

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

露芙及卡爾·巴倫珍藏中國鼻煙壺 (第四部分)

New York 15 March 2017



CHRISTIE'S



THE RUTH AND CARL BARRON COLLECTION OF FINE CHINESE SNUFF BOTTLES

PART IV

AUCTION

Wednesday 15 March 2017
at 10.00 am (Lots 301-480)

20 Rockefeller Plaza
New York, NY 10020

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Friday	10 March	10.00 am - 5.00pm
Saturday	11 March	10.00 am - 5.00 pm
Sunday	12 March	1.00 pm - 5.00 pm
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front cover

Lot 317, 324, 357, 343, 355, 370

inside front cover

Lot 419

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



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 (第四部分)

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上，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。





301

-301

A PUDDINGSTONE SNUFF BOTTLE

1750-1850

The stone exhibits a pattern of mottled grey, white, brown and beige ovoid forms in a light grey stone.

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

\$3,000-4,000

PROVENANCE

Rachelle R. Holden Collection.
Vanessa F. Holden Collection, New York, 2001.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 3266.

1750-1850年 抱子石鼻煙壺



302

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TWO RED-OVERLAY GLASS SNUFF BOTTLES

1760-1860

The first, 1770-1860, is carved through the clear red glass overlay to the translucent white ground with lotus and water plants. The second, 1760-1850, is decorated with two carp amidst water weeds, carved through the clear red glass overlay to the clear ground.

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

\$3,500-4,500

PROVENANCE

First bottle:
Robert Hall, London, 1996.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 2323.
Second bottle:
Rachelle R. Holden Collection.
Vanessa F. Holden Collection, New York, 1996.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 2345.

1760-1860年 套紅玻璃鼻煙壺兩件



(two views)

·303

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

The bottle is decorated on one side with a scene of a seated scholar in a moored boat before low hills and a large sun. The reverse is decorated with a young lady holding a basket with a fish beneath a willow tree, flanked by raised iron-red rectangular panels edged in gold on the narrow sides.

2¾ in. (6.6 cm.) high, glass stopper

\$4,000-6,000

PROVENANCE

Charles V. Swain, Pennsylvania.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4913.

清道光 御製粉彩人物圖鼻煙壺 礬紅四字篆書款



(mark)



304

•304

A CARVED CARNELIAN AGATE SNUFF BOTTLE

1770-1860

The bottle is incised on both sides with leafy scrolls. The orange and white stone has geometric banding.

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

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4326.

1770-1860年 玉髓瑪瑙刻卷葉紋鼻煙壺

•305

A RED-OVERLAY YELLOW GLASS SNUFF BOTTLE

1780-1880

The bottle is carved through the red overlay to the opaque yellow ground with a continuous scene of pine branches and *lingzhi* growing from rocks, with a pair of deer on one side and a pair of cranes on the other.

1½ in. (4.1 cm.) high, agate stopper

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4303.

1780-1880年 黃地套紅玻璃鶴鹿同春圖鼻煙壺



305

(two views)



(two views)

•306

AN OLIVE-GREEN AND RUSSET-BROWN JADE SNUFF BOTTLE

MASTER OF THE ROCKS SCHOOL, 1740-1860

The olive-green jade bottle is carved on one side in low-relief utilizing the russet-brown skin to depict a boy lighting firecrackers. The reverse is carved with a gnarled pine branch, bamboo and *lingzhi* fungus extending onto the base.

2½ in. (6.3 cm.) high, mottled agate stopper

\$4,000-6,000

PROVENANCE

John W. Sinclair Collection, California.

Neal Hunter Collection.

Asian Art Studio, Los Angeles, California, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5064.

1740-1860年 青褐玉雕嬰戲炮竹圖鼻煙壺



307

•307

THREE IRON-RED-DECORATED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1820-1880

The first, 1830-1870, and second, 1820-1880, are both decorated with the theme of Zhong Kui and a bat. The third, 1820-1880, is decorated with *shou* characters between *ruyi*-head borders, all below a band of *leiwen* at the neck and a further band of bats alternating with peaches and *wan* symbols on the shoulder on a yellow-enameled ground.

3, 2½ and 2½ in. (7.6, 6.4 and 7.3 cm.) high, glass, hardstone and jade stoppers (3)
\$2,400-3,400

PROVENANCE

First bottle: Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 6001.

Second bottle: John Sinclair, California. Asian Art Studio, Los Angeles, California, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5059.

Third bottle: Robert Hall, London, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5348.

1820-1880年 礬紅彩鼻煙壺三件



308

•308

TWO OVERLAY GLASS SNUFF BOTTLES

1800-1900

The first bottle, 1800-1860, is carved through the green overlay to the white ground with a dragon confronting a tortoise on one side and a phoenix confronting a *qilin* on the reverse. The second bottle, 1820-1900, is carved through the pink overlay to the white ground with a rabbit on one side and a frog on the other.

2 and 1½ in. (5.1 and 4.2 cm.) high, composition and glass stoppers (2)
\$4,000-6,000

PROVENANCE

First bottle: Robert Kleiner, Belfont Company Ltd., Hong Kong, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5401.

Second bottle: Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 6006.

1800-1900年 套色玻璃鼻煙壺兩件



(two views)

·309

A CARVED AGATE SNUFF BOTTLE

OFFICIAL SCHOOL, 1800-1850

The darker inclusions in the stone are carved on one side with a Buddhist lion and a bird, and on the reverse with a monkey holding a peach.

2½ in. (5.3 cm.) high, glass stopper

\$4,000-6,000

PROVENANCE

Neal W. and Frances R. Hunter Collection; Sotheby's New York, 15 September 1998, lot 245.

Peter and Marion Bozzo Collection.

Robert Hall, London, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5344.

1800-1850年 瑪瑙巧雕靈猴獻壽圖鼻煙壺



310

•310

AN ENAMELED PORCELAIN SNUFF BOTTLE

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

The bottle is decorated on each side with a katydid detailed in green, yellow, blue and black, with the eyes picked out with gilt.

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

\$2,400-3,400

PROVENANCE

Robert C. Eldred Co., East Dennis, Massachusetts, 2003.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3787.

The katydid, either alone or with its cage, became a very popular subject on snuff bottles during the early 19th century. An emblem of courage, the katydid in Chinese is pronounced *guoguo*, which sounds the same as the word 'country.'

清道光 瓷胎粉彩蠶蟻紋鼻煙壺
礬紅四字篆書款



(mark)



311

•311

TWO FACETED OCTAGONAL GLASS SNUFF BOTTLES

IMPERIAL GLASSWORKS, BEIJING, 1720-1850

The first, 1720-1840, is of deep blue color with raised panels on either side and facets running along the narrow sides. The second, 1750-1850, is of clear amber-colored glass with a convex panel on either side surrounded by facets, with additional facets on the narrow sides.

2½ and 1½ in. (6.4 and 4.8 cm.) high, lapis lazuli and glass stoppers (2)

\$2,800-3,800

PROVENANCE

First bottle: Robert Kleiner, London, 2003.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3766.

Second bottle: Robert Hall, London, 2006.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4325.

1720-1850年 御製磨花玻璃鼻煙壺兩件



312
(two views)

•312
A GUYUE XUAN ENAMELED WHITE GLASS SNUFF BOTTLE

IMPERIAL, YANGZHOU, 1770-1799

The bottle is decorated with a continuous scene of two pheasants perched on rocks beneath flowering branches. The base has a three-character *Guyue Xuan* (Ancient Moon Pavilion) mark in iron-red enamel.

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

\$2,400-3,400

PROVENANCE

Dr. Louis Walmsley Collection.
Rachelle R. Holden Collection.
Vanessa F. Holden Collection, New York, 1996.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2343.

1770-1799年 御製玻璃胎粉彩雉雞壽石圖鼻煙壺
鑿紅「古月軒」款



(mark)

•313
A 'REALGAR' GLASS SNUFF BOTTLE

PROBABLY IMPERIAL GLASSWORKS, 1700-1840

The bottle of mottled orange-brown tone is accented with brilliant highlights of ochre and red.

2½ in. (6.7 cm.) high, jadeite stopper, metal spoon

\$1,800-2,800

PROVENANCE

Jade House, Hong Kong, 1996.
Hugh Moss (HK) Ltd., Hong Kong, 2008.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4759.

1700-1840年 仿雄黃玻璃鼻煙壺



313



(two views)

•314

A RARE CLOISONNÉ ENAMEL SNUFF BOTTLE

PROBABLY IMPERIAL, 1760-1830

The bottle is decorated on both sides with an orange carp on top of a brightly colored lotus pad and beneath the sun. The narrow sides are decorated with a repetitive cash pattern.

2¾ in. (6 cm.) high, shell stopper

\$6,000-8,000

PROVENANCE

Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4932.

This type of *cloisonné* enamel snuff bottle has thin strips of wire soldered onto the copper or bronze body, creating separate channels called *cloisons*, which are then filled with different-colored enamels and fired in a kiln at low temperatures for a short period of time. In the case of this example, however, only some areas were infilled, providing a design in relief against the gilded ground. A magnificent double vase decorated in this technique, dated to 1786, is in the Uldry Collection (see H. Brinker and A. Lutz, *Chinese Cloisonné. The Pierre Uldry Collection*, no. 304). Another snuff bottle of the group, from the Meriem Collection, was sold in these rooms, 19 September 2007, lot 645. See, also, one illustrated in *Chinese Snuff Bottles in the Seattle Art Museum*, pl. 55, lower left; one in the collection of the Marquess

of Exeter with its original stopper, illustrated by H. Moss, *Chinese Snuff Bottles No. 6*, E. 30; one with original stopper illustrated by L. Perry, *Chinese Snuff Bottles. The Adventures & Studies of a Collector*, no. 162; one in the Denis Low Collection, illustrated by R. Kleiner, *Treasures from the Sanctum of Enlightened Respect*, p. 212, no. 229; and another by M. Hughes, *The Blair Bequest. Chinese Snuff Bottles from the Princeton University Art Museum*, no. 339. One more extremely rare version of this design is illustrated by L. Souksi in the exhibition catalogue *Merveilles de la Miniature Chinoise. Flacons-Tabatières de Chine de la Collection du Commandeur*, Paris, 2000, no. 2.

1760-1830年 掐絲琺瑯連年有餘圖鼻煙壺

•315

A CARVED YELLOW GLASS SNUFF BOTTLE

1780-1880

The translucent bottle is finely carved on both sides with a coiled carp spewing a pearl and emerging from waves.

2½ in. (5.4 cm.) high, glass stopper

\$1,500-2,500

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1591.

1780-1880年 涅黃玻璃雕魚龍吐珠鼻煙壺



315

•316

THREE BLUE AND WHITE PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1800-1900

The first bottle, 1800-1860, is decorated with a dragon amidst clouds and a further dragon chasing a pearl on the base. The second bottle, 1820-1900, is decorated with floral scrolls, the blossoms highlighted in copper red, and the character *yu* (jade) is on the base. The third bottle, 1820-1880, is decorated with an elderly figure and a boy next to a pine tree, an apocryphal Kangxi mark is on the base.

2%, 1% and 2% in. (6, 4.5 and 6.7 cm.) high, glass and agate stoppers. (3)

\$1,400-2,400

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 4959, 5054 and 5092.

1800-1900年 青花鼻煙壺三件



316



(two views)



(mark)

•317

A VERY RARE ENAMELED GREEN-OVERLAY WHITE GLASS SNUFF BOTTLE

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

The bottle is decorated on one side with a fisherman on his boat and on the other with a scholar contemplating a rocky landscape, all enclosed by a green overlay border enameled with stylized flowers and scrolls.

2¼ in. (5.7 cm.) high, glass stopper

\$6,000-8,000

PROVENANCE

Robert Kleiner, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4627.

EXHIBITED

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

The combination of the overlay border with the enameled scene found on this Yangzhou bottle is extremely unusual. The design of the bottle, with floral-embellished, solid-ground border, could possibly be in imitation of imperial porcelain versions, which feature a central enameled panel set within a related border. For porcelain examples see *The Complete Collection of Treasures of the Palace Museum - Snuff Bottles*, Hong Kong, 2003, pp. 204-205, nos. 214 and 315, and p. 207, no. 317.

清乾隆 御製揚州作白地套綠玻璃開光畫瑯瑯秋江獨釣圖鼻煙壺 磬紅四字篆書款



(two views)

•318

AN INSCRIBED WHITE JADE SNUFF BOTTLE

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1770-1799

The bottle is delicately incised and gilded with a fifty-six-character poem on wine and poetry, followed by the inscription, *Yu ti* ('imperially inscribed'). The stone is of even, white tone.

2 $\frac{3}{4}$ in. (6 cm) high, quartz stopper

\$4,000-6,000

PROVENANCE

John Ault Collection, Bangkok, Thailand.

Robert Kleiner, London, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4256.

EXHIBITED

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

For an example of a yellow jade bottle incised with a Qianlong Imperial poem on either side, and a further discussion of imperially inscribed jade bottles, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. I, Hong Kong, 1995, pp. 266-69, no. 109.

1770-1799年 御製白玉刻描金詩文鼻煙壺



319
(two views)

•319

A LAC BURGAUTÉ SNUFF BOTTLE

1820-1900

The bottle is decorated with a continuous scene of geese in flight and various poses all amidst reeds and sand, the bottom with an apocryphal Qianli mark.

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

\$2,000-3,000

PROVENANCE

Robert Hall, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4685.

The two characters on the base of the vase reading 'Qianli' represent the signature of the renowned *lac burgauté* artist Jiang Qianli. There is little information on Jiang Qianli, but scholars have recently suggested that he was active in the 17th century. Many later lacquer pieces bear the mark of Qianli, as an homage to the artist.

1820-1900年 黑漆螺鈿蘆雁圖鼻煙壺



320

•320

A BLUE-OVERLAY CLEAR GLASS SNUFF BOTTLE

PROBABLY PALACE WORKSHOPS, BEIJING, 1770-1840

The bottle is carved through the translucent blue glass overlay to the clear bubble-suffused ground on either side with two *chilong* surrounding a central *shou* character.

2¼ in. (5.7 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Peter Hermann Collection.

Michael Hughes, New York, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts,

no. 4293.

EXHIBITED

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

1770-1840年 雪霏地套藍玻璃螭龍團壽紋鼻煙壺

•321

AN ENAMELED YIXING SNUFF BOTTLE

1800-1860

The bottle is decorated on either side with a recessed panel of a landscape scene centered by a molded bat. Each narrow side is molded with a mask-and-ring handle below a *shou* character.

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

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4312.

1800-1860年 宜興窯加彩模印蝠紋山水圖鼻煙壺



321

•322

A SILHOUETTE AGATE SNUFF BOTTLE

1770-1860

The stone of pale honey tone is carved on one side utilizing the dark russet inclusions to depict a single hawk perched in a tree.

2¼ in. (5.7 cm.) high, glass stopper, metal spoon

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4650.

1770-1860年 瑪瑙巧雕英雄獨立圖鼻煙壺



322

(two views)

•323

A RARE INSIDE-PAINTED GLASS SNUFF BOTTLE

SIGNED MA SHAOXUAN, CIRCA 1900

The bottle is decorated on one side with a figure holding a staff while walking on a winding path within a mountainous landscape with tall trees and two huts. The reverse has a long inscription which incorporates a name, Fuchen, and excerpts of the poem *Lou Shi Ming* ('A Eulogy On My Humble Abode'), followed by the name and seal of the artist.

2½ in. (6 cm.) high, agate stopper

\$10,000-15,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1997.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 2377.

EXHIBITED

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

Ma Shaoxuan (1867-1939) was one of the most technically accomplished artists of the Beijing School of snuff-bottle painting, which was founded by Zhou Leyuan and included other leading artists, such as Ding Erzhong and Ye Zhongsan.

