOTTLE 1760-1850, SIGNED YE ZHONGSAN AUTUMN OF CYCLICAL YEAR JIWEI (1919)

The bottle is carved on one side in high relief through the semi-opaque skin in high relief through the semi-opaque skin with a blossoming peony and rocky outcrop. The interior is decorated in bright pigments with figures in an outdoor landscape, and with an inscription incorporating a cyclical date *jiwei* corresponding to 1919, and the artist's signature, Ye Zhongsan on one narrow side.

2 7/8 in. (7.3 cm.) high, amethyst stopper
\$3,000-5,000

PROVENANCE

Harriet Hamilton, California.
Asian Art Studio, Los Angeles, California, 2010.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5050.

己未年 (1919)
葉仲三作水晶內畫八仙圖鼻煙壺
壺：1760-1850年



550

•550

TWO GREEN-OVERLAY WHITE GLASS SNUFF BOTTLES

1750-1860

The first, 1780-1850, is milky-white translucent glass and is carved through the green overlay with 'antiques' on each side and lion-mask and ring handles on the narrow sides. The second, 1750-1860, is of opaque white glass and is carved through the green overlay on either side with a bird in a lotus pond.

2 1/4 and 2 3/8 in. (5.7 and 6 cm.) high, glass stoppers (2)

\$3,000-5,000

PROVENANCE

First bottle:
Robert Kleiner, London, 2009.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4883.

Second bottle:
Doheny Collection.
Robert Hall, London, 2002.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3400.

1750-1860年 白地套綠玻璃鼻煙壺兩件



•551

THREE ENAMELED PORCELAIN SNUFF BOTTLES
JINGDEZHEN KILNS, 1830-1900

The first is a double bottle, 1830-1870, decorated with a warrior and a sage, with poetic couplets referring to the two historical figures Sun Ce and Tao Kai respectively, followed by two illegible seals. The second, 1830-1880, has two raised panels decorated with immortals, surrounded by a *grisaille* landscape on a black ground. The third, 1850-1900, of flask form is decorated with two figures on each side.

1 $\frac{1}{8}$, 2 $\frac{1}{4}$ and 2 $\frac{3}{4}$ in. (4.6, 5.7 and 6.7 cm.) high, glass and hardstone stoppers (3)
\$2,800-3,800

551

PROVENANCE

First bottle: John Bloodworth Collection, California. Asian Art Gallery, Los Angeles, California, 2010. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5051. Second bottle: John Sinclair Collection, California. Asian Art Studio, Los Angeles, California, 2010. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5063. Third bottle: Robert Hall, London, 2010. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5045. 1830-1900年 瓷胎畫琺瑯鼻煙壺三件

•552

TWO FACETED OCTAGONAL GLASS SNUFF BOTTLES

IMPERIAL GLASSWORKS, BEIJING, 1740-1860

The first bottle, 1740-1830, of transparent red glass with inky 'threads' running through the glass, has four facets on each face surrounded by a border of smaller facets. The second bottle, 1800-1860, of transparent amber-colored glass has circular panels on either side surrounded by facets.

2 and 2 $\frac{1}{4}$ in. (5.1 and 5.7 cm.) high, glass and hardstone stoppers (2)
\$4,000-6,000

PROVENANCE

First bottle: Mary Morrison Collection, Vancouver, Canada. Asian Art Studio, Los Angeles, 2012. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5315. Second bottle: Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 6000.

1740-1860年 玻璃磨花鼻煙壺兩件



552



553
(two views)

•553

A CARVED CORAL SNUFF BOTTLE
1800-1900

The bottle is carved with a continuous scene showing the immortal Shoulao next to a ram on one side, and the immortal He Xiangu holding a lotus pad and fly whisk beside a crane on the other.

2¾ in. (7 cm.) high, turquoise stopper
\$4,000-6,000

PROVENANCE

Robert Kleiner, London, 2009.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4976.

1800-1900年 珊瑚雕壽老圖鼻煙壺



554

•554

A PAIR OF ENAMELED PORCELAIN
SNUFF BOTTLES

JINGDEZHEN KILNS, 1840-1900

Each bottle is decorated with mythical animals, some issuing fire, set on a white-glazed ground incised with wave decoration.

3 in. (7.6 cm.) high, glass stoppers (2)
\$1,200-1,800

PROVENANCE

Robert Hall, London, 2010.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5068.

1840-1900年 瓷胎畫琺瑯瑞獸圖鼻煙壺一對

•555

**A CARVED 'REALGAR' GLASS
SNUFF BOTTLE**

PROBABLY PALACE WORKSHOPS,
BEIJING, 1730-1840

The crimson red and opaque orange bottle
is carved overall with a basketweave
design.

