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SATURDAY  
AT SOTHEBY'S:  
ASIAN ART

NEW YORK 24 MARCH 2018



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ASIAN ART



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AUCTION IN NEW YORK  
24 MARCH 2018  
SALE N09834  
10:00 AM

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Saturday 17 March 10 am-6 pm	Thursday 22 March 10 am-5 pm
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1501

1501

**A PAIR OF FAMILLE-ROSE 'DRAGON AND PHOENIX' DISHES  
GUANGXU MARKS AND PERIOD**

each with shallow rounded sides rising from a short foot to an everted rim, the interior with a five-clawed scaly dragon pursuing a gilt 'flaming pearl' opposite a colorful phoenix, surrounded by flame scrolls and cloud wisps all within a red-bordered gilt band, the exterior with three flower-scrolls, the base with an underglaze blue six-character mark (2)  
Diameter 8¼ in., 20.8 cm

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

清光緒 粉彩龍鳳戲珠紋盤一對  
《大清光緒年製》款

1502

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**A PAIR OF CARVED BISCUIT 'LONGEVITY' HAT STANDS  
QING DYNASTY, DAOGUANG PERIOD**

each of cylindrical form, the unglazed white biscuit body relief carved in mirror image with a pair of cranes perched on rockwork with pines, pomegranates, *lingzhi* and peonies blossoming around them, a sun emerging from incised clouds above and in the distance, each base with a carved apocryphal Kangxi seal mark within a square (2)  
Height 11½ in., 28.3 cm

Two carved porcelain brushpots with similar treatment of the rocks and foliage and similar marks, attributed to the studio of Daoguang period porcelain carver Li Yucheng, are illustrated in Tony Miller and Humphrey Hui, *Elegance in Relief—Carved porcelain from Jingdezhen of the 19th to early 20th centuries*, Hong Kong, 2006, pls 32 and 33.

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

清道光 素胎雕瓷松鶴延年圖帽筒一對  
《康熙年製》仿款



1502



1503

1503

**A PAIR OF FAMILLE-ROSE 'DRAGON AND PHOENIX' GARDEN STOOLS  
19TH / 20TH CENTURY**

each of barrel form, painted with a pair of dragon and phoenix medallions, all between floral bands and raised bosses, the sides and the top pierced with cash motifs (2)  
Height 18½ in., 47 cm

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

十九 / 二十世紀 粉彩開光龍鳳呈祥紋坐墩一對

1504

PROPERTY OF A GENTLEMAN

**A FAMILLE-ROSE 'MANDARIN DUCK' VASE  
REPUBLIC PERIOD**

thinly potted, brightly enameled with the two ducks swimming in a lotus pond, the recessed base with a four-character hall mark reading *Jurentang zhi* in iron red  
Height 13<sup>3</sup>/<sub>8</sub> in., 34.6 cm

**PROVENANCE**

Acquired in Hong Kong, 30th September 1981, and thence by descent.

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

民國 粉彩荷塘鴛鴦圖瓶  
《居仁堂製》款



1504

1505

PROPERTY FROM THE COLLECTION OF DR. PETER M. GREINER

**A WHITE-GLAZED ANHUA-DECORATED  
'PEONY' CUP  
QING DYNASTY, 18TH CENTURY**

of beaker form, the deep sides flaring to an everted rim, the exterior delicately incised with a flowering peony tree, covered overall with a translucent glaze pooling to a pale blue within the recesses  
Height 4<sup>3</sup>/<sub>4</sub> in., 12.1 cm

**PROVENANCE**

Nagatani, Chicago, 1978.

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

清十八世紀 白釉暗花牡丹紋盃

1506

**A 'DEHUA' FIGURE OF A SEATED GUANYIN  
QING DYNASTY, 19TH CENTURY**

the deity seated with the left arm on a beast-mask fronted rest, the right hand holding a *ruyi* scepter, the serene face with a downward gaze framed by a topknot coiffure and knotted tresses trailing down the shoulders of her draped garment, carved wood stand  
Height 7<sup>1</sup>/<sub>8</sub> in., 18.1 cm

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

清十九世紀 德化白釉觀音坐像



1506



1505



1507

1507

**A CAFE-AU-LAIT AND WUCAI 'FLORAL' CUP  
AND SAUCER  
QING DYNASTY, KANGXI PERIOD**

the thinly potted cup with fluted bell-shaped sides set over a straight foot, painted to the exterior with birds and flowers in polychrome enamels over a café-au-lait-glazed ground, the interior centered with an enameled floral medallion surrounded by underglaze-blue floral sprays beneath a chevron band at the rim, the saucer similarly decorated, the base of each with an underglaze-blue sprig within a double circle, Japanese wood box (4)

Diameter of cup 3¼ in., 8.3 cm

Diameter of saucer 5½ in., 14 cm

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

清康熙 米黃地五彩花卉圖花式盃連盃托



1508

1508

PROPERTY FROM THE COLLECTION OF THE LATE HAROLD L. GEIGER

**A RUBY-ENAMELED 'CHRYSANTHEMUM'  
DISH  
REPUBLIC PERIOD**

molded with defined petals rising from a low straight foot, applied overall with a rich ruby-red colored glaze, the base with an apocryphal Qianlong seal mark

Diameter 7⅞ in., 18.2 cm

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

民國 胭脂紫彩菊瓣盤  
《大清乾隆年製》仿款

1509

A FAMILLE-ROSE 'FIGURAL' BOWL  
QING DYNASTY, 19TH CENTURY

Painted to the exterior with three sages in a garden, one presenting a peach to the central figure and the third bearing a scroll, the base with an apocryphal Qianlong six-character seal mark in underglaze blue  
Diameter 7 7/8 in., 19.4 cm

\$ 4,000-6,000

清十九世紀 粉彩庭園高士圖盃  
《大清乾隆年製》仿款

1510

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

A FAMILLE-ROSE BOWL  
QING DYNASTY

the exterior exuberantly painted with scrolling lotus and *shuangxi* characters against a pink ground, the interior with an enameled and gilt floral medallion, the base with a four-character mark reading *Yichuntang zhi*  
Diameter 6 in., 15.2 cm

\$ 4,000-6,000

清 粉地粉彩蓮花雙囍紋盃  
《宜春堂製》款



1509



1510

1511

A RUBY-GROUND FAMILLE-ROSE BOTTLE  
QING DYNASTY, 19TH CENTURY

the compressed globular body supported on a splayed foot and rising to a waisted neck and everted rim, painted with polychrome scrolling lotus, *shou* characters, fruit, and auspicious emblems against a ruby-red ground, the base and interior glazed turquoise, the base with an apocryphal Qianlong six-character seal mark in iron red  
Height 9 5/8 in., 23.8 cm

\$ 4,000-6,000

清十九世紀 胭脂紅地粉彩福壽雙全紋瓶  
《大清乾隆年製》仿款



1511



1512

1512

PROPERTY FROM THE COLLECTION OF  
JOAN OESTREICH KEND

**A 'DEHUA' 'GUANYIN AND CHILD'  
GROUP**

**QING DYNASTY, 18TH / 19TH  
CENTURY**

the seated bodhisattva holding a child,  
accompanied by a standing acolyte, all supported  
on a pierced rockwork base, the back impressed  
with two marks reading *He Chaochun* and *Xuande*  
Height 9 $\frac{7}{8}$  in., 25.1 cm

**PROVENANCE**

Christie's New York, 28th June 1984, lot 459.

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

清十八 / 十九世紀 德化白釉送子觀音坐像  
《何朝春》《宣德》仿款

1513

PROPERTY FROM THE COLLECTION OF BROOKS  
AND DOROTHY COFIELD

**A WHITE-GLAZED FIGURE OF A  
LUOHAN**  
**20TH CENTURY**

the ascetic figure carved seated on a mat of  
leaves with one knee raised, the opposite hand  
holding a large pearl, the loose robes draped from  
one shoulder and fastened with a ring clasp, the  
base with an apocryphal *Jiang Minggao* mark  
within a garlanded square  
Height 4 $\frac{1}{4}$  in., 10.8 cm

**EXHIBITED**

*The World in Monochromes*, Oriental Ceramic  
Society, London, 2009, cat. no. 260.

**\$ 800-1,200**

二十世紀 白釉羅漢坐像



1513



1514

1514

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**A LARGE 'DEHUA' FIGURE OF  
GUANYIN RIDING AN ELEPHANT**  
**QING DYNASTY, 19TH / EARLY  
20TH CENTURY**

the Goddess of Mercy in *dhyanasana* on a lotus  
throne positioned on the back of an elephant, the  
left hand resting in the lap and right hand holding  
a budding lotus stem and leaf, sashes fluttering  
all around, the animal standing four square with  
the head turned to the side  
Height 16 $\frac{5}{8}$  in., 42.2 cm

**PROVENANCE**

Sotheby's New York, 20th March 2007, lot 774.  
Collection of William Worth, New York, and  
thence by descent.

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

清十九 / 二十世紀初 德化白釉觀音騎象



1515

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A COPPER-RED-GLAZED BOTTLE VASE  
TONGZHI MARK AND PERIOD**

the globular body rising from a slightly spreading foot to a narrow cylindrical neck, covered overall in a deep cranberry-colored glaze, the base with a six-character mark in underglaze blue  
Height 9 $\frac{1}{8}$  in., 23.2 cm

**PROVENANCE**

Sotheby's New York, 18th March 2008, lot 142.

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

清同治 紅釉長頸瓶  
《大清同治年製》款



1515

1516

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

**A YELLOW-GLAZED INCISED 'DRAGON' BOWL  
QING DYNASTY, KANGXI PERIOD**

of square section with canted corners, the steep, gently flaring sides terminating in an everted rim, the exterior sides each incised with a writhing frontal five-clawed dragon, repeated to the interior well amid fiery wisps, glazed overall with a semi-translucent marigold-yellow glaze pooling in the recesses, all raised on a low, straight foot  
Diameter 4 $\frac{7}{8}$  in., 12.4 cm

**PROVENANCE**

C.T. Loo & Cie., Paris, (two labels).  
Collection of Johannes Hellner (1866-1947),  
Stockholm, Sweden.

**EXHIBITED**

*K'ang-Hsi Porcelain, Selected Objects from Swedish Collections*, The Museum of Far Eastern Antiquities, Stockholm, 1973, cat. no. 87.

**LITERATURE**

Jan Wirgin, 'K'ang-Hsi Porcelain, Selected Objects from Swedish Collections', *The Museum of Far Eastern Antiquities, Stockholm, Bulletin No. 46*, Stockholm, 1974, pl. 50:b.

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

清康熙 黃釉暗花龍紋四方倭角盃



1517

**A CORAL-RED-GLAZED TEAPOT AND COVER  
QING DYNASTY, 18TH CENTURY**

the compressed globular body set with a curved spout, the cover recessed with a lipped rim, surmounted by a tall arched handle, covered overall save for the base with a deep iron-red glaze (2)  
Height 5 $\frac{1}{4}$  in., 13.5 cm

**PROVENANCE**

The G. Winthrop Brown Collection.  
Parke-Bernet Galleries, Inc., New York, 15th  
November 1940, lot 27.

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

清十八世紀 珊瑚紅釉提梁茶壺



1518

1518

PROPERTY FROM AN AMERICAN COLLECTION

**A PAIR OF LARGE IRON-RED AND GILT 'DRAGON' DISHES  
LATE QING DYNASTY**

each heavily potted over a low foot, the interior painted with a pair of sinuous dragons in pursuit of a 'flaming pearl' amidst scrolling clouds and flames within a gilt band, the exterior similarly decorated (2)

Diameter 20 $\frac{1}{8}$  in., 51.1 cm

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

清末 礬紅彩描金雙龍戲珠紋大盤一對



1519

1519

**A FAMILLE-ROSE AND GILT 'DRAGON' BASIN  
QING DYNASTY**

sturdily potted with deep sides and an everted rim, the interior painted with a central medallion enclosing two dragons pursuing a 'flaming pearl,' framed by the Eight Buddhist Emblems, iron-red bats soaring amid polychrome clouds at the rim, the exterior with three flower-scrolls, the base unglazed

Diameter 13 $\frac{3}{8}$  in., 34 cm

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

清 粉彩雙龍戲珠八吉祥紋盆



1520

1520

PROPERTY FROM AN UPSTATE NEW YORK COLLECTION

**A LARGE FAMILLE-ROSE 'PEACH' DISH  
QING DYNASTY, LATE 19TH CENTURY**

stoutly potted, the interior painted with three bats flying amid fruiting and flowering peach branches, the underside with an extension of the branches and further bats, the base with an apocryphal six-character Yongzheng mark in underglaze blue

Diameter 21 $\frac{1}{8}$  in., 53.6 cm

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

清十九世紀末 粉彩福壽雙全圖大盤  
《大清雍正年製》仿款



1521



1522

1521

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A TURQUOISE-GLAZED  
MOONFLASK  
QING DYNASTY, 19TH CENTURY**

the flattened spherical body supported on a waisted foot and rising to a short cylindrical neck set with two halved *ruyi*-form handles, covered overall in a vibrant, glossy blue-green glaze  
Height 10<sup>5</sup>/<sub>8</sub> in., 26.7 cm

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

清十九世紀 孔雀藍釉抱月瓶

1522

**A BLUE AND WHITE MING-STYLE  
'PEONY' MOONFLASK  
QING DYNASTY, 18TH CENTURY**

the circular body surmounted by a slender tubular neck flanked by a pair of scroll handles, painted in washes of cobalt blue accentuated with simulated 'heaping and piling', the globular body decorated with flowers issuing from leafy stems, below a stiff-leaf band and foliate collar around the neck, the flat base unglazed  
Height 10<sup>1</sup>/<sub>4</sub> in., 26 cm

**PROVENANCE**

Collection of Walter F. Price (b. 1858), San Francisco, acquired from Vickery, Atkins, and Torrey, San Francisco in the 1920s-30s.

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

清十八世紀 青花牡丹圖抱月瓶



1523

**A SET OF EIGHTEEN SQUARE  
TILES  
20TH CENTURY**

each painted in underglaze blue and enamels with a famous personage or immortal accompanied by a *kaishu* inscription in the upper corner identifying the figure (18)  
Height 5 $\frac{1}{8}$  in., 13 cm

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

二十世紀 彩瓷人物圖瓷板一組十八件

1524

PROPERTY FROM THE ESTATE OF CATHERINE  
AUCHINCLOSS

**A 'CLAIR-DE-LUNE' GLAZED  
BOTTLE VASE  
QING DYNASTY, 19TH CENTURY**

the baluster form body rising to a tall cylindrical neck, covered overall in a pale blue semi-translucent glaze, the base with an apocryphal Kangxi six-character mark  
Height 10 $\frac{1}{2}$  in., 26.7 cm

**\$ 600-800**

清十九世紀 天藍釉搖鈴尊  
《大清康熙年製》仿款

1525

**A BLUE-GLAZED MEIPING  
QING DYNASTY, 19TH CENTURY**

with a high rounded shoulder, covered in a deep cobalt-blue glaze thinning at the mouth to a white-glazed rim, the foot ring unglazed and the base glazed white  
Height 7 in., 17.8 cm

**\$ 800-1,200**

清十九世紀 藍釉梅瓶

1526

**A PAIR OF SMALL APPLE-GREEN-  
GLAZED MEIPING  
QING DYNASTY, 18TH CENTURY**

each with a waisted lower body rising to a broad shoulder and short neck, covered overall in a vibrant green glaze suffused with fine craquelure, the interior and base glazed white (2)  
Height 5 $\frac{5}{8}$  in., 14.3 cm

**PROVENANCE**

Collection of the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire.

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

清十八世紀 綠釉小梅瓶一對



1527

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A BLUE-GLAZED BOTTLE VASE  
QING DYNASTY, 18TH CENTURY**

the globular body rising to a wide cylindrical neck, covered overall in brilliant cobalt-blue glaze thinning to pale tones at the upper neck and rim, the recessed base dressed in brown  
Height 11¼ in., 28.6 cm

**PROVENANCE**

Christie's London, 15th May 2008, lot 349.

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

清十八世紀 藍釉長頸瓶



1527

1528

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A PAIR OF BLUE-GROUND  
ENAMELED 'BALSAM PEAR'  
BOWLS  
GUANGXU MARKS AND PERIOD**

each applied with a vibrant cobalt-blue ground painted in richly colored enamels with bamboo, fruiting and blossoming balsam pear vines, and a pair of fluttering butterflies, all between gilt borders at the rim and foot, the base with a six-character reign mark in underglaze blue (2)  
Diameter 7⅞ in., 25 cm

**PROVENANCE**

An American Private Collection, acquired as a wedding present in 1941.

A dish with the same palette and subject sold in these rooms, 19th March 2016, lot 1406.

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

清光緒 藍地粉彩癩瓜紋盃一對  
《大清光緒年製》款



1528



1529

**A BLUE AND WHITE 'BUDDHIST LION' BOWL**  
QING DYNASTY, 17TH CENTURY

the flaring sides rising from a straight foot, the exterior painted in inky cobalt with three playful Buddhist lions between peony sprays, the interior centered with a peony spray medallion, a classic scroll band encircling the rim, the base with an apocryphal six-character Jiajing mark in underglaze blue within a double circle  
Diameter 6 in., 15.2 cm

**PROVENANCE**

Bonhams San Francisco, 10th December 2012, lot 5258.

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

清十七世紀 青花佛獅花卉紋盃  
《大明嘉靖年製》仿款



1529

1530

**A WUCAI 'DRAGON AND PHOENIX' BOWL**  
KANGXI MARK AND PERIOD

the deep rounded sides painted to the exterior with two dragons pursuing 'flaming pearls' divided by a pair of phoenix, a dragon medallion at the well, the base with a six-character mark in underglaze blue within a double circle  
Diameter 5¼ in., 13.3 cm

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

清康熙 五彩龍鳳呈祥紋盃  
《大清康熙年製》款



1530

1531

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A BLUE AND YELLOW 'DRAGON' BOWL**  
QIANLONG SEAL MARK AND PERIOD

the deep rounded sides set on a slightly tapering foot and rising to a gently everted rim, the exterior painted in yellow enamel with two striding dragons pursuing 'flaming pearls' against a bright blue ground, the motif repeated at the interior medallion, the base with a six-character mark in underglaze blue  
Diameter 5⅝ in., 14.3 cm

**PROVENANCE**

Christie's London, 15th May 2008, lot 343.

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

清乾隆 青花地黃彩趕珠龍紋盃  
《大清乾隆年製》款



1531

1532

A CRACKLE-GLAZED CENSER  
LATE 19TH / 20TH CENTURY

the exterior molded with a band of abstracted fret above scrolling vines, covered overall in a very pale blue-green glaze suffused with crackle, the rim enameled with a turquoise floral band, the base impressed with an apocryphal Qianlong six-character seal mark

Diameter 9¼ in., 23.5 cm

\$ 3,000-5,000

十九世紀末 / 二十世紀 青白釉印花爐  
《大清乾隆年製》仿款



1532

1533

A COPPER-RED YUHUCHUNPING  
QING DYNASTY, 18TH CENTURY

the well potted pear-shaped body rising from a short recessed foot to widely flared trumpet neck, the exterior evenly bathed in a deep maroon glaze, the interior and base glazed white

Height 12¼ in., 31.1 cm

\$ 1,500-2,500

清十八世紀 紅釉玉壺春瓶



1533



1534

PROPERTY OF A GENTLEMAN.

**A FLAMBE-GLAZED VASE  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of baluster form, covered with a glossy violet-purple glaze suffused with subtle lavender streaks, the base applied with a mottled brown glaze, the rim bound in metal  
Height 13¼ in., 33.5 cm

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

清十八 / 十九世紀 窯變釉瓶



1534

1535

PROPERTY OF A GENTLEMAN.

**A FLAMBE-GLAZED VASE  
GUANGXU MARK AND PERIOD**

of archaic *fanghu* form with a pair of lug handles, covered overall with a rich glossy red glaze with broad liver-red streaks at the edges, the unglazed base incised with a six-character mark  
Height 11⅞ in., 30.2 cm

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

清光緒 窯變釉貫耳方壺  
《大清光緒年製》款



1535



1536

1536

PROPERTY FROM A NORTH CAROLINA ESTATE  
**A BLUE AND WHITE DOUBLE-GOURD HEXAGONAL VASE**  
 QING DYNASTY, KANGXI PERIOD

Painted on each facet with images of scholars, vessels, instruments, and flowers  
 Height 11 in., 27.9 cm

**PROVENANCE**

Christie's New York, 29th March 1983, lot 92.

**EXHIBITED**

*Chinese Ceramics and Works of Art: Selections from the Vanderbilt Museum and other Private Collections*, Vanderbilt Museum, Centerport, New York, 1983, cat. no. 27.

Similarly decorated to two pairs of blue and white double-gourd vases of this period and subject matter sold in our Amsterdam rooms, 13th November 2006, lot 43, and 14th November 2005, lot 74.

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

清康熙 青花山水高士博古圖六方瓶



1537

1537

PROPERTY FROM A NORTH CAROLINA ESTATE  
**A POWDER-BLUE-GROUND YENYEN VASE**  
 QING DYNASTY, 18TH / 19TH CENTURY

the baluster form body supported on a wedge-shaped foot and surmounted by a wide trumpet neck, painted with five shaped panels in reserve depicting figural and nature scenes, the base with a double ring  
 Height 17¼ in., 43.8 cm

**PROVENANCE**

Christie's New York, 23rd-24th June 1984, lot 193.

**EXHIBITED**

*Chinese Ceramics and Works of Art: Selections from the Vanderbilt Museum and Other Private Collections*, Vanderbilt Museum, Centerport, New York, 1983, cat. no. 34.

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

清十八 / 十九世紀 灑藍地開光青花山水人物花鳥圖鳳尾尊

1538

**A BLUE AND WHITE MING-STYLE BOTTLE VASE  
GUANGXU MARK AND PERIOD**

Painted with a composite floral scroll above upright lappets and classic scrolls, all below pendent *ruyi* heads, continuous foliate scrolls and upright plantain leaves, the base with a six-character mark

Height 15½ in., 38.5 cm

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

清光緒 青花纏枝花卉紋賞瓶  
《大清光緒年製》款



1538

1539

PROPERTY FROM AN IMPORTANT ENGLISH COLLECTION

**A SMALL BLUE AND WHITE STEM CUP WITH 'LANÇA' CHARACTERS  
QIANLONG SEAL MARK AND PERIOD**

Rising from a splayed hollow stem foot angled to the cup with steep sides rising from a flat base to a flared rim, painted around the exterior in rich cobalt-blue tones with leafy scrolling lotus enclosing Tibetan *lança* characters, above a lotus-lappet band to the underside and a pendent jeweled band encircling the ribbed stem foot, the interior of the cup painted with a stylized floral medallion, the base inscribed in underglaze blue with a horizontal six-character seal mark, with a Japanese gilt lacquer repair at the rim

**PROVENANCE**

Acquired in Hong Kong, 1980s.

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

清乾隆 青花纏枝番蓮梵文高足盃  
《大清乾隆年製》款



1539

1540

PROPERTY FROM AN IMPORTANT ENGLISH COLLECTION

**A BLUE AND WHITE STEM CUP WITH 'LANÇA' CHARACTERS  
QIANLONG SEAL MARK AND PERIOD**

Supported on a splayed hollow stem foot angled to the cup with steep sides rising from a flat base to a flared mouth rim, the exterior painted in bright cobalt tones with eight *lança* characters surrounded by an undulating stem of lotus issuing large flower-heads and curled acanthus leaves, the underside with petal lappets above bands of halved florets divided by a raised rib picked out with arrowheads, the stem skirted by *ruyi*-heads suspending interlinked tassels, the interior with a stylized peony medallion within a double-line border repeated at the rim, the interior of the foot inscribed in underglaze blue with a horizontal six-character seal mark

Height 5¼ in., 13.3 cm

**PROVENANCE**

Acquired in Hong Kong, 1980s.

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

清乾隆 青花纏枝番蓮梵文高足盃  
《大清乾隆年製》款



1540



1541

1541

**A WUCAI 'PEONY' JAR  
KANGXI MARK AND PERIOD**

decorated to the body with peony blossoms borne on undulating leafy scrolling stems, repeated at the shoulder, the base with a six-character mark in underglaze blue  
Height 9 in., 23 cm

**PROVENANCE**

French Private Collection.  
Sotheby's Paris, 12th December 2013, lot 28.

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

清康熙 五彩纏枝牡丹紋罐  
《大清康熙年製》款



1542

1542

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A MOLDED AND RETICULATED FAHUA JAR  
MING DYNASTY**

of baluster form, the openwork outer layer carved with the Eight Immortals paying court to Shoulao, the God of Longevity, amid pines, clouds, cranes, and other auspicious animals, all between a band of upright lappets with inverted lotus buds on the foot and an openwork peony scroll along the shoulder, a narrow band of petals beneath detached clouds on the short neck, the exterior glazed principally in turquoise with aubergine, yellow, and cream glazes applied to the figural and ornamental features, the faces reserved in unglazed biscuit, the interior and base glazed grass-green  
Height 13½ in., 34.3 cm

A very similar jar in the collection of George Eumorfopoulos is illustrated in R. L. Hobson and A. L. Hetherington, *The Art of the Chinese Potter: An Illustrated Survey*, London, revised ed., New York, 1982, pl. 111.

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

明 珐華鏤空八仙祝壽圖罐

1543

**A 'DUAN' STONE BRUSHPOT  
LATE QING DYNASTY / 20TH  
CENTURY**

of cylindrical section rising from a flat recessed base, the exterior relief carved with sinuous dragons among *ruyi*-form clouds and *shou* medallions, the lip with a *leiwen* band  
Height 5 1/8 in., 13 cm

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

清末 / 二十世紀 端石雕雲龍捧壽紋筆筒

1544

**A ROBIN'S-EGG GLAZED LANTERN  
VASE  
JIAQING MARK AND PERIOD**

the ovoid body flanked by a pair of vase-shaped mock handles, covered overall with a mottled turquoise-blue glaze, the base incised with a six-character seal mark  
Height 9 1/4 in., 23.4 cm

**PROVENANCE**

Collection of Dr. Olaf K. Skinsnes (1917-1997).  
Collection of Ruth Jacobson, sister of Dr. Skinsnes.

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

清嘉慶 爐鈞釉燈籠尊  
《大清嘉慶年製》款



1545

PROPERTY FROM THE COLLECTION OF THE LATE HAROLD L. GEIGER

**A LARGE COPPER RED-GLAZED  
BOTTLE VASE  
QING DYNASTY, 19TH CENTURY**

the vase of globular form rising from a short foot to a cylindrical neck, the exterior applied overall with a rich dark-red glaze draining to a creamy yellow tone around the mouth, the base unglazed  
Height 14 in., 35.6 cm

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

清十九世紀 紅釉長頸瓶



1543

1544

1545

1546

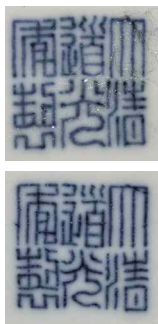
**A PAIR OF BLUE AND WHITE  
'CRANE AND TRIGRAM' BOWLS  
DAOGUANG SEAL MARKS AND  
PERIOD**

each painted around the exterior with eight medallions, each enclosing one of the trigrams, interspersed with *ruyi*-shaped clouds and flying cranes, all above jagged rocks and crashing waves, the interior with a central rosette on a formal ground of crested waves, a diaper border around the rim, the base with a six-character seal mark (2)

Diameter 5<sup>3</sup>/<sub>8</sub> in., 13.7 cm

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

清道光 青花八卦雲鶴紋盃一對  
《大清道光年製》款



1546

1547

PROPERTY FROM THE COLLECTION OF  
JEANETTE CURUBY

**A BLUE AND WHITE 'EIGHT  
HORSES OF MU WANG' BOWL  
QING DYNASTY, SHUNZHI PERIOD**

the widely flared sides painted to the exterior with seven horses in a continuous landscape between line borders, the interior with the eighth horse resting in a recumbent position between two rocky outcrops within a double-line central medallion, the base with an apocryphal six-character Jiajing mark

Diameter 6<sup>5</sup>/<sub>8</sub> in., 17 cm

**PROVENANCE**

Acquired in Boston, circa 1940-60, and thence by descent.

Bowls of this type and period sold in our London rooms as part of a group from the Collection of Peter and Nancy Thompson, 7th November 2012, lot 9; and at Christie's New York, 21st-22nd March 2013, lot 1462.

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

清順治 青花穆王八駿圖盃  
《大明嘉靖年製》仿款



1547



1546



1548

1548

PROPERTY OF A GENTLEMAN.

**A BLUE AND WHITE MING-STYLE BOTTLE VASE**

**XUANTONG MARK AND PERIOD**

Painted with a composite floral scroll above upright lappets and classic scrolls, all below pendent ruyi heads, continuous foliate scrolls and upright plantain leaves, the base with a six-character mark

Height 16 in., 40.5 cm

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

清宣統 青花纏枝花卉紋賞瓶  
《大清宣統年製》款



1549

1549

**A FAMILLE-ROSE 'QUAIL' VASE  
REPUBLIC PERIOD**

of *tianqiuping* form with the globular body rising from a recessed base to a tall cylindrical neck, brightly enameled to the exterior with five quails in a landscape of flowers, bamboo and rockwork, the base with an apocryphal four-character Qianlong mark in blue enamel

Height 17½ in., 44.5 cm

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

民國 粉彩安居樂業圖天球瓶  
《乾隆年製》仿款

1550

**A BLUE AND WHITE 'DRAGON'  
VASE  
QING DYNASTY, KANGXI PERIOD**

the cylindrical body painted with four registers in alternating blue or white ground decorated with floral motifs or striding *chilong*, the waisted neck with upright plantain leaves, the base with a double circle in underglaze blue, Japanese gilt repair to rim  
Height 10<sup>5</sup>/<sub>8</sub> in., 27 cm

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

清康熙 青花螭龍紋筒瓶



1550

1551

**PROPERTY OF A LADY  
A PAIR OF FAMILLE-VERTE  
FIGURES OF BOYS  
QING DYNASTY, 19TH CENTURY**

both figures similarly modeled, each standing atop a shaped plinth, holding a vase containing a lotus flower and leaves, painted in vivid tones of green, iron-red, yellow, and aubergine, wood stands (4)  
Height 10<sup>3</sup>/<sub>8</sub> in., 26.4 cm

**PROVENANCE**

Sotheby's New York, 22nd April 1995, lot 29.  
Sotheby's New York, 19th September 2015, lot 1000.

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

清十九世紀 五彩持蓮童子像一對



1551

1552

**A FAMILLE-ROSE 'PHOENIX AND  
SHOU' ROULEAU VASE  
QING DYNASTY, YONGZHENG  
PERIOD**

set on a waisted foot, the body brightly painted with *shou* character and phoenix roundels against a trellis brocade ground, striding *chilong* and scrolling lotus at the neck, patterned bands at the foot and rim  
Height 15<sup>7</sup>/<sub>8</sub> in., 40.3 cm

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

清雍正 粉彩開光錦地鶴壽延年紋瓶



1552



1553

**A LARGE YELLOW-GROUND  
FAMILLE-ROSE VASE  
REPUBLICAN PERIOD**

of baluster form, the ovoid body with two shaped figural reserves, between foliate and lappet borders, all against iron-red *wanzi* on a bright yellow ground, the interior and base turquoise, apocryphal Qianlong seal mark  
Height 20½ in., 52.1 cm

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

民國 黃地粉彩菱形開光人物圖瓶  
《大清乾隆年製》仿款



1553

1554

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

**A LARGE FAMILLE-ROSE  
'BIRTHDAY' TIANQIUPING VASE  
20TH CENTURY**

Painted in bright enamels with Daoist immortals traversing the sea and sky to celebrate Shoulao's birthday, the God of Longevity seated amidst attendants in a pavilion, Xiwangmu arriving on a phoenix, the base with an apocryphal six-character Qianlong mark in underglaze blue  
Height 21¾ in., 54.3 cm

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

清末 / 民國 粉彩群仙祝壽圖天球瓶  
《大清乾隆年製》仿款



1554

1555

**A LARGE FAMILLE-ROSE DAOIST  
'IMMORTALS' VASE  
QING DYNASTY, 19TH CENTURY**

of *tianqiuping* form, painted in vibrant enamels with the Eight Immortals traversing the roiling Eastern Sea on various plants and animals, Shoulao ferried on a gnarled pine raft by an attendant, further auspicious figures riding on clouds above  
Height 21½ in., 54.6 cm

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

清十九世紀 粉彩八仙過海圖天球瓶



1555

1556

A BLUE AND WHITE 'AUSPICIOUS ANIMAL' DISH  
MING DYNASTY, JIAJING / WANLI PERIOD

Painted to the interior with an elephant and Buddhist lion, enclosed by Daoist trigrams and dragons, the underside with floral roundels, the base with a *fugue jiaqi* mark  
Diameter 13<sup>3</sup>/<sub>8</sub> in., 35.2 cm

PROVENANCE

Dragon House, San Francisco.  
Christie's New York, 15th September 2011, lot 1474.

\$ 5,000-7,000

明嘉靖 / 萬曆 青花瑞獸圖盤  
《富貴佳器》款



1556



1557

A FAMILLE-VERTE DISH  
QING DYNASTY, SHUNZHI PERIOD

the rounded sides rising from a tapering channel foot to a flared rim, painted in bright colors with blossoms on a diaper ground within multiple patterned borders, the base with a leaf mark in underglaze blue within a double circle  
Diameter 13<sup>3</sup>/<sub>4</sub> in., 35 cm

\$ 3,000-5,000

清順治 五彩纏枝花卉紋盤



1557

1558

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR  
AN IRON-RED AND GILT 'DRAGON'  
DISH  
GUANGXU MARK AND PERIOD

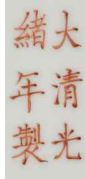
the shallow rounded sides rising from a straight foot, painted to the interior and exterior with two iron-red dragons contesting a 'flaming pearl' between line borders, gilt details throughout, the base with a six-character mark in iron red  
Diameter 13¾ in., 34.9 cm

PROVENANCE

Bonhams San Francisco, 9th September 2008, lot 2104.