Lou Shi Ming was written by the Tang dynasty scholar-official Liu Yuxi (772-842), and the excerpt seen on the present bottle may be translated as follows:

'A mountain does not need to be high. It becomes known when immortals are to be found. A river does not need to be deep. It becomes enchanted when dragons are to be found. Here is my humble cottage. Through my reputation [its name spreads like] fragrance. The steps are green with scattered moss.'

Although Ma is known for his bottles with landscape scenes, the particular view depicted on the present bottle is rare. Related examples decorated with a landscape on one side and the same poem on the other also exist. Compare, a crystal bottle painted by Ma Shaoxuan in the spring of 1896, with an idyllic river-side landscape and excerpts from the same poem, with an additional sentence, illustrated by R. Hall, *Chinese Snuff Bottles III*, p. 41, no. 25. Compare also, a glass bottle inscribed by Ma Shaoxuan in 1898 on both sides with the same poem but in its entirety, illustrated by B. C. Stevens, *The Collector's Book of Snuff Bottles*, p. 236, no. 836, and by R. Hall, *Chinese Snuff Bottles XI, The Snowy Peaks Collection*, no. 99.

1900年前後 馬少宣作玻璃內畫「陋室銘」詩文鼻煙壺



(two views)

•324

A FIVE-COLOR OVERLAY WHITE GLASS SNUFF BOTTLE

1760-1820

The bottle is carved with a continuous design in translucent overlays; yellow for the finger citron, red for the pomegranate, pink for the peach, and blue for the chrysanthemum blossoms and sash-tied *ruyi*, all joined by a single leafy branch carved in dark-green overlay against the opaque white ground.

2¾ in. (7 cm.) high, quartz stopper

\$6,000-8,000

PROVENANCE

James Hall, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2317.

EXHIBITED

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

The unusual combination of colors on this bottle is enhanced by the impeccable carving and well-composed design. It belongs to a group of overlay bottles that exhibit a variety of colors of overlay spread around the bottle, linked by a common color, as seen here in the green overlay branch and foliage. Another rare bottle from this group, from the Ruth and Carl Barron Collection Part II, decorated with a green basket containing four differently-colored blooms on a pink glass ground, was sold at Christie's New York, 16 March 2016, lot 471. Two others from this group are illustrated by M. Hughes in *The Blair Bequest, Chinese Snuff Bottles from the Princeton University Art Museum*, Baltimore, 2002, pp. 151-152, nos. 189-91.

1760-1820年 涅白地套五色玻璃花卉圖鼻煙壺



(additional views)



(two views)



325
(two views)

•325

A CARVED MOTHER-OF-PEARL SNUFF BOTTLE

1740-1850

The bottle is carved in high relief on one side with a squirrel, the reverse with a ribbon in low relief.

2¼ in. (5.7 cm.) high, glass stopper

\$2,000-3,000

PROVENANCE

Sara Jo and Arthur Kobacker Collection, Ohio.

Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5266.

1740-1850年 珍珠母貝雕松鼠圖鼻煙壺



326

•326

A CARVED CARNELIAN AGATE SNUFF BOTTLE

1830-1940

The bottle is carved with a boy at the side holding a drum, with a *chilong* in low relief on the opposite side. The translucent stone contains pink, white and clear bands.

2¼ in. (5.7 cm.) high, shell stopper

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2004.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3966.

1830-1940年 玉髓瑪瑙雕麒麟送子鼻煙壺

•327

TWO OVERLAY GLASS SNUFF BOTTLES

1780-1880

The first bottle, 1780-1850, probably Palace Workshops, Beijing, is carved through the deep blue overlay to the bubble-suffused ground with a coiled *chilong* on each side. The second bottle, 1800-1880, is carved through the red overlay to the opaque white ground with orchids growing on each side.

2 $\frac{7}{8}$ and 3 in. (7 and 7.6 cm.) high, glass and shell stoppers (2)

\$3,200-4,200

PROVENANCE

Robert Hall, London, 2006 and 2008.
Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 4431 and 4807.
1780-1880年 套色玻璃鼻煙壺兩件



327

--328

THREE SILVER SNUFF BOTTLES

1800-1920

The first, probably Mongolian, 1800-1920, is decorated in *repoussé* on one side with a leaping water beast beneath an applied coral 'sun' amidst waves, the reverse incised with a blossom, and the narrow sides with mask-and-ring handles, the base has an illegible impressed mark. The second, 1800-1900, is of unusual waisted form with a repetitive leaf design throughout. The third, 1800-1850, is decorated with two rectangular panels containing pairs of quail amidst plants, probably with the original stopper.

2 $\frac{5}{8}$, 2 $\frac{1}{8}$ and 2 $\frac{3}{4}$ in. (6.6, 5.4 and 7 cm.) high, coral, glass and jadeite stoppers (3)

\$1,400-2,400

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 4949, 4938 and 5293.
1800-1920年 銀胎鼻煙壺三件



328



329
(two views)

•329

**AN EMERALD-GREEN AND WHITE JADEITE
SNUFF BOTTLE**

1820-1900

The bottle is carved on one side with a dragon amidst waves, its claw grasping a pearl trailing vapor, the reverse with a figure carrying a banner and a vertical flowering branch supporting a *xi* (happiness)-character roundel.

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

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2006.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4322.

1820–1900年 翠玉雕遊龍吐珠鼻煙壺



330
(two views)

•330

**A RARE DARK BLUE-OVERLAY RUBY
GLASS SNUFF BOTTLE**

1800-1900

The bottle is carved through the transparent blue overlay to the clear ruby-colored glass bottle with a hawk on a rock on either narrow side.

2½ in. (6.6 cm.) high, shell stopper

\$2,000-3,000

PROVENANCE

Goldney Collection.
Robert Hall, London, 2009.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4984.

LITERATURE

R. Hall, *Irish Mist, Chinese Snuff Bottles XIV*, London,
2009, p. 35, no. 48.

1800–1900年

透明紅寶石套藍玻璃英雄獨立紋鼻煙壺

The thin 'flushed' layer of red on the interior of this example is rare to find on overlay snuff bottles. A related bottle decorated with the same technique and colors, but with *kui* dragons, is illustrated in *FranzArt, Chinese Art from the Hedda and Lutz Franz Collection*, Hong Kong, 2011, p. 230, no. 1012.



•331

TWO INSIDE-PAINTED SNUFF BOTTLES

SIGNED YE ZHONGSAN, 1922 AND 1930

The first bottle, 1922, is of glass and depicts a lady playing a *qin* on one side and boarding a skiff on the other. The second bottle, 1930, is of quartz and is decorated with cockerels and peonies.

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

PROVENANCE

First bottle: Robert C. Eldred Co., East Dennis, Massachusetts, 1993.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 846.
Second bottle: Hugh Moss (HK) Ltd., Hong Kong, 2006.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4499a.
壬戌(1922)及庚午(1930)年 葉仲三作內畫鼻煙壺兩件



332

(two views)

•332

A RED-OVERLAY GLASS SNUFF BOTTLE

PROBABLY IMPERIAL, 1770-1840

The bottle is finely carved through the ruby-red overlay to the semi-transparent ground with a crane holding a tally flying above a pavilion with an open floodgate above waves on one side, and angular mountains rising from the sea below a bat in flight on the reverse. The narrow sides are carved with mask-and-ring handles.

2¾ in. (6.7 cm.) high, jadeite stopper

\$1,500-2,500

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1997.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 2534.

1770-1840年 白地套紅玻璃海屋添籌圖鼻煙壺



333

•333

A SPINACH-GREEN JADE 'BASKET WEAVE' SNUFF BOTTLE

1750-1850

The bottle is well carved with an overall basket weave pattern. The stone is of dark-green tone with paler and darker mottling.

2¼ in. (5.7 cm.) high, quartz stopper

\$2,000-3,000

PROVENANCE

Mr. and Mrs. Gerry P. Mack Collection; Sotheby's New York,
October 25, 1997, lot 120.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2514.

LITERATURE

L. Zara, *Snuff Bottles, The Mr. and Mrs. Gerry P. Mack collection*,
Mineral Digest, 1974, vol. 6, p. 46.

1750-1850年 碧玉雕籬筐紋鼻煙壺

•334

THREE PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1796-1920

The first, Imperial, Jiaqing seal mark in iron red and of the period (1796-1820), is decorated in bright famille rose enamels on all four sides with flowering plants. The second, 1830-1880, is of flattened pear form with molded decoration of an iron red and a grey carp and mask and ring handles, the base with an apocryphal Qianlong mark. The third, 1860-1920, is molded on two sides with two panels with molded characters separated by an enameled landscape panel, the other two sides with famille rose-enameled panels of birds and flowering plants.

2¾, 2¾ and 2½ in. (7, 7 and 6.6 cm.) high, glass stoppers (3)

\$2,800-3,800

PROVENANCE

First bottle: Sotheby's Hong Kong, 4 November 1996, lot 55.

Hugh Moss (HK) Ltd., Hong Kong, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3425.

Second bottle: Asian Art Studio, Los Angeles, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4791.

Third bottle: Asian Art Studio, Los Angeles, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4802.

1796-1920年 瓷胎鼻煙壺三件



334



(mark)

•335

TWO OVERLAY GLASS SNUFF BOTTLES

YANGZHOU, 1840-1900

The first, 1850-1900, is carved through translucent brown overlay to the opaque white ground with a scholar's rock on one side and a chrysanthemum and pomegranate on the reverse, with mask-and-ring handles on the narrow sides and a seal above the foot. The second, 1840-1890, is carved through the opaque cinnabar-colored overlay to the opaque blue ground with 'The Eight Horses of Mu Wang' and an inscription reading *ba jun tu* (eight handsome horses), flanked by mask-and-ring handles.

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

\$2,000-3,000

PROVENANCE

First bottle: Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3637.

Second bottle: Robert Kleiner, Belfont Company Ltd., Hong Kong, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4865.

1840-1900年 揚州作套色玻璃鼻煙壺兩件



335



336

•336

A RARE BLUE GLASS ELEPHANT-FORM SNUFF BOTTLE

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1770-1830

The bottle is carved as a caparisoned elephant shown with its head turned beneath a *ruyi*-lappet band at the neck.

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

\$3,000-4,000

PROVENANCE

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5181.

1770-1830年 透明藍玻璃雕太平有象鼻煙壺

Caparisoned elephants were a popular Qing imperial motif; the elephant carrying a vase provides the homonym for "peace and prosperity." Snuff bottles carved with this motif are usually found in nephrite. Glass examples of the type are generally yellow. It is very rare to find this elephant motif in cobalt-blue-tone glass.



337

•337

A GREEN AND YELLOW-OVERLAY WHITE GLASS SNUFF BOTTLE

1780-1850

The bottle is carved through the outer green overlay on either side with a gold fish, set against the wide yellow overlay carved to imitate a basket, all on the opaque white ground.

2½ in. (6.3 cm.) high, glass stopper

\$3,000-4,000

PROVENANCE

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5391.

1780-1850年 涅白地套黃綠雙色玻璃魚籃紋鼻煙壺

•338

TWO FACETED GLASS SNUFF BOTTLES

IMPERIAL GLASSWORKS, BEIJING, 1700-1860

The first opaque white bottle, 1700-1820, is of double-gourd form with six vertical facets. The second octagonal bottle, 1750-1860, has a mottled white inner layer sandwiched between pinkish-white layers creating cloud-like markings carved on either side with a flat, raised oval panel encircled by pentagonal facets.

1 $\frac{7}{8}$ and 2 $\frac{1}{4}$ in. (4.8 and 5.7 cm.), glass and jade stoppers (2)
\$3,500-4,500

PROVENANCE

First bottle: Hugh Moss (HK) Ltd., Hong Kong, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4756.

Second bottle: Dragon Culture, Hong Kong, 2000.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5233.

1700-1860年 磨花玻璃鼻煙壺兩件



338

•339

A WHITE-OVERLAY PINK GLASS SNUFF BOTTLE

1780-1860

The bottle is carved through the white overlay to the pink ground on either side with a pair of angular *chilong* forming a stylized *shou* character.

2 $\frac{3}{4}$ in. (6 cm.) high, jadeite stopper

\$3,000-4,000

PROVENANCE

Robert Kleiner, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5151.

1780-1860年 粉紅地套白玻璃拐子龍紋鼻煙壺



339



(two views)

•340

A FAMILLE ROSE-ENAMELED PORCELAIN SNUFF BOTTLE

IMPERIAL, JINGDEZHEN KILNS, QIANLONG FOUR-CHARACTER SEAL MARK IN IRON RED (1780-1799) AND OF THE PERIOD

Each side is decorated with flowering chrysanthemum and peony and the narrow sides and neck with foliate scroll on a lime-green ground.

2½ in. (5.3 cm.) high, glass stopper

\$5,000-7,000

PROVENANCE

Mary Morrison Collection, Vancouver.

Asian Art Studio, Los Angeles, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5321.

清乾隆 御製粉彩花卉圖鼻煙壺 霽紅四字篆書款



(mark)

•341

TWO CARVED RED LACQUER SNUFF BOTTLES
1800-1880

The first bottle, 1800-1880, is well carved with dense chrysanthemum scrolls. The second bottle, 1820-1880, is carved with two magpies amidst prunus branches.

3 and 2 3/4 in. (7.6 and 7 cm.) high, metal and shell stoppers (2)
\$3,200-4,200

PROVENANCE

First bottle: Martha M. Renk Collection.
Christie's New York, 20 September 2005, lot 439.
Hugh Moss (HK) Ltd., Hong Kong, 2008.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4767.
Second bottle: Robert Kleiner, London, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5397.
1800-1880年 剔紅花卉紋鼻煙壺兩件



341

•342

THREE INSIDE-PAINTED GLASS SNUFF BOTTLES
LATE 19TH-EARLY 20TH CENTURY

The first, signed Yong Shoutian, depicts ladies and scholars conversing. The second, signed Tang Zichuan, 1890-1930, depicts boys at play. The third, signed Li Shouchang and dated 1892, depicts two conversing ladies and scholarly items on the reverse.

2 1/2, 2 1/2 and 2 1/2 in. (6, 6.7 and 6.7 cm.) high, agate, jadeite and glass stoppers. (3)
\$3,500-4,500

PROVENANCE

First bottle: Robert C. Eldred Co., East Dennis, Massachusetts, 1993.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 807.
Second bottle: Margaret Polak Collection, California.
Asian Art Studio, Los Angeles, 2009.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4952.
Third bottle: Robert Hall, London, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5270.
清十九世紀末/二十世紀初 玻璃內畫鼻煙壺三件



342

•343

A CARVED YELLOW AND RUSSET JADE SNUFF BOTTLE
MASTER OF THE ROCKS SCHOOL, 1740-1860

The bottle is carved in relief on both sides with confronting archaic dragons centered on a pearl, and on the narrow sides in relief with a single *chilong*. The surface of the bottle is of mottled dark and medium opaque russet color with an area of greyish-olive color visible on the narrow sides.

2½ in. (6.3 cm.) high, glass stopper

\$10,000-15,000

PROVENANCE

Robert Kleiner, London, 2002.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 3479.

EXHIBITED

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

For a discussion of the Master of the Rocks School of carving, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Hong Kong, 1995, Vol. 1, pp. 340-373, nos. 133-143.

An uncarved bottle exhibiting a similar leather-type 'skin', enveloping both sides of the bottle while revealing the lighter translucent jade on the narrow sides, is also illustrated by Moss, Graham, Tsang, *ibid.*, pp. 36-37.

1740-1860年 玉雕拐子龍紋鼻煙壺



(another view)



(two views)



(two views)

•344

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 decorated on one side with an equestrian with a dog, the reverse with an official leading a camel.

2¾ in. (6 cm.) high, glass stopper

\$4,000-6,000

PROVENANCE

Robert Hall, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4688.

清道光 御製粉彩行旅圖鼻煙壺 礬紅四字篆書款



(mark)

•345

A RUBY-RED FACETED GLASS SNUFF BOTTLE

IMPERIAL GLASSWORKS, BEIJING, 1720-1840

The elongated transparent bottle is of deep red color and is carved on either side with a central hexagonal face enclosed by six facets.