2¼ in. (5.7 cm.) high, tourmaline stopper

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2011.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5246.

1730-1840年 仿雄黃玻璃籬筐紋鼻煙壺



555

•556

**TWO MOLDED AND ENAMELED
PORCELAIN SNUFF BOTTLES**

JINGDEZHEN KILNS, 1830-1880

Both bottles are decorated with scenes
from the story 'The Legend of the White
Snake', and have an apocryphal Qianlong
mark on the base.

2½ and 2¼ in. (6.6 and 7 cm.) high, glass
and agate stoppers (2)

\$2,200-3,200

PROVENANCE

First bottle:

John Sinclair, California.

Asian Art Studio, Los Angeles, California,
2011.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5056.

Second bottle:

Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4936.

1830-1880年

模印瓷胎畫琺瑯白蛇傳人物故事圖鼻煙
壺兩件



556



(two views)

•557

A RARE WHITE-OVERLAY SANDWICHED PINK GLASS SNUFF BOTTLE

POSSIBLY PALACE WORKSHOPS, BEIJING, 1770-1840

The bottle is carved through the semi-opaque white overlay to the mottled pink and white ground with a continuous scene of a farmer walking on a rocky path towards his home, beneath pine branches and clouds.

3¼ in. (8.3 cm.) high, shell stopper

\$6,000-8,000

PROVENANCE

Bentley Collection, England.

Sotheby's London, 23 March 1988, lot 106.

Asian Art Studio, Los Angeles, California, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4957.

LITERATURE

Asian Art Studio, *The Bentley Collection of Chinese Snuff Bottles*, 2008, p. 27.

It is rare to find a combination of sandwiched glass (where a color is contained between transparent or translucent layers) and overlay. In this case the opaque white glass overlay has been cut away to reveal the speckled effects of sandwiching ground-up flakes of ruby-red glass between layers of white. The selection of the subject is masterful, with the white landscape containing a farmer returning to his mountain home cut through the outer opaque white glass layer revealing the sandwiched pink layer and suggesting the background of filtered light from a pink and red setting sun.

A bottle of a similar color palette and technique, but in the form of a cabbage, was sold at Christie's New York, *The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part II*, 16 March 2016, lot 491.

1770-1840年 白夾粉紅套白玻璃通景松石人物圖鼻煙壺



(two views)

-558

A RARE THREE-COLOR-OVERLAY CLEAR GLASS SNUFF BOTTLE

1760-1850

The bottle is carved through the transparent red, blue and pale-green overlays to the bubble-suffused ground, on one main side with a peony stem with red and blue flowers and a green stem, the reverse with a similar begonia stem and a blue butterfly.

2% in. (7.5 cm.) high, rose quartz stopper

\$7,000-9,000

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong.

The Meriem Collection; Christie's New York, 19 March 2008, lot 638.

Hugh Moss (HK) Ltd., Hong Kong, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5175.

EXHIBITED

Canadian Craft Museum, Vancouver, 1992.

This bottle is part of a group of late Qianlong bottles with heavily bubbled grounds, and bright, multi-colored overlays. Certain groups of mid-Qing glass snuff bottles have been attributed to the Xin or Yuan family of glass carvers (*Xinjiapi* and *Yuanjiapi* respectively). Unfortunately, however, the only early information on these families and their wares comes a century after their time and is hardly sufficient for any confident attribution. They are mentioned by the nineteenth-century snuff connoisseur Zhao Zhiqian in his *Yonglu xianjie* where he writes that the Xin, Le and

Yuan family overlays were famous during the Qianlong period: "All the ones made in this way might be called overlays (*pi*) and the most famous of these are the Xin family overlays (*Xinjiapi*), Le family overlays (*Lejiapi*) and Yuan family overlays (*Yuanjiapi*)." The Xin family overlays are described as similar to those made by the Yuan family, and according to Zhao Zhiqian, "are the most cleanly done, and, as their colors are made out of crushed gems, the lustre dazzles the eye." The Le family overlays, on the other hand, "have a lotus[-root] powder ground as white as frozen snow. The way the colors are arranged is also quite extraordinary, with red, purple, sky-blue, and kingfisher-blue alternating one with the other in a natural fashion."

The begonia (*qiuhaitang*) has long been an esteemed garden plant in China, often planted on rockwork and used as ground cover in small areas of shade. It is associated with feminine qualities because of its preference for cool, shady places and there is a legend that a spot watered by the tears of a woman deserted by her lover suddenly sprouted begonias to console her.