\$ 4,000-6,000

清光緒 礬紅彩描金雲龍趕珠紋盤  
《大清光緒年製》款



1558

1559

A YELLOW-GROUND 'DOUBLE  
VAJRA' DISH  
QING DYNASTY, KANGXI PERIOD

the rounded sides rising from a tapering foot to a flared lip, painted in underglaze blue with a beribboned double-*vajra* within a double line bordered medallion on a yellow field, the exterior with the 'Eight Buddhist Emblems' and the base glazed white with an apocryphal Xuande mark  
Diameter 8½ in., 20.6 cm

PROVENANCE

Sotheby's Hong Kong, 13th May 1976, lot 315.

\$ 3,000-5,000

清康熙 黃地青花寶杵八寶紋盤  
《大明宣德年製》仿款



1559

1560

PROPERTY FROM THE COLLECTION OF MRS.  
CAROL EDWARDS

A MING-STYLE BLUE AND WHITE  
'FLORAL' DISH  
QING DYNASTY, 19TH CENTURY

the shallow, rounded walls rising from a broad, flat base, painted in bold blue tones with flowers and foliage on scrolled vines within spiral borders  
Diameter 13½ in., 34.3 cm

\$ 2,000-3,000

清十九世紀  
青花纏枝花卉紋盤



1560

1561

A PAIR OF RETICULATED FAMILLE-ROSE  
HEXAGONAL LANTERNS  
QING DYNASTY, LATE 19TH CENTURY

each of faceted ovoid-form with flared crowns, the pierced sides with a 'floral' medallion in the center, the borders and horizontal registers brightly enameled with scrolling flowers and leaves against a turquoise or yellow ground, with conforming stands (4)  
Height 15 in., 38.1 cm

\$ 2,000-3,000

清十九世紀末 粉彩花卉紋燈籠一對連座

1562

A PAIR OF FAMILLE-ROSE 'HUNDRED DEER'  
VASES  
20TH CENTURY

each of archaic *hu* form with dragon-form handles, painted with deer in a mountainous landscape, the base with an apocryphal six-character Qianlong seal mark in iron red (2)  
Height 17¾ in., 45 cm

\$ 10,000-15,000

二十世紀 粉彩百鹿尊一對  
《大清乾隆年製》仿款



1563

A CLOISSONNE ENAMEL HU-FORM  
'HUNDRED ANTIQUES' VASE  
LATE QING DYNASTY

the globular body supported on a spreading foot and set with two gilt-bronze mask handles suspending loose rings, the exterior decorated with the 'Hundred Antiques' against a turquoise ground, gilt bronze stand with four beast-mask cabriole legs (2)  
Height 12½ in., 31.8 cm

\$ 4,000-6,000

清末 銅胎掐絲琺瑯博古圖瑞獸耳活環尊

1564

A LARGE BLUE AND WHITE JAR  
MING DYNASTY, WANLI PERIOD

stoutly potted, painted with alternating shaped rectangular panels of peony and lotus plants below panels of peaches at the shoulder, all reserved on a fretwork ground  
Height 17 in., 43 cm

PROVENANCE

A Private Collection.  
Sotheby's New York, 23rd March 2010, lot 237.  
Sotheby's New York, 21st March 2015, lot 655.

\$ 4,000-6,000

明萬曆 青花開光牡丹荷蓮圖大罐



1562



1563



1564

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A PAIR OF YELLOW-GROUND FAMILLE-ROSE PLANTERS**  
QING DYNASTY, 19TH CENTURY

each decorated with four characters formed by composite flowers reading *yishou yannian* (may you live a long life), divided by bats suspending beribboned peaches and coins (2)  
Height 12 $\frac{5}{8}$  in., 32 cm

**PROVENANCE**

Collection of Vernon C. Stoneman (1905-1981), and thence by descent.

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

清十九世紀 黃地粉彩益壽延年圖花盆一對



1565

1566



1567

1566

**A LARGE 'HUANGHUALI' BRUSHPOT WITH A HARDSTONE TREE**  
THE BRUSHPOT, QING DYNASTY, 18TH CENTURY; THE TREE, 20TH CENTURY

the brushpot of cylindrical form with a recessed medallion centering the base, the tree with stoneware trunks and branches encasing metal armature and issuing dark green hardstone leaves and 'Buddha's hand' citron of carved amethyst-quartz and yellow-green hardstone  
Height 29 in., 73.7 cm

**PROVENANCE**

Imperial Oriental Art, New York, ca. 2000.

• **\$ 4,000-6,000**

筆筒：清十八世紀

盆景：二十世紀 黃花梨筆筒配硬石盆景

1567

**A PAIR OF FAMILLE-ROSE 'PHEASANT AND PEONY' JARDINIÈRES**  
QING DYNASTY, 18TH CENTURY

each potted with the lobed sides rising from a tapered foot to a barbed rim, brightly enameled to the exterior with a pair of pheasants standing on rockwork surrounded by flowering peony and magnolia (2)

Diameter 12 $\frac{1}{8}$  in., 30.8 cm

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

清十八世紀 粉彩錦堂富貴圖菱花式花盆一對

1568

**A LARGE BLUE AND WHITE 'IMMORTAL' VASE**  
LATE QING DYNASTY / 20TH CENTURY

of baluster form with elephant handles, meticulously painted in fine penciled lines to one side with Li Tieguai sitting under an overhanging pine tree, with his double gourd emitting vapor and two bats, the other side with a pair of phoenix among flowers  
Height 24 $\frac{3}{4}$  in., 63 cm

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

清末 / 二十世紀 青花仙瑞圖象耳大瓶

1569

AN ENAMELED HEXAGONAL  
JARDINIERE  
REPUBLIC PERIOD

the tapering sides supported on six feet and rising to an everted lipped rim, each side painted in *famille-rose* enamels with a fruiting branch, a bird and flower vignette, or a landscape and accompanied by an inscription, a circular aperture centering the base  
Width 13½ in., 34.3 cm

\$ 1,500-3,000

民國 淺絳彩山水花鳥圖六方花盆



1568



1569



1565

1570

PROPERTY FROM AN IMPORTANT ENGLISH COLLECTION

A PAIR OF BLUE AND WHITE 'DRAGON'  
DISHES  
GUANGXU MARKS AND PERIOD

each painted with two writhing dragons spiritedly contesting a central 'flaming pearl' amid flames and clouds, the underside with five bats, the base with six-character marks (2)  
Diameter 6 in., 15.2 cm

## PROVENANCE

Acquired in Hong Kong, 1980s.

\$ 1,500-2,500

清光緒 青花雙龍戲珠紋盤一對  
《大清光緒年製》款



1571

PROPERTY FROM AN IMPORTANT ENGLISH COLLECTION

A PAIR OF BLUE AND WHITE 'PHOENIX'  
DISHES  
TONGZHI MARKS AND PERIOD

each painted in inky tones of blue with a medallion enclosing two confronting phoenix amidst cloud wisps, the underside similarly decorated, the base with a six-character reign mark (2)  
Diameter 6½ in., 16.4 cm

## PROVENANCE

Acquired in Hong Kong, 1980s.

\$ 3,000-5,000

清同治 青花雲鳳紋盤一對  
《大清同治年製》款



1572

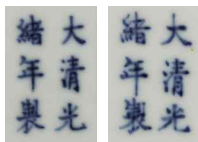
PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

A PAIR OF BLUE AND WHITE 'DRAGON'  
DISHES  
GUANGXU MARKS AND PERIOD

each painted in the center with a writhing dragon in pursuit of a 'flaming pearl' amid flame wisps, repeated with two striding dragons around the exterior, the base with six-character mark (2)  
Diameter 6⅝ in., 16.8 cm

\$ 4,000-6,000

清光緒 青花遊龍戲珠盤一對  
《大清光緒年製》款



1573

PROPERTY FROM AN IMPORTANT ENGLISH COLLECTION

A BLUE AND WHITE 'PHOENIX' DISH  
GUANGXU MARK AND PERIOD

painted to the interior with a central medallion enclosing two confronting phoenix amidst clouds, the exterior similarly decorated, the base with a six-character reign mark  
Diameter 6½ in., 16.5 cm

## PROVENANCE

Acquired in Hong Kong, 1980s.

\$ 2,000-3,000

清光緒 青花雲鳳紋盤  
《大清光緒年製》款



1574

PROPERTY FROM AN IMPORTANT ENGLISH COLLECTION

A PAIR OF BLUE AND WHITE 'DRAGON'  
DISHES  
GUANGXU MARKS AND PERIOD

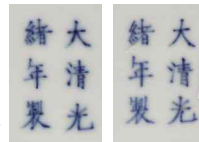
each painted to the interior with a frontal dragon medallion, encircled by a stylized band of waves and mountains all surrounded by a border of alternating cranes, *bagua* roundels and stylized clouds, the underside with three bats, the base with a six-character mark (2)  
Diameter 5¾ in., 14.5 cm

## PROVENANCE

Acquired in Hong Kong, 1980s.

\$ 1,500-2,500

清光緒 青花雲鶴八卦龍紋盤一對  
《大清光緒年製》款



1575

PROPERTY FROM AN IMPORTANT ENGLISH COLLECTION

A PAIR OF BLUE AND WHITE 'FLORAL'  
DISHES  
GUANGXU MARKS AND PERIOD

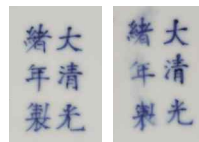
each well-painted in soft shades of blue to the interior with sprays of chrysanthemum and peony flowers, enclosed within double lines beneath the everted rim, the line borders repeated on the underside, the base with six-character mark (2)  
Diameter 5¾ in., 14.6 cm

## PROVENANCE

Acquired in Hong Kong, 1980s.

\$ 1,000-1,500

清光緒 青花折枝花卉紋盤一對  
《大清光緒年製》款







1574



1575



1573



1574



1570



1575



1572



1572



1571



1571



1570

# PROPERTY FROM THE DETRING / VON HANNEKEN COLLECTION

LOTS 1576-1581



Fig. 1 Gustav Detring and Constantin von Hanneken photographed with Li Hongzhang, Berlin, 1896  
Image: akg-images

Sotheby's is privileged to present for auction a selection of ceramics and works of art collected in China during the late Qing period. The collection was formed by two of the most influential Germans living and working in Tianjin in the late 19th century: Gustav Detring (1842-1913) and his son-in-law Constantin von Hanneken (1854-1925). Individually both men operated at the highest levels of the Qing bureaucracy and played historically significant roles in the politics, diplomacy and military of the tumultuous late Qing period (**fig. 1**).

Born in the Northern Rhine-Westphalia, Gustav Detring (**fig. 2**) moved to China in 1865 to join the Customs Service, working under Sir Robert Hart, Inspector General of the Imperial Maritime Customs Service. By 1872 Detring had risen to become a Customs Commissioner in Tianjin and, six years later was appointed to serve as the private and trusted advisor to Viceroy Li Hongzhang, a position he held for twenty seven years. During his time in China, Detring rose to have one of the most senior positions in the Qing bureaucracy, including in the Zongli Yamen



Fig. 2 Gustav Detring (1842-1913)



Fig. 3 Detring conferred as 'Rank One,' the highest ranking Westerner in the Qing dynasty, by the Empress Dowager and Li Hongzhang, 1896. This painting is displayed in the Astor Hotel, Tianjin.

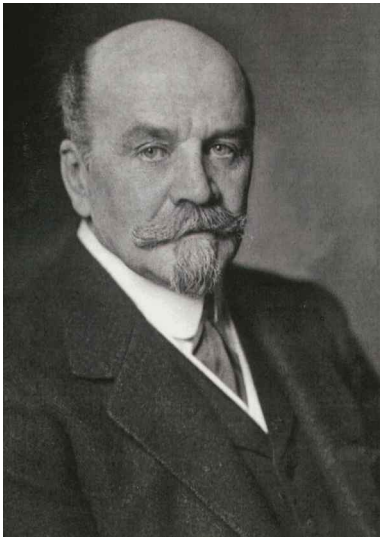


Fig. 4 Constantin von Hanneken (1854-1925)

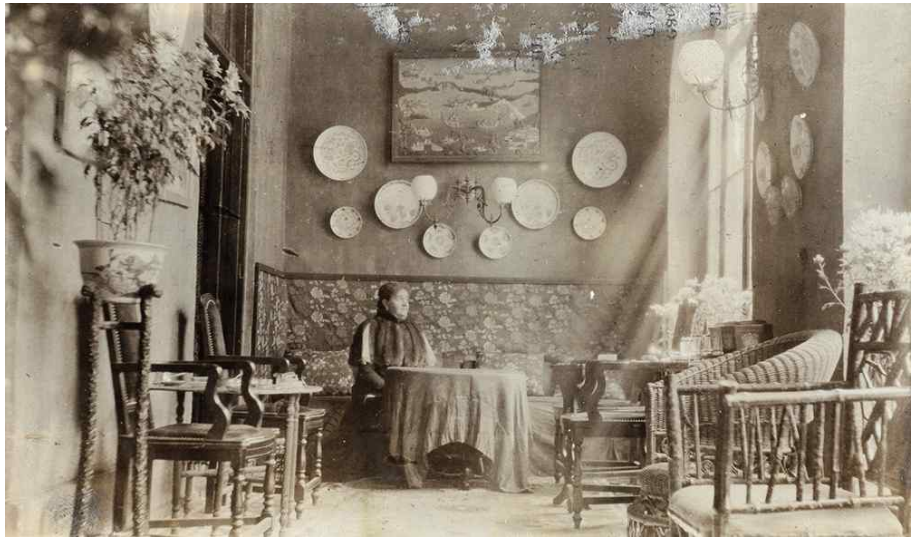


Fig. 5 Mrs Detring, in her home, Commissioner's House, Tianjin, circa 1903-6. Image obtained from the Hedgeland collection at SOAS, London (Reference PP MS 82/2/1/145) with kind permission from Mrs M. L. Nation-Dixon.

(Foreign Ministry) and as Commissioner for the Northern Ports. His achievements in China are nothing short of staggering. He negotiated a series of treaties and trade agreements on behalf of the Chinese government; was used by Li during various diplomatic missions in the 1870s-80s; and was relied upon to deal with German arms manufacturers and in hiring military experts. During the Sino-Japanese War, an Imperial edict ordered Detring 'to proceed to Japan to effect a settlement'. In 1896, Detring was conferred as *Dingdaihualing* 'Rank One' by the Dowager Empress Cixi, making him the highest ranking Westerner in China, as memorialized by a painting at the Astor Hotel in Tianjin (fig. 3).

Detring's contributions to Tianjin - the city he made his home - were no less commendable: he founded Tianjin University, co-published the Chinese Times, constructed the Tianjin racecourse, paved the roads of the foreign settlement, and was instrumental in the construction of the City Hall, named 'Gordon Hall' after Charles 'Chinese' Gordon. At the time of his death in 1913, a Chinese newspaper wrote: "His Influence upon the permanent prosperity of [Tianjin] is incalculable. We can hardly find a stage of public life in our present society which has not been associated with the great and valuable contribution made by Detring."

Born in Trier on the Rhine, and described by his family as a 'patriot of China', Constantin von Hanneken (fig. 4) had served as a Captain in the Prussian Field Artillery before being hired as one of Detring's military advisors. He moved to China in 1879 to take up the position and quickly established himself as a close friend and advisor to Li Hongzhang, for whom he worked until 1887. Li put von Hanneken in charge of reorganizing and modernizing the Chinese army and in designing and building several naval forts including, most significantly, Port Arthur (Lüshun gang). Von Hanneken was highly decorated for having established Port Arthur in 1881, eventually rising to the rank of Chinese general, and later tasked with the fortification of Taliwan and Weihaiwei. During the Sino-Japanese war, in November 1894, the Guangxu Emperor issued a decree making von Hanneken commander in chief of China's armies with 'ample funds and power', in the hope that a Western general could defeat the Japanese army. Under pressure from xenophobic factions within the court, the plan was later reversed, eventually leading to the capturing of Port Arthur and Weihaiwei. Together Detring and von Hanneken also oversaw

the vast British controlled Kaiping Mining Company, which was the first successful large-scale effort to introduce Western technology and methods into industrial production in China. Von Hanneken married Detring's eldest daughter, Elsa, in 1895, thereby uniting these two prominent families.

Whilst Detring and von Hanneken's professional endeavors in China are well documented, their collecting activities are less known. Collecting Chinese art appears to have been something for a hobby for both men - no doubt facilitated through their close working relationships with Li Hongzhang as well as their access to the Qing court, including to the Dowager Empress Cixi and to the Guangxu Emperor. Certain works from the collection were likely personally gifted to them by the Qing court, but collecting may well have also been a means of decorating their palatial Tianjin homes (fig. 5). Furthermore, both men moved in the same professional and social circles in China as some of the most legendary Chinese art collectors of the time, including Alfred E. Hoppisley (1848-1939), commissioner of the maritime customs between 1876 and 1884, who formed one of the greatest collections of Qing dynasty porcelain; Herbert Hoover (1874-1964), a mining engineer who worked at the Kaiping Mining operation, later the 31st President of the United States, who collected Chinese blue and white porcelain; and von Hanneken's brother-in-law Ernst Ohlmer (1847-1927), a maritime customs officer better known for providing one of the earliest photographic records of the remains of the Yuanmingyuan in 1872, and whose extensive collection of Chinese porcelain is today housed in the Roemer-Pelizaeus Museum in Hildesheim.

Constantin von Hanneken returned briefly to Germany in 1895, bringing a large quantity of porcelain from his collection back with him for safekeeping. In 1899, approximately 160 pieces from his collection were loaned to the Roemer Museum in Hildesheim. In 1919, the family left Tianjin for good, settling first in Hannover but, against the backdrop of the post-war economic depression in Germany, some of the family emigrated to the United States in the 1920s and 1930s. Parts of the collection remained in Germany through the first half of the 20th century, and a small number of works were lent to the groundbreaking 'Ausstellung Chinesischer Kunst' exhibition in Berlin in 1929, before also making their journey to America in the 1950s where they have remained with Detring and von Hanneken's descendants to this day.

1576

AN UNDERGLAZE-BLUE AND YELLOW-ENAMELED 'DRAGON' DISH  
DAOQUANG SEAL MARK AND PERIOD

painted to the interior with a writhing dragon in pursuit of a 'flaming pearl', the exterior similarly decorated, the base with a six-character seal mark in underglaze blue  
Diameter 10 in., 25.3 cm

PROVENANCE

Collection of Gustav Detring (1842-1913) or Constantin von Hanneken (1854-1925), and thence by descent.

\$ 1,500-2,000

清道光 青花地黃彩雲龍趕珠紋盤  
《大清道光年製》款



1577

A CANTON PAINTED ENAMEL DISH  
QING DYNASTY, 19TH CENTURY

painted to the center with a *shuangxi* (double happiness) roundel, enclosed by interlinked *ruyi* heads, surrounded by bands of lotus scrolls, pendent *ruyi* and further lotus scrolls  
Diameter 12½ in., 31.8 cm

PROVENANCE

Collection of Gustav Detring (1842-1913) or Constantin von Hanneken (1854-1925), and thence by descent.

\$ 800-1,200

清十九世紀 銅胎畫琺瑯雙喜番蓮紋盤

1578

A LARGE FAMILLE-ROSE 'ORCHID' BOX AND COVER  
QING DYNASTY, TONGZHI PERIOD

of circular form, the domed cover decorated with a central *shou* roundel amid scattered sprays of orchids, the box similarly decorated, the rims gilt (2)  
Diameter 12½ in., 31.8 cm

PROVENANCE

Collection of Gustav Detring (1842-1913) or Constantin von Hanneken (1854-1925), and thence by descent.

\$ 5,000-7,000

清同治 粉彩團壽蘭花紋捧盒



1576

1577

1578

1579

**A 'LANGYAO' RED-GLAZED BOWL  
QING DYNASTY, KANGXI PERIOD**

the widely flared sides rising from a short foot, covered overall with a deep copper-red glaze suffused with crackles, save for the base applied with a crackled beige glaze  
Diameter 9¼ in., 23.5 cm

**PROVENANCE**

Collection of Gustav Detring (1842-1913) or Constantin von Hanneken (1854-1925), and thence by descent.

**\$ 200-300**

清康熙 郎窑紅釉盃



1579

1580

**A RARE LACQUER-IMITATION  
CUPSTAND  
QING DYNASTY, DAOGUANG  
PERIOD**

carved with four pairs of confronting dragons reserved on diaper ground, the interior enameled turquoise and inscribed at the foot with a four-character hall mark *Jingjintang zhi* (made by Jingjintang) in iron red  
Width 5½ in., 13.9 cm

**PROVENANCE**

Collection of Gustav Detring (1842-1913) or Constantin von Hanneken (1854-1925), and thence by descent.

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

清道光 仿剔紅盞托  
《精進堂製》款



1581

**A LARGE FAMILLE-VERTE VASE  
QING DYNASTY, 19TH CENTURY**

painted with multiple panels enclosing scenes of families fishing and eating, all reserved on a turquoise 'cracked-ice' ground interspersed with prunus blossoms and auspicious objects  
Height 27½ in., 69.8 cm

**PROVENANCE**

Collection of Gustav Detring (1842-1913) or Constantin von Hanneken (1854-1925), and thence by descent.

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

清十九世紀 五彩開光漁樂圖大鳳尾尊



1580



1581

1582

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**A PAIR OF SMALL CLOISSONNE ENAMEL VASES**

QING DYNASTY, 18TH CENTURY

each of slightly flattened *hu*-form with loop handles, the sides of each vase with a pair of red mythical creatures suspending a chime from which three tassels hang, all over a turquoise ground, pendent *ruyi* heads encircling the neck, floral scroll around the foot, the handles, interior, and base of gilt bronze (2)

Height 3½ in., 8.9 cm

**PROVENANCE**

Collection of Robert Stidham, Seattle, Washington. Crane Gallery, Seattle, 31st October 2013.

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

清十八世紀 銅胎掐絲琺瑯吉慶紋環耳小瓶一對



1582

1583

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

**A SILVER REPOUSSE BOWL AND COVERED BOX**

THAILAND, LATE 19TH CENTURY

each with figural scenes between floral and foliate borders, the base of the bowl with an incised Garuda, the base of the box inscribed (2)

Diameter 8¼ in., 21 cm

**PROVENANCE**

Sotheby's New York, 22 March 1989, lot 462.

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



1583

1584

**A CAST IRON TEMPLE BELL DATED DAOGUANG EIGHTEENTH YEAR, CORRESPONDING TO 1839**

the crenelated rim rising to a domed top pierced with four holes above the flared casting seam at the shoulder, surmounted by a faceted finial pierced for suspension, the body with relief floral decoration and inscription dated Daoguang eighteenth year, ninth month  
Height 11¾ in., 29.8 cm

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

清道光 鐵鐘

銘文：

大清道光十八年九月中月謹獻 五道將軍神前鑄鐘一口 重十五斤 周門溫氏偕子周尚道 周門溫氏偕子周尚聖命



1584

1585

A CLOISSONNE ENAMEL FLOWER-HOLDER  
LATE QING DYNASTY

decorated to the exterior with polychrome floral sprigs against a turquoise wan-fret ground, the integral flower-holder at the interior similarly decorated and pierced with seven apertures, a cylindrical brass receptacle inserted into the central aperture (2)

Height 3½ in., 8.9 cm

\$ 2,000-3,000

清末 銅胎掐絲琺瑯花卉圖花插



1585

1587

A CANTON ENAMEL BASIN  
QING DYNASTY, 18TH CENTURY

exuberantly painted in bright enamels with a central floral medallion surrounded by a broad mille-fleur border of peony, orchid, dahlia, and assorted other blooms, a band of scrolling lotus with floral and dragon cartouches around the sides, lappets adorning the rim, the exterior with further floral sprays and bats

Diameter 12⅞ in., 30.8 cm

\$ 2,500-3,500

清十八世紀 銅胎畫琺瑯花卉紋盆



1587

1586

A BAITONG CENSER AND COVER  
LATE QING DYNASTY

cast in the form of a *ruyi* scepter, the cover pierced with the characters *tianshou yongchang* and *wan* symbols, with a fitted interior tray and conforming stand (4)

Width 10½ in., 26.3 cm

\$ 800-1,200

清末 白銅「天壽永昌」如意式熏爐



1586



1588

1588

PROPERTY FROM THE COLLECTION OF  
DR. PETER M. GREINER

**FIVE EARLY BRONZE ARTICLES  
WARRING STATES PERIOD**

comprising four knife coins and a sword blade (5)  
Length of longest 15 $\frac{1}{8}$  in., 39.7 cm

**PROVENANCE**

Acquired between 1970 and 1979.

**\$ 500-700**

戰國 青銅器五件

1589

PROPERTY FROM THE COLLECTION OF BROOKS AND  
DOROTHY COFIELD

**A SILVER-INLAID BRONZE TRIPOD CENSER  
QING DYNASTY, 18TH / 19TH CENTURY**

the compressed globular form supported on three cabriole legs, the midsection inlaid with silver wire with *wan* pattern interspersed with foliate reserves and a border encircling the narrow recessed waist below the lipped rim, set to either side with upright handles, the base centered with a two-character *Shi Sou* mark  
Diameter 5 in., 12.7 cm

**PROVENANCE**

Collection of Kenneth Shores (1928-2014), Portland, Oregon.

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

清十八 / 十九世紀 銅錯銀開光竹石紋朝天耳三足爐  
《石叟》款



1589

1590

PROPERTY FROM A CALIFORNIA COLLECTION

**AN ARCHAISTIC BRONZE VASE  
17TH / 18TH CENTURY**

of baluster form rising to a wide mouth with lipped rim, cast with four registers of archaistic decoration, the neck and body cast with *taotie* masks on a *leiwen* ground, the shoulder and base with narrower band of striding *kuilong*, the body set with opposing mythical-beast curved handles, all supported on a cylindrical stepped foot, the base cast with a *Ji gu de zhi* mark, **together with** a small garlic-headed bottle vase with archaistic decoration, Yuan dynasty (2)  
Height 8 $\frac{3}{4}$  in., 22.2 cm

**PROVENANCE**

Collection of Anson Burlingame Johnson (1855-1934), Los Angeles, California, acquired when serving as United States Consul to Xiamen around 1900, and thence by descent.

**EXHIBITED**

*Hand Book of a Collection of Chinese Porcelains Loaned by A. Burlingame Johnson*, Los Angeles Museum of History, Science and Art, Los Angeles, 1923, cat. nos 235 and 236.

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

十七 / 十八世紀 銅饕餮紋雙耳壺

壺：  
《亾古得之》款  
及 銅小蒜頭瓶



1590



1591

**A BRONZE MIRROR STAND  
MING DYNASTY**

cast in the form of a recumbent *xiniu*, the head with a crest and large curved horn, facing upwards as if to gaze at the moon, the back set with a crescent-form mirror-support rising from behind billowing clouds, the bronze of a rich brown patina with traces of gilding  
Length 12 in., 30.5 cm

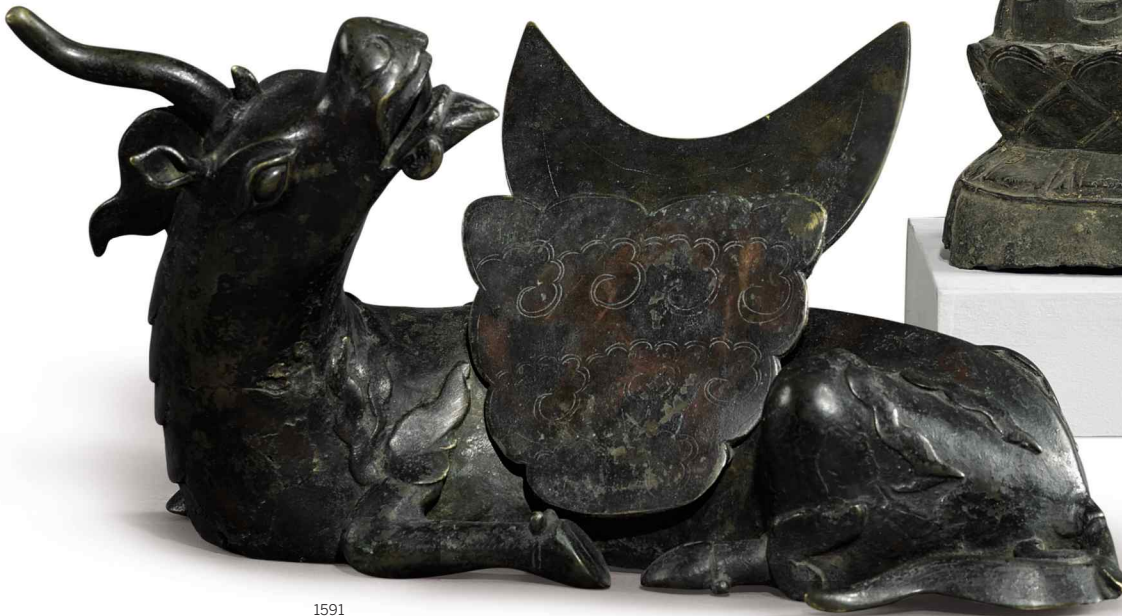
**PROVENANCE**

Collection of Mrs. Matilde Royá, Vienna, acquired in London in the 1970s.

Mirror stands such as the present lot were popular and made over a long period of time. Rose Kerr in *Later Chinese Bronzes*, London, 1990, cat. no. 87, illustrates a gilded example from the Salting Bequest in the Victoria & Albert Museum, which she dates to the Song / Yuan dynasty. Ming dynasty examples have sold in our Hong Kong rooms, such as the one from the Collection of Ulrich Hausmann, 8th October 2014, lot 3370, and in our London rooms, 9th November 2011, lot 391.

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

明 銅犀牛望月鏡座



1591

1592

PROPERTY FROM THE COLLECTION OF  
DR. PETER M. GREINER

**A BRONZE FIGURE OF A BUDDHA  
MING DYNASTY**

cast seated in *dhyanasana* with the proper left hand in *vitarka mudra*, and the right hand in *tarjani mudra*, clad in loose robes chased with floral borders, open at the chest, the full round face with meditative expression, beneath an elaborate openwork pointed crown, all supported on a double-lotus throne pedestal, traces of lacquer, gilt and pigment  
Height 11½ in., 29.2 cm

**PROVENANCE**

Acquired between 1970 and 1979.

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

明 銅佛坐像



1592

PROPERTY FROM THE HERBER BISHOP COLLECTION

**A GILT-LACQUER FIGURAL GROUP JAPAN, 19TH CENTURY**

supported by two facing *karako* boys, the lobed tray decorated in gold *maki-e* on a *nashiji* ground, the boys dressed in kimono and elaborately decorated in colored lacquer with floral patterns; **together with** a gold four-case lacquer *inro* decorated in *hiramaki-e*, *hirame*, *nashiji*, *shibuichi* and gold metal inlays with Saigyō Hoshi traveling on horseback through a landscape with Mount Fuji, with white shell inlay of flying cranes, signed

*Shokasai*, and with a metal inlaid signature *Nobukatsu* (for the metalwork), fitted with a wood *netsuke* of a seated horse, signed Kokei, and a *shibuichi* spherical *ojime*; **together with** a double-fan (*sensu*) shaped gold lacquer *tebako* (box and cover) decorated in silver and gold *hiramaki-e* with Mount Fuji and Miho no Matsubara pine groves, the sides with various shell decoration on a silverfish ground, the interior of the lid decorated with swirls, fitted with an interior tray with a dragon design, all set within a fitted glass display case (7)

The figural group: Width 9 in., 22.8 cm  
 The inro: Length 3½ in., 8.9 cm  
 The *tebako*: Length 5½ in., 13 cm

**PROVENANCE**

Collection of Heber R. Bishop (1840-1902), and thence by descent.

**LITERATURE**

Thomas E. Kirby, *The Art Collection formed by the Late Heber R. Bishop*, New York, 1906, the figural group: cat. no. 1559; the *inro*: cat. no. 1465; the *tebako*: cat. no. 1546 (engravings by G. E. Burr) (fig. 1)

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

日本 十九世紀 漆金童子托盤  
 及 印籠、扇形蓋盒

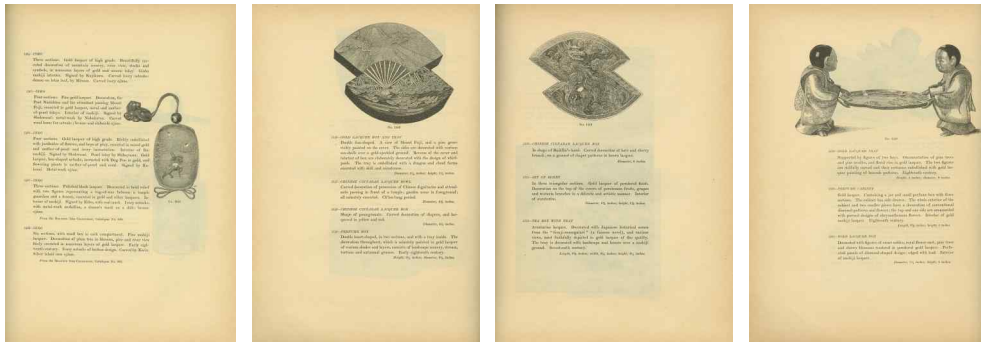


Fig. 1



1594

PROPERTY FROM A CANADIAN PRIVATE  
COLLECTION

**A LARGE CLOISSONNE ENAMEL  
'FISH' BASIN**  
QING DYNASTY, 19TH CENTURY

of circular section with deep, slightly flaring sides,  
the exterior with varying pairs of birds among  
an array of flowering lotus all below a *ruyi*-head  
border and reserved on a turquoise ground inlaid  
with *wan*-diaper cloisons, the interior with a large  
central carp amid other fish, crustaceans, and

frogs all swimming amid waterplants, all against  
a bluish-white ground with wave-form cloisons,  
the gilt-metal mounted rim with keyfret pattern,  
metal stand (2)  
Diameter 24½ in., 62.2 cm

**PROVENANCE**

The Tredegar Collection, Montreal.  
Spink & Son, Ltd., London, 1962.