2¼ in. (5.7 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3986.

1720-1840年 御製紅玻璃磨花鼻煙壺



345

•346

AN ENAMELED PORCELAIN POUCH-FORM SNUFF BOTTLE

JINGDEZHEN KILNS, 1820-1880

The bottle is molded in the form of a small pouch or purse outlined by a narrow key-fret-decorated yellow-ground strip pierced at both ends. Each side is decorated with a mythical beast amidst incised waves and against the pale blue sky.

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

\$2,400-3,400

PROVENANCE

Robert Hall, London, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2139.

1820-1880年 瓷胎畫琺瑯荷包式瑞獸圖鼻煙壺



346

(two views)



347

•347

A RED-OVERLAY WHITE GLASS SNUFF BOTTLE

1800-1880

The bottle is carved through the translucent red overlay to the opaque white ground on each side with three butterflies in a row above an arrangement of insects and flowering branches that form a character, *fu* (luck), the narrow sides each with three further butterflies.

2½ in. (6.6 cm.) high, jade stopper

\$1,800-2,800

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1996.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 2054.

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.

1800–1880年 涅白地套紅玻璃福字紋鼻煙壺

•348

A CARVED AGATE SNUFF BOTTLE

OFFICIAL SCHOOL, 1760-1850

One side is carved in relief using the dark brown marking in the stone with a figure standing on a lotus leaf while holding a lotus leaf in one hand and a box in the other, the reverse with a bird in flight above rounded hills suggested by the banded white markings in the stone.

2½ in. (5.5 cm.) high, agate stopper

\$2,400-3,400

PROVENANCE

Asian Art Studio, Los Angeles, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5286.

1760–1850年 瑪瑙巧雕和合圖鼻煙壺



348

(two views)



(mark)

349

•349

THREE ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1780-1900

The first bottle, Qianlong four-character seal mark in iron red and probably late in the period, is decorated on one side with a scene of a male and a female figure in a garden and two immortals amidst clouds on the reverse. The second bottle, 1840-1900, is decorated with a large prunus tree against an incised leafy ground and has an apocryphal Qianlong mark on the base. The third bottle, 1830-1900, is molded on each side with a figural panel.

2 1/4, 3 3/8 and 2 1/4 in. (5.4, 8.6 and 5.7 cm.) high, lapis lazuli, quartz and glass stoppers (3)

\$2,800-3,800

PROVENANCE

First bottle: Philip Harvey Collection, California. Asian Art Studio, Los Angeles, California, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5165.
Second and third bottles: John W. Sinclair Collection, California. Asian Art Studio, Los Angeles, California, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 5164 and 5162.

1780-1900年 粉彩鼻煙壺三件

•350

A BLUE-OVERLAY WHITE GLASS SNUFF BOTTLE

1780-1850

The bottle is carved through the semi-translucent blue overlay to the opaque white ground on each side with a design of a woven basket filled with a peony blossom, and with mask-and-ring handles on the narrow sides.

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

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5123.

1780-1850年 涅白地套藍玻璃花籃紋鼻煙壺



350



351

•351
TWO INSIDE-PAINTED GLASS SNUFF BOTTLES

CIRCA 1892-1915

The first bottle, 1892-1915, by Tang Zichuan and with an apocryphal signature of Zhou Leyuan, is decorated on either side with a mountainous river landscape. The second bottle, signed Chen Zhongsan and dated *jiyou* year (1909), is painted on one side with a male figure riding a donkey followed by an attendant in a mountainous landscape, the reverse with a crane gazing at the sun on a rocky outcrop next to a pine tree and flowers.

Both: 2½ in. (6 cm.) high, glass stoppers (2)
 \$1,400-2,400

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 481 and 5149.

1892-1915前後 玻璃內畫鼻煙壺兩件



352

•352
A CLOISONNÉ ENAMEL SNUFF BOTTLE

1800-1900

The bottle is decorated with a continuous design of camellia and prunus branches growing amidst rocks.

1⅞ in. (4.8 cm.) high, agate stopper
 \$2,400-3,400

PROVENANCE

Howard Kaplan (The Jade Collector), Los Angeles. Ann and John Hamilton, Houston, Texas, no. 195.

Hugh Moss (HK) Ltd., Hong Kong, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4247.

1800-1900年 黃地掐絲琺瑯花卉紋鼻煙壺

•353

**A GREEN-OVERLAY WHITE AND PINK GLASS
PEACH-FORM SNUFF BOTTLE**

1770-1850

The bottle is carved through the transparent green glass overlay with a leafy branch on the shoulder of the pink-speckled, opaque-white, peach-form body.

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

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5299.

1770-1850年 綠套粉紅攪白玻璃桃形鼻煙壺



353

•354

A CARVED AMBER SNUFF BOTTLE

1780-1880

The translucent bottle is of deep orange-brown tone and is decorated on either side with a phoenix perched on a rock amidst flowering peony branches.

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

\$2,400-3,400

PROVENANCE

Shakris, San Francisco, California, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 2339.

1780-1880年 琥珀雕鳳凰牡丹紋鼻煙壺



354



(two views)

•355

A CARVED AGATE SNUFF BOTTLE

1780-1850

The bottle is finely carved through variously colored markings of the semi-transparent brownish-grey stone with a spider lowering itself towards rocks from a peach-laden branch on one side, while a long-tailed bird perches beside another peach borne on a branch on the reverse.

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

\$5,000-7,000

PROVENANCE

Asian Art Studio, Los Angeles, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5219.

The common word for spider is *zhizhu*. In *Hidden Meanings in Chinese Art*, Hong Kong, 2006, p. 56, Terese Tse Bartholomew points out that the appearance of a spider indicates a happy event about to transpire, and that the name of the spider is a pun for "know" (*zhi*), making it a welcome sight to the viewer.

1780-1850年 瑪瑙巧雕喜從天降鼻煙壺

•356

TWO CARVED JADEITE SNUFF BOTTLES

1800-1900

The first, 1820-1880, is undecorated on both sides showing the translucent red strata on one side, and white and deep green mottling on the reverse, and the narrow sides are carved with mask-and-ring handles. The second, 1800-1900, is carved in shallow relief on each side with flowering lotus, the stone is of a reddish color on one side and the neck, and pale olive-green on the reverse.

2½ in. (5.4 cm.) high, jadeite and shell stoppers

(2)

\$7,500-9,500

PROVENANCE

First bottle: Peter and Marion Bozzo Collection, Alexandria, Virginia, 2007.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4835.

Second bottle: Robert Hall, London, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5350.

1800-1900年 翠玉鼻煙壺兩件





357

•357

A JADEITE SNUFF BOTTLE

1780-1860

The well-hollowed bottle is of flattened, ovoid form. The softly polished stone is suffused with pale, milky emerald-green cloud-like mottling.

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

\$5,000-7,000

PROVENANCE

Rachelle R. Holden Collection.

Vanessa F. Holden Collection, New York, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2344.

LITERATURE

Bob Stevens, *The Collector's Book of Snuff Bottles*, New York, 1976, no. 443.

1780-1860年 翠玉光素鼻煙壺



358

•358

A FACETED AGATE SNUFF BOTTLE

PALACE WORKSHOPS, BEIJING, 1720-1840

The main sides are carved with raised octagonal panels, and the translucent stone has yellowish-amber markings.

2¼ in. (5.8 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

John Ault Collection, Bangkok.

Robert Kleiner, London, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4260a.

1720-1840年 瑪瑙磨花鼻煙壺



(two views)

•359

A LARGE MOTHER-OF-PEARL-INSET WOOD SNUFF BOTTLE

THE YAJI MASTER, JAPAN, 1860-1920

The wood bottle is inset on each side with a mother-of-pearl panel finely carved with figures in pavilions in a mountainous retreat, and the narrow sides are carved with butterflies and blue vapor interrupted by ring handles on the shoulders.

3¾ in. (8.6 cm.) high, original wood cover with mother-of-pearl *shou* medallion

\$6,000-8,000

PROVENANCE

Jin Hing & Co., Los Angeles, California.

Linda Riddell Hoffman Collection; Bonham's New York, 22 March 2011, lot 148.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5187.

A bottle, also by the Yaji Master, with inset shell panels carved with similar landscapes and buildings, but of only white color, is illustrated in 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.

日本 1860-1920年 雅集大師作木胎螺鈿開光山水人物圖鼻煙壺



(another view)



360
(two views)

•360
A GOLDEN-YELLOW-OVERLAY YELLOW GLASS
SNUFF BOTTLE

PROBABLY IMPERIAL, 1770-1860

The bottle is carved through the transparent golden-yellow overlay to the opaque lemon-yellow ground with archaistic vessels.

2½ in. (6.7 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Thelma and J. B. Marks Collection.
Erick Schiess, Jadestone Gallery, Portland, 2012.
Hugh Moss (HK) Ltd., Hong Kong, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5421.

1770–1860年 涅黃地套透明黃玻璃九鼎圖鼻煙壺



361

•361
A BLUE-OVERLAY WHITE GLASS SNUFF BOTTLE
YANGZHOU, 1840-1900

Each side is carved through the pale blue overlay to the white ground with a central *shou* character within a T-scroll border, and the narrow sides through the darker blue overlay with mask-and-ring handles.

2½ in. (5.5 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5394.

1840–1900年 涅白地套藍玻璃團壽紋鼻煙壺

•362

AN UNUSUAL WHITE-OVERLAY PINK GLASS SNUFF BOTTLE

1800-1880

The translucent white overlay is carved through to the semi-transparent pink ground on both sides with eight horses beside a pine tree and rocky ledges.

2¾ in. (6 cm.) high, jadeite stopper

\$2,200-3,200

PROVENANCE

Mary Kaufman Collection.

Robert Kleiner, London, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5079.

1800-1880年 粉紅地套白玻璃八駿圖鼻煙壺



362

•363

A FAMILLE ROSE-ENAMELED PORCELAIN SNUFF BOTTLE

PROBABLY REPUBLIC PERIOD

The bottle is decorated on each side with a raised circular panel enclosing a scene of boys at play. One depicts five boys playing musical instruments, and the other depicts four boys carrying auspicious objects including a *ruyi* scepter, a chime, and a vase with a rose, all reserved on a greenish-turquoise ground molded with chrysanthemum scrolls picked out in gilt.

2½ in. (5.4 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Asian Art Studio, Los Angeles, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5160.

綠地描金粉彩開光嬰戲圖鼻煙壺



363

(two views)



364
(two views)

•364

A RED-OVERLAY WHITE GLASS SNUFF BOTTLE
YANGZHOU, 1830-1890

The transparent red overlay is carved through to the translucent white ground on one side with a solitary bat flying towards the sun, the reverse with a fish swimming downward towards a flowering plum branch.

2½ in. (5.4 cm.) high, glass stopper
\$2,000-3,000

PROVENANCE

Clare Lawrence Ltd., London.
Hugh Moss (HK) Ltd., Hong Kong, 2008.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 4845.
1830–1890年 揚州作白地套紅玻璃洪福圖鼻煙壺



365

•365

A CARVED AGATE SNUFF BOTTLE
OFFICIAL SCHOOL, 1800-1860

The semi-translucent greyish-beige bottle is carved on one side with a dog and a dove using the opaque beige and russet markings of the stone.

2½ in. (5.4 cm.) high, glass stopper
\$2,400-3,400

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 2008.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 4850.
1800–1860年 瑪瑙巧雕犬鴿圖鼻煙壺



366
(two views)

•366
A SIX-COLOR-OVERLAY WHITE GLASS SNUFF BOTTLE

1800-1900

The bottle is carved through the translucent green, purple, yellow, red, blue and opaque cinnabar red overlays to the translucent white ground with a peony and a lotus blossom on one side, a rock, flowers and bamboo on the reverse, and archaic bronzes on the narrow sides.

2½ in. (6.6 cm.) high, glass stopper

\$2,000-3,000

PROVENANCE

Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4777.

1800-1900年 涅白地套六色玻璃竹石花卉圖鼻煙壺

•367
A RED-OVERLAY CLEAR GLASS SNUFF BOTTLE

1800-1860

The transparent red overlay is carved on both sides with a bowl on a stack of books, the bowl on one side containing "The Three Abundances" (peach, citron and pomegranate), and on the narrow sides with mask-and-ring handles, all on a bubble-suffused clear glass ground.

2½ in. (6.7 cm.) high, jadeite stopper

\$2,400-3,400

PROVENANCE

Jana Volf Collection, 2008.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4842.

1800-1860年 雪霏地套紅玻璃博古圖鼻煙壺



367



(two views)

•368

A VERY RARE AND UNUSUAL BLACK AND GREENISH-GREY JADE SNUFF BOTTLE

MASTER OF THE ROCKS SCHOOL, 1740-1840

Of well-hollowed, flattened form, the bottle is carved through the opaque black area on one main side with a woodcutter and a fisherman with his catch-basket beside him, the two figures representing two of the Four Noble Professions, all within a rocky landscape beneath a pine tree and beside a tall, crag-like rock formation, the other side of mottled greyish-green color is carved with a raised, rounded rectangular panel with a concave depression to form an integral snuff dish.

2½ in. (6.4 cm.) high, tourmaline stopper
\$8,000-10,000

PROVENANCE

George Tcheng Collection., Taipei.
Christie's Hong Kong, 4 November 1995, lot 1266.
Hugh Moss (HK) Ltd.
J & J Collection; Christies' New York, 17 September 2008, lot 50.
Hugh Moss (HK) Ltd., Hong Kong, 2009.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5003.

This bottle is typical of the Master of the Rocks School, featuring the popular subject matter of the Four Professions (represented here by two of them - a common practice with this School) and characteristic carving of rocks and trees. It is noteworthy for the integral snuff dish formed on one side, which is very rare for the School, as well as the even, rich black tone. Although unlikely as a natural color, the black permeates well into the stone. Black jade was highly sought after, and this example is one of the most intense in color. However, staining was a standard option for the post-Song jade carver, and one frequently used, either to create or enhance a pebble-skin, or to suggest the highly valued black jade of the ancients.

For two examples of yellowish-green and russet-brown jade snuff bottles from the Master of the Rocks School carved on the darker side with a scene, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles*, Vol. 1, Hong Kong, 1995, pp. 358-61, nos. 138 and 139.

1740-1840年 玉雕漁樵圖鼻煙壺



(two views)

•369

A FAMILLE ROSE-ENAMELED WHITE GLASS SNUFF BOTTLE
IMPERIAL, YANGZHOU, CIRCA 1770-1820

The semi-opaque glass body is decorated with a continuous scene of three monkeys in a landscape.

2¼ in. (5.3 cm.) high, glass stopper

\$4,000-6,000

PROVENANCE

Margaret Pollack Collection; Bonham's San Francisco, 22 June 2011, lot 2077.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5332.

1770-1820年 御製揚州作玻璃胎粉彩三猴圖鼻煙壺

•370

AN UNUSUAL INSIDE-PAINTED GLASS SNUFF BOTTLE

SIGNED MA SHAOXUAN, DATED *DINGYOU* YEAR (1897)

The bottle is decorated on one side with a figure in a sampan fishing within a mountainous landscape interspersed with a few huts. The reverse has a long inscription which incorporates the date, first month of *dingyou*, and the poem *Lou Shi Ming* (*A Eulogy On My Humble Abode*), followed by the name and seal of the artist.

2½ in. (6.4 cm.) high

\$8,000-10,000

PROVENANCE

Robert Kleiner, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 4647.

Lou Shi Ming is a well-known poem by the Tang-dynasty poet Liu Yuxi (772-842) describing the joy of maintaining a cultured and refined spiritual life while living in a simple dwelling. For more discussion on the inside-painted snuff bottles by Ma Shaoxuan with the same subject and the translation of the excerpt seen on this present bottle (with an additional line, which can be translated as 'My companions are the most learned; there is not a single friend unversed in letters'), please see lot 323 in this catalogue.