The sound *tang* in the name of the begonia (*qiuhaitang*) was probably intended to evoke the idiomatic expression *yutang fugui* ("[May your] magnificent hall [be filled with] riches"). The begonia is commonly linked to the magnolia (*yulan*) to elicit the sound of the first half of this expression. The peony, "the king of flowers," represents prosperity, and is associated with the upper classes of society.

1760-1850年 雪霏地套三色玻璃花卉圖鼻煙壺



559

•559
THREE CAMEO AGATE SNUFF BOTTLES
 OFFICIAL SCHOOL, 1770-1850

The first bottle, 1770-1850, is of tan color and is carved with a solitary hawk in russet brown on the front, a sprig of *lingzhi* at the side. The second bottle, 1770-1850, of striated beige and grey tone, is carved with a fisherman in deep russet and opalescent gray colors, his fishing pole extending to the back of the bottle with a fish on the line. The third, 1780-1850, is of pale tan color and is carved with two birds near the base, flanked by mask and ring handles.

2, 2¼ and 2½ in. (5, 5.7 and 5.4 cm.) high, glass and stone stoppers (3)
 \$7,000-9,000

PROVENANCE

First bottle: Hugh Moss (HK) Ltd., Hong Kong, 2010.
 Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5101.
 Second bottle: A. Wilson, California.
 Harriet Hamilton Collection.
 Asian Art Studio, Los Angeles, 2012.
 Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5375.
 Third bottle: Robert Hall, London, 2012.
 Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5352.
 1770-1850年 瑪瑙巧雕鼻煙壺三件



560

•560
A LARGE BLUE AND WHITE PORCELAIN SNUFF BOTTLE
 IMPERIAL, JINGDEZHEN KILNS, DAOGUANG FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bottle is decorated overall with lotus scroll beneath a pendent *ruyi* border at the neck.

2¾ in. (7.4 cm.) high, agate stopper
 \$3,500-4,500

PROVENANCE

John Ault Collection, Bangkok.
 Robert Kleiner, London, 2010.
 Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5088.
 清道光 御製青花如意蓮紋大鼻煙壺 單行四字篆書款



(mark)



(two views)

•561

A BLUE-OVERLAY WHITE GLASS SNUFF BOTTLE

1760-1820

The bottle is carved through the translucent, dark-blue overlay with a fish on either main side and scrolling clouds on either narrow side. The white glass is opaque on the body and gently changes to translucent at the neck.

2 $\frac{3}{8}$ in. (7.4 cm.) high, shell stopper with rose quartz finial

\$5,000-7,000

PROVENANCE

Robert Hall, London, 2009.

Hugh Moss (HK) Ltd., Hong Kong, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5098.

1760-1820年 白地套藍玻璃金玉滿堂鼻煙壺



(two views)

•562

A CARVED CARNELIAN AGATE SNUFF BOTTLE

1760-1850

The mottled whitish stone is carved using markings of deep russet-red tone and red veining with the *Sanyang Kaitai* and an overall ground of overlapping rocks, on one side with two rams nestled in the center and on the other with a single ram to one side reclining beneath the sun.

2¼ in. (5.7 cm.) high, glass stopper

\$7,000-9,000

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong.

The Linda Riddell Hoffman Collection; Bonham's New York, 22 March 2011, lot. 62.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5183.

1760-1850年 玉髓瑪瑙雕三陽開泰圖鼻煙壺

•**563**

TWO OVERLAY WHITE GLASS SNUFF BOTTLES

YANGZHOU SCHOOL, 1830-1900

The first, 1860-1900, is carved through the pink overlay to the opaque white ground on one side with a pair of ducks beneath a blossoming branch, and on the other with two goldfish swimming next to rocks and amongst water plants. The second, 1830-1880, is carved through the translucent ruby-red overlay to the opaque white ground on one side with a figure, probably Mi Fu, kneeling before a rock with his attendant holding a fan above, the opposite side with Zhou Dunyi holding a staff standing next to a lotus-filled vessel below a three-character archaic inscription reading *ai lian tu* ('On the Love of the Lotus'), referring to the ode he wrote.

2½ in. and 2⅞ in. (6.1 and 5.4 cm.) high, stone and jadeite stoppers (2)
\$4,000-6,000

PROVENANCE

First bottle:

Asian Art Studio, Los Angeles, California, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5210.

Second bottle:

Jack Rose Collection.

Bonham's London, 13 May 2010, lot 44.

Robert Hall, London, 2010.

Hugh Moss (HK) Ltd., Hong Kong, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5182.