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

清十九世紀 銅胎掐絲琺瑯魚藻蓮塘圖大盆



1595

PROPERTY FROM THE COLLECTION OF MON LING YU  
LANDEGGER

**TWO LADY'S SILK SUMMER ROBES  
LATE QING DYNASTY**

one robe of apple-green silk gauze embroidered with butterflies and lotus, trimmed with similarly embroidered black and cream gauze; the second robe of bright red gauze woven with decorative roundels and trimmed with embroidered black and cream gauze (2)

Each length 53½ in., 135.9 cm; Width 56¼ in., 142.9 cm

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

清末 紗納花單袍兩件

1596

**A LADY'S CORAL-GROUND EMBROIDERED  
SILK ROBE  
QING DYNASTY, 19TH CENTURY**

with eight roundels enclosing hydrangeas, peony, lotus, *lingzhi*, butterflies and other flowers, the collar and sleeve bands decorated with similar motifs and edged with gold and black brocade, all above terrestrial diagrams and *lishui* stripe

Height 54 in., 137.2 cm; Width 64 in., 162.6 cm

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

清十九世紀 紅緞繡百花團紋袍

□ 1597

**AN ORANGE-GROUND LADY'S 'DRAGON'  
JACKET  
QING DYNASTY, 19TH CENTURY**

couched in gold-wrapped threads and embroidered with four five-clawed dragons pursuing 'flaming pearls' above a pavilion rising from the sea and surrounded by further dragons, *qilin*, bats, and auspicious emblems, the sky-blue silk border with shaped appliques illustrating children

Height 38 in., 96.5 cm; Width 51¼ in., 130.2 cm

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

清十九世紀 杏黃地繡金線雲龍紋吉袍

1598

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**A BLUE-GROUND 'DRAGON' ROBE  
QING DYNASTY, 19TH CENTURY**

the midnight-blue satin couched in gold-wrapped thread and embroidered with eight four-claw dragons pursuing 'flaming pearls' amidst colorful clouds, bats, and auspicious emblems above a roiling sea strewn with peony blossoms, the sleeves terminating in horse-hoof cuffs

Height 58 in., 147.3 cm; Width 91 in., 231.1 cm

**PROVENANCE**

Sotheby's London, 17th June 1998, lot 2208.

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

清十九世紀 藍地繡雲龍紋吉服

1599

**A MIDNIGHT-BLUE SUMMER 'DRAGON'  
ROBE  
LATE QING DYNASTY**

the indigo gauze embroidered with gold-wrapped and bright silk threads with nine five-clawed dragons pursuing 'flaming pearls' amidst clouds, cranes, and auspicious emblems above crashing waves and *lishui* stripe

Height 51½ in., 130.8 cm; Width 77½ in., 196.9 cm

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

清末 藍紗納雲龍紋單袍



1595



1596



1597



1595



1598



1599



1600

1600

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**TWO EMBROIDERED SILK LADY'S GARMENTS  
LATE QING DYNASTY**

the first a robe, embroidered with butterflies on a ground of turquoise gauze, the cuffs and hem embroidered with further butterflies, the second a midnight blue coat decorated with butterflies and peonies in Peking knot stitch and flowers in satin stitch, (2)

Height of taller 50¾ in., 129 cm; Width 71 in., 180.3 cm

**PROVENANCE**

The robe:  
Sotheby's London, 16th June 1998, lot 2203

The coat:  
Sotheby's London, 16th June 1998, lot 2211..

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

清末 緞繡常服兩件

1601

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

**FIVE EMBROIDERED SILK TEXTILE PANELS  
QING DYNASTY, 19TH CENTURY**

comprising a midnight-blue silk panel embroidered with a scrolling lotus roundel encompassing five bats and a chime and surrounded by floral sprigs, mounted; a pair of crimson silk panels embroidered with butterflies and blossoms, mounted, framed; a brown silk panel embroidered with bronze vessels filled with flowers and *lingzhi*, a *shou* character above, mounted, framed; a large red silk panel embroidered with blossoms, butterflies, and auspicious emblems, mounted, framed; a circular yellow silk roundel embroidered with blossoms, butterflies, and auspicious emblems, mounted, framed (5)

Largest 55¼ by 20⅝ in., 140.3 by 52.4 cm

**PROVENANCE**

Sotheby's New York, 20th September 1989, lot 260.

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

清十九世紀 刺繡品五件



1601

1602

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**AN IMPERIAL SATIN EMBROIDERED 'DRAGON' ROUNDEL**  
**QING DYNASTY, 18TH / 19TH CENTURY**

the beige silk couched in gold-wrapped threads with a five-clawed dragon writhing in pursuit of a 'flaming pearl' surrounded by waves, clouds, bats, *wanzi*, and peaches embroidered in blue and ivory-colored silk thread, framed  
Diameter 11 $\frac{7}{8}$  in., 30.2 cm

**PROVENANCE**

Christie's London, 13th May 2008, lot 24.

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

清十八 / 十九世紀 米色地緞繡雲龍紋團飾

1603

**A FAMILLE-ROSE RECTANGULAR PORCELAIN PLAQUE SIGNED BY XU MAOYUAN**  
**REPUBLIC PERIOD**

Painted with a riverside mountain landscape of verdant peaks rising behind cottages and fishing boats in the foreground, a poem inscribed at the top, framed  
Panel 16 $\frac{5}{8}$  by 9 $\frac{3}{4}$  in., 42.2 by 24.8 cm  
Frame 25 $\frac{1}{2}$  by 18 $\frac{1}{4}$  in., 64.8 by 46.4 cm

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

民國 粉彩漁翁垂釣山水圖瓷板  
《徐茂元》款

1604

PROPERTY FROM THE COLLECTION OF MON LING YU LANDEGGER

**TWO EMBROIDERED SILK 'DRAGON' ROUNDELS**  
**LATE QING DYNASTY**

one of black silk couched in gold-wrapped thread with a five-clawed dragon pursuing a 'flaming pearl' amidst blue clouds and waves, framed; the other of navy silk embroidered with the same motif and arranged with a central dragon surrounded by a band of additional dragons, framed (2)  
Diameter of larger 14 $\frac{1}{2}$  in., 36.8 cm

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

清末 刺繡龍紋團飾兩件



1602

1603

1604



1605

1605

PROPERTY FROM THE WELLINGTON AND JULIANA KOO COLLECTION

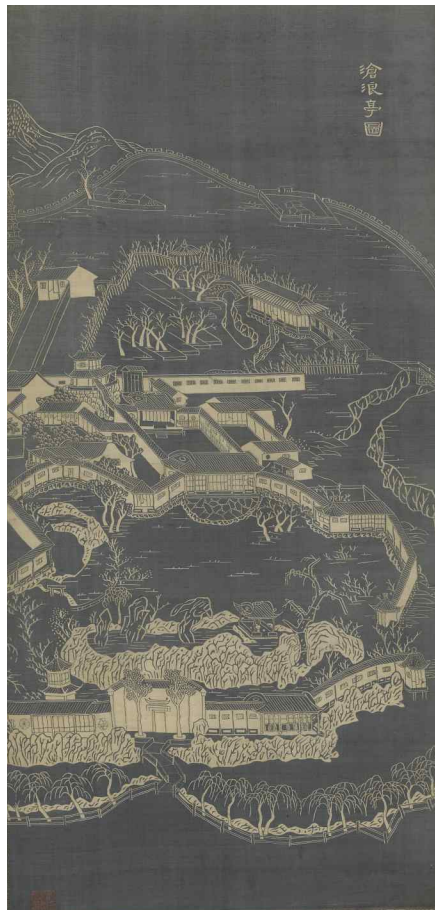
**AN EMBROIDERED 'EIGHT DAOIST IMMORTALS' SILK PANEL  
QING DYNASTY, 18TH / 19TH CENTURY**

the ivory-colored silk embroidered and painted with the Daoist Immortals traversing a land bridge to meet Shoulao at a cliff-side pavilion, Xiwangmu arriving on a phoenix, a poetic colophon inscribed above, mounted in brocade, framed

Frame 60¼ by 23½ in., 153 by 59.7 cm

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

清十八 / 十九世紀 刺繡群仙慶壽圖掛屏



1606

1606

PROPERTY FROM THE WELLINGTON AND JULIANA KOO COLLECTION

**A 'CANGLANG PAVILION' KESI  
QING DYNASTY, 19TH CENTURY**

woven in blue and white thread with a bird's eye view of the architecture and setting of the famous Song dynasty garden in Suzhou, mounted with a brocade border, framed

Frame 58⅜ by 29½ in., 147.6 by 74.3 cm

**\$ 400-600**

清十九世紀 縹絲滄浪亭圖掛屏



1607

1607

PROPERTY FROM THE WELLINGTON AND JULIANA KOO COLLECTION

**A 'PHEASANTS AND ROCKWORK' KESI  
EARLY QING DYNASTY**

woven with polychrome silk and gold-wrapped threads with two pheasants perched on rockwork amidst blossoming magnolia and peony branches, the wisps of clouds parting above to reveal a *shou* character and blooming peach branches, mounted in two types of brocade, framed

Frame 40⅜ by 26⅞ in., 102.6 by 68.3 cm

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

清初 縹絲錦堂富貴圖掛屏



1608

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION

**A NINGXIA SEAT COVER**  
QING DYNASTY, 19TH CENTURY

the square mat woven with stylized florets and *wanzi* in varying tones of blue enclosing a shaped central floral medallion, all within an archaicistic T-form border interrupted by flowerheads and against a golden-yellow field  
Length 34½ in., 87.6 cm; Width 34½ in., 87.6 cm

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

清十九世紀 寧夏栽絨錦紋座毯



1608

1609

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION

**A 'FLORAL MEDALLION' CARPET**  
QING DYNASTY, 18TH / 19TH CENTURY

the main field woven with a large central cartouche enclosing four peony blossoms centering a geometric pattern, reserved on a ground of floral cell pattern with spandrels of abstract peony scroll, all within a narrow band of *leiwen* and a stylized *wanzi* border, picked out predominantly in shades of blue, white, yellow and cream  
Length 86 in., 218.4 cm; Width 57 in., 144.8 cm

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

清十八 / 十九世紀 栽絨錦紋地毯



1609

1610

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION

**A WOOL PILE SADDLE COVER**  
QING DYNASTY, 19TH CENTURY

woven with a floral circular medallion to each side reserved on a dark blue diaper ground enclosing florets, all within a border of abstract foliate motifs and *shou* characters, the details picked out in varying tones of blue and yellow, with four leather-bound square apertures  
Length 52½ in., 133.4 cm; Width 27 in., 68.6 cm

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

清十九世紀 羊毛馬鞍毯



1610



1611

1611

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION

**A TIBETAN WOOL CARPET  
LATE 19TH / EARLY 20TH CENTURY**

the narrow rectangular rug woven in bold polychrome with three similar registers comprised of a shaped central geometric cartouche flanked by cloud scrolls and *lishui* spandrels on a burgundy ground, all enclosed by a geometric border and a thick indigo fringe  
Length 87½ in., 222.3 cm; Width 29 in., 73.7 cm

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

十九世紀末 / 二十世紀初 西藏羊毛地毯



1612

1612

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION

**AN ASSOCIATED PAIR OF GEOMETRIC  
PATTERN CARPETS  
EARLY 20TH CENTURY**

each rectangular, woven in varying complimentary tones of blue, beige and brown with connected lozenge-form cells enclosing stylized florets, enframed by a border of demi-lozenges, one with further florets, the other reserving *wan* symbols (2)  
Length 71½ in., 181.6 cm; Width 37 in., 94 cm

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

二十世紀初 絨絨錦紋地毯配對



1613

1613

PROPERTY OF A GENTLEMAN

**A WOOD FIGURE OF A BODHISATTVA  
LATE MING DYNASTY**

the crowned figure depicted in *dhyanasana* with the hands in *dhyana mudra* and holding an orb in the lap, wearing robes open at the chest and falling in long, straight pleats draping over a lotus-petal base  
Height 15⅝ in., 39.8 cm

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

明末 木雕菩薩坐像



1614

□ 1614

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**THREE POLYCHROME WOOD FIGURES OF  
DAOIST DEITIES  
LATE MING DYNASTY**

each figure seated with the hands clasped in front, likely once holding a tablet or other attribute (now lost), dressed in official's caps with bead decoration and layers of draped robes with sashes, the backs revealing small hollowed consecratory chambers, with traces of gilding (3)  
Height of tallest 20 in., 50.8 cm

**PROVENANCE**

A Milwaukee, Wisconsin Private Collection.

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

明末 木雕加彩道教人物坐像三尊

1615

**A CARVED WOOD LUOHAN  
MING / QING DYNASTY**

seated in *vajraparyankasana* wearing heavy robes wrapping the body and falling in folds from the raised arms and below the legs, the face with a broad forehead and fleshy cheeks, a deeply carved *urna* above arched eyebrows, inlaid almond-shaped eyes, and full lips, the ears with slightly elongated lobes, scattered traces of gesso and polychrome pigment throughout, the hands missing  
Height 41 $\frac{5}{8}$  in., 105.7 cm

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

明 / 清 木雕羅漢坐像



1615

1616

**AN ARCHAIC BRONZE TRIPOD RITUAL WINE VESSEL AND COVER (HE)**  
**LATE SHANG DYNASTY**

the globular body set on three legs and rising to an everted rim, set to one side with a handle issuing from a beast mask, a tapering spout at the opposite side, a band of dissolved *taotie* masks against a *leiwen* ground at the shoulder, the domed cover repeating the motif and centered with a loop handle, wood stand (3)  
Length 8<sup>5</sup>/<sub>8</sub> in., 21.9 cm

**PROVENANCE**

China Hand Lamp & Shade Co., Washington, DC., 1966.  
Michelin Moore Collection, Alexandria, Virginia.  
Sotheby's New York, 16th-17th September 2014, lot 118.

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

商末 青銅饕餮紋盃

1617 No Lot



1616

1618

**AN IRON HEAD OF A BUDDHIST GUARDIAN**  
**SONG DYNASTY**

the soft contours of the oval face accented by the sweeping raised lines of the eyebrows and three almond-shaped eyes, the nostrils with a *ruyi*-form outline, a thin mustache curling above the rosebud lips, the cap centered with a lotus blossom at the front and tied with a sash at the back  
Height 7<sup>1</sup>/<sub>4</sub> in., 18.4 cm

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

宋 鐵二郎神首像



1618

1619

PROPERTY OF A LADY

**A BRONZE FIGURE OF SHAKYAMUNI  
LATE MING / EARLY QING  
DYNASTY**

depicted in *vajraparyankasana* with the proper right hand in *bhumisparsha mudra*, the outer robes draped over both shoulders and the *dhoti* cinched and tied at the waist, raised on a double-lotus base  
Height 12¾ in., 32.5 cm

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

明末 / 清初 銅釋迦牟尼佛坐像



1619

1620

PROPERTY FROM THE WELLINGTON AND JULIANA KOO COLLECTION

**A GILT-METAL FIGURE OF GUANYIN  
20TH CENTURY**

the Goddess of Mercy standing on a gold lotus base holding a small bottle, long robes fluttering behind the body, a cowl draping the high chignon and a necklace adorning the chest, an illegible mark to the base, with 18K gilding, wood stand (3)  
Height of figure 8¼ in., 21 cm

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

二十世紀 金屬鎏金觀音立像



1620

1621

**A BRONZE STANDING FIGURE OF BUDDHA  
KOREA, UNIFIED SILLA, 8TH  
CENTURY**

the robes and *dhoti* falling in folds over the protruding belly and legs, the right hand raised in *abhaya mudra* and the left holding an orb, the serene face framed by tightly coiled hair and the *ushnisha*, an oval aperture at the back, fitted wood stand (2)  
Height 7 in., 17.8 cm

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

1622-1624 No Lot



1621



1625



1626

1625

PROPERTY FROM A PRIVATE FLORIDA  
COLLECTION

**TWO STUCCO SEATED FIGURES  
OF BUDDHA**  
ANCIENT REGION OF GANDHARA,  
KUSHAN PERIOD, 4TH / 5TH  
CENTURY

the two figures seated cross-legged on rectangular plinths, with peaked hairline and stylized tresses and high *ushnisha*, the arched eyebrows mirroring the hairline above gently lidded eyes, the aquiline noses over rosebud lips, the *sanghati* or robe draped in a U-shape cowl around the neck and covering both shoulders, further stretched over the folded knees and pooled elegantly between the legs, both hands in *dhyana mudra* at the lap (2)  
Height 17 in., 43.2 cm each

**PROVENANCE**

Sotheby's New York, 27th March 1991.

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



1627



1628

1626

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

**A GREY SCHIST STELE DEPICTING BUDDHA AND VAJRAPANI  
ANCIENT REGION OF GANDHARA,  
KUSHAN PERIOD, 2ND / 3RD  
CENTURY**

the Buddha standing at center with halo behind the head, wearing a *sanghati* or robe draped in a U-shaped cowl around the neck, the proper left hand grasping the hem of his *sanghati* or robe, the proper right hand raised in benediction, the protector Vajrapani standing to the proper left of Buddha, amply bearded and wearing a simple *dhoti* wrapped around the waist and secured between the legs, holding a large hourglass-shaped *vajra* aloft in both hands, a large pillar at center topped with three *dharmachakras* or wheels of law, flanked by four mendicants or monks with shaved heads and wearing *sanghati* draped across single shoulder  
Height 8 in., 20.3 cm

**PROVENANCE**

Acquired by the previous owner, an English missionary in Pakistan, in the late 19th century; thence by descent.

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

1627

PROPERTY OF THE CLEVELAND MUSEUM OF ART, SOLD TO BENEFIT FUTURE ACQUISITIONS

**A SANDSTONE STELE DEPICTING TWO GANAS  
NORTH CENTRAL INDIA, GUPTA  
PERIOD, 5TH / 6TH CENTURY**

the two diminutive *ganas* or dwarfs standing at center in a recessed niche, standing atop a platform with herringbone pattern, the figure at proper left with cropped curls, and figure at right with long straight tresses affixed behind the head and cascading down the back  
Height 17 $\frac{1}{2}$  in., 45.7 cm

**PROVENANCE**

George P. Bickford, acquired 18th December 1970. The Cleveland Museum of Art, Gift of George P. Bickford, 1970.

**LITERATURE**

Sherman Lee, 'The Year in Review for 1970', in *The Bulletin of the Cleveland Museum of Art*, vol. 58, no. 2, p. 70, no. 155.

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

1628

PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

**A PHYLLITE STELE DEPICTING SEATED BUDDHA  
EASTERN INDIA, PALA PERIOD,  
CIRCA 9TH CENTURY**

the Buddha seated at center on a double-lotus throne flanked by two *stupa*, his feet resting upon a smaller lotus below, with a flaming halo behind the head, the hair in tight snailshell curls with raised *ushnisha*, the face with serene expression, the hands raised at the chest in *dharmachakra mudra*  
Height 16 $\frac{1}{8}$  in., 41 cm

**PROVENANCE**

Acquired in Pakistan, 1970.

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

1629

PROPERTY FROM A PENNSYLVANIA PRIVATE  
COLLECTION

**A GRANITE FIGURE DEPICTING UMA  
SOUTHERN INDIA, 15TH / 16TH  
CENTURY**

the elegant goddess wearing a tall polished crown, secured at the temples with lotus bud clasps, the long hair cascading down the shoulders, wearing circular earrings and elaborate jewelry including necklaces, armbands, bracelets, girdle and anklets, the proper right hand raised and holding the stem of a lotus bud, the proper left hand relaxed at the side and grasping the hem of her sash, the goddess bare-chested with a *yagnopavitum* draped between the pendent breasts from left shoulder to right hip  
Height 34 in., 86.4 cm

**PROVENANCE**

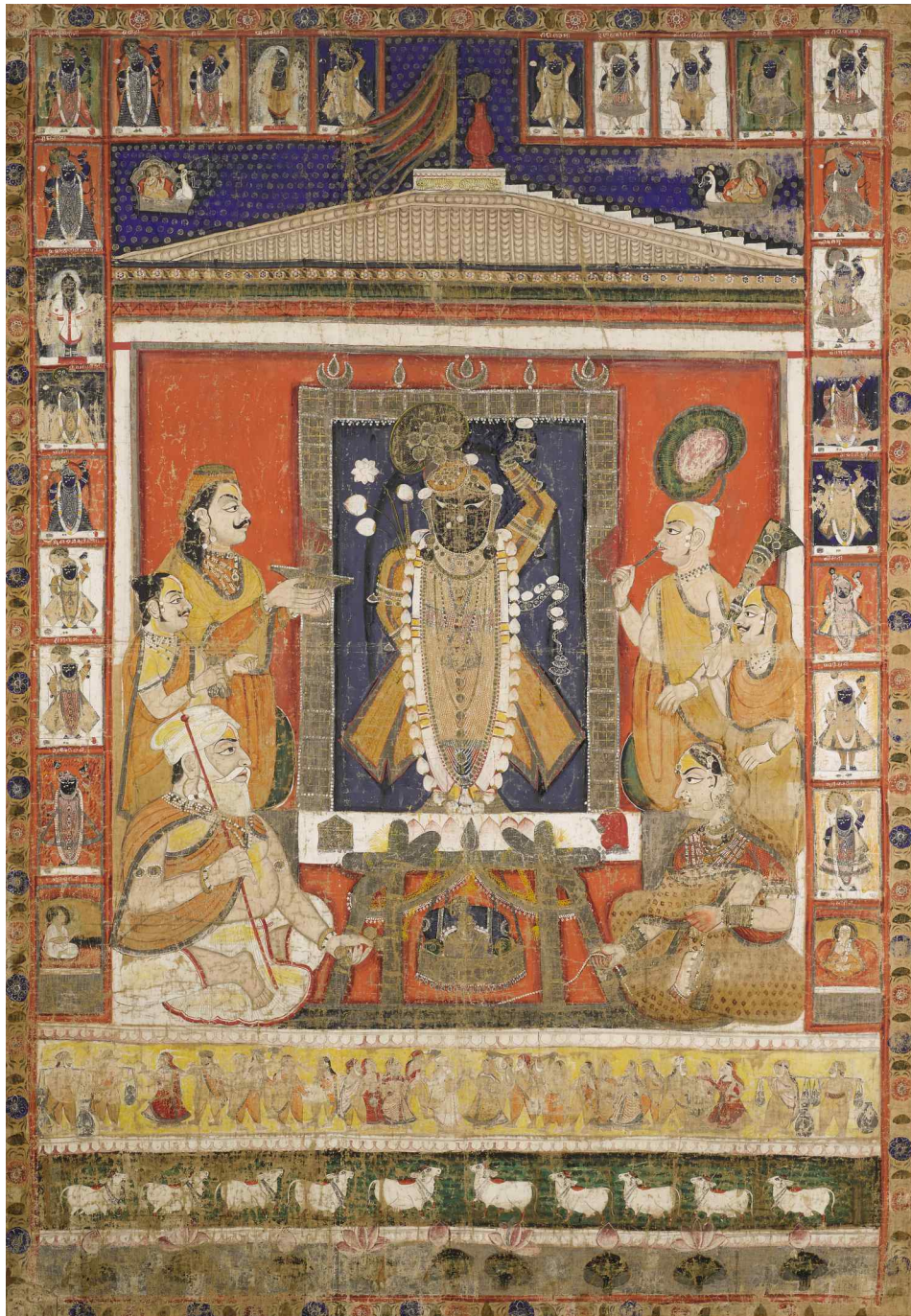
Sotheby's New York, 6th October 1990, lot 292.

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



1629





1630

1630

PROPERTY FROM THE ESTATE OF NORMA WILK  
**A PICCHVAI DEPICTING  
 SHRI NATHJI  
 INDIA, 18TH/19TH CENTURY**

blue-skinned Shri Nathji at center draped in jewelry and wearing the tradition saffron-colored robe, standing within the inner sanctum of a *mandir* or temple, attended to by priests and Brahmins in saffron robes maintaining a *homa*

or sacred fire, with further images of Shrinathji populating the niches at upper and side registers, the lower registers depicting white bulls and householder scenes  
 56 by 80 in., 142 by 203 cm

**PROVENANCE**

Acquired from the artist Karl Mann, early 1970s; thence by descent.

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



1631

1631

PROPERTY OF A PRIVATE DANISH COLLECTOR

**A BRONZE FIGURE DEPICTING MAITREYA  
WEST TIBET OR HIMALAYAS, CIRCA 9TH CENTURY**

the future *buddha* Maitreya seated in *vajraparyankasana* on an ovoid platform, with a *stupa* in the hair afront raised *ushnisha*, the proper right hand riased in *vitarka mudra*, the proper left hand at lap holding his identifying water pot  
Height 3 $\frac{3}{4}$ in., 9.5 cm

**PROVENANCE**

Acquired privately, circa 1980s.

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

1632

**A BRONZE FIGURE OF MANJUSHRI  
TIBET, CIRCA 12TH CENTURY**

the *bodhisattva* Manjushri standing on a lotus throne, wearing a tripartite crown above long plaited tresses, the face adorned with traces of cold gold, the proper left hand at hip with rectangular text above the shoulder, the proper left hand extended in benediction with a lotus above the shoulder, wearing a diaphanous *dhoti* with chased diamond and foliate motif  
Height 5 $\frac{1}{2}$ in., 13 cm

**PROVENANCE**

Acquired in the 1940s by the consignor's grandfather during a trip to Asia; thence by descent.

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

1633

PROPERTY FROM A WASHINGTON D.C. FAMILY COLLECTION

**A GILT-COPPER REPOUSSÉ PLAQUE DEPICTING  
VISHNU  
NEPAL, CIRCA 16TH CENTURY**

Vishnu seated cross-legged on a lotus throne within a flaming aureole, the proper right hands holding a mace and a lotus bud, the proper left hands holding a *chakra* and a conch shell, with Garuda at lower right and a snake at lower left  
Height 8 $\frac{1}{4}$ in., 21 cm

**PROVENANCE**

Acquired in Nepal, 1972.

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

1634

PROPERTY FROM THE COLLECTION OF CLEVELAND AND  
MANUELA FULLER

**AN IRON AND BRONZE PHURBA  
TIBET, 18TH CENTURY**

the *phurba* with three fierce bull faces with fangs bared, the plaited high piled high at top, the stylized open-work hilt with *makara* base secured to dagger  
Length 12 $\frac{3}{4}$ in., 32.4 cm

**PROVENANCE**

Acquired privately, 1965-73.

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



1632



1633



1634



1635



1636

1635

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

**A BRONZE FOUR-PRONGED VAJRA, GHANTA AND TINGSHA WITH CLAPPER**

TIBET, CIRCA 19TH CENTURY

the four-pronged *vajra* and *ghanta* with lotus, garland, *kirtimukha* and *vajra* motif, the *tingsha* with leather thong, beaded strap and horn clapper  
Height 7½in., 19 cm and smaller, [3].

**PROVENANCE**

Acquired privately, circa 1970s.

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

1636

PROPERTY FROM THE COLLECTION OF CLEVELAND AND MANUELA FULLER

**A GROUP OF TWO VAJRAS AND A STUPA**

TIBET, 18TH CENTURY AND LATER

the two four-pronged *vajra* with lotus and makara motif, the *stupa* with lotus bud finial, banded spire, rounded *bumpa*, and double-lotus base

Height 5½in., 14.9 cm and smaller, [3].

**PROVENANCE**

Acquired privately, 1965-73.

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

1637

PROPERTY FROM THE COLLECTION OF  
CLEVELAND AND MANUELA FULLER

**TWO WOODEN FIGURES DEPICTING  
YAMA DHARMARAJA AND ACHALA  
TIBET, CIRCA 18TH CENTURY**

the bull-headed and ithyphallic Yama Dharmaraja standing in *alidhasana* atop a fierce bull mount on a lotus throne, wearing the skull crown and with flaming hair, traces of polychrome throughout, wearing bone ornaments at chest, arms and ankles, the body adorned with gold foliate motif; the protector Achala standing in *alidhasana* atop a lotus throne, the flaming hair with traces of polychromy, the proper right hand holding a *khadga* or sword aloft, the proper left hand holding a *pasha* or noose, wearing an animal skin around the waist, the arms, legs and face adorned with cold gold (2)  
Height 6<sup>5</sup>/<sub>16</sub>in., 16.8 cm and 4<sup>3</sup>/<sub>16</sub>in., 11 cm

**PROVENANCE**

Acquired privately, 1965-73.

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

1638

PROPERTY FROM A PRIVATE LONG ISLAND COLLECTION

**A GILT-BRONZE FIGURE DEPICTING  
YAMA DHARMARAJA  
TIBET, 18TH CENTURY**

the bull-headed Yama Dharmaraja standing in *alidhasana*, the flaming tresses with traces of polychromy, wearing the five-skull crown, with fierce expression and fangs bared, the raised proper right hand holding a thigh-bone trumpet, wearing the six Tantric bone ornaments and elaborate jewelry including a garland of snakes and severed heads, affixed to a later crystal base  
Height 5<sup>3</sup>/<sub>16</sub>in., 13.7 cm

**PROVENANCE**

Acquired privately, circa 1970s.

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

1639

**A GILT BRONZE FIGURE DEPICTING  
EKADASHAMUKHA LOKESHVARA  
TIBETO-CHINESE, 18TH CENTURY**

the eleven-headed *bodhisattva* with traces of gilding throughout, wearing elegant five-pointed crowns the *bodhisattva* jewelry, the eight arms spread in a fan with the two primary hands in *anjali mudra* at heart center, wearing a diaphonous *dhoti* secured at the waist with beaded girdle  
Height 5<sup>1</sup>/<sub>4</sub> in., 13.3 cm

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

1637



1638



1639



1640

A GILT-BRONZE FIGURE DEPICTING A  
SNOWLION  
TIBET, CIRCA 15TH CENTURY

the ithyphallic snow lion adorned with cloud-shaped  
eyebrows and elegant tufts of fur at beard and legs and  
tail  
Height 3 in., 7.6 cm

\$ 2,000-3,000



1640

1641

PROPERTY FROM A PRIVATE INTERNATIONAL  
COLLECTION

THREE GILT-COPPER REPOUSSÉ  
PLAQUES  
TIBET, 18TH CENTURY

the three devotional plaques, at left adorned with a  
*vishvavajra* with a coil of joy at center, the center plaque  
adorned with a right-whorled conch shell with billowing  
sash atop a double-lotus, the plaque at right adorned with  
a *triratna* or triple gem motif within a flaming aureole atop  
a single lotus (3)  
Height 10<sup>5</sup>/<sub>16</sub> in., 27 cm and smaller

PROVENANCE

Sotheby's New York, 20 March 1997, lot 252.

\$ 6,000-9,000



1641



1642

1642

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

**A GILT-BRONZE FIGURE  
DEPICTING VAJRABHAIRAVA AND  
VAJRAVETALI  
TIBETO-CHINESE, CIRCA 19TH  
CENTURY**

fierce nine-headed Vajrabhairava with wild flaming hair, standing in *alidhasana* with his consort Vajravetali on a single lotus throne, with a fan of multiple arms, wearing a tiger skin around the waist and a separately cast elephant skin at the back, trampling deities Brahma, Indra, Vishnu, Shiva, Kartika, Surya, Chandra and Ganesha underfoot  
Height 11 in., 27.9 cm

**PROVENANCE**

Sotheby's New York, 28 October 1991, lot 361.

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



1643

1643

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

**A BRONZE FIGURE DEPICTING  
VAJRAVARAHI  
TIBET, 20TH CENTURY**

the goddess Vajravarahi identifiable by the sow (*varahi*) head emerging from behind the five-skull crown, with three eyes, flaming eyebrows and fangs bared, standing in *ardhaparyankasana* on a lotus throne within a flaming halo, holding a *kartrika* or chopper in raised proper right hand and a *kapala* or skull cup in the proper left hand, wearing beaded jewelry and a garland of severed heads  
Height 14 in., 35.6 cm

**\$ 750-1,000**

1644

PROPERTY OF A PRIVATE FLORIDA COLLECTOR

A THANGKA DEPICTING A GELUK  
REFUGE FIELD  
TIBET, 19TH/20TH CENTURY

the refuge field with Buddha Shakyamuni at center, his proper right hand in *bhumisparsha mudra* and the proper left hand holding a bowl of *amrita*, surmounted by yellow Manjushri and further surrounded by lineage holders, the lower register with buddha, *bodhisattvas* and protector deities

59¾ by 42 in., 151.8 by 106.7 cm

PROVENANCE

Acquired privately, 1984-88.

\$ 4,000-6,000



1644

1645

PROPERTY FROM A PENNSYLVANIA PRIVATE  
COLLECTION

A THANGKA DEPICTING  
VAJRAPANI  
TIBET, CIRCA 19TH CENTURY

fierce Vajrapani at center standing in *alidhasana* on atop a lotus throne within a fiery aureole, wearing the five-pointed crown with orange hair behind, with three eyes and flaming eyebrows and beard, the raised proper right hand holding a vajra, and proper left hand holding a *pasha* or noose, surrounded by lineage holders in the upper register, *buddhas* and *bodhisattvas* at right and left, with a white *stupa*, Yama Dharmaraja and Sitatara at lower register

42¼ by 29 in., 107.3 by 73.7 cm

PROVENANCE

Sotheby's New York, 6th October 1990, lot 361.

\$ 5,000-7,000



1645



1646

1646

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

**A THANGKA DEPICTING BUDDHA SHAKYAMUNI ON A LION THRONE  
TIBETO-CHINESE, 18TH/19TH CENTURY**

golden Buddha Shakyamuni seated in *vajraparyankasana* on a lion throne, the right hand in *bhumisparsha mudra*, the proper left hand in the lap in *dhyana mudra*, surmounted by a diminutive figure of Garuda and flanked by rampant *makara*, snow lions, elephants and mythical beasts, an offering of jewels and the *chakravartin* accoutrements beneath his feet, with attendants Maudgalyana and Mahakashyapa at lower right and left, all surrounded by a retinue of golden *buddhas* and *bodhisattvas*  
27 by 18<sup>3</sup>/<sub>4</sub>in., 68.6 by 47.6 cm

**PROVENANCE**

Acquired before 1987.