丁酉年(1897) 馬少宣作玻璃內畫「陋室銘」詩文鼻煙壺



(two views)



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•371

**A MINIATURE FACETED
TRANSPARENT RED GLASS SNUFF
BOTTLE**

IMPERIAL GLASSWORKS, BEIJING,
1720-1820

The globular body has unusual 'honeycomb' faceting.

1 7/8 in. (3.3 cm.) high, glass stopper

\$2,000-3,000

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5335.

1720-1820年

御製袖珍透明紅玻璃磨花鼻煙壺



372

•372

TWO GLASS SNUFF BOTTLES

1750-1900

The first translucent white bottle, probably Imperial glassworks, Beijing, 1760-1900, is decorated with applied maroon, blue and green panels. The second transparent amber-tone glass bottle, Imperial Glassworks, Beijing, 1750-1850, is carved on both sides with concave panels and with ovoid panels on the narrow sides and base. An unusual opaque white overlay is visible at the edges of the panels.

2 1/4 and 2 3/8 in. (4.5 and 5.4 cm.) high,
tourmaline and shell stoppers

(2)

\$2,200-3,200

PROVENANCE

First bottle: Hugh Moss (HK) Ltd., Hong Kong, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4916.

Second bottle: Robert Hall, London, 2011. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5277.

LITERATURE

Second bottle: Robert Hall, *Serendipity*, Chinese Snuff Bottles XVI, London, 2011. no. 41.

1750-1900年 玻璃鼻煙壺兩件

•373

A TRANSPARENT YELLOW GLASS SNUFF BOTTLE

IMPERIAL, BEIJING, 1760-1840

The bottle has flat sides and faceted corners.

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

\$2,000-3,000

PROVENANCE

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

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5329.

1760-1840年 透明黃玻璃多稜鼻煙壺



373

•374

A MINIATURE FACETED OLIVE-BROWN GLASS SNUFF BOTTLE

IMPERIAL GLASSWORKS, BEIJING, 1700-1800

The bottle of transparent olive-brown glass is carved with four facets on each face surrounded by a border of smaller facets.

1½ in. (2.9 cm.) high, metal stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 4684.

1700-1800年 袖珍褐色玻璃磨花鼻煙壺



374



375

•375

TWO AVENTURINE GLASS SNUFF BOTTLES

1760-1880

The first bottle, 1760-1850, is carved through a dark green 'aventurine' overlay with a phoenix standing beside bamboo on one side. The second bottle, 1780-1880, is plain and has variegated markings.

2 ¼ and 2 ¾ in. (5.3 and 5.9 cm.) high, glass stoppers (2)

\$3,000-4,000

PROVENANCE

First bottle: Charles V. Swain Collection. Asian Art Studio, Los Angeles, California, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5314.

Second bottle: The Cornfield Collection, Florida.

Asian Art Studio, Los Angeles, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5376.

1760-1880年 金星玻璃鼻煙壺兩件



376

•376

A RUBY-RED FACETED GLASS SNUFF BOTTLE

IMPERIAL GLASSWORKS, BEIJING, 1720-1840

The transparent ruby-red glass bottle is of octagonal shape and is carved on either side with a raised faceted panel.

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

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3767.

1720-1840年 御製紅玻璃磨花鼻煙壺

•377

**A RED-OVERLAY 'SNOWSTORM'
GLASS SNUFF BOTTLE**

PROBABLY PALACE WORKSHOPS,
1770-1840

The bottle is carved through the transparent red overlay to the bubble-suffused ground on either side with a *chilong* entwined with an archaicistic *bi*-disc.

\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2004.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 3957.

1770-1840年

雪霏地套紅玻璃螭龍玉璧紋鼻煙壺



377

•-378

TWO METAL SNUFF BOTTLES

1750-1840

The first parcel-gilt silver bottle, 1760-1830, is decorated on each side with a leaping dragon roundel surrounded by openwork scrolling tendrils repeated on the foot. The second bottle, 1750-1840, is decorated on each side with a *shou* character-medallion encircled by the *wufu*, and on the shoulders with mask-and-ring handles.

2½ and 2 in. (6.3 and 5 cm.) high, coral stoppers (2)

\$3,000-4,000

PROVENANCE

First bottle: Alice Klein Collection,
California.
Asian Art Studio, Los Angeles, California,
2011.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5216.
Second bottle: John Ault Collection,
Bangkok, Thailand.
Robert Kleiner, Belfont Company Ltd.,
Hong Kong, 2011.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5247.

1750-1840年 金屬胎鼻煙壺兩件



378



379

•379

**A GLASS 'REALGAR'-SPLASHED
SNUFF BOTTLE**

1730-1830

The cloudy white body is suffused with bright splashes of red and orange in imitation of realgar.

2¾ in. (6 cm.) high, glass stopper

\$2,200-3,200

PROVENANCE

Mary Morrison Collection, Vancouver.
Asian Art Studio, Los Angeles, 2012.
Ruth and Carl Barron Collection, Belmont,
Massachusetts,
no. 5287.

1730-1830年 仿雄黃攪色玻璃鼻煙壺



380

•380

**THREE BLUE AND WHITE
PORCELAIN SNUFF BOTTLES**

JINGDEZHEN KILNS, 1830-1880

The first bottle is decorated with two male figures and a horse against an abstract landscape accentuated in copper red. The second is decorated with two figures in a garden, with highlights picked out in copper red. The third is decorated on the biscuit with a secluded hut and a figure in a *sampan*.

3¼, 3¼ and 3½ in. (8.3, 8.3 and 8.9 cm.) high,
agate, hardstone and glass stoppers (3)

\$3,200-4,200

PROVENANCE

First bottle: John Ault Collection, Bangkok,
Thailand.
Robert Kleiner, London, 2011.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5082.
Second bottle: Robert Kleiner, London, 2011.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5153.
Third bottle: Robert Hall, London, 2011.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5197.

LITERATURE

Third bottle:
R. Hall, *The SB Collection, Chinese Snuff
Bottles XV*, London, 2011, no. 46.

1830-1880年 瓷胎鼻煙壺三件

•381

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

SIGNED YE ZHONGSAN, APRICOT GROVE STUDIO, CIRCA 1915-1940

The amber-colored glass bottle is decorated with a continuous scene of twelve geese either in flight, swimming or on the shore of a reedy lake, with an inscription in running script referring to the scene, followed by the artist's signature and seal.

2½ in. (6.3 cm.) high, glass stopper
\$2,400-3,400

PROVENANCE

Thomaston Auctions, 7 August 2011, lot 492.

Hugh Moss (HK) Ltd., Hong Kong, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5327.

1915-1940年前後

葉仲三款玻璃內畫蘆雁圖鼻煙壺



381
(two views)

•382

TWO UNDERGLAZE BLUE AND COPPER RED-DECORATED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1830-1900

The first, 1840-1900, depicts a scholar seated under a willow tree. The second, 1830-1880, is molded with a raised panel on either side, each decorated in copper red with a deer and two figures, the base with an apocryphal Yongzheng mark.

2 and 2¾ in. (5.1 and 7.3 cm.) high, plastic and jadeite stoppers (2)
\$2,000-3,000

PROVENANCE

John Sinclair Collection, California.

Asian Art Studio, Los Angeles, 2005 and 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 4148 and 5052.

1830-1900年 青花釉裏紅鼻煙壺兩件



382



383
(two views)

•383

A BLACK-OVERLAY WHITE GLASS SNUFF BOTTLE
1780-1860

The bottle is carved through the opaque black overlay to the opaque white ground with a deer on one side and a crane on the other. Each grasps a *lingzhi* sprig in its mouth beside further *lingzhi* growing from rocks, a bat suspending a peach is on each narrow side.

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

\$2,400-3,400

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2000.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2917.
1780-1860年 涅白地套黑玻璃鶴鹿同春圖鼻煙壺



384

•384

A CARVED WHITE JADE SNUFF BOTTLE
1770-1850

The bottle is carved in the form of a cloth pouch tied with a ribbon that secures a chrysanthemum stem, and on one side with a monkey clambering after a bee.

2¾ in. (6 cm.), high, stone stopper

\$4,000-6,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1993.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 3779.

The depiction of a bee or wasp, *feng*, together with monkey, *hou*, is a rebus for *fenghou*, which may be translated as 'to confer with a title'.

1770-1850年 白玉雕代代封侯鼻煙壺

•385

A BLACK-OVERLAY PINK GLASS 'POCKET WATCH' SNUFF BOTTLE

1830-1900

Each main side is carved through the black overlay to the opaque pink ground with a circular panel enclosing a painted watch face on paper beneath transparent glass, and with mask-and-ring handles on the narrow sides.

2¾ in. (6 cm.) high, jade stopper

\$2,000-3,000

PROVENANCE

Robert C. Eldred Co., East Dennis, Massachusetts.
Linda Riddell Hoffman Collection; Bonham's New York, 22 March 2011, lot 88.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5185.
1830-1900年 粉紅地套黑玻璃懷錶式鼻煙壺



385

•386

AN EMBELLISHED JET SNUFF BOTTLE
BOTTLE, PROBABLY PALACE WORKSHOPS, 1740-1830
EMBELLISHMENT, TOMIZO SARATANI, KYOTO, JAPAN,
2008-2009

One side is decorated in different shades of gold lacquer with two quail standing beneath millet stalks, the reverse with two insects amidst delicate leafy stems and grasses highlighted with mother-of-pearl.

2¼ in. (5.7 cm.) high, glass stopper

\$3,500-4,500

PROVENANCE

Robert Hall, London, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5269.

Saratani Tomizo (b. 1949) began his career as a master lacquerer in the 1960s, apprenticing under lacquer artists Saratani Katsuzo, his father, and Suzuki Masaya. He joined the Kyoto lacquer firm Zohiko in 1971. From 1975 to 1981, Saratani worked in Vienna as a restorer and lecturer in the Austrian National Museum of Applied Arts (MAK). He participated in the Vienna World Craft Exhibition in 1981. In the 1980s and 1990s Saratani lived in London and Chicago, creating his own works and working as an expert restorer. He returned to Japan, founding the lacquer company Kuri in Kaga, Ishikawa Prefecture, in 2009. Saratani is a superb practitioner of traditional Japanese lacquer styles and forms.

煤玉蒔繪嵌寶歲歲平安圖鼻煙壺

鼻煙壺：1740-1830年

蒔繪：日本 京都 約2008-2009年間 更谷富造



386

(two views)



387

•387

AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

SIGNED YE ZHONGSAN, DATED WUSHEN (1908)

The bottle is decorated on each side with a scene from the novel *Liaozhai zhiyi* (*Strange Tales Recorded by the Studio of Idle Talk*) and a short inscription describing the scene, an additional inscription on one side incorporates the cyclical date, *wushen*, corresponding to 1908, the artist's signature, Ye Zhongsan, and the artist's seal.

2 $\frac{1}{2}$ in. (7.3 cm.) high, rose quartz stopper
\$3,500-4,500

PROVENANCE

Robert Kleiner, London, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5306.

戊申年(1908)

葉仲三作水晶內畫聊齋人物故事圖鼻煙壺

•388

THREE PORCELAIN SNUFF BOTTLES
JINGDEZHEN KILNS, 1820-1910

The first, 1830-1880, is a rare bottle molded with precious treasures and decorated in *famille rose* enamels. The second, 1820-1860, is decorated with *famille rose* enamels depicting a female immortal and a deer near a heavenly pavilion. The third, 1840-1910, is decorated with three green and black dragons chasing a flaming pearl on a yellow ground.

2, 3 $\frac{1}{4}$ and 2 $\frac{1}{2}$ in. (5.2, 8.3 and 7.3 cm.) high,
jadeite, tourmaline and tiger's eye stoppers (3)
\$2,000-3,000

PROVENANCE

First bottle:
Robert Kleiner, Belfont Company Ltd., Hong Kong, 1999.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2786.

Second bottle:

Robert Kleiner, London, 2009.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4886.

Third bottle:

Rachelle R. Holden Collection.
Vanessa F. Holden Collection, New York, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3387.

1820-1910年 瓷胎鼻煙壺三件



388

•389

**A JADE-INSET JET SNUFF BOTTLE
AND AN INLAID BLACK LACQUER
SNUFF BOTTLE**

THE LACQUER BOTTLE, 1850-1920

The first bottle has been made using a jade thumb ring for the body and jet for the neck and foot. The second lacquer bottle is decorated in different shades of gold foil in the manner of *lac burgauté*, and has a shaped panel on either side enclosing plants and butterflies.

2½ and 2¼ in. (5.4 and 5.7 cm.) high, glass and metal stoppers (2)

\$2,800-3,800

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 3324 and 4373.

煤玉套灰青玉扳指鼻煙壺及
黑漆貼金花蝶紋鼻煙壺各一件
黑漆鼻煙壺：1850-1920年



389

•390

**A BLUE AND WHITE PORCELAIN
SNUFF BOTTLE**

JINGDEZHEN KILNS, 1800-1860

The bottle is molded with six melon-like lobes and finely decorated in underglaze blue with leafy, fruiting melon vines, the glaze with a slight crackle.

2½ in. (6.6 cm.) high, jadeite stopper

\$2,400-3,400

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4892.

1800-1860年 青花瓜藤紋鼻煙壺



390



391

(two views)

•391

A CARVED IMITATION REALGAR GLASS SNUFF BOTTLE

PROBABLY IMPERIAL, BEIJING, 1770-1860

The bottle is carved with a scene of a lone fisherman beneath a pine tree next to a four-character inscription reading *song xi yin diao* ('fishing on one's own under a pine tree by a stream'). The reverse is carved with a single Buddha's hand citron on a dish.

2½ in. (6 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Sotheby's London, 4 November 1996, lot 121.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4908.

1770-1860年 仿雄黃玻璃雕「松溪隱釣」圖鼻煙壺



392

•392

A TRANSPARENT GREEN GLASS SNUFF BOTTLE

PROBABLY IMPERIAL, PALACE WORKSHOPS, BEIJING, 1700-1750

The bottle is carved on both narrow sides with a *chilong* clutching a branch of *lingzhi* fungus in its mouth.

2½ in. (6.3 cm.) high, glass stopper

\$2,000-3,000

PROVENANCE

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4998.

1700-1750年 透明綠玻璃螭龍擒芝圖鼻煙壺

•393

A CARVED JADEITE SNUFF BOTTLE

1800-1900

The mottled greenish-white bottle is carved in high relief through an apple-green area on one side with two egrets amidst lotus leaves, while the reverse and narrow sides are carved with plain raised rectangular panels with indented corners.

2½ in. (5.3 cm.) high, glass stopper

\$2,000-3,000

PROVENANCE

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

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5005.

1800-1900年 翠玉雕一路連科圖鼻煙壺



393

•394

A PINK-OVERLAY MILK-WHITE GLASS SNUFF BOTTLE

1770-1860

The bottle is carved through the transparent pink overlay to the opaque white ground with a continuous scene of monkeys, on one side hunting after wasps in the spreading branches of a pine tree growing on one narrow side opposite a peach tree on the other, and on the other main side with a monkey riding a deer being led by another monkey, with a bat above and *lingzhi* sprouting from the ground.

2½ in. (6 cm.) high, jadeite stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4985.

LITERATURE

R. Hall, *Irish Mist, Chinese Snuff Bottles XIV*, London, 2009, p. 6, no. 3.

The popular subject of a monkey (*hou*) with a bee or wasp (*feng*) provides the rebus, *fenghou* ('To be bestowed the rank of marquis'), although here this second highest of five ranks is used as a generic term for high office in general. This version is unusual in the numerous wasps included in the scene, as one would be sufficient to form the rebus.

1770-1860年 涅白地套紅玻璃封侯圖鼻煙壺



394

(two views)



(two views)

•395

A GREEN-OVERLAY BROWN GLASS SNUFF BOTTLE

1770-1850

The bottle is carved through the translucent green overlay to the coffee-colored ground with a pair of magpies in flight amidst prunus branches.