1830-1900年 揚州作白地套色玻璃鼻煙壺兩件



563

•**564**

TWO PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1820-1920

The first, 1850-1920, is in the biscuit and has a reticulated flower pattern above and below bands of a simple incised decorative pattern. The second, School of Wang Bingrong, 1820-1870, is of flattened tapering form and is decorated with three molded fish on one side and two on the other, and enameled in white and blue green in imitation of jadeite, the base is carved with a spurious four-character Kangxi seal mark.

2½ in. (6.3 cm.) high, porcelain and glass stoppers (2)
\$1,000-1,500

PROVENANCE

First bottle:

Jin Hing & Co., Los Angeles, California, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1648.

Second bottle:

Galerie de Lavergne, Paris, 2000.

The White Orchid Collection.

Robert Hall, London, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5355.

LITERATURE

Second bottle:

R. Hall, *The White Orchid Collection, Chinese Snuff Bottles XVII*, London, 2012, no. 84

1820-1920年 瓷胎鼻煙壺兩件



564



565

•565

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

SIGNED ZHANG BAOTIAN, *GUIMAO*, 1903

The bottle is decorated on either side with a different scene of a scholar in his studio, one side with a three-character name Lü Wubing, followed by a cyclical date, *guimao*, and the artist's signature, Zhang Baotian, and a seal possibly reading Tian yin (seal of Tian). The other side is inscribed with two characters, *xia nü* ('chivalrous lady').

2 3/4 in. (6.9 cm.) high, glass stopper
\$2,000-3,000

PROVENANCE

Robert Hall, London, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5267.

Both Lü Wubing and *xia nü* are tales from the *Liaozhai zhiyi* (Strange Tales Recorded by the Studio of Idle Talk), a collection of love and ghost stories first published in 1679.

癸卯年 (1903)

張葆田作玻璃內畫聊齋人物故事圖鼻煙壺



566



•566

TWO DARK OLIVE-GREEN AND WHITE-OVERLAY RUBY-RED GLASS SNUFF BOTTLES

1820-1880

The first, 1820-1880, is of transparent red glass and is carved through the overlays with blossoming flowers. The second, 1820-1880, is also of transparent red glass and is carved through the overlays with birds and butterflies amidst blossoming lotus plants.

2 1/4 and 2 3/4 in. (5.7 and 6 cm.) high, glass and turquoise stoppers (2)
\$4,000-6,000

PROVENANCE

First bottle:
Rachelle R. Holden Collection.
Vanessa F. Holden Collection, New York, 1995.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1963.
Second bottle:
Asiantiques, Winter Park, Florida, 1997.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2385.

1820-1880年

紅套黑白雙色玻璃鼻煙壺兩件

-567

**A CARVED GREYISH-WHITE AND
RUSSET JADE SNUFF BOTTLE**

1760-1850

The semi-translucent stone is carved through the russet skin on one main side with a sage reclining beneath a pine tree that arches over creating a roundel. The opposite side is carved with a circular integral snuff dish. The stone has black veining that runs up the main side and partially up the opposite side.

2¼ in. (5.7 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2012.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5362.

1760-1850年 灰白玉雕松下高士圖鼻煙壺



567

-568

**A FIVE-COLOR-OVERLAY WHITE
GLASS SNUFF BOTTLE**

1800-1900

The bottle is carved through the green, amber, ruby-red, black and pink overlays to the opaque white ground on one main side with a buffalo gazing up at the moon and clouds, and on the other side with a horse tethered to a pine tree, with a black monkey on each narrow side.

3 in. (7.7 cm.) high, amethyst stopper

\$2,800-3,800

PROVENANCE

The Chilcott Collection.

Hugh Moss (HK) Ltd., Hong Kong, 2010.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5099.

1800-1900年

白地套五色玻璃馬上封侯圖鼻煙壺



568
(two views)

•Ψ569

A CARVED AGATE SNUFF BOTTLE

ZHITING SCHOOL, SUZHOU, 1760-1860

The bottle is deeply carved through dark areas on one side with a horse standing on a cliff between a bat and a pine tree, with a scholar resting beside a rock below, with mottled whitish inclusions showing in the translucent honey-toned stone. The opposite side is carved with a fisherman seated on a rock and pulling a fish on his line from waves, with a three-character inscription above reading *de li tu* ('to reap profit').

2½ in. (6.3 cm.) high, jadeite stopper

\$24,000-30,000

PROVENANCE

Galia Baylin Collection, Hong Kong.

Eric Young Collection.

Rachell R. Holden Collection.

Sara Jo and Arthur Kobacker Collection, Ohio, no. 63.

Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5201.

The town of Suzhou, famous for its gardens and canals, was one of the main cultural centers in China, attracting painters, calligraphers, poets, musicians and other talented individuals. Their pursuits comprise the main subject matter of the group of acclaimed snuff bottles intricately carved from agate and jade.