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

1647

PROPERTY FROM THE COLLECTION OF CLEVELAND AND MANUELA FULLER

**A THANGKA DEPICTING AMITABHA IN SUKHAVATI  
TIBET, 18TH/19TH CENTURY**

red Amitabha at center seated in *vajraparyankasana* on a lotus throne within a garden enclosure of his pure land Sukhavati, surrounded by a retinue of *bodhisattvas* all within a rainbow halo, with Buddha, Green Tara and celestial beings at upper register, a delicate landscape below with snow mountains, offerings and a further scene of *buddhas* and *bodhisattvas* below  
25<sup>1</sup>/<sub>4</sub> by 16<sup>1</sup>/<sub>4</sub>in., 64.1 by 41.3 cm

**PROVENANCE**

Acquired privately, 1965-73.

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



1647



1648

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

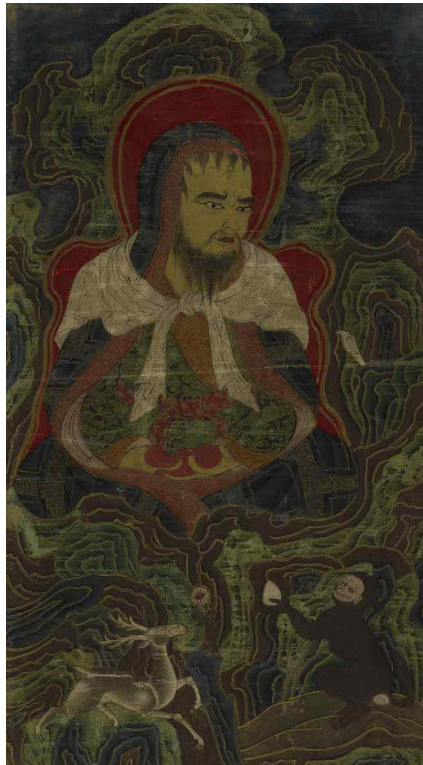
**TWO THANGKAS DEPICTING THE GUARDIAN KING DHRITARASHTRA AND THE ARHAT AJITA TIBET, 18TH CENTURY**

the bearded *arhat* Ajita seated cross-legged in a meditation cave amidst a rocky escarpment, wrapped in elaborate colored silks, with a playful monkey making an offering to the *arhat* and a frolicking stag below; the guardian king Dhritarashtra standing in a rocky landscape within a flaming halo, with benevolent expression, wearing a helmet adorned with a red feathered plume, with elaborate armor covered in richly embroidered silks, holding a *vina* or lute in his proper left hand, with pointed boots  
17½by 9½in., 44.5 by 25.1 cm each, [2].

**PROVENANCE**

Acquired in Nepal, 1965.

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



1648



1648

1649

PROPERTY OF A PRIVATE FLORIDA COLLECTOR

**A THANGKA DEPICTING BUDDHA SHAKYAMUNI, THE EIGHTEEN ARHATS AND THE FOUR GUARDIAN KINGS TIBET, 19TH/20TH CENTURY**

the Buddha seated at center in *vajraparyankasana* on a sumptuous lion throne, with Garuda above grasping a snake in his beak, flanked by *nagas* and mythical beasts, the eighteen *arhats* throughout the upper and side registers seated in a rocky landscape, with the four Guardian Kings and Hvashang the patron populating the lower register  
51½by 34½in., 130.8 by 86.6 cm

**PROVENANCE**

Acquired privately, 1984-88.

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



1649

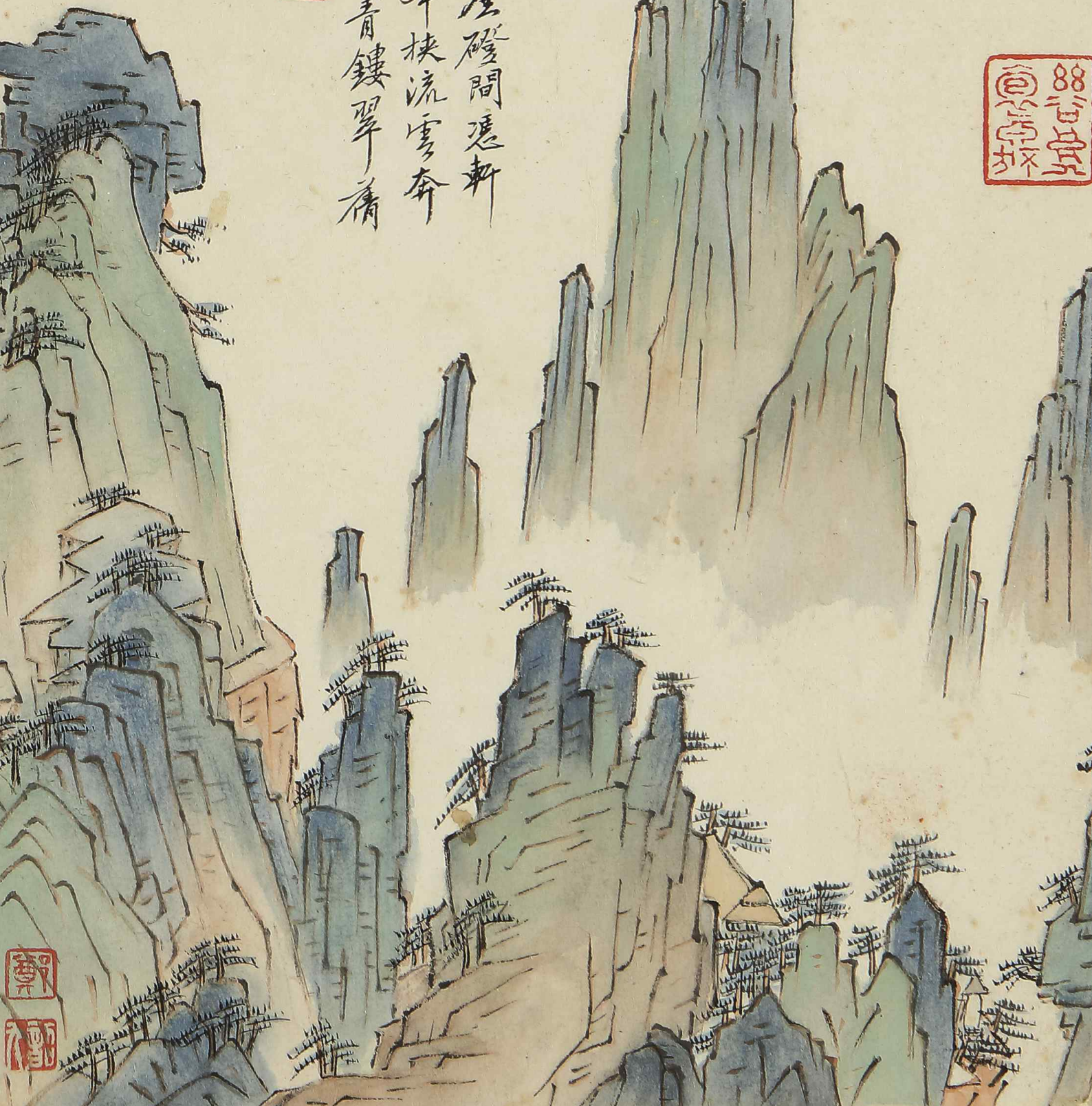


黃山不但峯靈異  
石雲壯不景更奇  
堪羨青鏤飛彩  
藻風流猶勝漸  
江師

程廣宿半偈山房



後海巖築崖磴間遮軒  
則石筍詭峯挾流雲奔  
壓蒼際削青鏤翠屏  
峭絕倫



THE PROFESSOR CHU-TSING LI COLLECTION OF  
CHINESE PAINTINGS & CALLIGRAPHY, LOTS 1650-1675

李鑄晉教授收藏中國書畫 拍品編號1650-1675



1650



1651



1651

1650

TAO ZHU 1878-1961, GONG YITU  
1836-1893

LANDSCAPES

ink on paper and silk, two hanging scrolls

signed, with seals of the artists

(Tao) 63.3 by 31.3 cm. 24 $\frac{7}{8}$  by 12 $\frac{1}{4}$  in.

(Gong) 70.3 by 37.9 cm. 27 $\frac{3}{4}$  by 14 $\frac{7}{8}$  in.

**\$ 1,800-2,800**

陶洙、龔易圖 山水 水墨紙本、絹本 兩幅  
立軸

作者簽署，鈐印若干

LUO HAIKONG 1890-1943

LANDSCAPE

ink and color on paper, hanging scroll

signed, with one seal of the artist

118.6 by 40.3 cm. 46 $\frac{5}{8}$  by 15 $\frac{7}{8}$  in.

**\$ 600-800**

羅海空 山水 設色紙本 立軸

作者簽署，鈐印一方



1652

1652

ATTRIBUTED TO LI JIAN

LANDSCAPE

ink and color on silk, hanging scroll

signed, with one seal of the artist  
149.1 by 39.4 cm. 58¾ by 15½ in.

**\$ 800-1,200**

黎簡（款）山水 設色絹本 立軸

作者簽署，鈐印一方



1653

1653

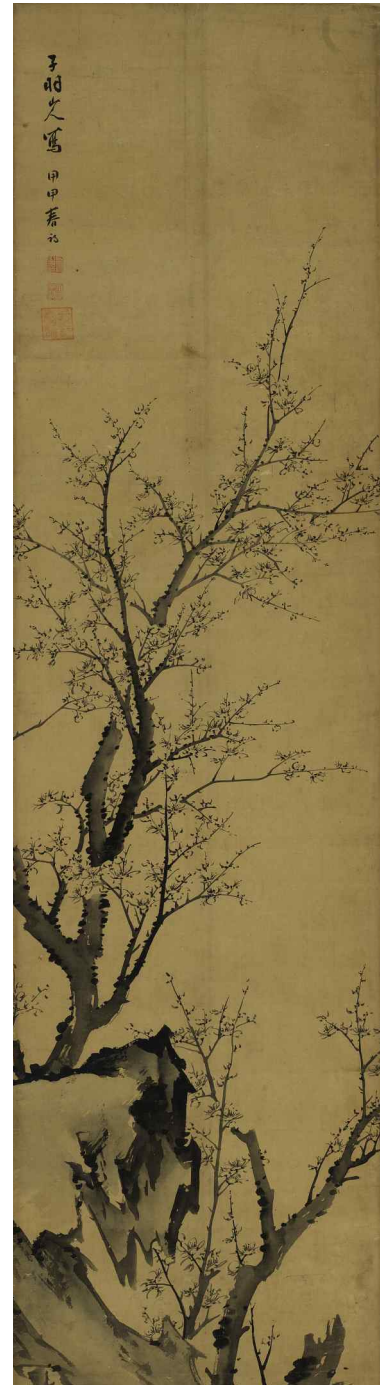
XIONG JINGXING (1791-1856), LÜ  
XIANG (18TH/19TH CENTURY)

BAMBOO, PLUM BLOSSOMS

ink on paper and silk, two hanging scrolls

signed, with seals of the artists  
(Xiong) 106.7 by 26.9 cm. 42 by 10⅝ in.  
(Lü) 155.8 by 42.5 cm. 61⅜ by 16¾ in.

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



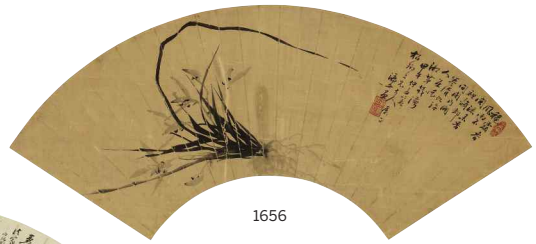
1653

熊景星、呂翔 竹、梅 水墨紙本、絹本 兩  
幅立軸

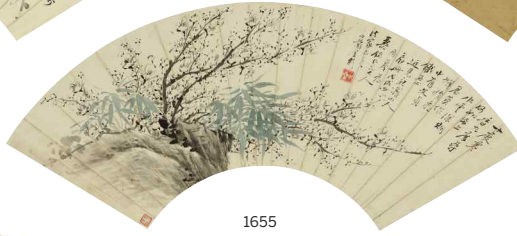
作者簽署，鈐印若干



1654



1656



1655



1654



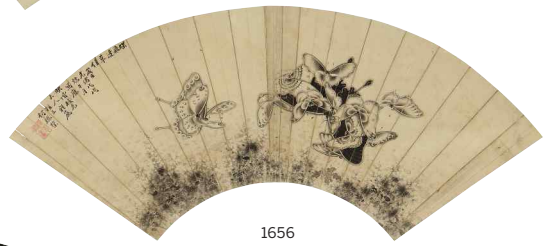
1656



1655



1654



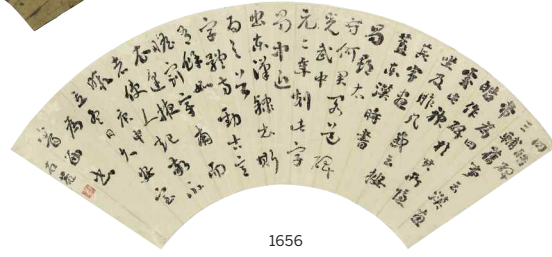
1656



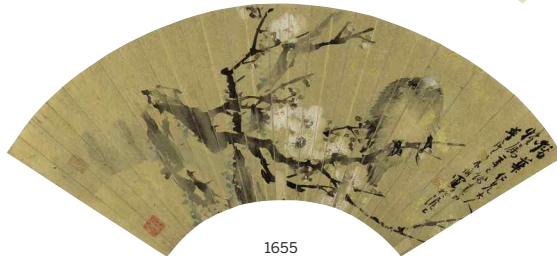
1655



1654



1656



1655

1654

MIN XI, LÜ MINGQIAN, YAN ZHONGJI, WU HUANCAI (QING DYNASTY)

VARIOUS SUBJECTS

ink on gold-dusted paper and silk, four fan leaves signed, with seals of the artists and collectors Various sizes.

\$ 1,000-2,000

閔熙、呂鳴謙、顏鍾驥、吳煥采 雜題 水墨絹本、灑金箋 四幅扇面

作者簽署，鈐印、鑒藏印若干



1657



1655

ZHU CHENG 1826-1900, REN XUN 1835-1893, JIN LIAN 1841-1909, CHEN TONGSHOU (1884-?)

BIRDS, FLOWERS AND FIGURES

ink and color on gold paper, four fan leaves signed, with seals of the artists Various sizes.

EXHIBITED

(Jin Lian, Zhu Cheng, Ren Xun) *Emerald Mountains: Modern Chinese Ink Paintings from the Chu-tsing Li Collection*, Milwaukee Art Museum, June 11-August 28, 2011

\$ 2,000-4,000

朱僂、任薰、金澗、陳同壽 花鳥、人物 設色金箋 四幅扇面

作者簽署，鈐印若干

展覽

(金澗、朱僂、任薰) 李鑄晉收藏中國近現代書畫藝術，密爾沃基藝術博物館，2011年6月11日-8月28日



1657



1658



1656

LIU YONG (1719-1804), BIAN FUCHANG (1873-1946), HE HUAI RONG (19TH/20TH CENTURY), XUE LIAN (19TH/20TH CENTURY)

CALLIGRAPHY AND PAINTINGS

ink and color on gold-flecked paper, one fan leaf, three fan leaves mounted as two hanging scrolls signed, with seals of the artists Various sizes.

\$ 2,000-4,000

劉墉、卞綽昌、何槐榮、薛濂 書法、繪畫 設色灑金箋 一幀扇面 兩幅扇軸

作者簽署，鈐印若干

1657

CHE PENGFEI (B. 1951), SHEN PEIFANG (B. 1949)

LANDSCAPES AND CALLIGRAPHY

ink and color on paper, two folding fans 17.5 by 47 cm. 6<sup>7</sup>/<sub>8</sub> by 18<sup>1</sup>/<sub>2</sub> in. (2)

\$ 500-700

車鵬飛、沈培芳 山水、書法 設色紙本 成扇二柄

作者簽署，鈐印若干

1658

TANG DI 1878-1948, QIAN ZHENHUANG 1875-1944

PINE AND CALLIGRAPHY

ink on paper, folding fan signed, with seals of the artists 18.4 by 49.5 cm. 7<sup>1</sup>/<sub>4</sub> by 19<sup>1</sup>/<sub>2</sub> in.

\$ 1,500-2,500

湯滌、錢振鐙

作者簽署，鈐印若干



1659

1659

ATTRIBUTED TO LI SHAN

ORCHIDS AND ROCK

ink on paper, hanging scroll

signed with one seal of the artist  
30.4 by 42.5 cm. 12 by 16¾ in.

\$ 4,000-6,000

李蟬（款）蘭石 水墨紙本 立軸  
作者簽署，鈐印一方

1660

DONG SHOUPING 1904-1997, PU  
QUAN 1913-1991

BAMBOO

ink on paper, one mounted for framing, one  
hanging scroll

each signed, and with two seals of the artists  
(Dong) 67.9 by 67.5 cm. 26¾ by 26½ in.  
(Pu) 66.2 by 44.5 cm. 26 by 17½ in.

\$ 3,000-5,000

董壽平、溥佺 墨竹 水墨紙本 鏡片、立軸  
作者簽署，鈐印各二方



1660



1661

LI SHIZHUO 1687-1770

VEGETABLES

ink and color on paper, four album leaves

signed, with seals of the artist and collector  
19.4 by 25.6 cm. 7⅞ by 10 in.

\$ 4,000-6,000

李世倬 蔬果 設色紙本 四開冊  
作者簽署，鈐印、鑒藏印若干



1661





1662



1663



1664

1662

**BAO SHAOYOU 1892-1985**

SPARROW ON BAMBOO

ink and color on paper, hanging scroll

signed, with two seals of the artist  
67.3 by 33.3 cm. 26½ by 13⅛ in.

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

鮑少游 翠竹小鳥 設色紙本 立軸  
作者簽署，鈐印二方

1663

**XU SHUXIU (B.1927)**

BUTTERFLIES

ink and color on paper, hanging scroll

signed, with four seals of the artist.  
65.5 by 36 cm. 25¾ by 14⅞ in.

**\$ 600-800**

徐術修 蝴蝶 設色紙本 立軸  
作者簽署，鈐印四方

1664

**SONG SHINIAN 1850-1914**

MYNAH AND MAGNOLIA

ink and color on paper, hanging scroll

signed, with one seal of the artist  
168.4 by 40.4 cm. 66¾ by 16 in.

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

宋石年 玉蘭八哥 設色紙本 立軸  
作者簽署，鈐印一方



1665

1665

**ANONYMOUS**

ZHONGKUI AND DEMON FOLLOWERS

ink and color on paper, hanging scroll

with one seal

61 by 35.6 cm. 24 by 14 in.

**\$ 600-800**

無款 鐘馗與五鬼 設色紙本 立軸

鈐印一方



1666

1666

**HUANG BORE 1901-1968**

MAIDEN UNDER SYCAMORE TREE

ink and color on paper, hanging scroll

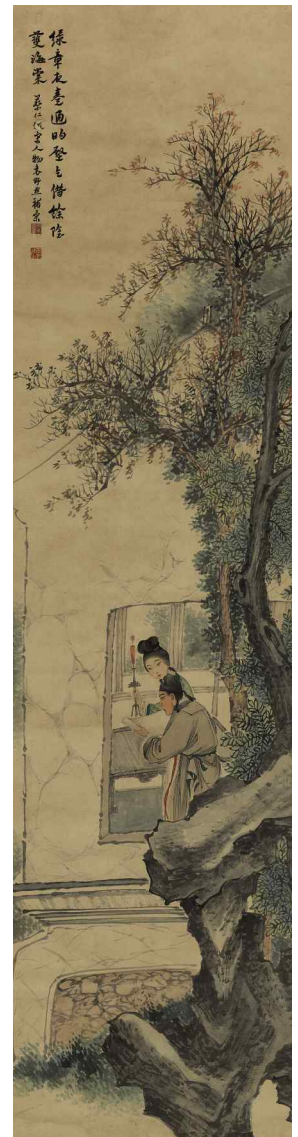
signed, with three seals of the artist

129.7 by 33.4 cm. 51 by 13 1/8 in.

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

黃般若 梧桐落葉 設色紙本 立軸

作者簽署，鈐印三方



1667

1667

**CAI LAN (1917-1991), YUAN SHIGENG (19TH/20TH CENTURY)**

SCHOLAR AND MAIDEN READING

ink on paper, hanging scroll

signed, with two seals of the artists

131.3 by 33.4 cm. 51 5/8 by 13 1/8 in.

**\$ 300-500**

蔡嵐、袁世耕 秉燭展卷 設色紙本 立軸

作者簽署，鈐印二方



1668



1670



1669



1669

1668

SU LIUPENG 1791-1862, JIANG LIAN (CIRCA 1796-1840), QIAN HUI'AN 1833-1910, DING YANYONG 1902-1978

VARIOUS SUBJECTS

ink and color on paper, one hanging scroll, three mounted for framing

signed, with seals of the artists  
Various sizes.

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

蘇六朋、蔣蓮、錢慧安、丁衍庸 雜題 設色紙本 一幅立軸 三幅鏡片  
作者簽署，鈐印若干

1669

WANG SU 1794-1877, REN XUN 1835-1893

FIGURES

ink and color on silk and gold-flecked paper, two circular fan leaves

each signed, and with one seal of the artists  
(Wang) 24.5 by 24.5 cm. 9 $\frac{5}{8}$  by 9 $\frac{5}{8}$  in.  
(Ren) 25.3 by 25.3 cm. 10 by 10 in.

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

王素、任薰 人物 設色絹本、灑金箋 兩幀團扇  
作者簽署，鈐印各一方

1670

CHEN PU 1820-1887

LANDSCAPE

ink on paper, hanging scroll

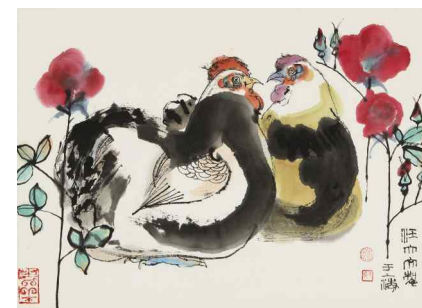
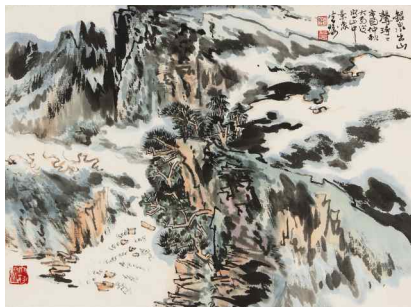
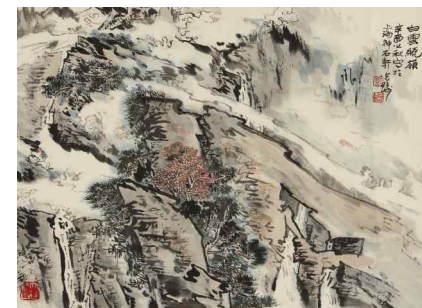
signed, with two seals of the artist  
97 by 47.9 cm. 38 $\frac{1}{8}$  by 18 $\frac{7}{8}$  in.

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

陳璞 山水 水墨紙本 立軸  
作者簽署，鈐印二方



1671



1672

1671

REN XIONG 1823-1857, REN YU 1853-1901, NI TIAN 1855-1919, CHEN ZUN (19TH CENTURY)

SCHOLAR, BODHIDHARMA, LANDSCAPES

ink and color on paper, two hanging scrolls and two mounted for framing

signed, with seals of the artists

Various sizes.

\$ 3,000-5,000

任熊、任預、倪田、陳樽 高士、達摩、山水 設色紙本 兩幅立軸 兩幅鏡片

作者簽署，鈐印若干

1672

JIN GUANGYU (B.1941), WANG DAWEN (B.1942)

LANDSCAPES, HENS, LOTUS

ink and color on paper, six mounted for framing

signed, with seals of the artists

Various sizes.

\$ 600-800

金光瑜、汪大文 山水、母雞、蓮花 設色紙本 六幅鏡片

作者簽署，鈐印若干



1673

1673

WANG RONG 1896-1972

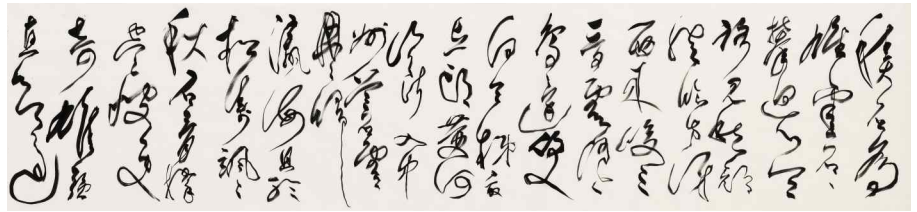
LISTENING TO THE WATERFALL

ink and color on paper, hanging scroll

signed, with one seal of the artist  
54.8 by 16.2 cm. 21½ by 6¾ in.

\$ 800-1,200

汪溶 高士聽泉 設色紙本 立軸  
作者簽署，鈐印一方



1674



1675

1674

YU CHENGYAO 1898-1993

CALLIGRAPHY IN CURSIVE SCRIPT

ink on paper, unmounted

signed, with three seals of the artist  
45.2 by 395.8 cm. 17¾ by 155¾ in.

\$ 1,000-2,000

余承堯 草書詩四首 水墨紙本 未裱  
作者簽署，鈐印三方

1675

HOU BEIREN (B. 1917)

LANDSCAPE

ink and color on gold cardboard

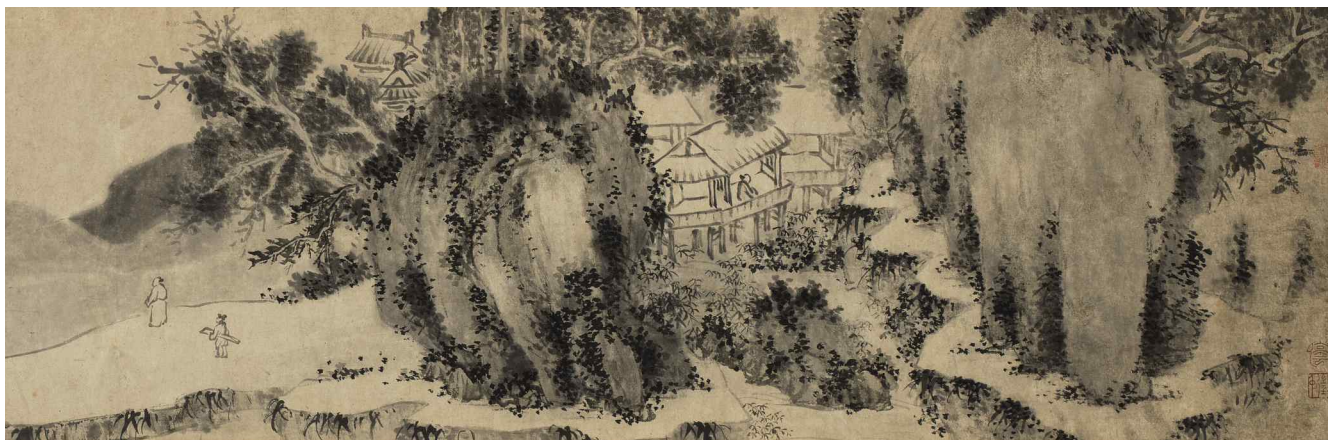
signed, with three seals of the artist  
45 by 52.5 cm. 17¾ by 20¾ in.

\$ 800-1,200

侯北人 山水 設色金紙卡  
作者簽署，鈐印三方

FAMILY COLLECTION OF A MIDWESTERN GENTLEMAN,  
LOTS 1676-1680

美國中西部仕紳收藏 拍品編號1676-1680



1676

1676

ATTRIBUTED TO WEN ZHENGMING

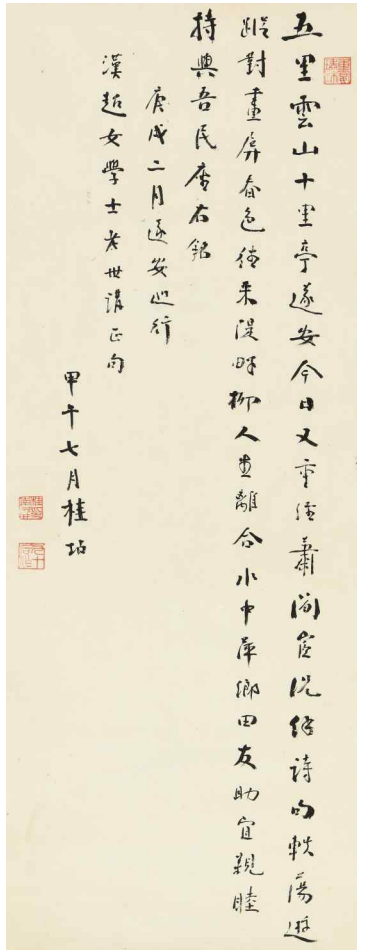
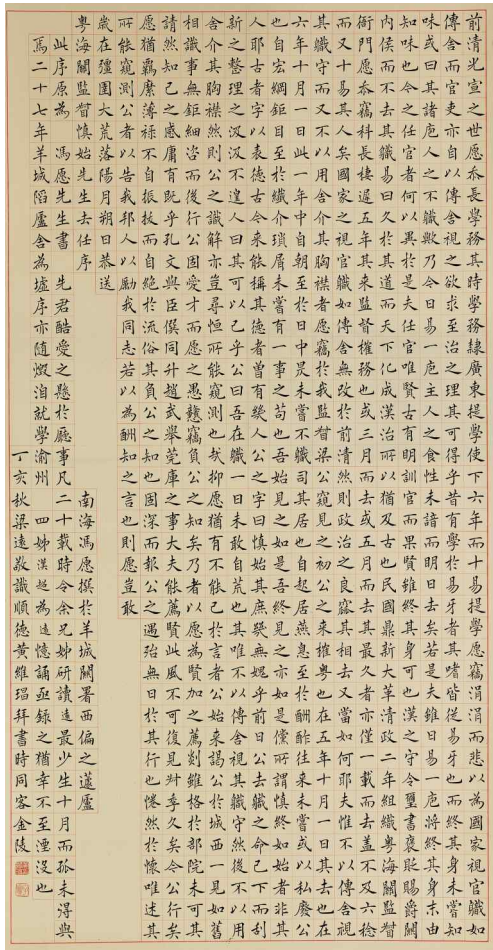
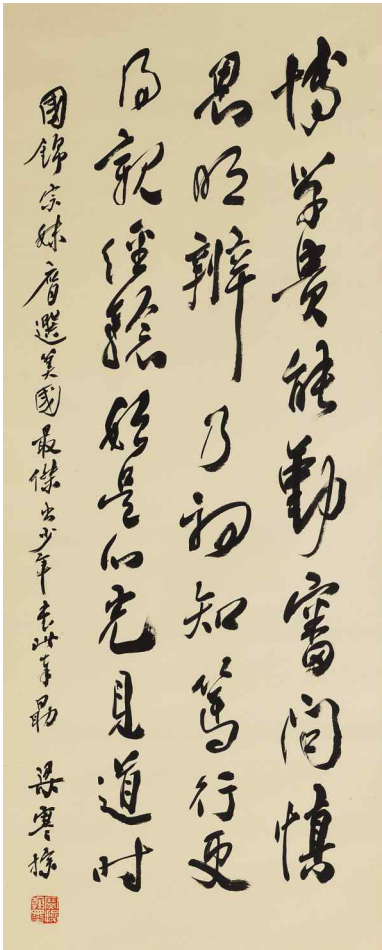
LANDSCAPE

ink on paper, handscroll

signed, with seals of the artist and collectors  
34.5 by 209.8 cm. 13½ by 82⅝ in.

\$ 10,000-20,000

文徵明（款）溪亭落日 水墨紙本 手卷  
作者簽署，鈐印、鑒藏印若干



1677

GUI DIAN 1867-1958, LIANG HANCAO 1898-1975, HUANG WEICHANG (WONG WAI CHEONG) 1902-1993

CALLIGRAPHY

ink on paper, one horizontal scroll and three hanging scrolls

signed, with seals of the artists  
Various sizes.

\$ 600-800

桂站、梁寒操、黃維瑀 書法 水墨紙本一件 橫幅 三件立軸

作者簽署，鈐印若干



1678







1679



1679



1680

1678

CHEN HENGKE 1876-1923, WANG YUN 1888-1934, TAO SHOUBO 1902-1997, YOU YUNSHAN (20TH CENTURY), GUO DAWEI (DAVID KWOK) 1919-2003

VARIOUS SUBJECTS

ink and color on paper, two hanging scrolls and two mounted for framing

signed, with seals of the artists  
Various sizes.

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

陳衡恪、王雲、陶壽伯、游雲珊、郭大維  
雜題 設色紙本 兩幅立軸 兩件鏡片

作者簽署，鈐印若干

1679

JIN DESHU (19TH/20TH CENTURY), CHEN SUMING (20TH CENTURY)

BIRDS, FLOWERS AND ROCKS

ink and color on paper, two hanging scrolls

signed, each with two seals of the artists  
(Jin) 88.4 by 41.4 cm. 34¾ by 16¾ in.  
(Chen) 94.1 by 43 cm. 37¼ by 17 in.

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

金德樞、陳素名 花鳥奇石 設色紙本 兩幅  
立軸

作者簽署，鈐印各二方

1680

FANG SONG (19TH/20TH CENTURY)

THE THREE STAR GODS

ink and color on paper, hanging scroll

signed, with four seals of the artist  
169.2 by 92 cm. 66½ by 36¼ in.

**\$ 300-500**

方松 三星拱照 設色紙本 立軸

作者簽署，鈐印四方

# THE HANG HWIE PAO FAMILY COLLECTION OF CHINESE FAN PAINTINGS AND CALLIGRAPHY, TORONTO, LOTS 1681-1696

多倫多鮑恆發家族珍藏書畫扇面 拍品編號1681-1696



1681



1682



1683



1681

ZHANG ZHIWAN 1810-1897

LANDSCAPES

ink on silk, two circular fan leaves

signed, each with one seal of the artist  
24.7 by 24.7 cm. 9¾ by 9¾ in. (2)

**\$ 1,200-1,800**

張之萬 山水 水墨絹本 兩幀扇面  
作者簽署，鈐印各一方

1682

WU SHUJUAN 1853-1930, YUEXIAN NÜSHI (19TH/20TH CENTURY)

WOMEN AND CHILDREN

ink and color on silk and gold paper, two circular fan leaves

signed, each with one seal of the artist  
(Wu) 22.3 by 23.5 cm. 8¾ by 9¼ in.  
(Yue) 25 by 26.2 cm. 9¾ by 10¼ in.