2½ in. (6.4 cm.) high, jade stopper

\$3,000-4,000

PROVENANCE

Goldney Collection; Weller's Surrey, 23 March 2009.

Robert Hall, London, 2009.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5176.

Magpies (*xique*) depicted alighting on prunus branches (*mei*) form the rebus *xi shang mei shao*, 'may your joy reach up to the top of your eyebrows', as magpies are symbols of joy, and the plum is a pun for 'eyebrows' (*mei*).

1770-1850年 褐色地套綠玻璃喜上眉梢圖鼻煙壺



(two views)

·396

A RED-OVERLAY GLASS SNUFF BOTTLE

POSSIBLY PALACE WORKSHOPS, 1760-1850

The transparent overlay is carved through to the translucent bubble-suffused ground with flowering begonia on one side and flowering peony on the reverse, each growing amidst rocks.

3½ in. (8.9 cm) high, jadeite stopper

\$3,500-4,500

PROVENANCE

Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4931.

For a discussion of the Master of the Rocks School of carving, see H. Moss, V. Graham, and K. B. Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol. 1, Jade, Hong Kong, 1995, nos. 133-43.

1760-1850年 雪霏地套紅玻璃海棠圖鼻煙壺



397



(two views)

•397

**AN INSIDE-PAINTED GLASS SNUFF BOTTLE
SIGNED MA SHAOXIAN, DATED JIHAI (1899)**

The bottle is decorated on each side with a scene from *The Romance of the Three Kingdoms* and an inscription, one of which describes the scene depicted, the other one incorporates a cyclical date, *jihai*, followed by the artist's signature, Ma Shaoxian, and the artist's seal.

2¾ in. (7 cm.) high, glass stopper
\$2,400-3,400

PROVENANCE

Robert Kleiner, London, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5305.
己亥年(1899) 馬紹先作玻璃內畫三國演義人物故事圖鼻煙壺



398

•398

A GREEN-AND-PINK-OVERLAY WHITE GLASS SNUFF BOTTLE

1780-1860

The bottle is carved through the semi-transparent blackish-green and opaque pink overlays to the opaque white ground with groupings of antiques and scholar's objects.

2¾ in. (6 cm.) high, quartz stopper
\$3,000-4,000

PROVENANCE

Robert Hall, London, 2010.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 5071.
1780-1860年 涅白地套雙色玻璃博古圖鼻煙壺

•399

A GLASS SNUFF BOTTLE

1800-1860

The semi-transparent bottle is of yellowish-amber color with white swirled markings in imitation of agate and is carved with an edge just below the shoulder.

2¾ in. (6 cm.) high, glass stopper

\$2,000-3,000

PROVENANCE

Jack Schmidt Collection

Jana Volf Collection, 2008.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5232.

1800-1860年 攪色玻璃鼻煙壺



399

•400

A TURQUOISE-OVERLAY WHITE GLASS SNUFF BOTTLE

1780-1850

The transparent turquoise overlay is carved through to the opaque white ground with a vine bearing multiple gourds and supporting a squirrel below flying insects.

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

\$3,500-4,500

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4867.

1780-1850年 涅白地套綠玻璃葫蘆萬代鼻煙壺



400

(two views)



401



•401

TWO OVERLAY GLASS SNUFF BOTTLES

YANGZHOU, 1830-1890

The first, is carved through the red and pink overlay to the opaque white ground on one side with a scene of Mi Fu bowing before a large rock below a three-character inscription reading *bai shi tu* ('bowing to the rock'), the reverse carved with two fish swimming in a pond, with millet and flowers growing amidst rocks in the foreground, the sides with mask-and-ring handles. The second is carved with a continuous scene that includes a figure crossing a bridge over a lotus pond with sampans in the distance below an inscription reading *shi li he xiang* ('ten li of lotus fragrance') on one side, and a house amidst pine and bamboo, as well as a seal reading *jixiang* ('auspiciousness') on the reverse.

2½ and 2⅝ in. (6 and 5.3 cm.) high, shell and glass stoppers (2)

\$3,500-4,500

PROVENANCE

First bottle: Sydney L. Moss Ltd, London, 1961-1970.

Bonham's London, 13 May 2010, lot 44 (part).

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5100.

Second bottle: Robert Kleiner, Belfont Company Ltd., Hong Kong, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5030.

1830-1890年 揚州作套色玻璃鼻煙壺兩件



402

•402

A YELLOWISH-GREEN JADE SNUFF BOTTLE

1750-1850

The bottle is carved overall with nine carp leaping amidst swirling waves. The semi-translucent stone is of yellowish-green tone.

2¼ in. (5.7 cm.) high, glass stopper

\$3,500-4,500

PROVENANCE

Robert Hall, London, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2319.

1750-1850年 黃玉雕鯉魚紋鼻煙壺

•403

A JADE 'BASKET WEAVE' SNUFF BOTTLE

1720-1840

The flattened, rounded bottle is well carved with an overall basket weave pattern below the plain cylindrical neck. The stone is of even greenish-white tone.

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

\$3,000-4,000

PROVENANCE

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 920.

1720-1840年 白玉雕籬篋紋鼻煙壺



403

•404

TWO OVERLAY GLASS SNUFF BOTTLES

1780-1860

Each is of clear bubble-suffused glass, the first is carved through the transparent pale blue overlay with *shou* characters and *shou* medallions, the second is carved through the transparent red overlay with two different scenes of a cat looking at a butterfly.

2½ and 2½ (6.3 and 5.5 cm.) high, glass stoppers (2)

\$3,000-4,000

PROVENANCE

First bottle: Y. F. Yang, Hong Kong.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5420.

Second bottle: Robert Kleiner, London, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5303.

1780-1860年 套色玻璃鼻煙壺兩件



404



405

(two views)

•405

A CARVED AGATE SNUFF BOTTLE

1760-1840

The pebble-shaped bottle is carved through the opaque outer layer with two ducks in a lotus pond on one side and two goldfish swimming around an aquatic plant on the reverse.

2½ in. (6 cm.) high, glass stopper

\$3,000-4,000

PROVENANCE

Margaret Prescott Wise Collection.
Edgar and Roberta Prescott Wise Collection.
Asian Art Studio, Los Angeles, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5209.
1760-1840年 瑪瑙雕蓮塘魚藻圖鼻煙壺

•406

TWO INSIDE-PAINTED GLASS SNUFF BOTTLES
20TH CENTURY, SIGNED LIU SHOUBEN

The first, dated 1975, is decorated on one side with an interior scene and a calligraphic inscription on the reverse. The second, 1958-1965, is decorated with boys at play.

2½ and 2 in. (6.7 and 5.1 cm.) high, glass and jade stoppers (2)
\$2,800-3,800

PROVENANCE

First bottle: Robert C. Eldred Co., East Dennis, Massachusetts, 1993.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 808.
Second bottle: Robert Hall, London, 2010.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5024.
劉守本作玻璃內畫鼻煙壺兩件



406

•407

TWO ENAMELED PORCELAIN SNUFF BOTTLES
JINGDEZHEN KILNS, 1820-1880

The first, 1820-1880, is decorated with fish amidst water plants in *famille verte* enamels on an underglaze copper-red ground. The second, 1820-1860, is molded on both sides with a forward-facing dragon centered on a flaming pearl and surrounded by scrolling clouds on a yellow ground. The base has a two-character mark reading Xiaoshan, possibly a name, in iron red.

2¾ and 2¼ in. (7.8 and 6.6 cm.) high, metal and glass stoppers (2)

\$2,400-3,400

PROVENANCE

First bottle: Goldney Collection; Weller's Surrey, 23 March 2009.

Robert Hall, London, 2009.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4994.

Second bottle: Robert Kleiner, Belfont Company Ltd., Hong Kong, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5089.

1820-1880年 瓷胎鼻煙壺兩件



407

•408

TWO PORCELAIN SNUFF BOTTLES
JINGDEZHEN KILNS, 1830-1900

The first, 1830-1880, is in the form of a wine jar and is decorated in underglaze blue with alternating *fu* and *shou* characters, flanked by mask-and-ring handles, with a *shou* character on the base. The second, 1840-1900, is decorated in underglaze blue and multi-colored enamels, and has an apocryphal Qianlong mark on the base.

2¾ and 2¼ in. (6 and 7 cm.) high, porcelain and glass stoppers (2)

\$2,800-3,800

PROVENANCE

First bottle: Jana Volf Collection, 2008.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4830.

Second bottle:

Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4937.

1830-1900年 瓷胎鼻煙壺兩件



408



•409

FOUR AGATE SNUFF BOTTLES

1740-1860

The first, 1750-1840, is well-hollowed and of light brown color with dark brown branch-like patterns in the stone, and has mask-and-ring handles carved on the narrow sides. The second, 1740-1860, is of diminutive size with dark brown markings. The third, 1750-1860, is centered on one side with a red formation in the stone resembling cascading foliage surrounded by white and grey bands. The fourth, 1760-1850, is well-hollowed and has vertical cream-colored bands on one side and circular russet patterning on the reverse.

2½, 1¼, 1½ and 2½ in. (5.4, 4.5, 4.1 and 6.3 cm.) high, glass, glass, aquamarine and tourmaline stoppers (4)

\$5,500-7,500

PROVENANCE

First bottle: Hugh Moss (HK) Ltd., Hong Kong, 1996.
 Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2254.
 Second bottle: Robert Kleiner, London, 2003.
 Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3784.
 Third and fourth bottles: Robert Hall, London, 2012.
 Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 5368 and 5365.

1740-1860年 瑪瑙鼻煙壺四件

--410

**AN UNUSUAL CARVED CORAL
SNUFF BOTTLE**

1800-1900

The salmon-red bottle is carved in cameo through the white areas with a phoenix standing amidst flowering plants, and the conforming original stopper is carved with a Buddhist lion-form finial.

2½ in. (5.4 cm.) high, original coral stopper
\$3,000-4,000

PROVENANCE

Robert Kleiner, London, 2009.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4888.

1800-1900年 珊瑚雕鳳鳥圖鼻煙壺



410
(two views)

•411

**A SILHOUETTE AGATE SNUFF
BOTTLE**

1780-1880

The pale honey-toned stone is carved utilizing a dark russet marking on one side to depict a hawk standing on one leg.

2½ in. (5.4 cm.) high, glass stopper
\$2,400-3,400

PROVENANCE

Jana Volf Collection, 2008.
Hugh Moss (HK) Ltd., Hong Kong, 2008.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4841.

1780-1880年 瑪瑙巧雕英雄獨立圖鼻煙壺



411



(two views)

•412

A CARVED GREENISH-YELLOW JADE SNUFF BOTTLE

MASTER OF THE ROCKS SCHOOL, 1740-1860

The bottle is carved on one side through the opaque buff and russet 'skin' with the immortal Ma Gu steering a pine tree boat containing a crane, a basket of peaches, and hung with a double gourd. The reverse is undecorated except for a small carving of rocks through a brown patch in the stone above the foot. The narrow sides have mask-and-ring handles.

2½ in. (6.3 cm.) high, shell stopper

\$5,000-7,000

PROVENANCE

Robert Kleiner, London, 2004.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3959.

1740-1860年 玉雕麻姑獻壽圖鼻煙壺

The Master of the Rocks School appears to have specialized in jade carvings from this distinctive material. The School's main output was bottles carved with landscape designs, but many other subjects are recorded. For a discussion of the Master of the Rocks School of carving, see H. Moss, V. Graham, K.B. Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Hong Kong, 1995, Vol. 1, pp. 340-73, nos. 133-143.



(two views)

•413

A MOLDED AND ENAMELED PORCELAIN SNUFF BOTTLE

IMPERIAL, JINGDEZHEN KILNS, QIANLONG FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD, 1780-1795

The bottle is crisply and deeply molded overall with the Eight Immortals wandering in a rocky outdoor setting. One side is centered with a rootwood boat carrying three immortals towards a heavenly pavilion while the other is decorated with figures standing beneath a rocky outcropping of green and blue color, all set against a repetitive wave ground.

2¼ in. (7 cm.) high, glass stopper

\$4,000-6,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1997.
Ruth and Carl Barron Collection, Belmont, Massachusetts,
no. 2536.

清乾隆 瓷胎模印粉彩八仙過海圖鼻煙壺 礬紅四字篆書款

Molded porcelain snuff bottles were an innovation of the late Qianlong period and further developed and flourished in the Jiaqing period. The decorative motifs found on this group were drawn from mythology and popular contemporary novels. It is extremely rare to find a molded porcelain bottle with the subject of 'The Eight Immortals,' such as the present example, with a Qianlong mark; comparables from the same mold generally bear Jiaqing marks. It is likely, however, that this bottle was produced in the final years of Qianlong's reign, prior to 1795, because of the proper orientation of the 'S' element in the *Qian* character of the mark. There is a group of porcelain snuff bottles with the 'S' element reversed, which seems to have been a change that came about in the last years of the 18th century, after Qianlong had abdicated but was living in retirement. For a further discussion on the 'S' element and molded snuff bottles, see H. Moss, V. Graham, K.B. Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Hong Kong, 1995, Vol. 6, pp. 397-99 and pp. 474- 82, nos. 1177 and 1212-1214.



(mark)



414

(two views)

•414

A BLUE-OVERLAY CLEAR GLASS SNUFF BOTTLE

1770-1850

The bottle is carved through the translucent dark blue overlay to the clear ground with an image of Zhong Kui, The Demon Queller, on either side, flanked by mask-and-ring handles on the narrow sides and above the blue overlay foot ring.

2½ in. (6.6 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3417.

EXHIBITED

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

1770-1850年 透明地套藍玻璃鍾馗圖鼻煙壺

•415

TWO OVERLAY GLASS SNUFF BOTTLES

1780-1900

The first unusual bottle, 1780-1840, is carved through the translucent pink overlay to the clear glass ground with two *chilong* chasing a pearl. The second, 1800-1900, is carved through the opaque black overlay to the transparent bubble-suffused ground with a tethered hawk on one side and a dog tied to a post on the reverse.

2½ and 2½ in. (6.1 and 6.4 cm.) high, glass stoppers

(2)

\$2,800-3,800

PROVENANCE

First bottle: Margaret Prescott Wise Collection.

Asian Art Studio, Los Angeles, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4954.

Second bottle: Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4964.

1780-1900年 透明地套色玻璃鍾馗圖鼻煙壺兩件



415



(two views)

•416

A RED-OVERLAY BUBBLE-SUFFUSED GLASS SNUFF BOTTLE

IMPERIAL, PROBABLY PALACE WORKSHOPS, 1750-1820

The transparent red overlay is carved to the transparent bubble-suffused ground with two *chilong* chasing a flaming pearl.

2¾ in. (7 cm.) high, shell stopper

\$4,000-6,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3776.

EXHIBITED

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

1750-1820年 御製雪霏地套紅玻璃麒麟紋鼻煙壺



417



·417
TWO CARVED AGATE SNUFF BOTTLES

1800-1880

The first bottle, 1800-1880, is of grey tone and is carved through the opaque brown-mottled white markings on one side with a hawk standing on a rock as it looks at a rabbit on the shoulder. The second bottle, Official School, 1800-1870, is of semi-transparent yellowish-amber and pale grey color and is carved through an opaque area on one side with a fisherman standing in a *sampan*.

2 and 2¼ in. (5.1 and 5.7 cm.) high, glass stoppers (2)

\$3,500-4,500

PROVENANCE

First bottle: Asian Art Studio, Los Angeles, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5402.

Second bottle: Robert Kleiner, London, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5382.

1800-1880年 瑪瑙巧雕鼻煙壺兩件



418



·418
TWO FOSSILIFEROUS LIMESTONE SNUFF BOTTLES

1750-1880

The first, 1750-1880, is well hollowed and highlighted throughout with brown, black and white patterning. The second, 1770-1880, is carved from pale yellow and red stone with a repetitive circular pattern throughout.