A similar well-hollowed Suzhou agate bottle with a seated scholar is illustrated by M. Hughes in *Small Treasures: The Art Institute of Chicago, Chinese Snuff Bottles*, Hong Kong, 2015, pp. 46-47, no. 32.

1760–1860年 蘇州芝亭流派作瑪瑙巧雕高士圖鼻煙壺



(another view)



(two views)



570

•570

A PALE SALMON-OVERLAY AMBER GLASS SNUFF BOTTLE

1780-1860

The bottle is carved through the opaque, pale salmon overlay to the clear amber ground on both sides with a fan-tailed goldfish.

2 3/4 in. (7.5 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Mary Morrison Collection, Vancouver.

Asian Art Studio, Los Angeles, California, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5320.

1780-1860年 琥珀地套赭色玻璃金玉滿堂鼻煙壺



571

•571

A BLUE-OVERLAY WHITE GLASS SNUFF BOTTLE

YANGZHOU SCHOOL, 1840-1890

The bottle is carved through the blue glass overlay to the opaque white ground on one side with a scene of a figure standing on a *sampan* and on the other side with a basket and a flower-filled jar beneath a bat, with a slender mask and ring handle on either narrow side.

2 1/4 in. (5.7 cm.) high, jadeite stopper

\$2,400-3,400

PROVENANCE

A. Klein Collection, California.

Asian Art Studio, Los Angeles, California, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5380.

1840-1890年 揚州作白地套藍玻璃福壽圖鼻煙壺



(two views)

•572

A FAMILLE ROSE-ENAMELED GLASS SNUFF BOTTLE

IMPERIAL, YANGZHOU, QIANLONG FOUR-CHARACTER MARK IN IRON RED AND OF THE PERIOD (1770-1799)

The bottle is decorated on one side with a scholar leaning on a prunus tree, the opposite side with two figures in a boat, one motioning to the moon that rises above a rocky overhang.

2⅞ in. (5.6 cm.) high, metal stopper

\$3,500-4,500

PROVENANCE

Hartman Rare Art, New York, 2012.

Hugh Moss (HK) Ltd., Hong Kong, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5406.

清乾隆 御製揚州作玻璃粉彩高士圖鼻煙壺 礬紅四字篆書款



(mark)



573



•**573**

TWO AGATE SNUFF BOTTLES

1720-1850

The first, 1720-1850, is of circular shape with raised panels on the sides, the greyish-green stone streaked through with pale-grey and honey-colored inclusions. The second, 1750-1850, has a bold 'thumbprint' pattern inclusion in the stone on one side.

2¼ in. (5.7 cm.) high, agate and jadeite stoppers

(2)

\$2,800-3,800

PROVENANCE

First bottle:

Dennis G. Crow, Los Angeles, California, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1593.

Second bottle:

Ray Grover Collection.

Thelma and J.B. Marks Collection, Florida. Jadestone Gallery, Portland, Oregon.

Hugh Moss (HK) Ltd., Hong Kong, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5333.

720-1850年 瑪瑙天然紋鼻煙壺兩件



574

•**574**

A PAINTED ENAMEL SNUFF BOTTLE

GUANGZHOU, 1860-1930

The bottle is painted in pale tones with a flori-form panel on either side. One side is decorated with a sage seated in a landscape, the other with an attendant carrying baskets, all surrounded by flowers on a green ground between decorative borders.

2½ in. (5.5 cm.) high, metal stopper

\$1,500-2,000

PROVENANCE

Mary Morrison Collection, Vancouver.

Asian Art Studio, Los Angeles, California, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5319.

1860-1930年

銅胎畫琺瑯開光高士圖鼻煙壺

•575

AN UNUSUAL EUROPEAN-STYLE CUT-GLASS SNUFF BOTTLE

1780-1860

The octagonal bottle is carved through the translucent white and black overlays to the 'snowflake' ground with a pattern of oblong and oval panels in imitation of European glass carving.

2½ in. (5.4 cm.) high, rose quartz stopper

\$3,500-4,500

PROVENANCE

Robert Hall, London, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5048.

1780-1860年 歐式刻花玻璃鼻煙壺



575

•Ψ576

A CARVED AGATE SNUFF BOTTLE

1770-1860

The lobed bottle is carved on either side with a butterfly with outstretched wings, and with a small, pierced handle on either narrow shoulder. The greyish-tan stone has whitish striations.

2¼ in. (5.8 cm.) high, jadeite stopper

\$1,800-2,200

PROVENANCE

Thomaston Place Auction Galleries, Maine, 2011.