**\$ 800-1,200**

吳淑娟、月仙女史 人物 設色絹本、金箋 兩幀扇面  
作者簽署，鈐印各一方

1683

CHEN HUAN 1786-1863, HE CHONG 1807-1883

BOATING, BIRDS AND FLOWERS

ink and color on gold-dusted paper, two fan leaves

signed, each with one seal of the artists  
(Chen) 23.9 by 25 cm. 9¾ by 9¾ in.  
(He) 23.4 by 24.5 cm. 9¼ by 9½ in.

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

陳煥、何翀 人物、花鳥 設色灑金箋 兩幀扇面  
作者簽署，鈐印各一方

1684

YU ZONGLI (QING DYNASTY)

STORY OF SAMANTABHADRA

gold ink and color on blue paper, fan leaf mounted in a tea tray

signed, with seals of the artist and collector  
16.8 by 54.5 cm. 6 $\frac{5}{8}$  by 21 $\frac{1}{2}$  in.

\$ 5,000-7,000

俞宗禮 普賢菩薩 設色描金磁青紙 扇面 托盤式鏡框

作者簽署，鈐印鑒藏印若干



1684

1685

WENG TONGHE 1830-1904

POEMS IN RUNNING SCRIPT

red ink on silk, ink on gold paper, two fan leaves

signed, with seals of the artist

Gold fan: 17.1 by 51.3 cm. 6 $\frac{3}{4}$  by 20 $\frac{1}{8}$  in.

Circular fan: 24.5 by 24.5 cm. 9 $\frac{5}{8}$  by 10 in.

\$ 1,500-2,500

翁同龢 行書詩 水墨金箋、朱墨絹本 兩幀 扇面

作者簽署，鈐印若干



1685



1685



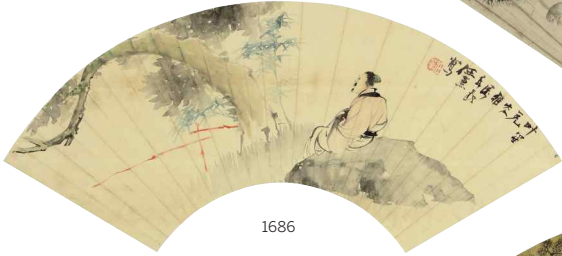
1686



1688



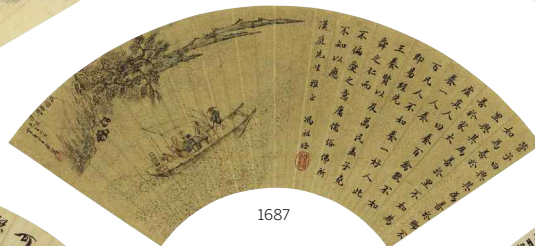
1687



1686



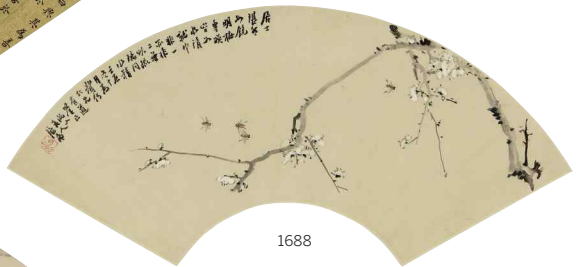
1688



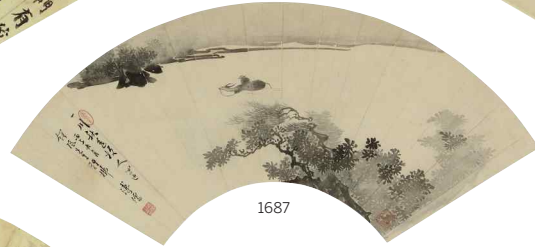
1687



1686



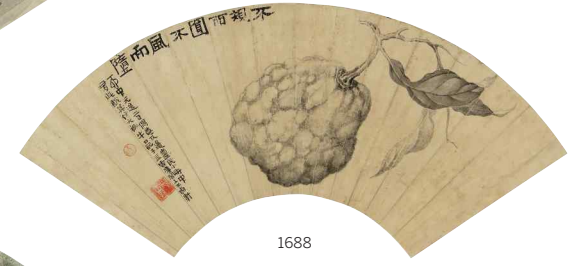
1688



1687



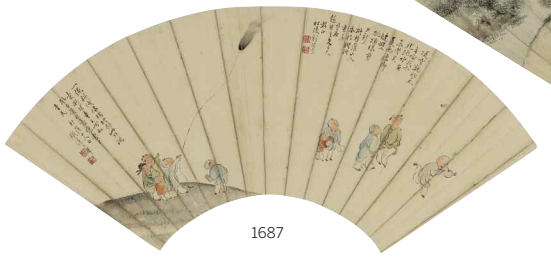
1686



1688



1687



1687



1687

1686

REN XUN 1835-1893, WU TAO 1840-1895

SCHOLARS AND CALLIGRAPHY

ink and color on paper and gold-dusted paper, four fan leaves

signed, each with one seal of the artists  
Various sizes.

\$ 2,000-4,000

任薰、吳滔 高士圖、書法 設色紙本、金箋 四幀扇面

作者簽署，鈐印各一方

1687

NI TIAN (1855-1919), WU GUANDAI (1862-1929), PU RU (1896-1963), YANG SHAOGU (19TH/20TH CENTURY), FENG ZUPEI (19TH/20TH CENTURY), LIU JIANYE (19TH/20TH CENTURY)

VARIOUS SUBJECTS

ink and color on paper, six fan leaves

signed, with seals of the artists  
Various sizes.

\$ 1,200-1,800

溥儒、倪田、楊少谷、馮祖培、吳觀岱、劉鍵業 雜題 設色紙本 六幀扇面

作者簽署，鈐印若干

1688

JU LIAN 1828-1904, YUAN TONG (19TH/20TH CENTURY), ZHAO HAOGONG (1881-1947), HE TIANJIAN (1891-1977)

VARIOUS SUBJECTS

ink and color on paper, four fan leaves

signed, with seals of the artists  
Various sizes.

\$ 1,600-2,600

居廉、袁桐、趙浩公、賀天健 花果 設色紙本 四幀扇面

作者簽署，鈐印若干

1689

REN XUN 1835-1893

VARIOUS SUBJECTS

ink and color on gold paper and silk, six circular fan leaves

signed, each with one seal of the artist  
Various sizes.

\$ 3,000-5,000

任薰 雜畫冊 設色金箋、絹本 六幀團扇  
作者簽署，鈐印各一方

1690

YU YUE (1821-1907); LI WENTIAN (1834-1895); WU DACHENG (1835-1902); ZHANG ZHIDONG (1837-1909); HE WEIPU (1842-1922); ZHANG ZUYI (1849-1917)

CALLIGRAPHY

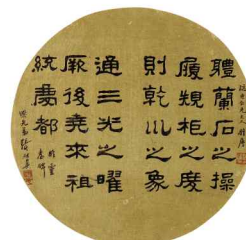
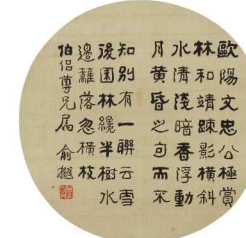
ink on gold paper and silk, six circular fan leaves

signed, with seals of the artists  
Various sizes.

\$ 3,000-5,000

俞樾、李文田、吳大澂、張之洞、何維樸、張祖翼 書法 水墨金箋、絹本 六幀團扇

作者簽署，鈐印若干



1689

1690



1691



1692



1693

1691

HUANG SHANSHOU 1855-1919,  
SHEN ZHAOHAN 1855-1941

FIGURES

ink and color on silk, four circular fan leaves

signed, with seals of the artists  
Various sizes.

**\$ 1,200-1,800**

黃山壽、沈兆涵 人物 設色絹本 四幀團扇  
作者簽署，鈐印各一方

1692

WANG TIEMEI (?-1911); LIANG  
YUWEI (1844-1917); GUAN NIANCI  
(?-1909); XIANG WENYAN (?-1898)

LANDSCAPES

ink and color on silk, four circular fan leaves

signed, with seals of the artists  
Various sizes.

**\$ 1,200-1,800**

汪鐵梅、梁于調、管念慈、項文彥 山水 設  
色絹本 四幀團扇  
作者簽署，鈐印若干

1693

WANG LI 1813-1879, TANG SHISHU  
1831-1902

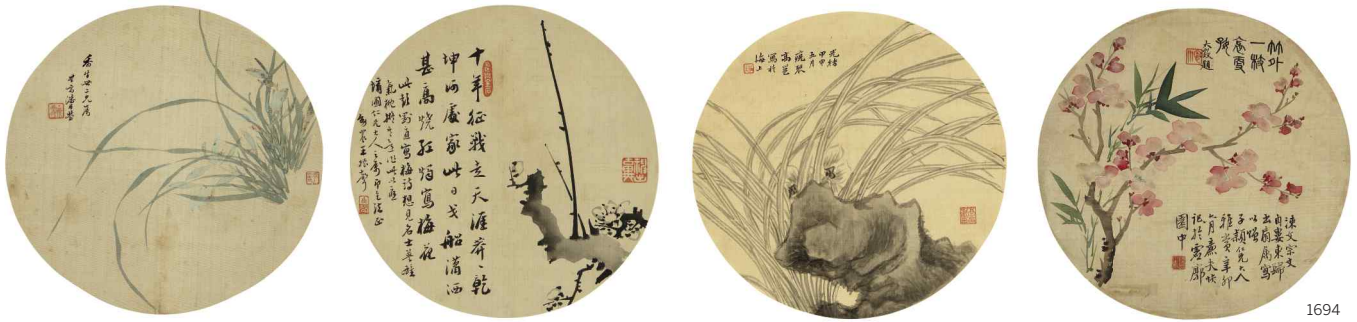
FLOWERS AND BIRDS

ink and color on silk and gold-dusted paper, four  
circular fan leaves

signed, with seals of the artists  
Various sizes.

**\$ 800-1,600**

王禮、湯世澍 花鳥 設色絹本、灑金箋 四  
幀扇面  
作者簽署，鈐印若干



1694



1695



1696

1694

PAN ZENGYI (1808-1878),  
GAO YONG (1850-1921), LU HUI  
(1851-1920), WANG ZHENSHENG  
(1852-?)

FLOWERS

ink and color on silk, four circular fan leaves

signed, with seals of the artists  
Various sizes.

**\$ 1,200-1,800**

潘曾瑩、高邕、陸恢、王振聲 花卉 設色絹  
本 四幀團扇

作者簽署，鈐印若干

1695

ZHANG XIANGHE (1785-1862), WU  
GUANDAI (1862-1929), PAN JIN  
(19TH/20TH CENTURY), WANG  
LIAN (19TH/20TH CENTURY)

FIGURES

ink and color on silk, four circular fans

signed, with seals of the artists  
Various sizes.

**\$ 600-800**

張祥河、吳觀岱、潘錦、王連 人物故事 設  
色絹本 四幀團扇

作者簽署，鈐印若干

1696

ZHU CHENG 1826-1900,  
ZHANG XIONG 1803-1886

BIRDS AND FLOWERS

ink and color on silk and gold-dusted paper, four  
circular fan leaves

signed, each with one seal of the artists  
Various sizes.

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

朱儁、張熊 花鳥 設色絹本、灑金箋 四幀  
團扇

作者簽署，鈐印各一方



唐人畫馬稱新  
為入室繼起不  
手但神駿風骨  
相者名重于前  
翁身能于前松  
古今競英者矣  
服筆既  
至正二年秋七月  
又二表相題  
神駿既神，國史之無所不  
至正二年秋七月  
又二表相題

驍 騊 駟 騊 騊  
字 於 江 東

1697



1698

1697

ATTRIBUTED TO ZHAO MENGFU

FIVE HORSES

ink and color on silk, handscroll

signed, with one seal of the artist and seals of collectors

30.7 by 290 cm. 12 by 106¼ in.

\$ 3,000-5,000

趙孟頫（款）天閑五馬圖 設色絹本 手卷

作者簽署，鈐印一方，鑒藏印若干

1698

ATTRIBUTED TO HONGLI  
(EMPEROR QIANLONG)

SCENES OF PHENOLOGICAL EVENTS

ink and color on paper, twelve album leaves  
mounted as a handscroll

with seals of the artist and collectors

28.3 by 14.7 cm. 11¼ by 5¾ in. (12)

\$ 1,000-2,000

弘曆（款）月令十二景 設色紙本 十二開冊  
頁裱成手卷

鈐印及鑒藏印若干

1699

ATTRIBUTED TO GONG XIAN

LANDSCAPE

ink and color on paper, handscroll

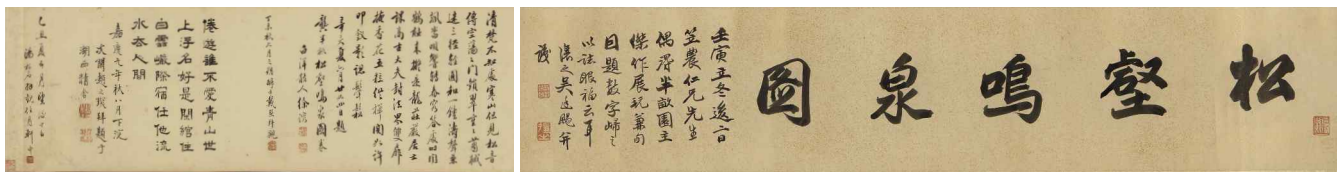
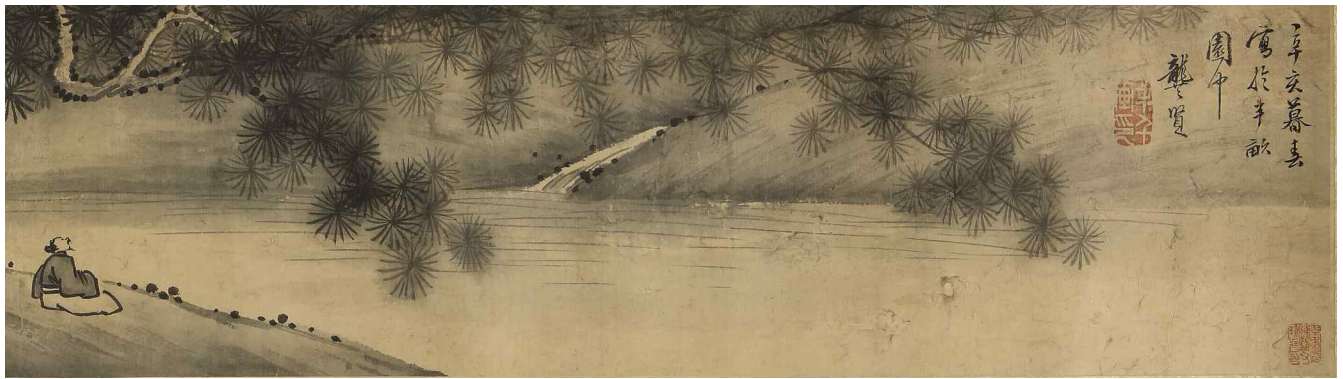
signed, with seals of the artist and collectors  
16.5 by 117.5 cm. 6½ by 46¼ in.

\$ 3,500-5,500

龔賢（款）松壑鳴泉 水墨紙本 手卷

作者簽署，鈐印及鑒藏印若干





1699

1700

WU GUXIANG 1848-1903

RIVER PAVILION

ink and color on paper, hanging scroll

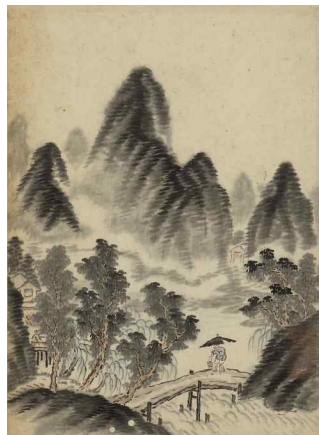
signed, with one seal of the artist  
30.8 by 34.8 cm. 12 $\frac{1}{8}$  by 13 $\frac{3}{4}$  in.

\$ 5,000-7,000

吳穀祥 溪山亭子 設色紙本 立軸  
作者簽署，鈐印一方



1700



1701



1702

1701

ATTRIBUTED TO WEN DIAN

LANDSCAPES

ink and color on paper, album of eight leaves  
signed, with seals of the artist and collectors  
20.6 by 15 cm. 8<sup>1</sup>/<sub>8</sub> by 5<sup>7</sup>/<sub>8</sub> in. (8)

\$ 2,000-4,000

文點 山水 設色紙本 八開冊  
作者簽署，鈐印若干



1702

ZOU ZHILIN (ACTIVE 1610-1651)

LANDSCAPE

ink on satin, framed

signed, with one seal of the artist  
31 by 50.9 cm. 12¼ by 20 in.

\$ 8,000-12,000

鄒之麟 山水 水墨綾本 鏡框

作者簽署，鈐印一方

1703

ZHENG SHAOJIU 1895-1967

LANDSCAPES OF MOUNT HUANG

ink and color on paper, album of twelve double leaves

signed, with seals of the artist  
21.5 by 17.6 cm. 8½ by 6⅞ in. (12)

\$ 5,000-7,000

鄭韶九 黃山圖 設色紙本 十二對開冊

作者簽署，鈐印若干

1703



1704

1704

ATTRIBUTED TO DONG QICHANG

LANDSCAPE

ink on satin, hanging scroll

signed, with seals of the artist and collectors  
182.7 by 45 cm. 71 $\frac{7}{8}$  by 17 $\frac{5}{8}$  in.

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

董其昌(款) 山水 水墨綾本 立軸  
作者簽署, 鈐印及鑒藏印若干



1705

1705

ATTRIBUTED TO WANG SHIMIN

LANDSCAPE

ink and color on silk, hanging scroll

signed, with one seal of the artist and one collector's seal  
55 by 38.6 cm. 21 $\frac{1}{2}$  by 15 $\frac{1}{4}$  in.

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

王時敏(款) 山水 設色絹本 立軸  
作者簽署, 鈐印一方, 鑒藏印一方



1706

1706

ATTRIBUTED TO WEN BOREN

LANDSCAPE

ink on paper, hanging scroll

signed, with two seals of the artist  
78.6 by 31.3 cm. 30 $\frac{7}{8}$  by 12 $\frac{1}{4}$  in.

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

文伯仁(款) 山水 水墨紙本 立軸  
作者簽署, 鈐印二方

1707

YANG BORUN 1837-1911, ZHANG ZUYI 1849-1917

LANDSCAPE AND CALLIGRAPHY

ink on paper, hanging scroll

signed, with seals of the artists  
39.9 by 44 cm. 15 $\frac{3}{4}$  by 17 $\frac{3}{8}$  in.

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

楊伯潤、張祖翼 山水、書法 水墨紙本 立軸  
作者簽署, 鈐印若干

1708

REN YU 1853-1901

SCHOLAR UNDER A WILLOW TREE

ink and color on paper, hanging scroll

signed, with one seal of the artist  
81 by 35.5 cm. 13 $\frac{7}{8}$  by 14 in.

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

任預 柳陰讀書 設色紙本 立軸  
作者簽署, 鈐印一方

1709

WANG SU 1794-1877

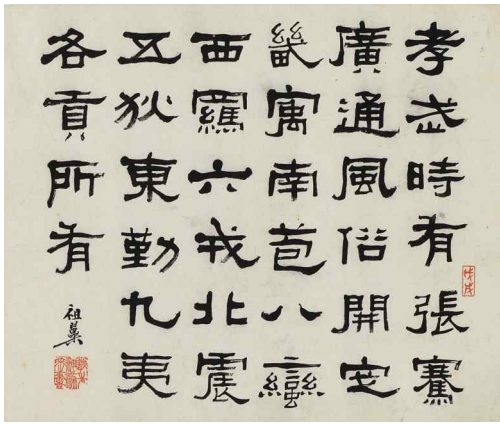
CHITCHAT IN BEANS CANOPY

ink and color on silk, hanging scroll

signed, with one seal of the artist and four seals of collectors  
79.5 by 34.4 cm. 31 $\frac{1}{4}$  by 13 $\frac{1}{2}$  in.

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

王素 豆棚閒話 設色絹本 立軸  
作者簽署, 鈐印一方, 鑒藏印四方



1707

1708

1709



1710

1710

QIAN HUI'AN 1833-1910

錢慧安 人物 設色紙本 兩幅立軸

QIAN HUI'AN, BODHIDHARMA, PAVILION OF WOMEN, INK AND COLOR ON PAPER, TWO HANGING SCROLLS

作者簽署，鈐印一方

ink and color on paper, two hanging scrolls

signed, with one seal of the artist  
Various sizes.

\$ 3,000-5,000



1711

1711

ATTRIBUTED TO CUI ZIZHONG

ACCEPTING ADMONITION

ink and color on silk, hanging scroll

with seals of collectors  
152.5 by 66 cm. 60 by 26 in.

\$ 1,000-2,000

崔子忠（傳）納諫圖 設色絹本 立軸  
鑒藏印若干



1712

1712

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

ANONYMOUS

WATER AND LAND RITUAL PAINTING

ink and color on paper, hanging scroll  
165.7 by 77.5 cm. 65¼ by 30½ in.

\$ 6,000-8,000

美國重要收藏

無款 水陸畫 設色紙本 立軸

1713

ANONYMOUS

PORTRAIT OF A GOVERNMENT OFFICIAL

ink and color on paper, framed  
92 by 117.5 cm. 36¼ by 46¼ in.

\$ 2,000-4,000

無款 清朝官員肖像 設色紙本 鏡框



1714

NI TIAN 1855-1919

FIGURES AND ANIMALS

ink and color on paper, four hanging scrolls

signed, with seals of the artist  
Various sizes

\$ 8,000-12,000

倪田 人物小品 設色紙本 四幅立軸

作者簽署，鈐印若干

1713



1714



1715



1718



1717



1715



1719



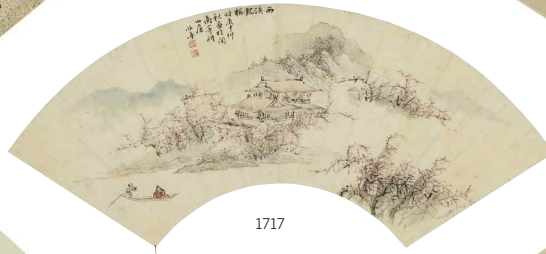
1717



1716



1719



1717



1716



1720



1717

1715

BINXIN, YUNSHANG (19TH/20TH CENTURY)

MAIDENS, CALLIGRAPHY

ink and color on gold-dusted paper, a pair of fan leaves

signed, each with one seal of the artists  
17.2 by 53.3 cm. 6¾ by 21 in. (2)

\$ 3,000-5,000

冰心女史、雲裳女史 仕女、書法 設色紙本、水墨灑金箋 一對扇面  
作者簽署，鈐印各一方





1721

1716

**JIANG JIAN (1913-1972), CHEN AILU (19TH/20TH CENTURY)**

LANDSCAPE AND CALLIGRAPHY

ink and color on gold-dusted paper, a pair of fan leaves

signed, with seals of the artists  
Various sizes.

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

蔣驥、陳靄麓 山水、書法 水墨灑金箋 一對扇面

作者簽署，鈐印若干

1717

**FENG SHU (1867-1948), ZHANG DI'EN (19TH/20TH CENTURY), HU JI (19TH/20TH CENTURY), LIU YUEQIAO (19TH/20TH CENTURY)**

VARIOUS SUBJECTS

ink and color on gold-dusted paper, two fan leaves mounted as a hanging scroll, and two fan leaves

signed, with seals of the artists  
Various sizes.

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

馮恕、張第恩、胡濟、劉岳樵 花鳥、書法 設色灑金箋 兩幀扇面 一幅扇軸

作者簽署，鈐印若干



1721

1718

**HU GONGSHOU 1823-1886**

AUTUMN TREES AND ROCKS

ink and color on paper, fan leaf mounted as a hanging scroll

signed, with one seal of the artist  
17.7 by 51.2 cm. 7 by 20 1/8 in.

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

胡公壽 秋林奇石 設色紙本 扇軸

作者簽署，鈐印一方

1719

**ATTRIBUTED TO YUN SHOUPING**

FLOWERS

ink and color on paper, a pair of fan leaves

each with one seal of the artist  
19.3 by 53.6 cm. 7 1/2 by 21 in. (2)

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

揮壽平(款) 花卉 設色紙本 一對扇面

鈐印各一方



1721

1720

**YUN BING (17TH CENTURY)**

PEONIES AND BEGONIA

ink and color on paper, fan leaf

signed, with two seals of the artist and one collector's seal  
16.9 by 52.8 cm. 6 5/8 by 20 3/4 in.

**\$ 800-1,200**

揮冰 牡丹 設色紙本 扇面

作者簽署，鈐印二方，鑒藏印一方

1721

THE WELLINGTON AND JULIANA KOO COLLECTION OF CHINESE PAINTINGS AND CALLIGRAPHY

**XIE SHOUKANG (1897-1973), PANG ZENGYING (20TH CENTURY), TAN DUAN (20TH CENTURY)**

BAMBOO, TREES AND ROCK, WISTERIA

ink and color on paper, three framed

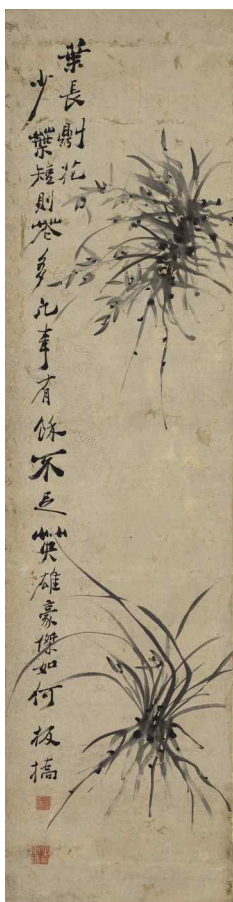
signed, with seals of the artists  
Various sizes.

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

顧維鈞嚴幼韻夫婦珍藏中國書畫

謝壽康、龐曾羸、譚端 竹子、樹石、藤蘿 設色紙本 三件鏡框

作者簽署，鈐印若干



1722



1723



1724

1722

ATTRIBUTED TO ZHENG XIE

ORCHIDS

ink on paper, hanging scroll

signed, with two seals of the artist  
139.2 by 35.5 cm. 54¾ by 14 in.

**\$ 600-800**

鄭燮（款）蘭花 水墨紙本 立軸  
作者簽署，鈐印二方

1723

ATTRIBUTED TO LIN CHUN

BIRDS AND FLOWERS

ink and color on silk, hanging scroll

signed, with five seals of collectors  
92.1 by 58.5 cm. 36¼ by 23 in.

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

林椿（款）花鳥 設色絹本 立軸  
作者簽署，鑒藏印五方

1724

ZHU SHAN (18TH CENTURY)

WATERFOWL

ink and color on silk, hanging scroll

signed, with one seal of the artist and two  
collector's seals  
108.1 by 58.2 cm. 42½ by 22⅞ in.

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

朱山 水鳥 設色絹本 立軸  
作者簽署，鈐印一方，鑒藏印兩方



1725



1726



1727

1725

CHEN BIJUN 1891-1959

BIRDS AND FLOWERS

ink and color on silk, hanging scroll

signed, with one seal of the artist and one collector's seal

125 by 47.5 cm. 49 $\frac{1}{8}$  by 18 $\frac{3}{4}$  in.

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

陳璧君 花鳥 設色絹本 立軸  
作者簽署，鈐印一方，鑒藏印一方

1726

ATTRIBUTED TO JIANG TINGXI

FLOWERS

ink and color on paper, hanging scroll

signed, with two seals of the artist and one collector's seal

128.2 by 53.4 cm. 50 $\frac{1}{2}$  by 21 in.

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

蔣廷錫（款）東籬秋影 設色紙本 立軸  
作者簽署，鈐印二方，鑒藏印一方

1727

ATTRIBUTED TO JIANG TINGXI

BIRDS AND FLOWERS

ink and color on silk, a pair mounted for framing

each signed and with two seals of the artist

155.5 by 42.5 cm. 61 $\frac{1}{4}$  by 16 $\frac{3}{4}$  in. (2)

**\$ 800-1,200**

蔣廷錫（款）花鳥 設色絹本 一對鏡片  
每幅作者簽署，鈐印各二方



1728

1728

ATTRIBUTED TO QI BAISHI

CHRYSANTHEMUMS AND CRABS

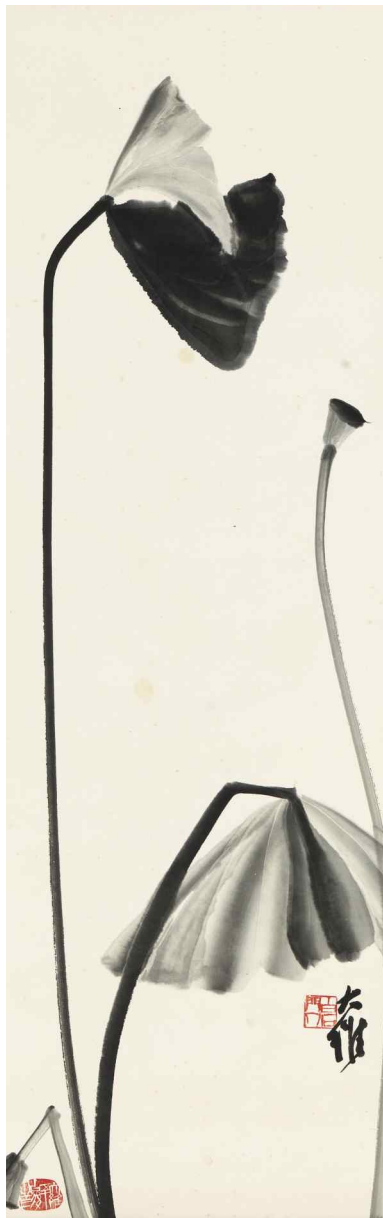
ink and color on paper, hanging scroll

signed, with two seals of the artist  
103.5 by 34.8 cm. 40 $\frac{3}{8}$  by 13 $\frac{5}{8}$  in.

\$ 4,000-6,000

齊白石（款）菊花螃蟹 設色紙本 立軸

作者簽署，鈐印二方



1729

1729

GUO DAWEI (DAVID KWOK)

1919-2003

LOTUS

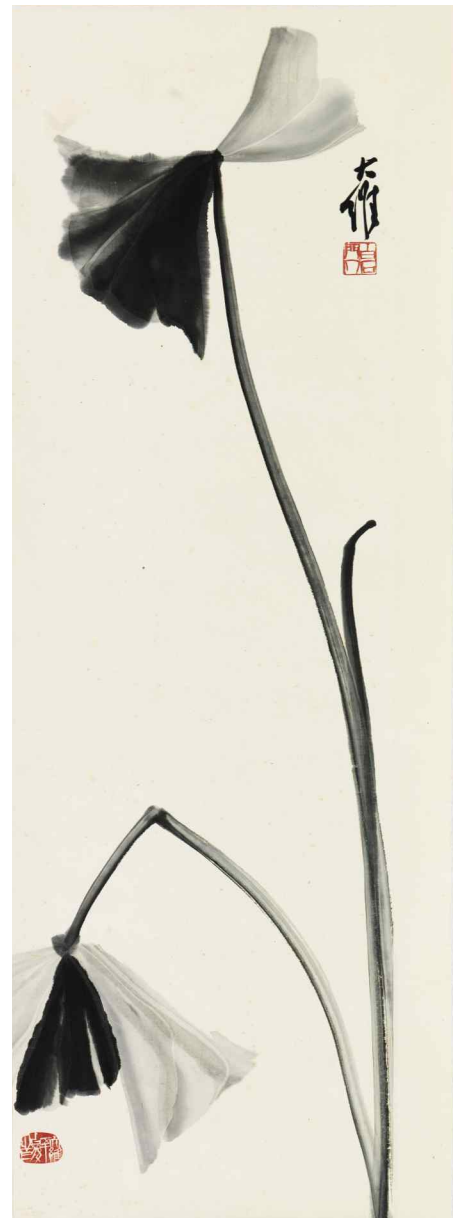
ink on paper, a pair of hanging scrolls

each signed, and with two seals of the artist  
102.5 by 32.5 cm. 40 $\frac{3}{8}$  by 12 $\frac{3}{4}$  in. (2)

PROVENANCE

Sotheby's Hong Kong, Modern Chinese Paintings,  
May 28, 1980, lot 99

\$ 800-1,200



1729

郭大維 荷花 水墨紙本 一對立軸

作者簽署，鈐印各二方

來源

香港蘇富比，現代中國畫，1980年5月28  
日，拍品編號99

1730

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

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, unmounted

signed, with three seals of the artist  
30 by 90 cm. 11 $\frac{7}{8}$  by 35 $\frac{1}{2}$  in.

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

王己千 雪泥鴻爪 水墨紙本 未裱  
作者簽署，鈐印三方



1730

1731

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

LANDSCAPE

ink and color on paper, framed

signed, with one seal of the artist  
36 by 36.3 cm. 14 $\frac{1}{8}$  by 14 $\frac{1}{4}$  in.