2¼ and 2¾ in. (6.7 and 7 cm.) high, hardstone and shell stoppers (2)

\$3,000-4,000

PROVENANCE

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1773.

Second bottle: Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5116.

1750-1880年 石灰岩化石鼻煙壺兩件

•419

**AN ENAMELED BLUE-GROUND
YIXING SNUFF BOTTLE**

1780-1840

The bottle is decorated on either side with a panel of a pavilion set beneath pine trees in a mountainous setting, all reserved on a cobalt-blue ground.

2¼ in. (5.7 cm.) high, shell stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2009.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 4940.

A similar bottle, but of elongated form,
was sold at Christie's New York, The Ruth
and Carl Barron Collection of Fine Chinese
Snuff Bottles: Part I, 16 September 2015,
lot 347.

1780-1840年

宜興窯藍地加彩開光亭臺山水圖鼻煙壺



419

(two views)

•420

A CARVED AMBER SNUFF BOTTLE

1760-1860

The translucent bottle is carved with two boys on either side carrying a lotus, a food box, fish and a basket, below a bird in flight above.

2¼ in. (5.7 cm.) high, glass stopper

\$3,500-4,500

PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, 1994.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 1642.

EXHIBITED

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

1760-1860年 琥珀雕蓮生貴子圖鼻煙壺



420



421

•421

TWO RED-OVERLAY BUBBLE-SUFFUSED GLASS SNUFF BOTTLES

1770-1860

The first, 1780-1860, is carved on both sides through the transparent red overlay to the bubble-suffused ground with a carp and with mask-and-ring handles on the narrow sides. The second, 1770-1860, is carved on each side through the transparent red overlay to the transparent pale-yellow ground with a carp swimming amidst water plants.

2½ and 2¾ in. (6.7 and 7 cm.) high, glass and jadeite stoppers (2)
\$2,200-3,200

PROVENANCE

First bottle: Robert Kleiner, Belfont Company Ltd., Hong Kong, 2008.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4874.
Second bottle: Goldney Collection; Weller's Surrey, 23 March 2009.
Robert Hall, London, 2009.
Hugh Moss (HK) Ltd., Hong Kong, 2009.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5001.
1770-1860年 雪霏地套紅玻璃鼻煙壺兩件

•422

THREE OVERLAY GLASS SNUFF BOTTLES

1780-1900

The first, 1789-1860, is carved through the opaque black glass to the pink ground with ritual bronzes. The second, 1800-1900, is carved through the opaque cinnabar-colored overlay to the semi-translucent pale-green ground with censers. The third, 1780-1880, is carved through the opaque yellow glass to the transparent amber glass and is molded in the interior of the neck with vertical bands.

2¼, 2½ and 2¾ in. (5.3, 6.3 and 5.7 cm.) high, jadeite and glass stoppers (3)

\$3,000-4,000

PROVENANCE

First bottle: Dennis G. Crow, Los Angeles, California 1994.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1234.
Second bottle: Jin Hing & Co., Los Angeles, California, 1994.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1647.
Third bottle: Marian Meyer Collection.
The Crane Collection.
Clare Lawrence Ltd., London, 1994.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1617.
1780-1900年 套色玻璃鼻煙壺三件



422

•423

TWO CARVED HARDSTONE SNUFF BOTTLES

1750-1880

The first, 1750-1860, is a translucent crystal bottle of pale smokey-grey tone, carved on one side with four ducks amidst millet below the sun through an opaque white skin, the reverse uncarved. The second, an amethyst bottle, 1780-1880, is carved on one side with three dragons, the reverse with a fish leaping towards a gate in the clouds above an emerging dragon, the semi-translucent stone is of dark purple color with clear bands.

2¼ and 2½ in. (5.7 and 6 cm.) high, glass and quartz stoppers (2)

\$2,000-3,000

PROVENANCE

First bottle: Margaret Prescott Wise Collection.

Edgar and Roberta Wise Collection.

Asian Art Studio, Los Angeles, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4792.

Second bottle: Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5043.

1750-1880年 水晶鼻煙壺兩件



423

•424

TWO CARVED AGATE SNUFF BOTTLES

1760-1880

The first bottle, 1760-1860, is carved through the light amber skin on one side with a *qilin* below a bat, the reverse is undecorated. The second, 1760-1880, is carved through the areas of reddish-brown color to the greyish-green ground with the Eight Horses of Muwang.

2¾ and 2½ in. (6 and 6.6 cm.) high, glass stoppers. (2)

\$3,000-4,000

PROVENANCE

First bottle: Rachelle R. Holden Collection.

Vanessa F. Holden Collection, New York, 1995.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1965.

Second bottle: Michael Hughes, New York, 2004.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3925.

1760-1880年 巧雕瑪瑙鼻煙壺兩件



424



425

•425

THREE MOLDED AND ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1820-1880

The first bottle, 1820-1870, is decorated with a continuous battle scene. The second and third bottles, 1820-1880, are both decorated with scenes from the story 'The Legend of the White Snake'. All three have an apocryphal Qianlong mark on the base.

2¾, 3 and 2¾ in. (7, 7.6 and 6.7 cm.) high, porcelain and glass stoppers

\$3,000-5,000

(3)

PROVENANCE

First bottle: Hugh Moss (HK) Ltd., Hong Kong, 2009.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5002.
Second and third bottles: Robert Hall, London, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 5125 & 5126.

1820-1880年 模印粉彩人物故事圖鼻煙壺三件



426

•426

TWO MOLDED AND ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1840-1900

Each bottle is molded and enameled on one side with a seal face reading 'Xunyangling yin' ('Seal of the Xunyang prefect') and a ritual bronze, and on the reverse with a man riding a deer, the base has a three-character mark in iron red reading *an le tu* ('picture of peace and happiness').

2¾ in. (7.5 cm.) high, agate and hardstone stoppers

\$2,200-3,200

(2)

PROVENANCE

First bottle: Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1936.
Second bottle: Asian Art Studio, Los Angeles, 2005.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4224.

1840-1900年 瓷胎模印「潯陽令印」鼻煙壺兩件

•427

A MOLDED AND RETICULATED WHITE-ENAMELED PORCELAIN SNUFF BOTTLE

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

The bottle is decorated in high relief with a playful scene of Buddhist lions playing with ribbon-tied brocade balls.

2½ in. (6.7 cm.) high, gilt porcelain stopper
\$3,000-4,000

PROVENANCE

Robert Hall, London, 2002.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3510.
清嘉慶 御製瓷胎模印白釉鏤雕獅戲綉球圖鼻煙壺 礬紅四字篆書款



(mark)



427

•428

THREE MOLDED PORCELAIN SNUFF BOTTLES
JINGDEZHEN KILNS, 1800-1880

The first enameled bottle, 1820-1870, is decorated with Buddhist lions playing with two ribbon-tied balls amidst clouds. The second enameled bottle, 1820-1870, is decorated with two scenes from Chapter 90 of the *Romance of The Three Knights* showing Mulu riding his white elephant on one side and warriors on the reverse. The third bottle, 1800-1880, is molded as a recumbent deer and detailed in underglaze blue. The first two bottles have an apocryphal Qianlong mark on the base.

2½ and 2¾ in. (6.7 and 7.3 cm.) high, and 3 in. (7.6 cm.) long, glass and jadeite stoppers
\$3,500-4,500

PROVENANCE

First bottle:
Albert E. Combatalade Collection, California.
Asian Art Studio, Los Angeles, California, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5381.
Second bottle:
The White Orchid Collection.
Robert Hall, London, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5357.
Third bottle:
J. Holmes, Australia.
Eric Young Auction, Jersey, Channel Islands.
Asian Art Studio, Los Angeles, California, 2012.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5384.
1800-1880年 瓷胎模印鼻煙壺三件



428



(two views)

•429

A CARVED JASPER SNUFF BOTTLE

1780-1850

One side is carved in a dark green area of the dark reddish-brown stone with a katydid standing on leaves, the reverse is left plain.

2 $\frac{1}{8}$ in. (5.4 cm.) high, jadeite stopper

\$5,000-7,000

PROVENANCE

Alice Klein Collection, California.

Asian Art Studio, Los Angeles, California, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5220.

1780-1850年 羊肝瑪瑙巧雕螞蟥圖鼻煙壺

•430

**A GREEN-OVERLAY YELLOW
GLASS SNUFF BOTTLE**

1800-1860

The bottle is carved through the green overlay to the opaque yellowish *café au lait* ground with a continuous design of peapods borne on a vine, and on each side with a cricket on top of a pod.

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

\$2,400-3,400

PROVENANCE

Jadestone Gallery, Portland, Oregon, 2008.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4742.

1800-1860年

淺褐色地套綠玻璃蠶蠟圖鼻煙壺



430

•431

TWO JADE SNUFF BOTTLES

1720-1850

The first of opaque mottled warm ivory color, 1780-1850, is carved in low relief with a dragon chasing a pearl on one side and a phoenix on the reverse, between swirling clouds on the narrow sides. The second, 1720-1850, is of well hollowed drum-form with slightly concave sides. The opaque white stone has some black patterning on one narrow side.

2¼ and 2½ in. (5.6 and 5.4 cm.) high, shell and aquamarine stoppers (2)

\$2,200-3,200

PROVENANCE

Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 4929 and 4934.

1720-1850年 玉鼻煙壺兩件



431



432
(two views)

•432

**A FAMILLE ROSE-ENAMELED
WHITE GLASS SNUFF BOTTLE**
IMPERIAL, YANGZHOU, QIANLONG
FOUR-CHARACTER SEAL MARK
IN IRON RED AND OF THE PERIOD,
1770-1799

The bottle is decorated on one side with a boy holding a lantern while seated on a bearded man's shoulders, the reverse with a boy sitting across from the bearded man on a mat.

2¾ in. (6 cm.) high, glass stopper
\$3,000-4,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd.,
Hong Kong, 1995.
Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 1768.

清乾隆

御製揚州作玻璃胎畫珐瑯人物圖鼻煙壺
磬紅四字篆書款



(mark)

•433

**THREE ENAMELED PORCELAIN
SNUFF BOTTLES**

JINGDEZHEN KILNS, 1810-1900

The first bottle, 1840-1900, is decorated on one side with a scene of an elderly man, a child and a lady, and on the reverse with a loom. The second bottle, 1830-1880, of ovoid shape, is decorated on each side with a tiger. The third, cylindrical, bottle, 1810-1870, has enameled, molded decoration of antiques and precious objects, and an apocryphal Chinghua mark on the base.

2¾, 2 and 3¼ in. (7, 5.1 and 8 cm.) high, glass
and rose quartz stoppers (3)
\$3,000-4,000

PROVENANCE

First bottle: Ruth and Carl Barron Collection,
Belmont, Massachusetts, no. 5243.

Second bottle: Alice Klein Collection,
California.

Asian Art Studio, Los Angeles, California,
2011.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5212.

Third bottle: Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont,
Massachusetts, no. 5280.

1810-1900年 瓷胎粉彩鼻煙壺三件



433

•434

A FAMILLE ROSE PORCELAIN SNUFF BOTTLE

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

The flattened bottle is decorated on each side with a lotus blossom surrounded by leafy tendrils, all reserved on a blue ground between a band of *ruyi* scroll on the neck and upright lappets above the foot.

2½ in.(6.4 cm.) high, porcelain stopper
\$3,000-4,000

PROVENANCE

Edgar and Roberta Prescott Wise Collection.
Robert Kleiner, Belfont Company Ltd., Hong Kong, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2057.

清道光 藍地粉彩蕃蓮紋鼻煙壺 礬紅四字篆書款



(mark)



434

•435

THREE BLUE AND WHITE PORCELAIN SNUFF BOTTLES
JINGDEZHEN KILNS, 1830-1900

The first, a double bottle, 1840-1900, is decorated on each bottle with a figure and a calligraphic inscription relating to the figures, and the base with a four-character mark, *ruyu zhenwan*, translating to 'precious plaything equal to jade'. The second, 1830-1880, has an unusual inscription relating to the underglaze blue and copper-red scene of a scholar on a day bed below a stand of bamboo. The third, Xianfeng four-character mark and of the period (1851-1861), is decorated with an unusual subject comprised of five tigers, one with wings and one with a crowned human rider, the base polished.

1¼, 3¼ and 2¾ in. (4.4, 8 and 7 cm.) high, agate and shell stoppers (3)
\$3,500-4,500

PROVENANCE

First bottle: Alice Klein Collection, California.
Asian Art Studio, Los Angeles, California, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5218.
Second and third bottle: John Ault Collection, Bangkok, Thailand.
Robert Kleiner, London, 2010 and 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 5081 and 5144.

1830-1900年 青花鼻煙壺三件



(mark of third bottle)

435



(two views)

•436

A GUYUE XUAN ENAMELED WHITE GLASS SNUFF BOTTLE

IMPERIAL, YANGZHOU, 1770-1799

The bottle is decorated with a continuous design of blossoming roses and butterflies and insects in flight, and the base has a three-character *Guyue Xuan* mark in iron-red enamel.

2¼ in. (5.7 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Kenneth Hark, Florida.

Asian Art Studio, Los Angeles, California, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5154.

1770-1799年 御製揚州作玻璃胎畫琺瑯花蝶圖鼻煙壺 礬紅「古月軒」楷書款



(mark)



(two views)

•437

A GUYUE XUAN ENAMELED WHITE GLASS SNUFF BOTTLE

IMPERIAL, YANGZHOU, 1770-1799

One side is decorated with a scholar accompanied by a flute player in a boat, the reverse depicting a young lady at a garden gate greeting a man carrying a double gourd. The base has a three-character *Guyue Xuan* mark in iron red.

1¾ in. (4.5 cm.) high, tourmaline stopper

\$3,500-4,500

PROVENANCE

Lawrence Souksi, Paris, 2008.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4837.

1770-1799年 御製玻璃胎畫琺瑯人物故事圖鼻煙壺 鑿紅「古月軒」篆書款



(mark)



(two views)

•438

AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

SIGNED YE ZHONGSAN, DATED YISI/ YEAR (1905)

The bottle is inside painted with three equestrian hunters in a continuous winter landscape, one archer following a stag with an arrow in its rump, another brandishing a forked spear below an inscription which may be read, "painted in the sixth month of the *yisi* year (1905) by Ye Zhongsan," followed by a red seal. A natural flaw in the stone on one side may represent a cave in a large rock.

2¾ in. (7 cm.) high, glass stopper

\$4,000-6,000

PROVENANCE

The SB Collection, no. 152.

Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5271.

LITERATURE

R. Hall, *The SB Collection, Chinese Snuff Bottles IV*, London, 2011, pp. 50-1, no. 152.

This is a unique subject for Ye Zhongsan, which he did not seem to have repeated many times, unlike most of his other subjects.

乙巳年(1905) 葉仲三作水晶內畫狩獵圖鼻煙壺

•439

AN INSIDE-PAINTED BLUE GLASS SNUFF BOTTLE

SIGNED YE ZHONGSAN, APRICOT GROVE STUDIO, XINWEI YEAR (1931)

The bottle is decorated on each side with a scene from the *Dream of the Red Chamber* and inscribed with a poetic description referring to each scene.

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

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5113.

辛未年(1931)

葉仲三款藍玻璃內畫紅樓夢人物故事圖鼻煙壺



439

(two views)

•440

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

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

The bottle is decorated with a continuous scene of Zhong Kui, The Demon Queller, and his demon attendants taking his sister to be married as she rides in a wheeled chair, and an inscription incorporating a cyclical date, *jiazi*, corresponding to 1924, followed by the signature and seal of the artist.

2½ in. (5.4 cm.) high, glass stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4814.

LITERATURE

R. Hall, *Boston Snuff Party, Chinese Snuff Bottles XII*, London, 2008, no. 80.

甲子年(1924)

葉仲三款玻璃內畫鍾馗嫁妹圖鼻煙壺



440

(two views)



441



•441

TWO 'HAIR' CRYSTAL SNUFF BOTTLES

1700-1850

The first, 1720-1850, is carved with a raised ovoid panel on either side. The second, 1700-1820, exhibits a concentration of 'hairs' on one side.