Hugh Moss (HK) Ltd., Hong Kong, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5409.

1770-1860年 瑪瑙雕蝶紋鼻煙壺



576

•577

A FAMILLE ROSE-ENAMELED WHITE GLASS SNUFF BOTTLE

SIGNED WU YUCHUAN, 1767-1799

The opaque glass bottle is decorated with flowering chrysanthemum and aster growing around a blue rock, with two seals in red reading *shan gao* ('as tall as the mountains') and Wu Yuchuan, and a small leaf-shape seal. The base is painted with an illegible three-character mark.

2% in. (7.2 cm.) high, pink tourmaline stopper

\$12,000-18,000

PROVENANCE

Galerie Bertrand de Lavergne, Paris, 2011.

Hugh Moss (HK) Ltd., Hong Kong, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5238.

Enamelled glass snuff bottles with the signature Wu Yuchuan are discussed by the authors Moss, Graham, Tsang, in *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Volume 6, Part I, Hong Kong, 2008, pp. 195-198, where it is noted that this group has connections to the 'Hu Xuan' group and the Guyue Xuan group as a whole. While the 'Hu Xuan' group appears to a name derived from Guyue Xuan, and not an individual, Wu Yuchuan was an enameler who most likely began his training in around 1767 in the palace (*ibid.*, p. 197). Based on signed examples of his work, he appears to have been active, probably at court, during the second half of the Qianlong reign.

The seals on this bottle, Wu Yuchuan and *shan gao*, also appear on other bottles by the artist, including a blue-glass example from the Mary and George Bloch Collection, which also bears a Guyue Xuan mark on the base (see *ibid.*, p. 195, no. 1092). *Shan gao* ('As tall as the mountains') is a popular wish for longevity and happiness, and also appears in association with other imperial inscriptions on Qianlong-period painted enamel wares. Sometimes

a third seal, *zhong he* ('Central Peace') appears on Wu's bottles, such as on two examples from the J&J Collection, Part V, sold at Christie's New York, 17 September 2008, lots 17 and 75. For a full discussion of the artist and his connections to the palace see H. Moss, "Mysteries of the Ancient Moon," *JICSBS*, Spring 2006, pp. 23-27, where a number of his signed bottles are illustrated.

Wu Yuchuan's works are characterized by the inclusion of lotus blossoms on his earlier bottles, a simplified color palette, and the addition of seals, inscriptions and his signature, and occasionally a Guyue Xuan or Qianlong mark. The composition of the present bottle is somewhat unusual within Wu Yuchuan's known pieces. Instead of lotus flowers beneath a decorative border, chrysanthemums and aster flowers grow from a blue rock and are balanced by the two red seals, as well as a red leaf-shaped seal above that was also used by the artist. A similar combination of flowers can be found on another Wu Yuchuan bottle illustrated in *ibid.*, fig. 23, p. 25 (lower right).

1767-1799年 吳玉川款白地玻璃畫珐瑯壽石圖鼻煙壺



(two views)



578



•578

TWO ENAMELED BLACK-GROUND PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1830-1900

The first, 1840-1900, is decorated in *famille rose* enamels on one side with a scene of a sage and a lady flanking a kneeling figure, with a weaving loom on the opposite side. The second, 1830-1900, is molded and painted on either side in iron-red, green, yellow and white enamels with a *yin-yang* emblem encircled by the eight *trigrams*.

2¾ and 2 in. (7 and 6.5 cm.), glass stoppers

(2)

\$2,400-3,400

PROVENANCE

First bottle:

Robert Kleiner, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5242.

Second bottle:

Peter Garvin Collection.

Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5127.

1830-1900年 黑地瓷胎畫琺瑯鼻煙壺兩件



579

•579

A PINK OVERLAY GREEN GLASS SNUFF BOTTLE

1800-1880

The bottle is carved through the opaque pink glass overlay to the transparent green ground with two flower-filled *jardinières* on either side containing prunus, chrysanthemums, orchid and lotus, flanked by mask and ring handles.

3 in. (7.7 cm.) high, rose quartz stopper

\$2,000-3,000

PROVENANCE

Asian Art Studio, Los Angeles, California, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4978.

1800-1880年

透明綠地套粉紅玻璃四時花卉圖鼻煙壺



(two views)

•580

AN INSIDE-PAINTED CRYSTAL SNUFF BOTTLE

SIGNED MENG ZISHOU, BEIJING, 7TH MONTH, *GUICHOU* YEAR (1913)

The bottle is carved on either side with a lotus plant and painted on the interior with fish swimming amidst water weeds. One side is painted in the upper portion with an inscription incorporating the cyclical date *guichou*, corresponding to 1913, and the artist's signature, Meng Zishou.