**EXHIBITED**

*C.C. Wang: Old Master, New Ideas*, E&J Frankel  
Ltd., New York, September 21-November 2, 1995

**LITERATURE**

*C.C. Wang: Old Master, New Ideas*, E&J Frankel  
Ltd., 1995, no. 10, p. 18

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

王己千 墨云遮山 設色紙本 鏡框  
作者簽署，鈐印一方

展覽

王季遷—老生新意，紐約 E&J Frankel 有限  
公司，1995年9月21日至11月2日

出版

《王季遷—老生新意》，紐約 E&J Frankel  
有限公司，1995年版，編號10，頁18



1731

1732

WANG GEYI 1897-1988

GRAPES IN MISTY MORNING DEW

ink and color on paper, mounted for framing

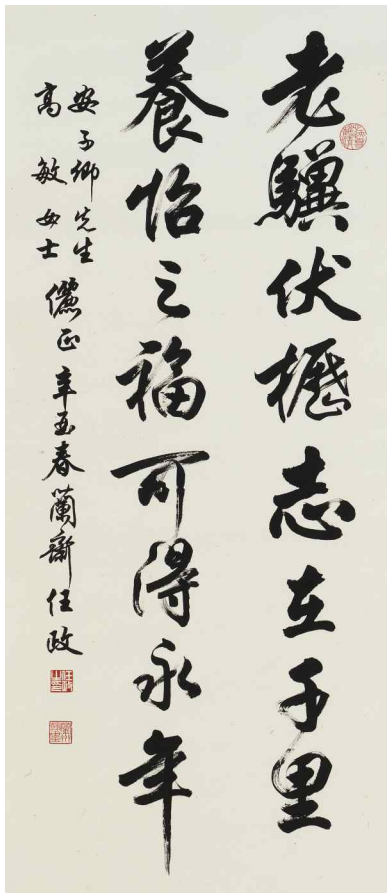
signed, with three seals of the artist  
32.8 by 43.6 cm. 12 $\frac{7}{8}$  by 17 $\frac{1}{8}$  in.

**\$ 300-500**

王個穉 露氣 設色紙本 鏡片  
作者簽署，鈐印三方



1732



1733



1734



1735

1733

REN ZHENG 1916-1999

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, mounted for framing  
signed, with three seals of the artist  
104.2 by 45 cm. 41 $\frac{1}{8}$  by 17 $\frac{3}{4}$  in.

\$ 200-400

任政 行書片語 水墨紙本 鏡片  
作者簽署，鈐印三方

1734

HE HUAISHUO (HO HUAI-SHUO)  
B. 1941

LISTENING TO THE AUTUMN WIND

ink and color on paper, hanging scroll  
signed, with four seals of the artist  
96.5 by 45.7 cm. 38 by 18 in.

\$ 5,000-7,000

何懷碩 秋聲 設色紙本 立軸  
作者簽署，鈐印四方

1735

FANG ZHAOLIN 1914-2006

MOUNTAIN SCENE

ink on paper, hanging scroll  
signed, with four seals of the artist  
68 by 86.8 cm. 26 $\frac{3}{4}$  by 34 $\frac{1}{8}$  in.

\$ 8,000-12,000

方召麐 山水 水墨紙本 立軸  
作者簽署，鈐印四方



1736

1736

HE HUAISHUO (HO HUAI-SHUO,  
B.1941)

BOATS IN THE GORGE

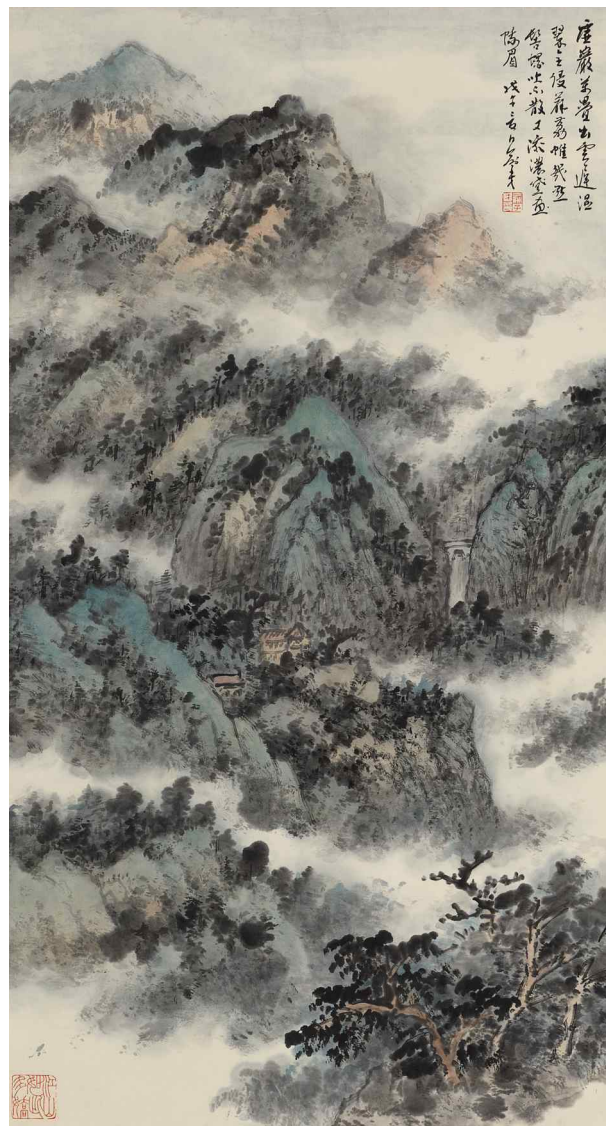
ink and color on paper, hanging scroll

signed, with two seals of the artist  
113.7 by 69 cm. 44¾ by 27⅞ in.

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

何懷碩 萬重山 設色紙本 立軸

作者簽署，鈐印二方



1737

1737

YU ZICAI 1915-1992

LANDSCAPE

ink and color on paper, hanging scroll

signed, with two seals of the artist  
84 by 45.6 cm. 33 by 16 in.

**PROVENANCE**

Sotheby's Parke Bernet, New York,  
Contemporary Chinese Paintings, October 23,  
1980, lot 128

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

俞子才 虛巖萬疊 設色紙本 立軸

作者簽署，鈐印二方

來源

紐約蘇富比帕科博納，當代中國書畫，1980  
年10月23日，拍品編號128

1738

PROPERTY OF AN AMERICAN COLLECTOR  
UNKOKU TOGAN (1547-1618)  
JAPAN DARUMA

ink on paper, with a poetic inscription  
sealed *Unkoku Togan* and with a gourd seal  
41 x 16 in., 104 x 40 cm

PROVENANCE

Koichi Yanagi Oriental Fine Art, New York, 2005.

\$ 30,000-50,000

日本 雲谷等顏 達摩像 水墨紙本 掛軸

*Please note that the ivory mounts on this lot  
will be removed after the sale. Sotheby's is not  
responsible for any damage to the mounts which  
may be caused by removal of the ivory.*

本拍品上的所有象牙部件將在拍品出售後  
被取下，不隨拍品出售。蘇富比對取下象  
牙時可能造成的損傷不承擔任何責任。



1738





1739

1739

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

**A STRAW-GLAZED POTTERY AMPHORA  
TANG DYNASTY**

the tall ovoid body rising to a waisted neck supporting a cupped mouth with a rolled lip rim, the broad shoulders set with a pair of dragon handles springing from the shoulders to the rim of the vessel, the upper portion dipped in a pale caramel-colored glaze stopping well short of the unglazed base  
Height 15¼ in., 38.7 cm

**PROVENANCE**

Collection of Irene (d. 1997) and Earl (d. 1988) Morse.  
Sotheby's New York, 26th March 1999, lot 246.

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

唐 青釉雙龍耳瓶



1740

□ 1740

**A 'QINGBAI' 'DRAGON' EWER AND COVER  
YUAN DYNASTY**

of flattened baluster form, the body with a coiled dragon medallion to either side flanked by a curved spout and a dragon-fish form strap handle, the fitted cover with a recumbent lion-form knob (2)

Height 11 in., 27.9 cm

**PROVENANCE**

The 3H Family Collection  
Sotheby's New York, 15th - 16th September 2015, lot 275.

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

元 青白釉龍紋摩竭柄執壺帶蓋



1741

1741

**A CELADON-GLAZED EWER  
NORTHERN SONG DYNASTY**

the lobed ovoid body rising from a splayed foot to a waisted cylindrical neck, with double-grooved handle and a spout emerging from a beast-mask, covered overall with a pale olive-green glaze  
Height 8¼ in., 21 cm

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

北宋 青釉瓜棱執壺



1742



1742

PROPERTY FROM THE COLLECTION OF DR. PETER M. GREINER

**TWO 'CIZHOU' POTTERY PILLOWS  
SONG - JIN DYNASTY**

the first with cream-colored slip covered in a clear glaze, with a sloping, slightly concave top, with an incised quatrefoil enclosing rolling waves; the second *sancai*-glazed, of bean-shaped form, the slightly concave top incised with a pond scene of a heron amid lotus beneath a weeping willow tree (2) Width of wider 10¼ in.

**PROVENANCE**

The cream-glazed pillow: Unidentified label on back, acquired between 1970-1979.

The *sancai* pillow: Sotheby's London 8th July 1975, lot 98.

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

宋至金 磁州窑枕两件



1743

1743

PROPERTY OF ANN AND GORDON GETTY

**A 'SHIWAN' JARDINIÈRE  
QING DYNASTY, 19TH CENTURY**

the flaring body molded with three raised horizontal ribs and surmounted by an everted lipped rim, covered overall with a predominantly sky-blue *Jun*-style glaze splashed with purple, red, and green hues, the biscuit foot and base burnt orange from firing, the base with three small apertures  
Height 8½ in., 20.6 cm

**PROVENANCE**

Christie's New York, 1st December 1994, lot 374.

**\$ 800-1,200**

清十九世紀 石灣窑天藍釉紫斑弦紋花盆

1744

**A MOLDED SANCAI-GLAZED POTTERY CUP  
TANG DYNASTY**

of fluted quatrefoil form, the exterior molded with a central stylized flower head circled by four large *ruyi* on a stripped ground, splashed overall with green, amber, and cream glazes

Length 4 $\frac{3}{8}$  in., 11.6 cm

**PROVENANCE**

Collection of Mrs. Timmer-Kerkhoven, acquired 1930s-1950s.

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

唐 三彩印花盃



1745

PROPERTY FROM THE COLLECTION OF  
JOAN OESTREICH KEND

**A PAINTED POTTERY FIGURE OF AN  
EQUESTRIAN  
EARLY TANG DYNASTY**

the female rider fashionably attired in *hufu* (foreigner's dress), a long tunic over loose trousers, the head with a balaclava for warmth, the horse standing four square with head slightly lowered to the left, traces of pigment  
Height 16 $\frac{3}{4}$  in., 42.5 cm

**PROVENANCE**

Collection of Ezekiel Schloss (1912-1987).

Collection of Earl Morse (d. 1988).

Eskenazi, London.

**EXHIBITED**

*Spirit and Ritual. The Morse Collection of Ancient Chinese Art.*  
Metropolitan Museum of Art, New York, 1982, cat. no. 36.

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

唐初 陶加彩騎馬俑





1746

1747

PROPERTY FROM THE ESTATE OF EUGENE Y. C. SUNG

**A CARVED 'CIZHOU' 'PEONY' BOWL  
LATE NORTHERN SONG DYNASTY, 12TH  
CENTURY**

the widely potted shallow bowl supported on a short foot, applied overall with a creamy-white slip, the interior freely carved with a large peony surrounded by serrated leaves, all under a transparent glaze pooling irregularly towards the unglazed foot revealing the pale gray stoneware; **together with** a small incised *ding*-type bowl, Northern Song dynasty, the widely flared body freely incised to the interior with an array of peony blossoms (2)

The 'Cizhou' bowl: diameter 9<sup>3</sup>/<sub>8</sub>in., 23.8 cm

The 'Ding' bowl: diameter 7 in., 17.8 cm

**PROVENANCE**

The 'Cizhou' bowl: Collection of Mr. and Mrs. Eugene Bernat. Sotheby's New York, 7th November 1980, lot 123.

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

北宋末 十二世紀 磁州窯白釉剔牡丹紋盃  
及 定系劃花盤

1746

PROPERTY FROM THE ESTATE OF EUGENE Y. C. SUNG

**A SMALL INCISED 'DING' 'LOTUS' SAUCER  
DISH  
NORTHERN SONG DYNASTY**

delicately potted with gently curved sides, freely incised to the interior well with a lotus borne on a curling leafy stem, covered overall in a clear ivory glaze, metal-bound rim  
Diameter 4<sup>7</sup>/<sub>8</sub>in., 12.4 cm

**PROVENANCE**

Collection of R.L. Banks, Esq.  
Sotheby's London, 14th November 1972, lot 321.

Compare a similar dish from the Carl Kempe Collection, sold in our London rooms, 14th May 2008, lot 257.

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

北宋 定窯白釉刻蓮紋小盤



1747



1748

1748

PROPERTY FROM THE COLLECTION OF JEANNETTE CURUBY

**TWO 'CIZHOU' PAINTED STONEWARE  
FIGURES OF ZHENWU  
YUAN / EARLY MING DYNASTY**

each similarly hollow-molded, the bearded immortal wearing long flowing robes beneath a chainmail breast plate, seated on a cloth-draped throne with a snake-coiled tortoise subdued below, painted in dark and russet browns on a white slip under a clear glaze (2)  
Height 8<sup>3</sup>/<sub>8</sub> in., 20.6 cm

**PROVENANCE**

Acquired in Boston, 1940-60, and thence by descent.

See catalogue note at SOTHEBYS.COM

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

元 / 明初 磁州窯真武坐像兩尊

1749

PROPERTY FROM THE ESTATE OF EUGENE Y. C. SUNG

**A GROUP OF FOUR POTTERY FIGURES  
LATE HAN TO TANG DYNASTY**

comprising: a miniature pottery figure of a dwarf, with traces of red, white and blue pigment, Tang dynasty; a small painted gray pottery figure of an official, with traces of red and white pigment, Six Dynasties period; a small straw-glazed figure of a boar, Han dynasty; and a small unglazed pottery figure of a boar, traces of red pigment, wood stand, Han dynasty (5)  
The dwarf: height 4½in., 11.4 cm  
The official: height 8 in., 20.3 cm  
The straw-glazed boar: length 5 in., 12.7 cm  
The unglazed boar: length 5¼in., 13.3 cm

**PROVENANCE**

The dwarf:  
Sotheby's New York, 20th November 1982, lot 435.  
The official:  
The Collection of Captain S.N. Ferris Luboshez, USN (Retd') (until 1982).  
Sotheby's New York, 18th November 1982, lot 33.

The straw-glazed boar:  
Sotheby's New York, 20th November 1982, lot 436.  
The unglazed boar:  
Sotheby's New York.

**EXHIBITED**

The official:  
*Chinese Art from the Ferris Luboshez Collection*, University of Maryland Art Gallery, 1972, cat. no. 6.

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

漢末至唐 陶俑四件

1750

PROPERTY FROM THE COLLECTION OF  
JOAN OESTREICH KEND

**TWO PAINTED GRAY POTTERY FIGURES OF  
OFFICIALS  
NORTHERN WEI DYNASTY**

each slender figure standing with hands clasped within the wide and loose sleeves, wearing a long layered robe and official hat, traces of pigment, fixed to a wood stand (2)  
Height of taller 12½ in., 30.8 cm

Two pottery figures of similar style, dated Northern Wei dynasty, one in the Waseda University, Tokyo, and the other in the Osaka Municipal Museum of Fine Art, are illustrated in *Ryocho no bijitsu* [Arts of the Six Dynasties], Osaka Municipal Museum of Fine Art, Osaka, 1980, cat. nos 82 and 84.

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

北魏 灰陶加彩文官立俑兩件



1749

1750



1751

1751

A 'JIAN' HARE'S FUR TEABOWL  
SOUTHERN SONG DYNASTY

the conical sides supported on a straight foot, covered overall in a glossy black glaze stippled and streaked with russet hues pooling unevenly above the unglazed foot, Japanese wood box (3)

Diameter 4½ in., 11.4 cm

\$ 2,000-3,000

南宋 建窑兔毫紋盃

1752

A WHITE-GLAZED 'CIZHOU' EWER  
SONG DYNASTY

of ovoid form rising to a tall cylindrical neck with a lipped rim, supported on a splayed foot, the short tapered spout set opposite the ribbed handle, with a double line incised around the shoulder, covered overall in a vitreous cream-colored glaze, Japanese wood box (3)

Height 6½ in., 16.5 cm

\$ 2,000-3,000

宋 磁州窑白釉執壺



1752

1753

A 'HENAN' RUSSET-PAINTED JAR  
SONG / JIN DYNASTY

the baluster body rising from a recessed base to a short narrow-ribbed neck with everted rolled rim, covered overall with a rich lustrous brown-black glaze freely painted in russet slip with three large stylized birds in flight, the mouth and base unglazed

Height 13¾ in., 34 cm

\$ 4,000-6,000

宋 / 金 黑釉鐵鏽花紋小口瓶



1753

1754

A PAIR OF JUN-TYPE COPPER-RED-GLAZED DISHES  
QIANLONG SEAL MARKS AND PERIOD

each covered allover in a raspberry-red glaze transmuting to deeper red hues in some areas and to pale celadon tones around the rim, the base glazed white with a six-character seal mark in underglaze blue (2)  
Diameter 8 1/8 in., 20.6 cm

\$ 2,000-3,000

清乾隆 紅釉盤一對  
《大清乾隆年製》款



1754



1755

1755

A COPPER-RED-GLAZED DISH  
QIANLONG SEAL MARK AND PERIOD

the shallow rounded sides set over a straight foot, covered overall in a muted cranberry-red glaze, the base with a six-character seal mark in underglaze blue  
Diameter 6 1/2 in., 16.5 cm

PROVENANCE

Christie's New York, 22nd-23rd March 2012, lot 2087.

\$ 1,500-2,000

清乾隆 紅釉盤  
《大清乾隆年製》款



1756

1756

A 'DING' CARVED 'LOTUS' DISH  
NORTHERN SONG DYNASTY

the shallow rounded sides rising from a short tapering foot to a flared rim, freely carved to the interior with a leafy lotus scroll within an incised medallion, covered overall in an ivory-white glaze pooling in tear-drops to the exterior  
Diameter 6 1/4 in., 15.9 cm

\$ 4,000-6,000

北宋 定窯白釉刻蓮紋盤



1757

1757

PROPERTY FROM THE COLLECTION OF  
JEANNETTE CURUBY

**A FLAMBE-GLAZED VASE  
QING DYNASTY, 18TH / 19TH  
CENTURY**

the baluster body rising to a waisted neck,  
applied overall with a vitreous burgundy-red glaze  
streaked with deep lavender-blue and thinning to  
a mushroom tone around the rim and stopping  
neatly at the foot, the base unglazed  
Height 12 in., 30.5 cm

**PROVENANCE**

Acquired in Boston, 1940-1960s, and thence by  
descent.

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

清十八 / 十九世紀 窯變釉瓶



1758

1758

**A RARE TEADUST-GLAZED VASE  
QING DYNASTY, 18TH/19TH  
CENTURY**

of archaic *hu* form with two mythical beast  
handles, the body with three horizontal grooves  
and segmented by vertical flanges, covered with a  
mottled olive-green glaze (2)  
Height 14¾ in., 37.5 cm

See a nearly identical vase, attributed to the 18th  
century, in the Art Institute of Chicago, gifted by  
Mrs. Emily Crane Chadbourne, acc. no. 1939.228.

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

清十八 / 十九世紀 茶葉末釉瑞獸耳出戟壺



1759

A 'LANGYAO' BOTTLE VASE  
QING DYNASTY, KANGXI PERIOD

the globular body rising to a tall slender neck,  
covered overall with a crushed deep-strawberry-  
crackled glaze, draining at the mouth to an ivory  
tone and pooling to a deep burgundy tone at the  
foot, wood stand (2)

Height 15½ in., 39.4 cm

**PROVENANCE**

Collection of Walter F. Price (b. 1858), San  
Francisco, acquired from Vickery, Atkins, and  
Torrey, San Francisco in the 1920s-30s.

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

清康熙 郎窑紅釉長頸瓶



1760

**THREE COPPER-RED-GLAZED VESSELS  
19TH - 20TH CENTURY**

comprising a sang-de-boeuf amphora vase; a small sang-de-boeuf globular waterpot; and a peachbloom-glazed waterpot with an apocryphal six-character Kangxi mark on the base (3)  
Height of tallest 6¼ in., 15.9 cm

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

十九至二十世紀 紅釉器三件

1761

PROPERTY FROM THE COLLECTION OF THE LATE  
HAROLD L. GEIGER

**TWO COPPER-RED BOTTLE VASES  
QING DYNASTY, 19TH CENTURY**

the first with a globular body rising to a cylindrical neck and trumpeted mouth, covered with a strawberry tone glaze thinning below the rim, the second with a stout rounded body rising from a wide foot to a cylindrical neck, covered in a deep raspberry tone glaze thinning at the mouth (2)  
Height of taller 6 in., 15.2 cm

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

清十九世紀 紅釉瓶兩件

1762

PROPERTY FROM THE COLLECTION OF THE LATE  
HAROLD L. GEIGER

**TWO COPPER-RED-GLAZED VASES  
QING DYNASTY, 19TH CENTURY**

one of compressed disk form rising to a garlic-head mouth, covered overall in a liver-red glaze; the other of compressed globular form rising to a cylindrical neck, covered in a cherry-red glaze dappled with white at the upper body and thinning at the rim (2)

Height of taller 6½ in., 16.5 cm

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

清十九世紀 紅釉瓶兩件



1761

1760

1763

PROPERTY FROM THE COLLECTION OF THE LATE HAROLD L. GEIGER

**THREE TURQUOISE-GLAZED VASES  
QING DYNASTY, 18TH / 19TH CENTURY**

the first of bottle form rising to a slender cylindrical neck; the second with an ovoid body rising to a cylindrical neck; the third a *meiping* rising from a spreading foot to a flared neck, each applied with a bright turquoise glaze suffused with a network of fine crackle (3)

Height of tallest 6 in., 15.2 cm

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

清十八 / 十九世紀 孔雀藍釉瓶三件



1763

1764

PROPERTY FROM THE COLLECTION OF THE LATE HAROLD L. GEIGER

**A WHITE-GLAZED 'BAMBOO-RIBBED'  
BOTTLE VASE  
QING DYNASTY, 18TH / 19TH CENTURY**

the globular body rising from a low foot to a long cylindrical neck and dished mouth, with finely carved bowstrings to the neck and body, covered in a milky-white glaze  
Height 8<sup>5</sup>/<sub>8</sub> in., 22 cm

**PROVENANCE**

Yamanaka & Co., Chicago.

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

清十八 / 十九世紀 白釉弦紋長頸瓶



1764



1762



1765

**A SMALL 'LONGQUAN' CELADON  
TRIPOD CENSER  
MING DYNASTY**

the compressed globular body rising from three tapering feet to a waisted neck and everted rim set with two upright handles, molded with three peony blossoms beneath a keyfret band, the glaze an even seafoam-green color  
Height 4½ in., 11.4 cm

**PROVENANCE**

The 3H Collection, acquired in the 1970s or 80s. Sotheby's New York, 15th September 2015, lot 273.

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

明 龍泉窰青釉牡丹紋朝天耳三足爐

1766

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**A SMALL IRON-RUST-GLAZED  
TRIPOD CENSER  
QING DYNASTY, 18TH CENTURY**

of bombé form supported on three triangular feet and set with two D-shaped handles at the rim, covered overall in a reddish brown glaze suffused with minute black flecks, save for an unglazed ring on the underside  
Diameter 3⅞ in., 7.9 cm

**PROVENANCE**

Acquired in Kyushu, Japan, between 1953-1954.

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

清十八世紀 鐵鏽花釉朝天耳三足爐

1767

**A BRONZE TRIPOD CENSER AND A  
COVER  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of archaic *ding* form with two D-shaped handles at the rim, the exterior cast with three *taotie* masks divided by flanges all against a *leiwen* ground, traces of gilt, the domed openwork wood cover set with a jade phoenix-form finial (2)  
Height 5¾ in., 14.6 cm

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

清十八 / 十九世紀 銅饕餮紋鼎式爐



A 'LONGQUAN' CELADON  
OPENWORK 'PEONY' VASE  
MING DYNASTY

with double walls of pear shape rising from a cylindrical foot to a waisted neck, the exterior wall carved around the body with a sweeping two-blossom peony scroll in openwork, between a lotus petal band below and incised bands of clouds and upright leaves at the shoulder and neck, the interior vase echoing the same shape but with solid walls, covered allover in a seafoam-green glaze, brown wash on the recessed base, Japanese wood box (3)  
Height 11½ in., 29.2 cm

\$ 2,000-3,000

明 龍泉窑青釉鏤空纏枝牡丹紋長頸瓶





1769

1769

**A PERSIMMON-GLAZED TRUNCATED MEIPING VASE  
YUAN / MING DYNASTY**

the globular body rising to a short, waisted neck and flared rim, covered in an opalescent reddish-brown glaze falling short of the buff-colored biscuit foot  
Height 5 in., 12.7 cm

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

元 / 明 醬釉小口瓶

1770

PROPERTY FROM THE BERGER COLLECTION EDUCATIONAL TRUST, SOLD TO BENEFIT FUTURE PHILANTHROPY

**A LARGE VIETNAMESE BLUE AND WHITE DISH  
15TH CENTURY**

sturdily potted rising from a tapered foot to an everted lipped rim, the center of the interior painted with a spray of three peony blossoms in full bloom framed by spiky leaves, the cavetto with a stylized floral scroll between upper and lower bands of classic scroll, the exterior with upright lappets suspending spiraling floral clusters, the base with a chocolate-brown wash  
Diameter 15 in., 38.1 cm

**PROVENANCE**

Sotheby's London, 10th June 1997, lot 38.  
Collection of Bernadette and William M. B. Berger, Denver, Colorado.

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

安南 十五世紀 青花牡丹紋大盤



1770

1771

**A LARGE 'LONGQUAN' CELADON-GLAZED BOWL  
YUAN DYNASTY**

stoutly potted with steep rounded sides, the exterior boldly incised with upright lappets enclosing a foliate motif beneath a key-fret border encircling the rim, the interior with a lively peony meander over an impressed central floral medallion, applied overall with a rich sea-green glaze, wood stand (2)  
Diameter 12¾ in., 32.4 cm

**PROVENANCE**

Collection of Walter F. Price (b. 1858), San Francisco, acquired from Vickery, Atkins, and Torrey, San Francisco in the 1920s-30s.

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

元 龍泉窰青釉刻花大盃



1771

1772

A MIRROR-BLACK AND GILT-DECORATED  
BALUSTER JAR AND A COVER  
QING DYNASTY, 19TH CENTURY

the vitreous black glaze painted in gilt with two luxuriant flower baskets in large reserved panels, surrounded by scrolling lotus, *shou* characters, and small shaped panels enclosing auspicious images, wood cover and stand (3)  
Height 11<sup>7</sup>/<sub>8</sub> in., 30.2 cm

\$ 2,500-3,500

清十九世紀 烏金釉描金開光花籃圖罐配蓋

1773

A LARGE HEXAGONAL YIXING TEA  
CANISTER AND COVER  
QING DYNASTY, 18TH CENTURY

the tapering sides set over six low bracket feet, each side with a panel enclosing blossoming peony sprigs against a *leiwen* ground, the cover centered with a medallion of four mythical beasts against a *leiwen* ground, lappets at the shoulder and cover (2)  
Height 8<sup>5</sup>/<sub>8</sub> in., 21.9 cm

\$ 2,000-3,000

清十八世紀 宜興紫砂開光牡丹圖六方茶葉蓋罐

1774

A 'LONGQUAN' CELADON HANDLED VASE  
YUAN DYNASTY

of flattened baluster-form set with a pair of dragon-form handles at the neck suspending large rings, the body molded with birds and flowers, the foot and neck molded with stylized leaves and floral scrolls, covered in a bright sea-green glaze  
Height 18<sup>1</sup>/<sub>8</sub> in., 46 cm

PROVENANCE

Collection of Leonard Gow (1859-1936), Glasgow, Scotland.

EXHIBITED

Glasgow Art Galleries and Museums.

\$ 3,000-5,000

元 龍泉窰青釉開光花鳥圖龍耳銜環瓶



1772



1773



1774

1775

**A BAMBOO TABLE SCREEN  
20TH CENTURY**

the rectangular screen horizontally oriented and incised with a landscape to one face, the reverse with carved calligraphic poetic inscription, raised on a pierce carved stand with a grape and leafy vine frieze above a lotus meander apron (2)  
Height assembled 15<sup>7</sup>/<sub>8</sub> in., 40.3 cm

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

二十世紀 竹刻山水圖詩文插屏

1776

PROPERTY FROM A SAN FRANCISCO FAMILY  
COLLECTION

**A 'ZITAN' BOX, COVER AND STAND  
QING DYNASTY, 19TH CENTURY**

of rectangular form, each part carved from a single piece, the box with rounded corners and beaded rim, the flat cover with molded edge and sides gently tapering to a beaded rim, the stand with a conforming recessed panel over a shaped apron atop four *ruyi*-head bracket feet (3)  
Length 5<sup>5</sup>/<sub>8</sub> in., 14.3 cm

**PROVENANCE**

Collection of Mr. Y. C. Huang (1909-1986),  
Director of Jardine Matheson & Co., and thence  
by descent.

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

清十九世紀 紫檀長方蓋盒連座



1775

1776



1777

### A QINGBAI BOX AND COVER SONG DYNASTY

of circular form with ribbed sides, the cover molded with a peony, covered overall in a milky white glaze, enclosing a bronze circular mirror centered with a knob handle (3)  
Diameter 2 $\frac{5}{8}$  in., 6.8 cm

**\$ 800-1,200**

宋 青白釉牡丹紋小蓋盒

1778

PROPERTY OF A NEW YORK PRIVATE  
COLLECTOR

### A JUMU RECESSED-LEG TABLE- FORM STAND QING DYNASTY, 18TH CENTURY

the rectangular single plank set with everted flanges to either short end, over a straight beaded apron and cloud-scroll spandrels, all on four beaded legs joined by pierced *ruyi*-form panels and trestle feet  
Height 6 $\frac{1}{2}$  in., 16.5 cm; Length 17 $\frac{1}{4}$  in., 43.8 cm;  
Depth 6 in., 15.2 cm

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

清十八世紀 櫟木靈芝紋檔板帶托子翹頭  
案形小几



1779

PROPERTY FROM A SAN FRANCISCO FAMILY  
COLLECTION

### A GRISAILLE-PAINTED TABLE SCREEN 20TH CENTURY, SIGNED HE XUREN (1882-1940)

the upright rectangular panel painted with a winter scene, a lone scholar picked out in green enamel seated within a thatched hut amid bare-branched trees and nestled between two steep hills, all covered in snow and under gray skies, inscribed, dated and signed He Xuren and bearing

a studio name *mei chang shu wu*, enclosed within a plain 'hongmu' frame, archaistic carved hongmu stand (2)  
Height 12 $\frac{1}{2}$  in., 31.8 cm

#### PROVENANCE

Collection of Mr. Y. C. Huang (1909-1986), Director of Jardine Matheson & Co., and thence by descent.

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

二十世紀 粉彩梅蒼書屋圖插屏  
《何許人》款

1780

**A LARGE BAMBOO FIGURE OF AN IMMORTAL**  
QING DYNASTY, 19TH CENTURY

the rotund body loosely dressed in robes, the right hand holding a rosary suspending a double gourd, the left hand holding a platter with five peaches, a seated monkey toying with the immortal's belt, integral carved stand  
Height 14<sup>3</sup>/<sub>8</sub> in., 36.5 cm

\$ 4,000-6,000

清十九世紀 竹雕仙人立像



1780

1781

**A LARGE BAMBOO FIGURE OF SHOULAO**  
QING DYNASTY, 19TH CENTURY

the immortal clad in loose robes holding a tall gnarled staff issuing ripe pomegranates, accompanied by a boy, a deer, and a soaring crane, integral carved stand  
Height 19<sup>7</sup>/<sub>8</sub> in., 50.5 cm

\$ 4,000-6,000

清十九世紀 竹雕壽老立像



1782

1782

**A LARGE BAMBOO FIGURE OF AN IMMORTAL**  
QING DYNASTY, 19TH CENTURY

dressed in flowing robes, twisting a length of beard in the right hand and holding a ruyi scepter in the left, accompanied by two cranes grasping lingzhi, peaches growing from a gnarled branch nearby, integral carved stand  
Height 17 1/4 in., 43.8 cm

\$ 4,000-6,000

清十九世紀 竹雕仙人立像



1781

1783

PROPERTY OF A LADY

**A LARGE BRONZE TRIPOD CENSER**  
QING DYNASTY, 17TH / 18TH  
CENTURY

the compressed body flanked by two *chilong* handles, all raised on three mythical beast feet, the base with an apocryphal six-character Xuande mark, the wood cover surmounted by a jade finial carved as the 'Hehe Erxian,' wood stand (3)  
Width 14 $\frac{1}{8}$  in., 35.8 cm

**PROVENANCE**

Acquired by 1970, and thence by descent.

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

清十七 / 十八世紀 銅龍耳三足大爐  
《大明宣德年製》仿款



1783

1784

**A PAIR OF GILT-LACQUERED  
CARVED WOOD ALTAR EMBLEM  
STANDS**  
QING DYNASTY, 19TH CENTURY

each supported on a domed lotus-petaled base bordered with lappet bands, the scrolled openwork standard rising to a large lotus pod enclosed by layered petals (2)  
Height 19 $\frac{3}{4}$  in., 50.2 cm

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

清十九世紀 木漆金蓮花臺一對



1784

1784

1785

**A CINNABAR LACQUER SNUFF BOTTLE**  
**BOTTLE**  
**QING DYNASTY, 19TH CENTURY**

with rounded sides, carved in varying layers of relief with scenes of boys at leisurely pursuits in a fenced garden against a diaper ground, stopper (2)

Height 2¾ in., 7 cm

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

清十九世紀 剔紅嬰戲圖鼻煙壺

1786

**A PAIR OF GRISAILLE AND GILT-DECORATED CUPS**  
**QING DYNASTY, YONGZHENG PERIOD**

each finely potted with rounded sides rising from a straight foot to a scalloped rim, painted to the exterior with figures and thatched pavilions on boats in a riverside landscape, details picked out in gilt (2)

Diameter 3½ in., 8.9 cm

**PROVENANCE**

Dutch Private Collection (by repute).