1 $\frac{1}{8}$ and 3 $\frac{1}{8}$ in. (4.8 and 7.9 cm.) high, agate and tourmaline stoppers (2)

\$3,000-4,000

PROVENANCE

First bottle:

Dennis G. Crow, Los Angeles, California 1994.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1255.

Second bottle:

Hugh Moss (HK) Ltd., Hong Kong, 1994.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1640.

1700-1850年 髮晶鼻煙壺兩件



442



--442

TWO EMBELLISHED SNUFF BOTTLES

TSUDA FAMILY, KYOTO, JAPAN, 1900-1940

The first bottle, Japan, 1900-1930, is a fan-shaped lacquer bottle applied with shell, stone, gilt and lacquer decoration that depicts a man feeding a bird on one side and two ladies in a garden on the reverse, the base with an apocryphal Qianlong mark. The second Chinese agate bottle, 1760-1880, later embellished in Japan, 1920-1940, is decorated on both sides with soapstone of various tones to depict a floral design on one side and a figural scene on the reverse.

3 $\frac{1}{4}$ and 2 $\frac{1}{2}$ in. (8.2 and 5.4 cm.) high, original lacquer and hardstone stoppers (2)

\$3,000-4,000

PROVENANCE

First bottle: Edgar and Roberta Prescott Wise Collection.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2064.

Second bottle: Mary Kaufman Collection.
Robert Kleiner, London, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4253.

1900-1940年 嵌飾鼻煙壺兩件

•443

A CARVED RED LACQUER SNUFF BOTTLE

1780-1860

The bottle is deeply carved on each main side with a phoenix in flight amidst clouds, and with a vertical rock on each narrow side, all below a band of pendent plantain leaves.

2½ in. (6.4 cm.) high, metal stopper

\$2,400-3,400

PROVENANCE

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5096.

1780-1860年 剔紅鳳鳥圖鼻煙壺



443

•444

THREE AMBER SNUFF BOTTLES

1720-1911

The first, 1720-1840, is translucent and undecorated. The second, 1800-1900, is carved throughout with figures in a mountainous village. The third, 1800-1911, is in the form of a vase with a prunus branch projecting in high relief from one side along with a bird, the amber of deep brown color.

2%, 2¼ and 2¼ in. (6.6, 5.7 and 5.7 cm.) high, jadeite, glass and tourmaline stoppers

\$2,800-3,800

PROVENANCE

First bottle: Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1485.

Second bottle: Michael Hughes, New York, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3789.

Third bottle: Asian Art Studio, Los Angeles, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5169.

1720-1911年 琥珀鼻煙壺三件

(3)



444



445
(two views)

•445

A FAMILLE ROSE-ENAMELED PORCELAIN SNUFF BOTTLE

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

The bottle is decorated in brightly colored enamels with moths, a dragon fly and flowering plants.

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

\$2,000-3,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1996.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2052.
清光緒 御製瓷胎粉彩花蟲圖鼻煙壺 四字楷書款



(mark)



446

•446

TWO BLUE AND WHITE PORCELAIN SNUFF BOTTLES
JINGDEZHEN KILNS, 1820-1870

The first is decorated with eighteen monkeys climbing amidst a large peach tree. The second is decorated with a five-clawed dragon chasing a flaming pearl.

3¾ and 3¼ in. (8.5 and 8.3 cm.) high, hardstone stoppers (2)

\$2,800-3,800

PROVENANCE

First bottle: Robert Kleiner, London, 2000.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2915.
Second bottle: Dennis G. Crow, Los Angeles, California, 1994.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1253.
1820-1870年 青花鼻煙壺兩件



447
(two views)

•447

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

The bottle is decorated on both sides with the Eighteen Luohan in a garden and with molded mask-and-ring handles on the narrow sides.

2¾ in. (6 cm.) high, jadeite stopper
\$2,500-3,500

PROVENANCE
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5097.
清道光 御製模印粉彩十八羅漢圖鼻煙壺 礬紅四字篆書款



(mark)

•448

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

The bottle is decorated with a dragon chasing a pearl amidst stylized flames above green-enameled waves.

2¾ in. (7.3 cm.) high
\$2,400-3,400

PROVENANCE
Harry H. Ross, London.
Dennis G. Crow, Los Angeles, California, 1995.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1761.
清道光 紅綠彩遊龍戲珠紋鼻煙壺 礬紅四字篆書款



(mark)



448



449



-449

TWO SANDWICHED GLASS SNUFF BOTTLES

1740-1850

The first, 1740-1830, is of flattened, near-circular form with a mottled pink pattern formed by sandwiched clear, white and pink glass. The second lobed bottle, 1740-1850, is translucent and of shades of light brown color that imitates agate.

2 and 1 $\frac{1}{8}$ in. (5.1 and 4.7 cm.) high, glass stoppers (2)

\$2,800-3,800

PROVENANCE

First bottle: Charles V. Swain, Pennsylvania.
First and Second bottle: Robert Hall, London, 2009.
Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 4941 and 4989.

LITERATURE

Second bottle:
R. Hall, *Irish Mist, Chinese Snuff Bottles XIV*, London, 2009, p. 29, no. 39.

1740-1850年 攪色玻璃鼻煙壺兩件



450

-450

AN UNUSUAL BLACK-AND-RED-OVERLAY MILKY-WHITE GLASS SNUFF BOTTLE

1780-1860

The bottle is carved on both sides through the opaque black and translucent red overlay to the opaque white ground with a bird standing below a blossoming plum tree, the narrow sides with mask-and-ring handles.

2 $\frac{1}{2}$ in. (6.3 cm.) high, amethyst stopper

\$2,200-3,200

PROVENANCE

Robert Hall, London, 2010.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5073.

1780-1860年

涅白地套紅黑雙色玻璃喜上眉梢圖鼻煙壺

•451

A YELLOW-OVERLAY GLASS SNUFF BOTTLE

PROBABLY IMPERIAL, 1780-1850

The bottle is carved through the translucent yellow overlay to the opaque yellow ground on either side with a pair of *chilong* above a pair of phoenixes, forming a stylized *shou* character.

2½ in. (6.2 cm.) high, jadeite stopper

\$2,400-3,400

PROVENANCE

John Sinclair, California.

The Edmund Dwyer Collection; Christie's London, 12 October 1987, lot 57.

Asian Art Studio, Los Angeles, California, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5055.

1780-1850年 套黃玻璃拐子龍鳳紋鼻煙壺



451

•452

A PINK-OVERLAY WHITE GLASS 'LOTUS' SNUFF BOTTLE

1800-1900

The bottle is well carved through the pink overlay to the opaque white ground with overlapping lotus petals finely incised to simulate veining.

2¼ in. (5.7 cm.) high, shell stopper

\$2,400-3,400

PROVENANCE

Robert Hall, London, 2010.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5067.

1800-1900年 涅白地套粉紅玻璃蓮瓣式鼻煙壺



452



(two views)

•453

A FAMILLE ROSE-ENAMELED PORCELAIN SNUFF BOTTLE

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

The bottle is decorated with magpies amidst flowering plum branches.

2¾ in. (6 cm.) high, glass stopper

\$3,000-4,000

PROVENANCE

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2265.

清道光 御製瓷胎粉彩喜上眉梢圖鼻煙壺 礬紅四字篆書款



(mark)

•454

AN ENAMELED MOLDED PORCELAIN 'CICADA' SNUFF BOTTLE

JINGDEZHEN KILNS, 1790-1840

The bottle is molded in the round with realistic detail, with the insect's eyes and legs painted in black, its wings in aubergine enamel and its thorax highlighted with yellow enamel stripes.

2½ in. (6.7 cm.) high, agate stopper

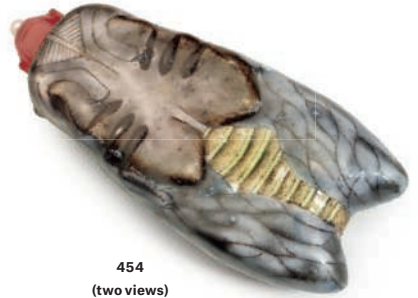
\$2,200-3,200

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1996.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2055.

The group of molded porcelain cicada-form snuff bottles to which this example belongs first appeared in the early nineteenth century. For another very similar example from the Caretti Collection, see H. Moss, *Chinese Snuff Bottles No. 5*, p. 59, fig. 43. See other examples and versions in *Chinese Snuff Bottles No. 4*, p. 5, top, center; and R. Hall, *Snuff Bottles IX*, no. 8. The molded porcelain model may have evolved from jade cicada-form bottles which were popular at the Court during the eighteenth century. See Moss, Graham Tsang, *The Art of the Chinese Snuff Bottle: The J & J Collection*, 1993, pp. 44-5, nos. 7 and 8; and Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles*, Vol. 1, pp.146-49, nos. 58 and 59.

The cicada is a symbol of immortality because it has a long life cycle of up to seventeen years. It also became a symbol of extended youth and of happiness on account of its joyous chirping.
1790–1840年 瓷胎模印粉彩蟬形鼻煙壺



454
(two views)

•455

AN ENAMELED PORCELAIN SNUFF BOTTLE

IMPERIAL, JINGDEZHEN KILNS, YONGLE TANG HALL MARK, DAOGUANG PERIOD (1821-1850)

The bottle is decorated on each side with a katydid detailed in green, yellow and black.

2¼ in. (5.7 cm.) high

\$2,400-3,400

PROVENANCE

The Oriental Corner, 1997.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2521.

Yongle tang, which may be translated as 'made for the Hall of Perpetual Joy,' is a rare hall mark that occurs only on a small group of Imperial bottles from the Daoguang period. It is usually seen on bottles featuring the capture of Zhang Ge'er (Jahangir Khoja), and some bottles with the katydid design.

清道光 御製粉彩蠶蠋紋鼻煙壺 磬紅「永樂堂」楷書款



(mark)



455



(two views)

•456

A CARVED AGATE SNUFF BOTTLE

1760-1840

The bottle is of light honey-brown color and carved on one side with a horse tied to a hitching post beneath a banner with the four characters *jun de liang cai*, referring to the handsomeness and great qualities of the horse, the design using the orange-russet markings in the stone as highlights.

2½ in. (6.3 cm.) high, glass stopper

\$5,000-7,000

PROVENANCE

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1157.

The decoration of a tethered horse is a popular motif on Chinese snuff bottles. The image is representative of unrealized potential and expresses the wish for the deserving owner to have a quick promotion. For a discussion of this imagery see M. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Hong Kong, 2009, p. 106.

1760-1840年 瑪瑙巧雕「駿德良才」圖鼻煙壺



(two views)

-457

A CINNABAR-RED OVERLAY WHITE GLASS SNUFF BOTTLE

1780-1860

The bottle is carved through the opaque overlay to the opaque white ground with a bat above *lingzhi*, the reverse with orchids.

2½ in. (6.4 cm.) high, shell stopper

\$2,000-3,000

PROVENANCE

Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4776.

For another cinnabar-red overlay white glass snuff bottle with bat motif, see The Ruth and Carl Barron Collection: Part II, Christie's New York, 16 March 2016, lot 479.

1780-1860年 涅白地套紅玻璃福至心靈圖鼻煙壺



458



•458
TWO CARVED RED LACQUER SNUFF BOTTLES

1780-1900

The first bottle, 1800-1900, is carved on each side with three figures under pine and *wutong* trees. The second bottle, 1780-1850, is deeply carved through an upper layer of red to the yellowish-green *leiwen* diaper ground with a *shou* medallion on each side flanked by floral scroll.

2¾ and 2½ in. (7 and 6.7 cm.) high, pearl and glass stoppers (2)
\$3,800-4,800

PROVENANCE

First bottle: Philip Harvey, California. Asian Art Studio, Los Angeles, California, 2011. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5168.
Second bottle: Dr. Joseph and Donna Lee Boggs Collection, Chicago. Leslie Hindman Auctioneers, Chicago, 5 October 2011, lot 545. Hugh Moss (HK) Ltd., Hong Kong, 2012. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5322.

1780-1900年 剔紅鼻煙壺兩件



459

•459
A SILVER SNUFF BOTTLE

1760-1860

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

2½ in. (6.4 cm.) high, jadeite stopper
\$2,000-3,000

PROVENANCE

Robert C. Eldred Co., East Dennis, Massachusetts, 26 August 1993. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 837.

This silver bottle was probably made for the Mongolian market.

1760-1860年 銀胎如意仰蓮紋鼻煙壺



(two views)

•460

A CARVED WHITE JADE 'COIN' SNUFF BOTTLE

1766-1840

The bottle is carved in relief following the design of a Spanish silver thaler with a portrait of Maria Theresa on one side and the royal Coat of Arms on the other.

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

\$3,000-4,000

PROVENANCE

Pat Miller Collection, Hawaii.

Robert Kleiner, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4737.

This bottle belongs to a series of intriguing 'coin' bottles carved with the two sides of the Spanish silver dollar which, along with a gold counterpart, were standard international currency in trading during the 19th century. The present example, based on a 1765 Maria Theresa thaler, is rare within the group. More commonly such 'coin' bottles feature the portrait of Charles III, based on a 1781 coin. Jade 'coin' bottles are also unusual within this group; bottles of this type are usually rock crystal, but examples have been found in other types of quartz and, very rarely, in glass. For a discussion of this 'coin' group, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 2, Hong Kong, 1998, pp. 154-157, no. 238.

1766-1840年 白玉雕西班牙銀幣紋鼻煙壺



461



-461

TWO RED-OVERLAY GLASS SNUFF BOTTLES

1780-1900

The first, 1780-1850, is carved through the transparent red overlay to the translucent white ground with a double-gourd vine, bats and a bird. The second, 1780-1900, is carved through the transparent red overlay to the transparent ground with bats amidst swirling clouds and a sun etched with the character 'ri' (sun).

2¾ and 3¼ in. (6 and 8.2 in.) high, glass and stone stoppers (2)

\$2,800-3,800

PROVENANCE

First bottle: Asian Art Studio, Los Angeles, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4335.

Second bottle: Michael Hughes, New York, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3791.

1780-1900年 套紅玻璃鼻煙壺兩件



462

-462

A RUBY-PINK-OVERLAY WHITE GLASS SNUFF BOTTLE

YANGZHOU, 1830-1890

One side is carved through the ruby-pink overlay to the opaque white ground with Shoulao and a boy squatting beside a basket containing a large peach, and on the reverse with Luxing, the God of Rank, a deer at his feet and a boy holding a vase behind, all below a four-character inscription, *fan chang bai lu* ('may you have prosperity and a hundred blessings').

2½ in. (6.4 cm.) high, glass stopper

\$3,000-4,000

PROVENANCE

John F. Ruckman Collection, Pennsylvania.

Charles V. Swain Collection, Pennsylvania.

Robert Hall, London, 2009.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5239.

1830-1890年

揚州作涅白地套紅玻璃壽老圖鼻煙壺



463
(two views)

•463
A FOUR-COLOR-OVERLAY MILKY-WHITE GLASS
SNUFF BOTTLE

1820-1890

The bottle is carved through the transparent pale blue, yellow, pale green and rose overlays to the opaque white ground with three different plants set in *jardinières*, including orchid and begonia, and a four-character inscription, *youlang* Shiyuan.

2½ in. (6.3 cm.) high
\$3,000-4,000

PROVENANCE

Robert Hall, London, 1995.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1872.

Youlang is an official's rank, and *Shiyuan* is probably the name of the official.

1820-1890年 揚州作四色套玻璃「鼻煙壺

•464
TWO GLASS SNUFF BOTTLES

1720-1850

The first, 1760-1850, is decorated throughout with multi-colored glass speckles in the translucent ground. The second, 1720-1850, is decorated with opaque red and maroon speckles in the opaque yellowish-olive-colored ground.