2 $\frac{3}{4}$ in. (6.6 cm.) high, glass stopper

\$4,000-6,000

PROVENANCE

Bonham's San Francisco, 16 March 2010, lot 8120.

Hugh Moss (HK) Ltd., Hong Kong, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5407.

癸丑年(1913) 孟子受作水晶內畫金玉滿堂圖鼻煙壺



(two views)

•581

A CARVED AMBER SNUFF BOTTLE

1760-1860

The bottle is carved in the form of a recumbent water buffalo with the legs tucked beneath the body. A small boy climbs on the buffalo's back, with one hand grasping a horn and the other resting on the buffalo's side.

2 $\frac{5}{8}$ in. (6.6 cm.) long, glass stopper

\$4,000-6,000

PROVENANCE

Asian Art Studio, Los Angeles, California, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5387.

1760-1860年 琥珀雕卧牛式鼻烟壶

•582

A CARVED AGATE SNUFF BOTTLE

1770-1850

The stone is of various hues of honey tone and is carved on one side utilizing darker markings with three monkeys holding peaches.

2¾ in. (6.2 cm.) high, agate stopper

\$2,000-3,000

PROVENANCE

Wise Collection, California.

Asian Art Studio, Los Angeles, California, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4872.

1770-1850年 瑪瑙巧雕靈猴獻壽圖鼻煙壺



582

•583

A SMALL CARVED PINK GLASS SNUFF BOTTLE

IMPERIAL GLASSWORKS, BEIJING, 1740-1850

The transparent pink glass bottle is of octagonal shape and is carved on either side with a raised faceted panel formed by four quadrants.

1½ in. (4.3 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4915.

The pink tone of this bottle is unusual for this group of Imperial bottles, carved either with faceted panels similar to those on this bottle, or with raised oval or flat, dished panels. It was one of the most popular forms of imperial bottles to be distributed as gifts. The present shape was produced in a range of colors, and rarely with a reign mark (see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 5, Part 3, Glass, Hong Kong, 2002, pp. 302-3, no. 804, for a similar ruby-red glass bottle with Yongzheng four-character mark and p. 304, no. 805, for a ruby-red bottle with no mark. See, also, pp. 306-15 for versions in opaque yellow, imitation-realgar, transparent blue with aventurine, opaque blue-green and transparent turquoise (with Daoguang mark). Another ruby-red example from the Blanche B. Exstein Collection was sold at Christie's New York, 21 March 2002, lot 6, and an opaque turquoise-tone example at Christie's New York, 20-21 March 2014, lot 2830.

1740-1850年 御製透明粉紅玻璃磨花小鼻煙壺



583



(two views)

•584

A CARVED GREEN AND RUSSET JADE SNUFF BOTTLE

MASTER OF THE ROCKS SCHOOL, 1740-1850

The bottle is of flattened ovoid form, and elegantly carved using the russet skin with a figure on a water buffalo amidst a rocky landscape.

2½ in. (6.4 cm.) high, glass stopper

\$3,500-5,500

PROVENANCE

Asianantiques, Winter Park, Florida, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1096.

1740-1850年 青玉雕牧牛圖鼻煙壺



(two views)

•585

A CARVED RED LACQUER AND GILT SNUFF BOTTLE

JAPAN, THE GOLD AND CINNABAR MASTER, 1860-1930

The bottle is carved on either side with a recessed cartouche, on one side depicting a lady seated in a garden beneath a pine tree and on the other with two boys beneath a pine branch, all surrounded by decorative diapers and swirling gilt clouds on the shoulder and neck.

2 $\frac{3}{8}$ in. (6.4 cm.) high, glass stopper

\$6,000-8,000

PROVENANCE

Hartman Rare Art, New York, 1959.

Gerd Lester Collection, 1986.

Snuff Bottles from the Mary and George Bloch Collection: Part II;

Bonham's Hong Kong, 23 November 2010, lot 85.

Robert Kleiner, London, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5111.

EXHIBITED

London, Sydney L. Moss, Ltd., October 1987.

Vienna, Creditanstalt, May-June 1993.

LITERATURE

"Kleiner Bloch Collection," *JICSBS*, Autumn 1996, p. 6, no. 214, fig. 5. Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Volume 7, Part 2, Hong Kong, 2009, pp. 551-553, no. 1699.

In the footnote to this bottle in Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Volume 7, Part 2, Hong Kong, 2009, pp. 551-553, the authors note that it falls within an identifiable group of carved Japanese lacquer bottles, all by the same hand. The group is distinguished by the cleverly balanced mixture of red and gold lacquer and the composition of a shaped panel on either side below a *leiwen* band. All of the bottles in this group exhibit the high level of artistry that was prevalent on 19th-century Japanese lacquer wares.