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

清雍正 墨彩描金山水人物圖葵口盃一對

1787

**A COPPER-RED-GLAZED BOTTLE**  
**VASE**  
**QING DYNASTY, 18TH CENTURY**

the pear-shaped body supported on a tapered foot and rising to a waisted neck and flared rim, covered overall in a mottled glaze of crushed strawberry tones suffused with craquelure, pale celadon glaze at the base and interior, Japanese V-shaped gilt-lacquer repair to the rim, Japanese wood box (3)

Height 7½ in., 19 cm

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

清十八世紀 紅釉瓶



1787

1788

**AN AMBER DOUBLE-GOURD-FORM  
SNUFF BOTTLE**  
QING DYNASTY, 18TH / 19TH  
CENTURY

carved with two smaller double-gourds and a cicada on the leafy stems flanking the bottle, the amber of a rich honey-amber tone, stopper (2)  
Height 2½ in., 6.5 cm

**PROVENANCE**

The O'Connor Collection, Arizona.

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

清十八 / 十九世紀 琥珀雕福祿萬代鼻煙壺

1789

**A CORAL 'DRAGON' SNUFF  
BOTTLE**  
LATE QING DYNASTY

relief carved with a writhing dragon clutching a pearl amidst voluminous clouds, the coral of a salmon-pink color with white streaks, stopper (2)  
Height 1½ in., 5 cm

**PROVENANCE**

Sotheby Parke Bernet, New York, 23rd-24th April 1975, lot 111.

Collection of Edwin P. Humphreys.

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

清末 珊瑚雕雲龍戲珠圖鼻煙壺

1790

**A JADEITE SNUFF BOTTLE**  
QING DYNASTY, 19TH CENTURY

of flattened rectangular form tapering to the foot, the stone suffused with a network of translucent icy white and pale green veining, the base concave, stopper (2)  
Height 2¾ in., 6 cm

**PROVENANCE**

A Southern California Private Collection.

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

清十九世紀 翠玉鼻煙壺

1791

**A YIXING HEXAGONAL-FACETED  
SNUFF BOTTLE**  
QING DYNASTY, 19TH CENTURY

the flattened spherical body rising from a conforming foot to a cylindrical neck, three of the facets incised with flowering prunus branches, stopper (2)  
Height 2¼ in., 5.7 cm

**PROVENANCE**

Collection of Margaret Polak.  
A Canadian Private Collection.

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

清十九世紀 宜興紫砂刻清梅圖鼻煙壺



1788



1789



1790



1791

1792



1792

**A PALE GRAY JADE SNUFF BOTTLE  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of compressed cylindrical section rising from a recessed elliptical foot ring to gently beveled shoulders and a straight neck, relief carved with a bearded figure bearing a peach-laden branch in a mountainous landscape, the stone of a grayish-white, stopper (2)  
Height 2½ in., 6.5 cm

**PROVENANCE**

The Tilton Collection, Wisconsin.

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

清十八 / 十九世紀 灰白玉雕東方朔偷桃圖鼻煙壺

1793



1793

**A GREEN AND BROWN JADE  
SNUFF BOTTLE  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of compressed rectangular form, carved through the opaque brown skin on one side to depict a scholar and attendant travelling through a mountainous landscape, the reverse plain, revealing the yellow-green stone, stopper (2)  
Height 2¾ in., 6 cm

**PROVENANCE**

The Humphrey Collection, Texas.

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

清十八 / 十九世紀 青玉帶皮巧雕松山高士圖鼻煙壺

1794



1794

**A WHITE JADE SNUFF BOTTLE  
QING DYNASTY, 18TH CENTURY**

of flattened spherical form rising from a flat base to a cylindrical neck, the stone of an even white tone, stopper (2)  
Height 2¼ in., 5.4 cm

**PROVENANCE**

Collection of Marvin Lesser, Pennsylvania.

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

清十八世紀 白玉鼻煙壺

1795

**A YELLOW JADE SNUFF BOTTLE  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of flattened ovoid form, rising from a flat base to a short cylindrical neck, the stone an even pale yellow tone, stopper (2)  
Height 2¼ in., 5.8 cm

**PROVENANCE**

The Pearce Family Collection, acquired in 1923.

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

清十八 / 十九世紀 黃玉鼻煙壺

1795



1796

**A GREEN-GROUND ENAMELED  
'COCKERELS' SNUFF BOTTLE  
DAOGUANG SEAL MARK AND  
PERIOD**

of flattened square form with rounded corners, decorated in colorful enamels depicting three cockerels in a rock garden, the reverse with a cicada on a flowering branch, the mouth applied with gilt enameling, the base with a four-character seal mark in underglaze blue, stopper (2)  
Height 2<sup>5</sup>/<sub>8</sub> in., 6.8 cm

**PROVENANCE**

The Marks Collection.

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

清道光 綠地粉彩金雞報喜圖鼻煙壺  
《道光年製》款



1798

**AN IRON-RED DECORATED  
'BUDDHIST LION' SNUFF BOTTLE  
DAOGUANG SEAL MARK AND  
PERIOD**

with rounded sides, painted to each side with an iron-red lion playing with a beribboned ball, stopper (2)  
Height 2<sup>1</sup>/<sub>8</sub> in., 5.4 cm

**PROVENANCE**

The Humphrey Collection, Texas.

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

清道光 鑲紅彩佛獅戲繡球圖鼻煙壺  
《道光年製》款



1796

1797

**AN AGATE 'BIRDS AND PEONY'  
SNUFF BOTTLE  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of flattened square form, relief-carved incorporating shadow inclusions to depict two long-tailed birds encircling a large peony emerging from rocks, with two mock-lion-mask handles, stopper (2)  
Height 2<sup>5</sup>/<sub>8</sub> in., 6.8 cm

**PROVENANCE**

A Pennsylvania Private Collection.

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

清十八 / 十九世紀 瑪瑙雕花鳥圖鋪首耳  
鼻煙壺

1799

**TWO SNUFF BOTTLES  
QING DYNASTY, 19TH CENTURY**

the first of celadon jade, of flattened square form with traces of russet skin, the second of ovoid form and of a brightly colored 'realgar' glass, stopper (3)  
Height of taller 2<sup>3</sup>/<sub>4</sub> in., 7 cm

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

清十九世紀 鼻煙壺兩件



1797



1798



1799



1799



1800

1800

**AN ENAMELED OPAQUE WHITE  
GLASS SNUFF BOTTLE  
LATE QING DYNASTY**

with rounded shoulders rising from a tapering foot and elliptical foot, painted with egrets in a pond, the reverse with a bird flying among birds and rockwork, stopper (2)  
Height 2¾ in., 6 cm

**PROVENANCE**

The Tilton Collection, Wisconsin.

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

清末 白料粉彩花鳥圖鼻煙壺



1801

1801

**AN UNDERGLAZE-BLUE  
'BUDDHIST LION' SNUFF BOTTLE  
QING DYNASTY, 19TH CENTURY**

of cylindrical form raised on a tapering foot, painted in inky blue tones with eight lions amidst clouds and flames, stopper (2)  
Height 3 in., 7.8 cm

**PROVENANCE**

Collection of Newman Page, San Francisco.

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

清十九世紀 青花雲獅戲繡球圖鼻煙壺

1802

**A WHITE BISCUIT 'LOTUS' SNUFF  
BOTTLE  
QING DYNASTY, 19TH CENTURY**

of elongated ovoid form, carved and incised as a furred lotus leaf with buds, insects, and foliage, stopper (2)  
Height 3½ in., 8.9 cm

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

清十九世紀 素胎荷葉形鼻煙壺

1803

**AN UNDERGLAZE-BLUE AND  
COPPER-RED CYLINDRICAL SNUFF  
BOTTLE  
QING DYNASTY, 19TH CENTURY**

painted in tones of blue with a scholar reclining and observing the surrounding landscape of pines and rocks, the foliage painted in bright iron red, stopper (2)  
Height 2¾ in., 7.4 cm

**PROVENANCE**

Collection of Mary Morrison, Vancouver.

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

清十九世紀 青花釉裏紅松下高士圖鼻煙壺



1802



1803



1804

**AN INSIDE-PAINTED SMOKEY QUARTZ SNUFF BOTTLE  
20TH CENTURY**

of compressed rectangular form, painted with a hunting scene in a snowy landscape, with a cyclical date mark corresponding to 1931 and signed Ye Zhongsan, stopper (2)  
Height 2<sup>5</sup>/<sub>8</sub> in., 6.7 cm

**PROVENANCE**

A French Private Collection.

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

二十世紀 煙晶內畫狩獵圖鼻煙壺

1805

**A RED OVERLAY SNOWFLAKE GLASS 'DRAGON' SNUFF BOTTLE  
QING DYNASTY, 18TH/19TH CENTURY**

of compressed globular form, the ruby-red overlay carved with a pair of writhing dragons pursuing a flaming pearl above swirling waves, stopper (2)  
Height 2<sup>1</sup>/<sub>4</sub> in., 5.7 cm

**PROVENANCE**

Oregon Private Collection.

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

清十八 / 十九世紀 雪花地套紅料雕雲龍紋鼻煙壺

1806

**A MULTI-COLOR OVERLAY GLASS SNUFF BOTTLE  
QING DYNASTY, 18TH / EARLY 19TH CENTURY**

of flattened ovoid form, carved through the red, green, yellow, blue, white, and amber to the bubble-suffused translucent white ground with a turnip and butterfly, the reverse with a peony and *lingzhi* emerging from rockwork, stopper (2)  
Height 2<sup>1</sup>/<sub>4</sub> in., 5.8 cm

**PROVENANCE**

Collection of Edgar and Roberta Prescott Wise.

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

清十八 / 十九世紀初 涅白地套彩料雕花蝶圖鼻煙壺

1807

**A RUBY-RED GLASS 'CHILONG' SNUFF BOTTLE  
QING DYNASTY, 18TH / 19TH CENTURY**

of elongated ovoid form, carved with two scrolled *chilong* above swirling waves spiraling from the base, stopper, wood stand (3)  
Height 2<sup>3</sup>/<sub>4</sub> in., 7.2 cm

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

清十八 / 十九世紀 紅料雕螭龍紋鼻煙壺



1804



1805



1806



1807

1808

**A CARVED 'SUZHOU' AGATE SNUFF BOTTLE  
QING DYNASTY, 19TH CENTURY**

of flattened rounded form, relief-carved incorporating the natural mottled brown skin with a figure and a *qilin* playing with a tasseled rope, the sides with mock-lion-mask-and-ring handles

Height 2¾ in., 7 cm

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

清十九世紀 瑪瑙巧雕戲麟圖鋪首耳銜環鼻煙壺



1808

1809

**A WHITE JADE 'MELON' CARVING  
QING DYNASTY, 18TH / 19TH CENTURY**

carved in the round, the two fruits borne on a single vine, an insect carved in relief to one side, the milky-white stone with paler inclusions

Length 2½ in., 6.3 cm

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

清十八 / 十九世紀 白玉雕藤瓜把件



1809

1810

**A PALE CELADON JADE PEACH-FORM  
COUPE  
QING DYNASTY, 19TH CENTURY**

naturalistically carved, an openwork interlace of twisting branches and leaves forming the handle, issuing the fruit-form well-hollowed vessel, and extending in relief along the sides and to the base, a long curling leaf forming the foot, the stone of even color with small russet inclusions, apocryphal *zigang* inscription to the base

Length 3½ in., 8.9 cm

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

清十九世紀 青白玉雕壽桃形洗  
《子剛》仿款



1810

1811

PROPERTY FROM A NORTH CAROLINA PRIVATE COLLECTION

**TWO SOAPSTONE 'MYTHICAL BEAST' SEALS  
SIGNED XINGZHAI**

the first of square section, carved to the seal face with six characters, signed Xingzhai and dated *guiwei* year; the second of oval section with a ten-character seal face and signed Xingzhai, textile covers (2)  
Height of taller 2 1/8 in., 5.4 cm

**PROVENANCE**

Collection of Scott Emerson (c. 1905-?), Winea Plantation, Georgetown, South Carolina.  
Acquired from the above in 1981, and thence by descent.

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

壽山石雕瑞獸鈕印兩方

其一題識：癸未冬七十叟惺齋作

其二題識：惺齋作



1811



1812

1812

**A PALE CELADON JADE FIGURE OF HE XIANGU  
QING DYNASTY, 19TH CENTURY**

the Daoist immortal with a coiled topknot and holding a large lotus blossom and leaf over one shoulder, the long draped robes secured by a belt with a pendent double-gourd  
Height 2 3/4 in., 6.8 cm

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

清十九世紀 青白玉雕何仙姑把件

1813

PROPERTY OF A LADY

**A RUSSET AND CELADON JADE BOULDER  
QING DYNASTY, 19TH CENTURY**

of irregular form, well-worked in high relief to one side with a scholar holding a staff, walking on a raised ledge beneath a towering pine tree along a craggy mountain pass, the reverse with archaistic inscription and an apocryphal Yongzheng mark, the stone of a pale celadon-white color with russet inclusions and russet skin skilfully incorporated into the design of the boulder, wood stand (2)  
Height 5 1/4 in., 13.3 cm

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

清十九世紀 褐青玉雕松山行旅圖山子  
《白芸製》款

題識：

閒情且向貧中覓 妙用還從樂處生 白芸製

印文：

白芸居士



1813



1814



1815



1816

1814

**A PAIR OF GRISAILLE-ENAMELED BOWLS**  
REPUBLIC PERIOD

each with rounded sides set over a straight foot, painted to the exterior with a grisaille landscape with a scholar, traveler, and attendant picked out in blue and red enamels all between gilt sepia borders, a blue-enamel *chilong* to the interior, the base with an apocryphal four-character Qianlong seal mark in iron red, wood stands (4)  
Diameter 4¼ in., 10.8 cm

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

民國 粉彩江鄉雪景圖盤一對  
《乾隆年製》仿款

1815

**A ROCK CRYSTAL VASE AND COVER**  
QING DYNASTY, 19TH CENTURY

of faceted baluster form set on a waisted foot, two mask-handles at the neck suspending loose rings, silver plating at the rim and handles, the conforming cover with two similar handles and surmounted by a hexagonal finial (2)  
Height 6⅞ in., 17.4 cm

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

清十九世紀 水晶雕獸耳活環蓋瓶

1816

PROPERTY FROM THE ESTATE OF THE LATE HAROLD L. GEIGER

**A QINGBAI-GLAZED 'CHILONG' BOTTLE VASE**  
QING DYNASTY, 18TH / 19TH CENTURY

the globular body and lower section of the narrow cylindrical neck incised with three *chilong* striding amidst clouds, covered overall in a pale blue glaze pooling in the recesses  
Height 8⅜ in., 21.3 cm

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

清十八 / 十九世紀 青白釉刻穿芝龍紋長頸瓶

1817

**A JADEITE BOX AND COVER  
19TH / 20TH CENTURY**

of semi-circular section carved from a single large stone with jadeite rings connecting the box and cover, the exterior carved in low relief with a central *shou* character amid floral scrolls, the interior carved with apsaras amid fruiting and flowering boughs issuing strings of coins, a small piece of inlaid iron-red hardstone forming the clasp, the exterior and a silver hinge inlaid with further small hardstones  
Length 7¾ in., 19.7 cm

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

十九 / 二十世紀 翠玉雕纏蓮團壽紋半月形蓋盒

1819

**FOUR ARCHER'S RINGS  
19TH / 20TH CENTURY**

comprising three jadeite rings, one with a splash of bright green; another of opaque white streaked with bright green; and a lavender ring with milky white inclusions; and a 'chicken bone' jade ring carved with horses (4)  
Diameter of widest 1¼ in., 3.2 cm

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

十九 / 二十世紀 玉扳指四件

1818

**A SERPENTINE-INLAID  
'HUANGHUALI' FRAME AND  
PHOTOGRAPH OF TANG ZHAOYI  
AND WU TINGFANG  
19TH / 20TH CENTURY**

the rectangular frame serpentine with an arched upper border, comprising four openwork panels carved with birds and a flower basket amidst floral scrolls set between *huanghuali* borders and with a *huanghuali* back panel and attached stand, the photograph with Tang Zhaoyi standing by a seated Wu Tingfang (2)  
Frame 12¼ by 9¾ in., 31.1 by 24.7 cm

• **\$ 1,500-2,000**

十九 / 二十世紀 唐昭儀與伍廷芳合照連黃花梨鏡框



1817



1818



1819

1820

**A WHITE JADE GOOSE-FORM BOX AND COVER  
QING DYNASTY, 19TH CENTURY**

the standing bird naturalistically carved with the head, long arching neck and winged upper body forming the cover, the lower body and webbed feet the box, the stone of an even white color (2)  
Length 5 in., 12.7 cm

**PROVENANCE**

Sotheby Parke Bernet, 28th February 1980, lot 320.

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

清十九世紀 白玉雕寶鵝形蓋盒

1821

**A PALE CELADON JADE FIGURE OF A MEIREN  
LATE QING DYNASTY**

the deity carved standing and holding a *ruyi* scepter in one hand and a lotus bud in the other, attired in long robes draped with trailing sashes, with a goose standing along side, the stone of an even color  
Height 7<sup>3</sup>/<sub>8</sub> in., 18.7 cm

**PROVENANCE**

A Florida Private Collection (by repute).

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

清末 青白玉雕仙女立像



1820

1822

**A JADEITE LOTUS LEAF-FORM BRUSHWASHER  
19TH / 20TH CENTURY**

in the form of two adjoining large and small furled lotus leaves with their veins and stems incised and a high-relief lotus blossom emerging at one side, the stone of light celadon color with areas of apple-green, wood stand (2)  
Length 6<sup>1</sup>/<sub>8</sub> in., 15.6 cm

**PROVENANCE**

Collection of the Hon. Noreen Drexel (1922-2012).  
Christie's New York, 4th-5th March 2014, lot 3.

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

十九 / 二十世紀 翠玉雕荷葉形筆搽



1822

1823

**A JADEITE LOTUS LEAF-FORM BRUSHWASHER  
19TH / 20TH CENTURY**

the undulating upturned edges of the leaf with small frogs, blossoms, and stems carved in openwork, the plants and animals with incised details, the stone olive-green with blue-green veining, wood stand (2)  
Length 6<sup>1</sup>/<sub>8</sub> in., 15.6 cm

**PROVENANCE**

Collection of the Hon. Noreen Drexel (1922-2012).  
Christie's New York, 4th-5th March 2014, lot 2.

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

十九 / 二十世紀 翠玉雕荷葉形筆搽



1821

1824

PROPERTY OF A GENTLEMAN

A DIMINUTIVE ROCK CRYSTAL  
'CHILONG' WASHER  
QING DYNASTY, 18TH / 19TH  
CENTURY

the compressed rounded vessel with straight walls rising from a flat base and tapering foot to an incurved mouth encircled by a *chilong* carved in high relief, wood stand (2)  
Diameter 1¾ in., 4.5 cm

\$ 800-1,200

清十八 / 十九世紀 水晶雕螭龍紋小洗

1825

A REDDISH-BROWN JADE  
'MYTHICAL BEAST' SEAL  
QING DYNASTY

deftly carved with the single-horned animal turning its head to the back, the seal face with a three-character studio name *Biyunlou* (the Pavilion of Jade Cloud)  
Height 1¾ in., 4.2 cm

\$ 1,000-1,500

清 青玉雕瑞獸鈕印

印文：  
碧雲樓



1826

A CELADON JADE 'MAGNOLIA'  
VASE  
QING DYNASTY, 19TH CENTURY

the long layered petals of the upright flower forming the walls of the hollowed vessel, curled at the rim, supported by a gnarled leafy branch issuing a further bloom to each side, the stone with russet and milky-white inclusions, wood stand (2)  
Height 5¼ in., 13.3 cm

\$ 3,000-5,000

清十九世紀 青玉雕玉蘭形花插



1825



1824



1826



1823

1827

**AN ARCHAISTIC YELLOW JADE BANGLE**

**QING DYNASTY**

well carved from a single section with three intertwining circles, each slender strand comprised of a pair of dragons, the pale yellow stone with russet inclusions  
Diameter 3 3/8 in., 8.6 cm

**PROVENANCE**

Collection of Walter F. Price (b. 1858) San Francisco, acquired from Vickery, Atkins, and Torrey, San Francisco, in the 1920s-30s.

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

清 黃玉雕盤龍鐲

1828

PROPERTY FROM A SAN FRANCISCO FAMILY COLLECTION

**A JADEITE DRAGON-HEAD BANGLE**

of oval form, carved with opposing dragon heads contesting a 'pearl', the milky white section of the stone skillfully used to enhance the pearl, the translucent stone a pale green transmuting to a bright green to green suffused with amber-colored streaks  
Width 3 1/2 in., 8.9 cm

**PROVENANCE**

Collection of Mr. Y. C. Huang (1909-1986), Director of Jardine Matheson & Co., and thence by descent.

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

翠玉雕雙龍銜珠鐲

1829

PROPERTY FROM A SAN FRANCISCO FAMILY COLLECTION

**A JADEITE BANGLE**

the stone of good translucency, suffused and flecked with bright green veins and white  
Diameter 2 5/8 in., 6.7 cm

**PROVENANCE**

Collection of Mr. Y. C. Huang (1909-1986), Director of Jardine Matheson & Co., and thence by descent.

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

翠玉鐲

1829



1827



1828





1830

**A PALE CELADON JADE  
RETICULATED PLAQUE  
MING DYNASTY**

finely pierced with two grazing deer atop  
rockwork, centered by a leaning cypress tree, a  
monkey playing among the branches, with a bird  
and wasp hovering overhead, wood stand (2)  
Width 2 $\frac{7}{8}$  in., 7.3 cm

**PROVENANCE**

Collection of Alfred Forgeron (1842-circa 1910).  
Sotheby's Paris, 11th December 2014, lot 17.

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

明 青白玉透雕封侯進祿圖牌



1830

1831

**A PALE CELADON JADE 'CHILONG'  
BELTHOOK  
QING DYNASTY, 19TH CENTURY**

carved with a dragon-head terminal facing an  
undercut *chilong* on the arched stem, a flat  
circular knob on the underside, the stone of an  
even color, wood stand (2)  
Length 4 $\frac{1}{4}$  in., 10.8 cm

**PROVENANCE**

New York Private Collection.  
Sotheby's New York, 15th September 2010,  
lot 211.

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

清十九世紀 青白玉雕螭龍紋帶鉤



1831

1832

PROPERTY FROM THE COLLECTION OF MON  
LING YU LANDEGGER

**A GROUP OF TWELVE JADE BELT  
HOOKS**

**LATE QING DYNASTY - 20TH  
CENTURY**

each of a varying tone of celadon jade, carved  
with a *chilong*-head terminus extending from the  
bowed body, a flat oval button on the reverse (12)  
Length of longest 3½ in., 8.9 cm

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

清末至二十世紀 玉帶鉤一組十二件



1832

1833

**A CELADON JADE BOWL**  
**QING DYNASTY, 19TH CENTURY**

the shallow, rounded sides rising from a slightly  
spreading foot to an everted rim, the pale green  
stone with russet inclusions and opaque white  
flecking

Diameter 6¾ in., 17.1 cm

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

清十九世紀 青玉盃



1832



1833

1834

**A LARGE CELADON JADE BELT BUCKLE**  
QING DYNASTY, 18TH / 19TH CENTURY

each section of square outline, carved and undercut with a sinuous *chilong* holding a spr of *lingzhi* in its mouth, one section with a drag head terminal, the stone with opaque flecking  
Length 4½ in., 11.4 cm

**PROVENANCE**

Sotheby Parke Bernet, New York, 28th Febru 1980, lot 297.

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

清十八 / 十九世紀 青玉雕螭龍銜芝紋帶鉤



1832

1835

PROPERTY FROM THE COLLECTION OF MON LING YU LANDEGGER

**A CELADON JADE BELT BUCKLE**  
LATE QING DYNASTY

each half carved to one side in openwork with a pair of melons and a butterfly, the reverse with a raised bar, one terminating in a dragon-head hook, the other with an aperture (2)  
Length of longer 2¼ in., 5.7 cm

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

清末 青玉雕瓜瓞綿綿紋帶鉤



1834



1835



1832

1836

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A PALE CELADON JADE DISH**  
QING DYNASTY, 18TH CENTURY

well carved, the shallow rounded sides rising from a straight foot to a gently everted rim, the translucent stone a pale seafoam-green color with pale opaque striations  
Diameter 6¾ in., 16.2 cm

**PROVENANCE**

T. Y. King, Hong Kong, circa 1955.

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

清十八世紀 青白玉盤



1836

1837

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A SPINACH-GREEN JADE WALL VASE AND A SPINACH-GREEN JADE BOTTLE VASE**  
QING DYNASTY, 19TH CENTURY

the wall vase of flattened baluster form set with a pair of openwork *kuilong* handles at the waisted neck, the body carved with *taotie* masks, cicada lappets, and abstract motifs in relief; the bottle

vase of flattened globular form with a cylindrical neck, carved all around with *taotie*, cicada lappets, and keyfret in low relief (2)  
Height of taller 7¾ in., 19.7 cm

**PROVENANCE**

Sotheby's New York, 18th March 2008, lot 26.

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

清十九世紀 碧玉雕饕餮紋龍耳壁瓶及饕餮紋扁瓶



1837

1838

**AN AGATE SEAL PASTE BOX AND COVER**  
QING DYNASTY, 18TH/19TH CENTURY

of circular section with upright sides set over a straight foot, the cover domed, the translucent pale beige stone with attractive semi-opaque swaths of the same color (2)  
Diameter 3⅜ in., 8.6 cm

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

清十八 / 十九世紀 瑪瑙印泥盒



1838



1837



1840

1839

**FOUR ARCHER'S RINGS  
19TH / 20TH CENTURY**

comprising: a pale celadon and gray jade ring carved in relief with the russet-skin forming a boy riding an ox; a zitan ring carved with four panels, two enclosing birds and flowers, and two inscribed *quan* and *shou*; a mottled dark brown hardstone carved with a large mythical beast in pursuit of prey; and an agate ring with figural decoration (4)

Diameter of widest 1<sup>3</sup>/<sub>8</sub> in., 3.5 cm

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

十九 / 二十世紀 扳指四件

1840

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A SPINACH-GREEN JADE BOX AND COVER WITH A JADE AND A JADEITE CARVING**

**QING DYNASTY, 18TH / 19TH CENTURY**

the box and cover of rectangular section with rounded *ruyi*-head corners, the cover carved with abstract motifs in relief, wood stand; the spinach-green jade Buddhist lion in repose with a brocade ball on a square base; the apple-green and russet jadeite carved as a large and a small double-gourd growing from a vine (5)

Tallest 2<sup>7</sup>/<sub>8</sub> in., 7.3 cm

**PROVENANCE**

Buddhist lion carving:  
Sydney L. Moss, Ltd., London.  
Bonhams London, 13th May 2010, lot 106 (part lot).  
Jade box and cover and jadeite carving:  
Bonhams London, 13th May 2010, lot 106 (part lot).

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

清十八 / 十九世紀 碧玉蓋盒、佛獅擺件及翡翠葫蘆把件

1841

**A CARVED AGATE EWER AND COVER**

**QING DYNASTY, 18TH / 19TH CENTURY**

the ovoid body supported on a tall spreading foot with the spout set opposite the angular handle and each suspending a loose ring, one side of the body carved with a crane amid *lingzhi*, the other side with a blossoming prunus tree, all between simplified lappet borders, the domed cover with a teardrop-shaped finial (2)

Height 3<sup>3</sup>/<sub>4</sub> in., 9.5 cm

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

清十八 / 十九世紀 瑪瑙雕開光靈鶴清梅圖執壺



1841



1839



1840



1840



1842

1842

PROPERTY FROM THE ESTATE OF EUGENE Y. C. SUNG

**A JADE CARVING OF A  
CROUCHING FU-DOG  
MING DYNASTY, 17TH CENTURY**

the crouching creature lying on its side with its head turned back and resting on a bed of *lingzhi*, its tail and hind legs curled up, the stone of mottled greenish-brown tone with areas of russet skin

Length 3¼ in., 8.3 cm

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

明十七世紀 玉雕瑞獸銜芝擺件

1843

**AN AMBER COURT NECKLACE  
(CHAOZHU)  
QING DYNASTY, LATE 19TH  
CENTURY**

the 108 amber beads divided by four large amber *photou* (Buddha heads), the *photou* at the back connected to a gourd-shaped *photouta* (Buddha head stupa), supporting a silk cord tassel intersected by a flattened oval amber pendant, terminating to a silver-mounted amber tear-shaped bead, enhanced by three *jinnian* strands each strung with ten amber beads

Length 56 in., 142.2 cm

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

清末 琥珀朝珠



1843

1844

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A LARGE MALACHITE DOUBLE  
VASE  
QING DYNASTY**

carved in high relief and openwork, the larger vase with Liu Hai holding a jar from whence a three-legged toad escapes on a cloud, the second boy boasting a coin, the reverse with two other boys, the smaller vase with pine trees, *lingzhi*, a deer, a crane, and another auspicious beast, a large bird carved in the round perching on the tree connecting the two vases, associated malachite covers, wood stand (4)

Height 12¼ in., 31.1 cm

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

清 孔雀石雕松林聚瑞圖雙聯瓶



1844

1845

**A SPINACH-GREEN JADE BOULDER  
QING DYNASTY, 19TH CENTURY**

of horizontal orientation, the ascending mountain peaks carved to one side with a tree and two-story pavilion accompanied by an inscribed poetic couplet, wood stand (2)  
Length 6 in., 15.2 cm

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

清十九世紀 碧玉雕青山結廬圖詩文山子

1846

COLLECTION OF ANN AND GORDON GETTY

**A SPINACH-GREEN JADE GUI-FORM VESSEL  
QING DYNASTY, 18TH / 19TH CENTURY**

the compressed globular body carved with vertical ribs and set over a flaring foot, a pair of angular archaic dragon handles attached to the neck and body, the forest-green stone mottled with russet and black  
Width 9 1/8 in., 23.2 cm

**PROVENANCE**

Sotheby's Olympia, 23rd April 2002, lot 196.

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

清十八 / 十九世紀 碧玉簋式爐

1847

**A BAMBOO CARVING OF A  
LUOHAN  
QING DYNASTY, 17TH / 18TH CENTURY**

finely carved in the round, holding a fly whisk and well-seated on rockwork, wearing a voluminous robe, the full jovial face with a broad smile, the wood patinated to a dark toffee tone  
Height 6 1/4 in., 15.9 cm

**PROVENANCE**

Acquired in Asia between 1930-1934.

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

清十七 / 十八世紀 竹雕羅漢坐像



1845



1846



1847

1848

**A CARVED BAMBOO FIGURE OF  
LIU HAI  
QING DYNASTY, 19TH CENTURY**

carved in the round, the figure perched atop jagged rockwork, wearing loose robes, the head tonsured with long locks falling neatly over the shoulders, the face with a mirthful expression, the immortal leaning over and pulling a string of cash from a three-legged toad resting below, wood stand (2)

Height 4¾ in., 12.1 cm

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

清十九世紀 竹雕劉海戲金蟾擺件



1848

1849

**AN OVAL 'YUEGULOU' INKCAKE  
JIAQING MARK AND PERIOD**

of slender elliptical outline, one side depicting a two-storied pavilion displaying archaic bronzes within, beneath two towering pines and distant mountains, the reverse with scholarly accoutrements and a three-character gilt inscription, *Yuegulou*, one side incised with a single-line four-character mark  
Length 5¾ in., 13.7 cm

*Yuegulou* (Hall for Reading the Ancient Classics) in Beihai park was commissioned by the Qianlong emperor in order to house and create rubbings to record the most famous examples of early calligraphy. This 32 volume collection became known as the *Sanxitang Fa Tie* ('Rubbings from The Hall of Three Rarities'), which included more than 340 works of 135 major calligraphers from the 4th to the 14th century.

**\$ 400-600**

清嘉慶 遠山松隱閣古樓圖墨  
《嘉慶年製》款



1849

1850

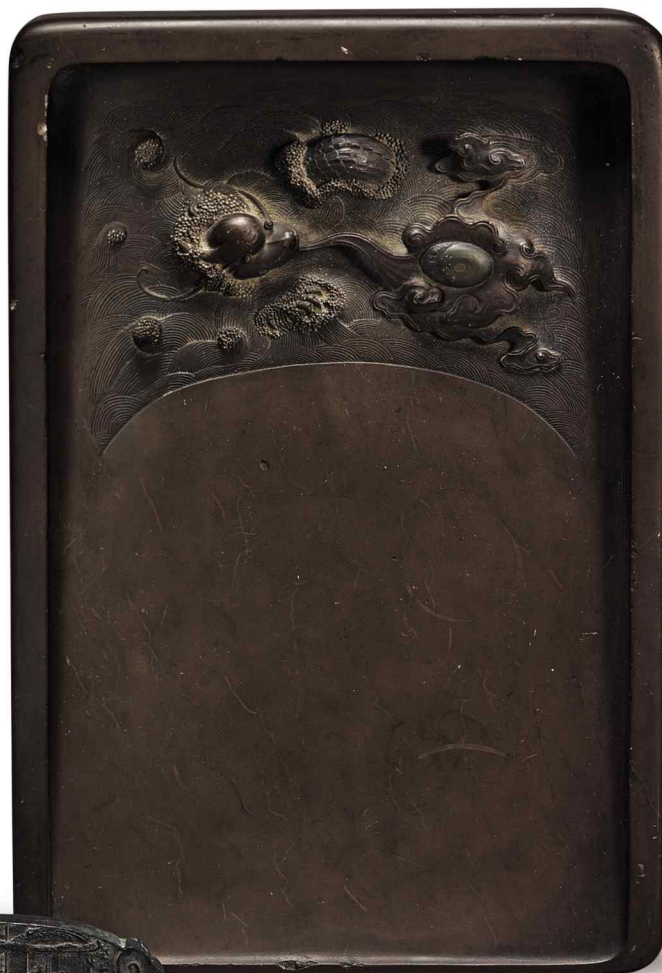
**A LARGE INSCRIBED 'DUAN'  
INKSTONE  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of rectangular section with a continuous foot around three sides, the sloping well carved at one end with a dragon emerging from the frothy sea and emitting a plume of *qi*, the two long sides and underside carved with inscriptions and seals, zitan box and cover (3)

Length 12¾ in., 31.4 cm

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

清十八 / 十九世紀 端石雕遊龍戲珠圖詩文大硯



1850



1851

**A PEWTER AND PORCELAIN TEA CADDY AND COVER**  
QING DYNASTY, 18TH / 19TH CENTURY

the cylindrical pewter canister set on three feet, wrapped around the body in a white porcelain band painted in iron-red and black enamel with a bird perched on bamboo accompanied by calligraphy and painted seals, Japanese wood box (4)  
Height 4<sup>3</sup>/<sub>8</sub> in., 11.1 cm

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

清十八 / 十九世紀 錫鑲瓷竹鵲圖詩文茶葉蓋罐



1851



1852

1852

**A CELADON-GLAZED MEIPING QING DYNASTY, 19TH CENTURY**

incised with scrolling chrysanthemum above a band of pendent triangular lappets, covered overall in a seafoam-green glaze, the recessed base with a *lingzhi* in underglaze blue  
Height 5<sup>7</sup>/<sub>8</sub> in., 14.9 cm

**PROVENANCE**

Collection of Harold L. Geiger, Chicago, Illinois.