2½ and 2¾ in. (6.7 and 6 cm.) high, shell and jade stoppers (2)
\$2,400-3,400

PROVENANCE

First bottle: Asiantiques, Winter Park, Florida, 1998.
Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 2629 and 3648.

1720-1850年 攪色玻璃鼻煙壺兩件



464



465

(two views)

•465

AN OCHRE-OVERLAY WHITE GLASS SNUFF BOTTLE
1780-1850

The bottle is carved through the ochre overlay to the opaque white ground with a continuous scene of a carp exhaling vapor that forms clouds which support a pavilion, and a crane in flight grasping a tally in its beak above a rocky outcrop, all above formalized waves.

3¼ in. (8.3 cm.) high, shell stopper
\$2,400-3,400

PROVENANCE

Sara Jo and Arthur Kobacker Collection.
Robert Hall, London, 2011.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5129.
1780-1850年 涅白地套赭色玻璃海屋添籌圖鼻煙壺

•466

TWO GLASS SNUFF BOTTLES

1780-1900

The first transparent bottle of amber color, 1850-1900, is carved with a tethered falcon on one side, a chained dog on the reverse, and mask-and-ring handles on the narrow sides. The second opaque overlay bottle, 1780-1850, is carved through the black and red layers to the white ground with 'antiques', and mask-and-ring handles on the narrow sides.

2½ in. (6.7 cm.) high, hardstone and jadeite stoppers (2)
\$3,000-4,000

PROVENANCE

First bottle: Robert C. Eldred Co., East Dennis, Massachusetts, 1993.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 799.
Second bottle: The Goldney Collection; Weller's Surrey, March 23, 2009.
Robert Hall, London, 2009.
Hugh Moss (HK) Ltd., Hong Kong, 2009.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4999.
1780-1900年 玻璃鼻煙壺兩件



466

-467

A BLUE-OVERLAY BUBBLE-SUFFUSED GLASS SNUFF BOTTLE

1760-1840

The bottle is carved through the transparent blue overlay to the semi-translucent, bubble-suffused ground on each side with precious objects on presentation stands. One narrow side is decorated with a sinuous *chilong* and the other narrow side with a *gu*-form vase filled with lotus and *sagittaria*.

2½ in. (6.4 cm.) high, shell stopper

\$3,000-4,000

PROVENANCE

Asian Art Studio, Los Angeles, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5161.

1760-1840年 雪霏地套藍玻璃博古圖鼻煙壺



467

-468

A RED-OVERLAY WHITE GLASS SNUFF BOTTLE

1780-1860

The bottle is carved through the red overlay to the opaque white ground with the 'Three Friends of Winter', bamboo, prunus and pine, growing amidst rocks, and a bat, bird and butterflies in flight.

2¼ in. (5.7 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. 2527.

EXHIBITED

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

1780-1860年 涅白地套紅玻璃歲寒三友圖鼻煙壺



468

(two views)



(two views)

•469

A CAMEO AGATE SNUFF BOTTLE

OFFICIAL SCHOOL, 1760-1850

The well-hollowed bottle is of icy-grey tone and is carved on one side in high relief utilizing the dark markings in the stone with five monkeys in various pursuits amidst rocks.

2½ in. (6 cm.) high, quartz stopper

\$5,000-7,000

PROVENANCE

Pat Miller Collection, Hawaii.

Robert Kleiner, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4722.

1760-1850年 瑪瑙巧雕五猴圖鼻煙壺

•470

A RED-OVERLAY WHITE GLASS SNUFF BOTTLE

1760-1840

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 amidst large leaves.

2¼ in. (5.7 cm.) high, glass stopper

\$2,000-3,000

PROVENANCE

Robert Hall, London, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2044.

1760-1840年 涅白地套紅玻璃葫蘆萬代鼻煙壺



470

•471

A RED-AND-BLACK-OVERLAY WHITE GLASS SNUFF BOTTLE

1800-1880

The bottle is carved around the sides through the opaque red and black overlays to the opaque white ground with censers of various archaistic forms.

2½ in. (5.4 cm.) high, quartz stopper

\$2,400-3,400

PROVENANCE

Julie and Al Stempel Collection.

Sotheby's New York, 3 November 1982, lot 64.

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

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1685.

1800-1880年 白地套紅黑雙色玻璃九鼎圖鼻煙壺



471

(two views)



472



•472

TWO PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1840-1900

The first, 1840-1900, is of a rare, compressed circular form with a panel on either side enameled with insects, a *ruyi* scepter, a snake, a frog and a worm amidst blossoming begonia, all set against a black ground. The second, 1840-1900, is decorated with seals of various shapes in iron-red, a Daoguang iron-red seal mark is on the base and the bottle is possibly of the period.

2¼ and 1¾ in. (5.7 and 4.7 cm.) high, shell and jade stoppers (2)

\$2,800-3,800

PROVENANCE

First bottle: Robert Kleiner, Belfont Company Ltd., Hong Kong, 1993.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4972.

Second bottle: Alice Klein Collection, California. Asian Art Studio, Los Angeles, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5215.

1840-1900年 瓷胎鼻煙壺兩件



473



•473

THREE ENAMELED PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1860-1916

The first, 1860-1910, is brightly decorated with a lady and a calligraphic panel. The second, circa 1916, depicts a young man appealing to a lady with a potted plant on the reverse, the base has an apocryphal Hongxian mark. The third, 1860-1910, is decorated with the story of The Dragon King.

3, 2¼ and 3¼ in. (7.6, 5.7 and 8.3 cm.) high, glass, jade and jadeite stoppers (3)

\$2,800-3,800

PROVENANCE

First bottle: Dennis G. Crow, Los Angeles, California, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1243.

Second bottle: Robert C. Eldred Co., East Dennis, Massachusetts, 1993.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 871.

Third bottle: Dennis G. Crow, Los Angeles, California 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1241.

1860-1916年 瓷胎粉彩鼻煙壺三件



(mark)

•474

THREE PORCELAIN SNUFF BOTTLES

JINGDEZHEN KILNS, 1850-1940

The first, 1870-1940, is decorated with a scene of a gentleman fishing on one side and playing the *qin* on the reverse, with an apocryphal Qianlong mark on the base. The second, 1900-1940, depicts a wandering scholar and has a four-character *Jingshantang zhi* (Hall of Respectful Benevolence) mark in iron red on the base. The third, 1900-1940, is decorated with a man on a bamboo raft and figures on a riverbank, with an apocryphal Qianlong mark on the base.

2¾, 2¼ and 2¾ in. (6, 5.7 and 6 cm) high, lapis lazuli, jadeite and goldstone stoppers (3)
\$2,200-3,200

PROVENANCE

First bottle: Robert C. Eldred Co., East Dennis, Massachusetts, 1993.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 869.
Second bottle: Robert Kleiner, Belfont Company Ltd., Hong Kong, 1998.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2566.
Third bottle: Dennis G. Crow, Los Angeles, California 1995.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1751.

1850-1940年 瓷胎粉彩鼻煙壺三件

•475

THREE METAL SNUFF BOTTLES

1840-1940

The first of rectangular shape, 1840-1940, is decorated on either side in low relief with a flying eagle, waves and mountains. The base has a maker's mark and a mark translating to "pure silver." The second, 1870-1930, silver bottle is decorated in high relief with a gilded three-clawed dragon, and has chain-hung loop handles and a chain attached to the threaded stopper. The third, 1880-1930, is decorated in *cloisonné* enamel and stamped "JAPAN" on the foot ring.

2 3/4, 3 1/4 and 1 1/2 in. (4.5, 8.2 and 4.7 cm.) high, hardstone, silver and glass stoppers (3)
\$4,000-6,000

PROVENANCE

First bottle: Hugh Moss (HK) Ltd., Hong Kong, 2004. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4070.
Second bottle: Hugh Moss (HK) Ltd., Hong Kong, 2012. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5433.
Third bottle: B. Humphrey, Texas. William Turner, Texas. Asian Art Studio, Los Angeles, 2012. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5383.
1840-1940年 金屬胎鼻煙壺三件



475

•476

TWO RED-OVERLAY TRANSPARENT GLASS SNUFF BOTTLES

1800-1880

The first is carved through the transparent red overlay to the bubble-suffused ground with a sash decorated with flowering prunus and with a flying bat at the side on the bubble-infused ground. The second is carved through the transparent red overlay to the pale blue ground with the Eight Horses of Muwang.

2 and 2 1/2 in. (5.1 and 6.7 cm.) high, glass stoppers (2)
\$2,400-3,400

PROVENANCE

First bottle: Alice McReynolds Collection. Lawrence and Florence Bier Collection. Sotheby's New York, 23 March 2004, lot 232 (part). Hugh Moss (HK) Ltd., Hong Kong, 2009. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5006.
Second bottle: Robert Hall, London, 2011. Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5207.
1800-1880年 透明地套紅色玻璃鼻煙壺兩件



476

•477

TWO CARVED JADE SNUFF BOTTLES

1760-1880

The first, 1770-1880, is of pale olive tone and is carved in high relief on each side with a coiled *chilong*. The second, 1760-1840, is of near white tone and is carved overall with flowering plants.

2½ and 2¾ in. (5.3 and 6.7 cm.) high, jadeite and tourmaline stoppers, one with metal spoon (2)

\$3,500-4,500

PROVENANCE

Ruth and Carl Barron Collection, Belmont, Massachusetts, nos. 40 and 2096.

1760-1880年 玉雕鼻煙壺兩件



477

•478

TWO CARVED HARDSTONE SNUFF BOTTLES

1760-1860

The first quartz bottle is carved with a bat above a *shou* character on either side. The second amethyst bottle is carved with bat and *chilong* roundels on both sides.

2¾ and 2 in. (6.7 and 5.1 cm.) high, agate and stone stoppers (2)

\$2,400-3,400

PROVENANCE

First bottle: Robert C. Eldred Co., East Dennis, Massachusetts, 1993.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 848.

Second bottle: Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3771.

1760-1860年 石英雕鼻煙壺兩件



478



(two views)

•479

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 decorated with a continuous scene based on *Qiu Sheng Fu* (Ode to the Sounds of Autumn) by the Song-dynasty poet Ouyang Xiu, and two lines taken from the poem depicting the scene.

2¼ in. (5.7 cm.) high, glass stopper

\$5,000-7,000

PROVENANCE

Asian Art Studio, Los Angeles, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4509.

清道光 御製粉彩「秋聲賦」圖鼻煙壺 礬紅四字篆書款



(mark)



(two views)

•480

A CONTINENTAL GOLD AND WEDGWOOD-MOUNTED JADE SCENT BOTTLE

1750-1870

The flattened, faceted white jade bottle is mounted with 18K gold foliate banding along the edge and on the two sides where they suspend and frame a white-on-blue Wedgwood plaque, one depicting a lion attacking a bull and one depicting a child suckling a wolf.

2½ in. (6.1 cm.) high, original Wedgwood, gold and pearl stopper
\$3,000-4,000

PROVENANCE

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2009.
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4882.

This unusual bottle was most likely fashioned as a scent bottle in the 18th or 19th century. The small Wedgwood plaques were made in a variety of colors at the factory in England, and were used as embellishments on a variety of jewelry and *objets de vertu* in both England and the Continent. The elegant and sophisticated combination, of a jade bottle, with a Wedgwood plaque within Continental gold mounts, is extremely rare.

For related small Wedgwood plaques dating from 1776-1790, see R. Reilly, *Wedgwood*, London, 1989, p. 528, pl. c131, and p.540.

白玉嵌英國Wedgwood瓷板香水瓶
白玉瓶：1750-1870年



(another view)

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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

- 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".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **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

- 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.
- 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 look different in print or on screen to how they look on 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

- 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.
- 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

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

- 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:
 - 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);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- 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 salerooms 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. You 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/livelihood 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 reject any bid.

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

- The auctioneer can at his or her sole option:
- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - 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:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- 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 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\$150,000, 20% on that part of the *hammer price* over US\$150,000 and up to and including US\$1,000,000, and 12% of that part of the *hammer price* above US\$1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use 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 use 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: (a) is the owner of the *lot* or a joint owner of the *lot* acting with the permission of the other co-owners 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 has the right to do so in law; and (b) 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 F1(a) 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*.

(e) The *authenticity warranty* does not apply where *showing* 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.

(f) 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*.

(g) 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.

(h) 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 you 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.
- (i) 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.

(j) *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, spots, 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 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.

(k) *South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting*. In these categories, the *authenticity warranty* does not apply because current 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(b)(ii) above and the property must be returned to us in accordance with E2(h) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) 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*").

(b) 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.

(c) 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 # 957-107978,
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 premises 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, which details are set out in paragraph (d) below.

(i) Cash out

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 30th 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;

(ii) 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;

(iii) we may sell 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 the rights of the seller to pursue you for such amounts;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) 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;

(viii) 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 property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) 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 deal 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

(a) We ask that you collect purchased *lots* promptly following the auction (but note that you may not collect any *lot* until you have made full and clear payment of all amounts due to us).

(b) Information on collecting *lots* is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any *lot* promptly following the auction we can, at our option, remove the *lot* to another Christie's location or an affiliate or third party warehouse. 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.

(d) If you do not collect a *lot* by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- we will charge you storage costs from that date we can, at our option, move the *lot* to or within an affiliate or third party warehouse

and charge you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way that we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) 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**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) 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 PostSaleUS@christie.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 import 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 licence 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 ArtTransportNY@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 buy that **lot** at your own risk and be responsible for any scientific tests 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 you **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than that 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 telephone bidding services, Christie's LIVE™, **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 I(d) or E2(i), 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 LIVE™ 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-USA 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: 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 original 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.

Owned by Christie's or another **Christie's Group** company in whole or part. 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 offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

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

Δ: **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 Δ 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 ♦ ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots to be 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 saleroom 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 ..."

In 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.

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 maybe 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.

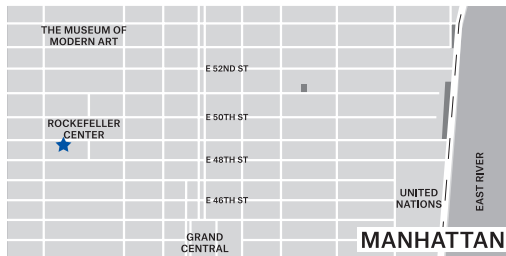
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

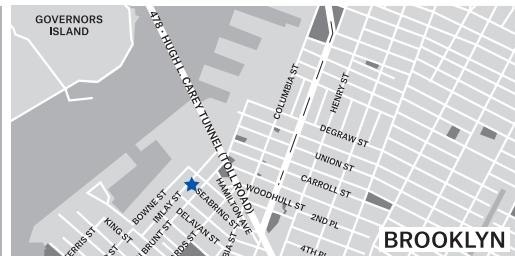
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
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.		

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9 MAY

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LONDON, KING STREET

12 MAY

Chinese Ceramics,
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28 MAY

Asian 20th Century and
Contemporary Art
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HONG KONG

29 MAY

Asian 20th Century Art
(Day Sale)
HONG KONG

29 MAY

Asian Contemporary Art
(Day Sale)
HONG KONG

29 MAY

Chinese Contemporary Ink
HONG KONG

30 MAY

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

30 MAY

30 Years: The Sale
HONG KONG

31 MAY

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1 JUNE

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1 JUNE

The Imperial Sale
Important Chinese Ceramics and
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20 JUNE

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12 SEPTEMBER

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15 SEPTEMBER

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22 SEPTEMBER

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11 OCTOBER

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Chinese Ceramics and Works of Art
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10 NOVEMBER

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LONDON, SOUTH KENSINGTON

11 NOVEMBER

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WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

THE RUTH & CARL BARRON COLLECTION OF FINE CHINESE SNUFF BOTTLES: PART IV

WEDNESDAY 15 MARCH 2017
AT 10.00 AM

20 Rockefeller Plaza
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SALE NUMBER: 13772

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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)
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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

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