1860-1930年 日本製堆朱描金開光仕女嬰戲圖鼻煙壺

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14/07/16

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we own a lot in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by any lot, including but not limited to condition, artist, period, materials, approximate dimensions, or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look in physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a

prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any lot from auction at any time prior to or during the sale of the lot. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies

and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. We also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/ by bidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to register a bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol Δ next to the lot number. The reserve cannot be more than the lot's low estimate.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;

(c) withdraw any lot;

(d) avoid any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owner or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F (d) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your lot is **not authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched

the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by us and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books**. Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as not sold subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because certain scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(i) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered

bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

- You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-109798,
for international transfers, SWIFT:
CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York saleroom will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

- To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
- Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.

- Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- When you collect the lot; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from

the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such security as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or hold with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within 7 days from the date of the auction.

- You may not collect the lot until you have made full and clear payment of all amounts due to us.
- If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can:

- charge you storage fees while the lot is still at our saleroom; or
- remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport

and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSale@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you get it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransport@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will be liable for that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to

buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and electronic bidding services, Christie's LIVEM™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners

to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVEM™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic: a genuine example, rather than a copy or forgery of;
(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;
(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the hammer price.
catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.
due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.
Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantees are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a sale room announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

*"Christie's qualified opinion probably a work by the artist in whole or in part."

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot e.g. A BLUE AND WHITE BOWL 18th century
2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description e.g. "... painted in the Ming style"
3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark e.g. A BLUE AND WHITE BOWL kangxi six-character mark and of the period
4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture e.g. A BLUE AND WHITE BOWL kangxi six-character mark
5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture e.g. A BLUE AND WHITE BOWL

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	The lower amount of 0.5% of Liability Hammer Price or 100% of the above charges for Purchased Lots	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
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Christie's Fine Art Storage Services (CFASS)
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CHRISTIE'S NEW YORK

THE RUTH AND CARL BARRON COLLECTION OF FINE CHINESE SNUFF BOTTLES: PART III WEDNESDAY 14 SEPTEMBER 2016

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: GANSETT
SALE NUMBER: 12177

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line www.christies.com

Client Number (if applicable)		12177 Sale Number	
Billing Name (please print)			
Address			
City		State	Zone
Daytime Telephone		Evening Telephone	
Fax (Important)		Email	
<input type="radio"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail			
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT			
Signature			

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2016

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

13 SEPTEMBER

Fine Chinese Paintings
NEW YORK

14 SEPTEMBER

The Ruth and Carol Barron Collection
of Fine Chinese Snuff Bottles: Part III
NEW YORK

15 SEPTEMBER

The Classic Age of Chinese Ceramics:
The Linyushanren Collection, Part II
NEW YORK

15 SEPTEMBER

Collected in America:
Chinese Ceramics from The
Metropolitan Museum of Art
NEW YORK

16 SEPTEMBER

The Flacks Family Collection:
A Very Personal Selection
NEW YORK

16 SEPTEMBER

Fine Chinese Ceramics &
Works of Art
NEW YORK

6 OCTOBER

The Pavilion Sale – Chinese Ceramics
& Works of Art
HONG KONG

11 OCTOBER

Asobi: Ingenious Creativity
LONDON, KING STREET

22 OCTOBER

First Open | Shanghai
SHANGHAI

22 OCTOBER

Asian Western 20th Century &
Contemporary Art
SHANGHAI

8 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

9 NOVEMBER

Fine Japanese Art
LONDON, KING STREET

9 NOVEMBER

Chinese Ceramics,
Works of Art & Textiles (Part I)
LONDON, SOUTH KENSINGTON

11 NOVEMBER

Chinese Ceramics,
Works of Art & Textiles (Part II)
LONDON, SOUTH KENSINGTON

26 NOVEMBER

Asian 20th Century &
Contemporary Art
(Evening Sale)
HONG KONG

27 NOVEMBER

Asian Contemporary Art
(Day Sale)
HONG KONG

28 NOVEMBER

Chinese Contemporary Ink
HONG KONG

28 NOVEMBER

Asian 20th Century Art
(Day Sale)
HONG KONG

28 NOVEMBER

Fine Chinese Classical
Paintings & Calligraphy
HONG KONG

29 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

30 NOVEMBER

Important Chinese Ceramics and
Works of Art
HONG KONG

14 DECEMBER

Art d'Asie
PARIS

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