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

清十九世紀 青釉暗花纏枝菊花紋梅瓶

1853

PROPERTY FROM THE COLLECTION OF MRS. CAROL EDWARDS

**A 'HUANGHUALI' THREE-TIERED PICNIC BOX AND COVER**  
19TH / 20TH CENTURY

of rectangular form comprising a shallow upper tray above three stacked trays, the cover secured with a long metal pin, each tier with a beaded lip, all supported on a stepped base set with a handle formed of a humpbacked top rail and shaped spandrels to either side  
Length 14<sup>1</sup>/<sub>4</sub> in., 36.2 cm

• **\$ 5,000-7,000**

十九 / 二十世紀 黃花梨三撞提盒



1853

1854

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

**A CINNABAR LACQUERED CARVED WOOD TABLE SCREEN  
QING DYNASTY, 19TH CENTURY**

the rectangular screen of horizontal orientation deeply carved to one side with scholars and attendants ambling amid pavilions in a mountain landscape under a crescent moon, surrounded by a carved floral border, the stand densely carved with blossoming and fruiting vines (2)  
Length 19<sup>7</sup>/<sub>8</sub> in., 50.5 cm

**PROVENANCE**

Sotheby's New York, 26th March 1999, lot 303.

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

清十九世紀 朱漆木雕文會圖插屏

1855

PROPERTY FROM A NORTH CAROLINA PRIVATE COLLECTION

**A HUAMU STAND  
QING DYNASTY, 19TH CENTURY**

of irregular oblong outline, the free-form natural slab with well-figured top and natural ridges and burls along the sides  
Length 15<sup>3</sup>/<sub>4</sub> in., 40.1 cm

**PROVENANCE**

Collection of Scott Emerson (c. 1905-?), Winea Plantation, Georgetown, South Carolina. Acquired from the above in 1981, and thence by descent.

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

清十九世紀 瘿木隨形座

1856

**A SET OF THREE HARDWOOD NESTING TABLE-FORM STANDS  
LATE QING DYNASTY**

each of rectangular form, naturalistically carved in bamboo-style with long noded stalks forming the legs joined by openwork leafy spandrels, graduated in size to fit within one another (3)  
Largest Height 12<sup>1</sup>/<sub>2</sub> in., 31.8 cm; Width 11 in., 27.9 cm; Depth 9 in., 22.9 cm

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

清末 硬木竹節式三疊几一組



1854



1856



1855

1857

THREE CARVED WOOD SCHOLARS' OBJECTS  
QING DYNASTY, 19TH CENTURY

comprising a bamboo wristrest with poetic verse in running script inscribed above flowering prunus; a bamboo brushpot with two ladies amid foliage and a two-line inscription; and a naturalistically carved hardwood *lingzhi*-head (3)  
Longest 8 in., 20.3 cm

\$ 3,000-5,000

清十九世紀 竹及木雕文房用品三件



1857

1858

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

A 'HUANGHUALI' TRAVELING DESK  
QING DYNASTY, 19TH CENTURY

of rectangular form, the slanted base and two-panel cover joined by a pair of brass hinges, reinforcing *huangtong* strap metal mounts applied to edges, corners, and a pair set from back to front, flush-mounted *huangtong* bail handles set to either side, and a shaped central lockplate, the interior with two baize-covered panels, joined flush when opened, each with a leather tab accessing a storage compartment beneath, the lower section with five further compartments for inkwell, pens and nibs  
Height 6 $\frac{7}{8}$  in., 17.5 cm; Width 21 in., 53.3 cm; Depth 11 in., 27.9 cm

PROVENANCE

Collection of Captain Hall J. Tibbits (1797-1872), New York.

• \$ 3,000-5,000

清十九世紀 黃花梨旅行桌



1858



1859

1859

**A LARGE HARDWOOD SCROLL BOX AND COVER**  
19TH / EARLY 20TH CENTURY

of long rectangular form, the sliding top comprised of a single fielded panel with beaded edge, both side panels similarly fielded, the front panel of the box with two pairs of gilt-metal mounted bail handles and back plates (2)  
Height 5 $\frac{5}{8}$  in., 14.3 cm; Length 46 $\frac{3}{4}$  in., 118.8 cm; Depth 6 $\frac{5}{8}$  in., 16.8 cm

**PROVENANCE**

Florida Private Collection.

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

十九 / 二十世紀初 硬木大畫盒



1860

1860

**A RED-LACQUERED CARVED WOOD DOCUMENT BOX**  
MING DYNASTY, 16TH CENTURY

of rectangular form with a hinged cover attached by brass fittings, brass bail handles set to either short side, the exterior carved in relief with scenes of an official travelling with his entourage and two scholars conversing by moonlight, the sides densely packed with flowers in bloom, the back with a deer and crane in a natural setting, the red and black-lacquered interior supporting a shallow nested tray, the base lacquered black (2)  
Length 14 $\frac{3}{8}$  in., 36.5 cm

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

明十六世紀 朱漆木雕山水人物圖長方蓋盒



1861

1861

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

**A RECTANGULAR JICHIMU TABLE**  
QING DYNASTY, 18TH CENTURY

the single panel top, set into a straight frame over a recessed waist, supported on slender square-section beaded-edge legs ending in hoof feet, joined by a plain base stretcher on low bracket feet

Height 32 $\frac{3}{4}$  in., 83.2 cm; Width 17 $\frac{3}{4}$  in., 45.1 cm; Depth 13 in., 33 cm

**PROVENANCE**

Sotheby's New York, 30th March 2004, lot 116.

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

清十八世紀 雞翅木有束腰馬蹄足帶托泥長方香几

1862

A CARVED CINNABAR LACQUER SEAL PASTE BOX AND A COVER  
JIAJING PERIOD, DATED DING WEI  
YEAR, CORRESPONDING TO 1547

of compressed peach form, the cover with scrolling lotus above a keyfret band, an engraved inscription around the central knob providing the date of manufacture as *dingwei nian 12 yue 22 ri zao* (corresponding to 1547), the base carved with a lion roaming amid flowers within a comb-pattern band at the rim, the interior lacquered brown-black (2)  
Diameter 3½ in., 8.9 cm

\$ 3,000-4,000

明嘉靖 剔紅纏枝蓮佛獅戲繡球紋印泥盒  
配蓋  
《丁未年十二月二十二日造》款



1862

1863

A 'HUANGHUALI' TRAVELING DESK  
LATE QING DYNASTY

of rectangular form, comprised of two hinged sections opening to reveal the black-leather slant-top work surface, the surface panels each lifting to storage wells beneath, the base with a row of variously sized compartments for ink, pens and other accessories, including six pairs of spectacles with leather cases, the exterior of one short side inscribed L. Foster U.S. (13)  
Length 20¾ in., 52.7 cm

• \$ 5,000-7,000

清末 黃花梨旅行桌



1863



1864

1864

PROPERTY OF A CHICAGO PRIVATE COLLECTOR  
**A 'HUANGHUALI' TALL BASIN  
 STAND (MIANPENJIA)**  
 LATE QING DYNASTY

two tall upright members with confronting *chilong* finials continuing to openwork brackets, joined by horizontal stretchers forming a towel rack above a shaped box and cover, connected to the basin stand by four further legs, joined at the top and base by stretchers forming an openwork hexagon  
 Height 70 in., 177.8 cm; Width 15 in., 38.1 cm;  
 Depth 15½ in., 39.4 cm

• \$ 8,000-12,000

清末 黃花梨六足高面盆架

1865

**A PAIR OF HARDWOOD LANTERN  
 STANDS**  
 QING DYNASTY, 19TH CENTURY

each cylindrical vertical upright with three openwork dragon-head scrolling spandrels at the top, above four further openwork *chilong* flange brackets joined to the X-form base carved with *chilong* medallions and ending in scroll feet, silk lampshades, wired for electricity (4)  
 Height 59½ in., 151.1 (to top of stand)

\$ 6,000-8,000

清十九世紀 硬木雕螭龍紋燈臺一對



1865



1866

1866

**A 'HONGMU' 'MOON GAZING'  
 ARMCHAIR**  
 LATE QING DYNASTY

the square paneled seat joined to the two-tiered out-srolled arms, the tilted back-rest below a rotating cylindrical head-rest carved with peaches to either side, with a sliding foot-rest carved and pierced with an apron of *ruyi*, cash symbols and a fruiting peach bough  
 Height 34½ in., 87.6 cm; Length 48 in., 121.9 cm (fully extended); Width 28 in., 71.1 cm

• \$ 2,000-3,000

清末 紅木望月椅

1867

**CHINESE SCHOOL, AN INTERIOR SCENE OF DOMESTIC TRANQUILITY**  
**QING DYNASTY, 19TH CENTURY**

oil on canvas, depicting a scene of an idealized family, a father smoking a pipe listening to his son reading, while in the next room the wife and daughter tenderly caring for the younger brother, happily watching a pair of ducks paddling in the inner courtyard pond below, original *zitan* frame carved with bats amid clouds and later gilt  
Height 19 in., 48.3 cm; Width 23 in., 58.4 cm

**PROVENANCE**

Collection of Thomas E. Kirby (1846-1924), New York (by repute).

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

清十九世紀 庭院圖 油彩 裝框

1868

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

**AN EMBROIDERED SILK AND CARVED WOOD FOUR-PANEL SCREEN**  
**LATE QING DYNASTY**

each panel carved with two feet, an openwork foliate scroll border, and an openwork lower panel with a fruit basket amidst leafy vines suspending double gourds, the upper section inset with

an ivory-colored silk panel embroidered with a variety of birds, butterflies, and vegetation (4)  
Each panel 62¼ by 21¾ in., 158.1 by 55.2 cm

**PROVENANCE**

Sotheby's New York, 30th-31st March 2004, lot 128.

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

清末 刺繡花鳥圖四扇屏風



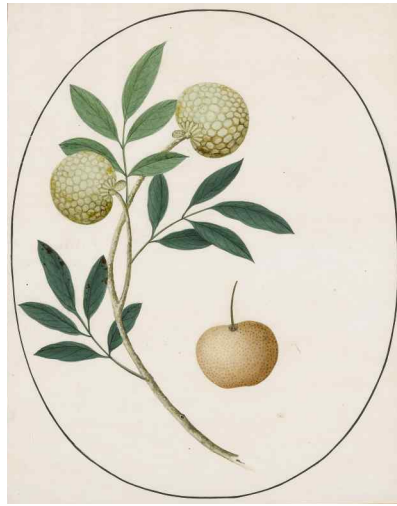
1867



1868



1869



1869

PROPERTY FROM A NEW YORK COLLECTION  
**A SET OF FOUR GOUACHE FLORAL  
 PAINTINGS**  
**QING DYNASTY, 19TH CENTURY**

each illustrating sprigs of a blossoming plant, including jasmine, bluestar, rose, and possibly Oriental bitter-sweet, **together with** a pair of 19th century Anglo-Indian gouache paintings of fruiting stems including peach, Asian pear, and custard apple, matted and framed (6)  
 Largest frame 23 by 18 $\frac{5}{8}$  in., 58.4 by 47.3 cm

**PROVENANCE**

The set of four:  
 Charlotte Horstmann & Gerald Godfrey, Ltd.,  
 London, 1982.

The pair:  
 Christie's New York, 16th April 1998, lot 152.

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

清十九世紀 花卉圖四幅 水粉紙本 裝框  
 及 十九世紀英印水粉畫一對



1870



1870

PROPERTY FROM THE COLLECTION OF ANN AND  
 GORDON GETTY  
**A PAIR OF ANCESTOR PORTRAITS**  
**20TH CENTURY**

ink and color on paper, depicting a Qing civil official and wife, each in formal court attire, seated on a horseshoe-back armchair backed by a four-panel screen, framed (2)  
 Height 38 $\frac{1}{2}$  in., 98 cm; Width 24 $\frac{1}{2}$  in., 62 cm

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

二十世紀 祖先畫像一對 設色紙本 裝框



1871

1871

**A 'ZITAN' CABRIOLE-LEG STAND**  
**QING DYNASTY, 18TH / 19TH  
 CENTURY**

the rectangular top comprised of a floating panel top set within a mitered frame, carved with a *leiwen* border over a recessed waist with delicate foliate decoration in relief in both *zitan* and boxwood, the shaped apron enclosing intricate floral openwork, joining the slender serpentine legs with acanthus leaf motifs tapering to elegantly foliate scrolling feet, all raised on a conforming platform supported on four low bracket feet  
 Height 20 $\frac{1}{4}$  in., 51.4 cm; Width 14 $\frac{3}{4}$  in., 37.5 cm;  
 Depth 11 in., 27.9 cm

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

清十八 / 十九世紀  
 紫檀透雕卷葉紋束腰長方香几



1872

**A PAIR OF INTERIOR SCENES  
QING DYNASTY, 19TH CENTURY**

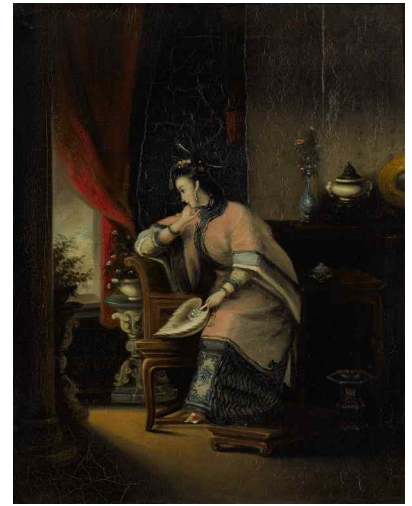
oil on canvas, the first depicting an elderly scholar seated comfortably in his studio reading before a window; the second painting of an elegant lady, seated languidly amid luxuriant surrounds, holding a fan and gazing out the window, black and gilt-painted wood-frames (2)

Height 17 in., 43.2 cm; Width 13<sup>3</sup>/<sub>8</sub> in., 34 cm

A pair of paintings with the same subject matter is illustrated in Patrick Conner, *Paintings of the China Trade, The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong Maritime Museum, Hong Kong, 2013, pl. 158. A pair of nearly identical scenes was sold in these rooms, 22nd March 1995, lot 333.

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

清十九世紀 人物圖一對 油彩 裝框



1872

1873

**A PAIR OF PORTRAITS OF AN  
OFFICIAL AND HIS WIFE  
QING DYNASTY, LATE 18TH / 19TH  
CENTURY**

gouache and watercolor on paper, the husband and wife depicted standing, similarly attired in robes, beads and head wear befitting a high official rank, each in three-quarter view before a balustraded terrace by a lake, a view of an elegant residence in the background amid verdant foliage, giltwood frame (2)

Height 19 in., 48.3 cm; Width 14 in., 35.6 cm

A similar painting, perhaps from this same series, from the collection of Mary and George Bloch, was sold in our Hong Kong rooms, 1st June 2015, lot 216.

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

清十八世紀末 / 十九世紀  
官員畫像一對 水粉紙本 裝框



1873



1874

1874

### AN IMPERIAL PORTRAIT QING DYNASTY, 18TH CENTURY

ink and pigments on silk, the elderly regal lady, possibly the wife of an imperial duke, seated on an elaborate lacquer chair, clad in ceremonial attire comprising a chestnut-colored full-length dragon robe (*chao pao*) under a blue-ground full-length sleeveless vest (*chao gua*) with dragons in profile and *shou* characters amidst auspicious emblems incorporating some of the twelve imperial emblems, with shoulder epaulettes projecting outwards and revealing a red-ground lining with gilt-thread peony embroidery, the noble brow below a court hat (*chao guan*) with a black brim and ornamented with gold phoenix, pearls, and stones, with eight pairs of earrings and three court necklaces (*chaozhu*), framed  
Height 71 in., 180.3 cm; Width 42 in., 106.7 cm

\$ 5,000-7,000

清十八世紀 皇族畫像 設色絹本 裝框



1875

1875

PROPERTY FROM AN OLD TENNESSEE  
COLLECTION

A 'HONGMU' RECTANGULAR  
'LOTUS' TABLE  
LATE QING DYNASTY

the single panel top set within a frame of boldly  
carved lotus meander in varying relief, centering  
on large blooms, continuing to the lively  
openwork aprons, and the four robust cabriole  
legs, joined by cross stretchers

Height 29½ in., 74.9 cm; Width 37½ in., 95.3 cm;  
Depth 25 in., 63.5 cm

• \$ 6,000-8,000

清末 紅木雕蓮紋長方桌

1876

A PAIR OF 'HUANGHUALI'  
HORSESHOE-BACK ARMCHAIRS  
EARLY 20TH CENTURY

each of standard construction, the arched five-  
segment crestrail ending in outscrolled handgrips,  
above a plain bowed splat, the hardmat seat  
frame over arched aprons with beaded edge, the  
four legs joined by ascending stretchers (2)

Height 39 in., 99.1 cm; Width 23 in., 58.4 cm;  
Depth 18 in., 45.7 cm

• \$ 10,000-15,000

二十世紀初 黃花梨素圈椅一對



1876





1877



1877

**TWO PAINTINGS OF THE KINGS OF HELL**  
17TH / 18TH CENTURY

each finely painted on silk, depicting one of the ten kings of hell, the imposing central figure in a Ming-style imperial headdress and regal attire, seated in front of a dragon screen and presiding over an otherworldly court, surrounded by attendants assisting with scholarly implements, with demon assistants carrying out sentences and punishing souls in the foreground, framed (2)  
Height 62 in., 157.5 cm; Width 33 in., 83.8 cm

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

十七 / 十八世紀  
地府圖兩幅 設色絹本 裝框

1878

PROPERTY FROM A CHICAGO PRIVATE COLLECTION

**A 'HUANGHUALI' THREE-PART DESK**  
LATE QING DYNASTY

of rectangular form, the three sections comprised of a larger central floating panel over a shallow two door cabinet, joined on either side to narrower similarly carved single panel cabinets, all supported on four beaded square-section legs on each side joined by low stretchers, with *baitong* mounts

Height 33 in., 83.8 cm; Width 63 in., 160 cm; Depth 27 in., 68.6 cm

**PROVENANCE**

Acquired in San Francisco in the mid-1980s.

• **\$ 6,000-8,000**

清末 黃花梨三聯桌



1878

1879

A 'HUANGHUALI' MING-STYLE  
RECESSED-LEG TABLE-FORM  
STAND  
QING DYNASTY, 18TH /19TH  
CENTURY

the two-panel top set within a rectangular,  
molded-edge frame above a shaped and beaded  
apron, supported on four rectangular-section  
beaded legs terminating in shapely everted,  
tapering feet, supported on the underside by  
a pair of transverse stretchers  
Height 18½ in., 47 cm; Width 40½ in., 102.9 cm;  
Depth 13⅞ in., 33.3 cm

• \$ 15,000-25,000

清十八 / 十九世紀 黃花梨插肩樺雲紋牙  
頭炕案



1879

1880

A 'HUANGHUALI'-VENEERED  
CORNER-LEG TABLE  
QING DYNASTY, 19TH CENTURY

the two panel top set into a molded edge frame  
tapering to a recessed waist, above a shaped  
apron carved in low relief with archaic angular  
scrollwork, repeated on the square-section  
beaded-edge legs, ending in scroll feet  
Height 33¼ in., 84.5 cm;  
Width 74¾ in., 189.9 cm;  
Depth 21¾ in., 52.2 cm

• \$ 10,000-15,000

清十九世紀 黃花梨單板有束腰條桌



1880



1881

1881

PROPERTY FROM A CONNECTICUT COLLECTION  
**A COROMANDEL LACQUER EIGHT-PANEL 'HUNDRED BOYS' SCREEN**  
**QING DYNASTY, 19TH CENTURY**

the hinged rectangular panels carved with a continuous and lively scene of young boys happily playing on a garden terrace under the attentive care of elegant ladies, set between borders of landscapes and auspicious motifs, the reverse with flowering plants and birds, all in polychrome on a dark brown lacquer ground  
 Height 96¾ in., 246 cm;  
 Width of each panel 17¼ in., 44 cm

**PROVENANCE**

Christie's New York, 2nd-3rd December, 2003, lot 467.

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

清十九世紀 髹漆加彩百子圖八扇屏風



1882

1882

**A THREE-PANEL PAINTED SCREEN**  
**QING DYNASTY, 19TH CENTURY**

pigments on silk, each panel painted with scenes from an elaborate celebration, depicting officials, elegant ladies, small children and female musicians all amid ornate pavilions and garden terraces, the panels set within wood frames, formerly part of a larger set  
 Height 82 in., 208.3 cm;  
 Width of each panel 23 in., 58.4 cm

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

清十九世紀 行樂圖三扇屏風 設色絹本

1883

PROPERTY FROM A CHICAGO PRIVATE COLLECTION

**A 'HUANGHUALI' AND MIXED-WOOD SQUARE-CORNER CABINET**  
**LATE QING DYNASTY**

of rectangular outline, with a pair of fielded parallel doors above a wide horizontal panel, the sides with plain fielded panels, the four uprights forming the frame and legs joined by shaped spandrel aprons, the interior with a pair of shelves and two drawers above a concealed well with removable covers, with metal hinges, lockplates and pulls  
 Height 69½ in., 176.5 cm; Width 43 in., 109.2 cm;  
 Depth 19⅝ in., 49.8 cm

**PROVENANCE**

Charles Jacobsen Inc., Chicago, mid-1980s.

• **\$ 10,000-15,000**

清末 黃花梨配木方角櫃



1883



1884

1884

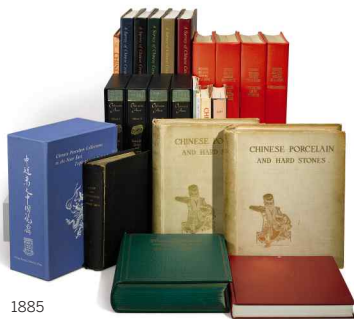
PROPERTY FROM THE COLLECTION OF DR. PETER M. GREINER

**A GROUP OF TWENTY-SIX CHINESE ART REFERENCE BOOKS**

comprising a range of reference books including S. W. Bushell, *Chinese Art*, vol. I & II, Victoria and Albert Museum, London, 1914 and M. Paleologue, *L'Art Chinois*, Maison Quantin, Paris, 1887 (26)

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

中國藝術參考書籍一組二十六本



1885

1885

PROPERTY FROM THE COLLECTION OF DR. PETER M. GREINER

**A GROUP OF TWENTY-FIVE CHINESE ART REFERENCE BOOKS**

comprising four sets and a partial set and general reference including Liu Liang-Yu, *A Survey of Chinese Ceramics*, vols 1-5, Taipei, 1992; Harry M. Garner and Margaret Medley, *Chinese Art in Three Dimensional Colour*, vols 1-4, The Gruber Foundation, 1969 with viewmaster stereo reels and slip cases; Edgar Gorer and J.F. Blacker, *Chinese Porcelain and Hardstones*, vols I-II, London, Quaritch, 1911; T. Misugi, *Chinese porcelain collections in the Near East, Topkapi and Ardebil*, vols 1-3, Hong Kong University Press, 1981; Osvald Siren, *Histoire des Art Anciens de la Chine, Sculpture*, vols II-IV; P. et Bruxelles, Van Oest 1929-30 and; Osvald Siren, *Histoire de la Peinture Chinoise, L'Epoque Song et L'Epoque Yuan*, vol II, Paris, 1935 (25)

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

中國藝術參考書籍一組二十六本



1886

1886

**A PARTIAL SET OF SEKAI TOJI ZENSHU, CERAMIC ART OF THE WORLD, 1955**

Koyama, Fujio et al (eds), *Sekai Toji Zenshu, Ceramic Art of the World*, vols 1,3, 4, 6-16, The Zauho Press & The Kawade Shobo, 1955, with duplicate copies of vols 6, 7, and 10, hardcover, some with original slip case (17)

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

1955年 《世界陶瓷全集》一組

1887

PROPERTY FROM THE COLLECTION OF DR. PETER M. GREINER

**A GROUP OF TWENTY-FIVE CHINESE ART REFERENCE BOOKS**

comprising general reference books including, Ernest Grandidier, *La Céramique Chinoise*, Firmin-Didot, Paris, 1894 and Dr. Oscar Rucker-Emden, *Chinesische Frühkeramik*, Leipzig, 1922 (25)

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

中國藝術參考書籍一組二十五本

1888

PROPERTY FROM THE COLLECTION OF DR. PETER M. GREINER

**A GROUP OF TWENTY-FIVE CHINESE ART REFERENCE BOOKS**

comprising general reference books including A.L. Hetherington, *Early Ceramic Wares of China*, Benn Brothers, London, 1922, limited First Edition, no. 18 and signed by the author; and Victor Segalen, Gilbert de Voisin, and Jean Lartigue, *Mission Archéologique en Chine*, vols I & II, Paris, 1914-1917 (25)

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

中國藝術參考書籍一組二十五本



1887



1889

CHUGOKU BIJUTSU / CHINESE ART IN WESTERN COLLECTIONS, VOLS. 1, 2, 4, 5, TOKYO: KODANSHA LTD., 1973.

color illustrations, text in Japanese and English, with original dust jackets and slip cases (4)

\$ 500-700

1973年《中國美術》卷一、二、四及五



1888

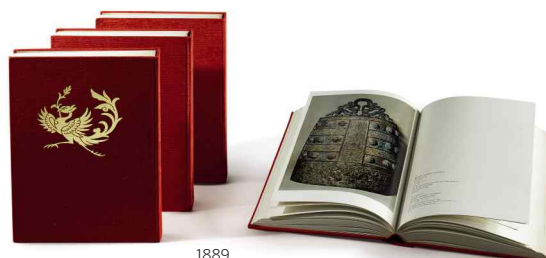
1890

HUGH MOSS, BY IMPERIAL COMMAND, HONG KONG, 1976; AND HUGH MOSS AND GERARD TSANG, ARTS FROM THE SCHOLAR'S STUDIO, HONG KONG, 1986

*By Imperial Command: An Introduction to Ch'ing Imperial Painted Enamels*, no. 317 of a limited edition of 1000, comprising two hardcover volumes, *Text and Plates*, a discussion of Qing dynasty painted enamels on metal, glass, and porcelain, in dust jackets, with board box and cover; *Arts from the Scholar's Studio*, catalogue of the sixth exhibition held by the Oriental Ceramic Society of Hong Kong in collaboration with the Fung Ping Shan Museum at the University of Hong Kong, in hardcover with dust jacket (3)

\$ 600-800

1976年 HUGH MOSS 著《御製》及1986年 HUGH MOSS 及 GERARD TSANG 著《ARTS FROM THE SCHOLAR'S STUDIO》



1889



1890

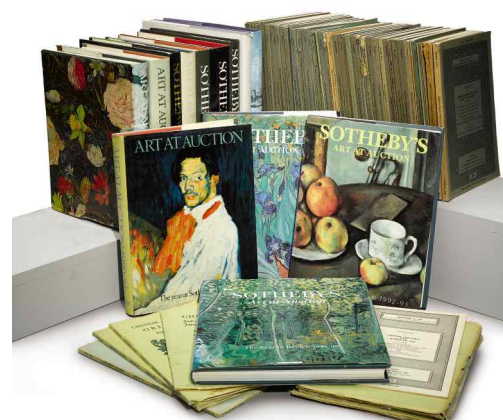
1891

A COLLECTION OF SOTHEYB'S AUCTION CATALOGUES

comprising auction catalogues of Chinese ceramics and works of art, also including hardcover annual reviews, and catalogues of Japanese, Indian, and Southeast Asian art spanning the 1960s-1980s (75)

\$ 800-1,200

蘇富比拍賣圖錄一組



1891

END OF SALE

**Sotheby's** EST. 1744  
Collectors gather here.



A Grey Schist Relief Carving of an Apsara,  
Northern Wei Dynasty  
To be sold in Jingyatang: Treasures of  
Chinese Buddhist Sculpture  
Estimate \$1,200,000–1,500,000

## Asia Week Auctions New York 19–24 March 2018

**The Great Within:  
Photographs of India  
and the British Raj  
in the 19th century  
Selling Exhibition**  
14–29 March

**Luis Chan: The World  
Comes to Him  
Selling Exhibition**  
15–28 March

**Modern & Contemporary  
South Asian Art**  
Auction 19 March

**MING: Luminous Dawn  
of Empire**  
Auction 20 March

**Jingyatang: Treasures  
of Chinese Buddhist  
Sculpture**  
Auction 20 March

**KANGXI: The Jie Rui Tang  
Collection**  
Auction 20 March

**Inspired: Chinese Art  
from the Collection of  
Gerson and Judith Leiber**  
Auction 20 March

**Important Chinese Art**  
Auction 21 March  
**Indian, Himalayan  
& Southeast Asian  
Works of Art**  
Auction 22 March

**The Richard R.  
& Magdalena Ernst  
Collection of  
Himalayan Art**  
Auction 22 March

**The Chew Family  
Collection of Chinese  
Paintings & Calligraphy**  
Auction 22 March

**Fine Classical Chinese  
Paintings & Calligraphy**  
Auction 23 March

**Saturday at Sotheby's:  
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Auction 24 March

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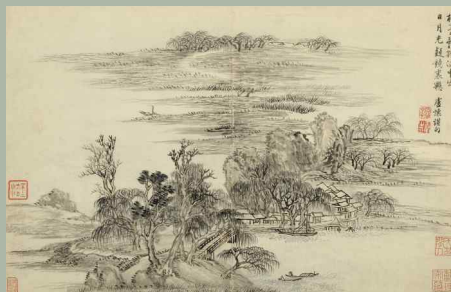




WANG HUI  
Landscapes  
Estimate \$280,000–380,000



Fine Classical Chinese  
Paintings & Calligraphy  
Auction New York  
23 March 2018



Viewing 15–22 March

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Financial Services

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** N09834 | **Sale Title** SATURDAY AT SOTHEBY'S: ASIAN ART | **Sale Date** 24 MARCH 2018

Please see the important information regarding absentee bidding on the reverse of this form.  
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN) \_\_\_\_\_

TITLE \_\_\_\_\_ FIRST NAME \_\_\_\_\_ LAST NAME \_\_\_\_\_

COMPANY NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

\_\_\_\_\_  
 POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

DAYTIME PHONE \_\_\_\_\_ MOBILE PHONE \_\_\_\_\_ FAX \_\_\_\_\_

EMAIL \_\_\_\_\_

Please indicate how you would like to receive your invoices:  Email  Post/Mail

Telephone number during the sale (Telephone bids only) \_\_\_\_\_

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS \_\_\_\_\_

\_\_\_\_\_  
 POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

- I will collect in person
- I authorize you to release my purchased property to my agent/shipper (provide name) \_\_\_\_\_
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE \_\_\_\_\_ PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

### Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing [enquiries@sothebys.com](mailto:enquiries@sothebys.com). Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

### Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

### New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

### For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

## CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

**1. As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**8. Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our

affiliated companies, a continuing security interest of first priority in any property or money or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

**10. Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

**11. Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

**12. Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities

on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original

selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.



10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### □ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### △ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### ⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### 🔍 Premium Lot

In order to bid on "Premium Lots" (🔍 in print catalogue or ✨ in eCatalogue) you

must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

### 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate

the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

### 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's

reserves the right to refuse to accept payment from a source other than the buyer of record.

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

#### **Hammer Price and the Buyer's Premium**

For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

## **4. AFTER THE AUCTION**

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government

issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

#### **Collection and Delivery**

Post Sale Services  
+1 212 606 7444  
FAX: +1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable

items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

### (1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

### (3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

**Why Sotheby's Collects Sales Tax** Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium

and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

### Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

### Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

### Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property,

may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

## GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

### Pottery Figure of a Horse, Tang Dynasty

This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

### Pottery Figure of a Horse, Tang Style

This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

**By Ma Shaoxuan** This work is, in our best judgment, by the named artist.

**Attributed to Ma Shaoxuan** In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

**Signed Ma Shaoxuan** The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

### Absence of Guarantee of Authenticity for Chinese Paintings

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. **Therefore, none of the paintings in this catalogue is subject to any guarantee of authenticity and all the**

property is sold "AS IS". Any reference to the Terms of Guarantee does not apply to Chinese paintings. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

#### GLOSSARY FOR CHINESE FURNITURE

With respect to Asian hardwoods, the terms 'Huanghuali', 'Huali', 'Hongmu', 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

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#### IMPORTANT NOTICES

##### Important Notice for Ceramics

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### IMPORTANT CHINESE ART

3 April 2018  
Hong Kong

### IMPORTANT CHINESE ART

16 May 2018  
London

### ARTS D'ASIE

12 June 2018  
Paris

CHRONOLOGY 中國歷代年表

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1050 BC
周	ZHOU DYNASTY	c.1050 - 221 BC
西周	Western Zhou	c.1050 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	581 - 618
唐	TANG DYNASTY	618 - 907
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	960 - 1279
北宋	Northern Song	960 - 1127
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	1368 - 1644
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
萬曆	Wanli	1573 - 1620
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	1644 - 1911
順治	Shunzhi	1644 - 1661
康熙	Kangxi	1662 - 1722
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE'S REPUBLIC OF CHINA	1949 -

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