

SATURDAY  
AT SOTHEBY'S:  
ASIAN ART

NEW YORK | 15 SEPTEMBER 2018



Sotheby's EST. 1744





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# SATURDAY AT SOTHEBY'S: ASIAN ART

AUCTION IN NEW YORK  
15 SEPTEMBER 2018  
SALE NO9908  
10:00 AM

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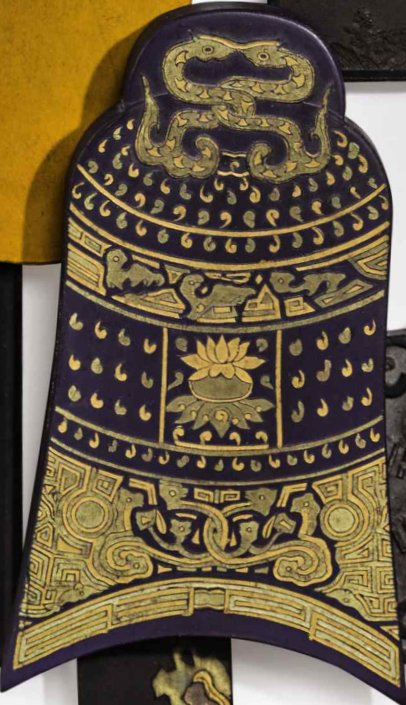
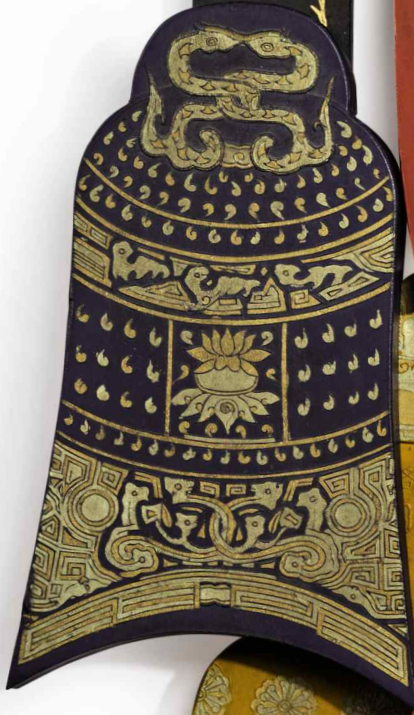
玉壺冰

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御墨



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N09908 "HAND BASKET"

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# SATURDAY AT SOTHEBY'S: ASIAN ART

NEW YORK  
SATURDAY  
15 SEPTEMBER 2018  
10AM

LOTS 1001-1554





1001

**A BLUE AND WHITE 'DRAGON' DISH  
DAOGUANG SEAL MARK AND PERIOD**

with shallow rounded sides on a slightly tapered foot, the central medallion enclosing a dragon leaping amidst cresting waves, the exterior painted with nine further dragons beneath a band of interlocking coins, the base inscribed with a six-character seal mark in underglaze blue  
Diameter 7 in., 17.7 cm

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

清道光 青花海水龍紋盤  
《大清道光年製》款



1002

**AN INCISED YELLOW-GLAZED  
'DRAGON' DISH  
DAOGUANG SEAL MARK AND PERIOD**

the interior with a pair of finely delineated dragons contesting a 'flaming pearl', the exterior with alternating cranes and cloud wisps, the base with a six-character seal mark in black enamel  
Diameter 5 3/8 in., 13.6 cm

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

清道光 黃釉暗刻雙龍戲珠紋盤  
《大清道光年製》款



1003

**A RUBY-BACKED BOWL  
GUANGXU MARK AND PERIOD**

the bell-shaped sides rising from a slightly tapered foot, the exterior glazed in a rich raspberry color, the interior white, the base with a six-character reign mark in underglaze blue  
Diameter 4 1/8 in., 10.5 cm

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

清光緒 胭脂紅釉盃  
《大清光緒年製》款



1001



1002



1003

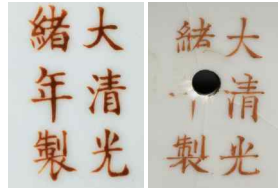
1004

**TWO FAMILLE-ROSE 'HUNDRED BATS' BOTTLE VASES**  
**GUANGXU MARKS AND PERIOD**

each globular body and waisted neck enameled with myriad soaring bats in iron-red amidst *ruyi*-shaped multicolored cloud scrolls, the ribbed shoulder with a band of alternating stylized lotus and *shou* characters, all between a band of pendent *ruyi*-heads below the mouth and a band of lotus lappets above the foot, the base with a six-character mark in iron red (2)  
Height of taller 15½ in., 39.4 cm

\$ 6,000-8,000

清光緒 粉彩百福圖賞瓶兩件  
《大清光緒年製》款



1004

1005

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A WUCAI 'DRAGON AND PHOENIX' BOWL**

**DAOGUANG SEAL MARK AND PERIOD**

the rounded sides rising from a straight foot to a gently flaring rim, painted to the exterior with two dragons each striding in pursuit of a 'flaming pearl', divided by a pair of phoenix, all below a band of *bajixiang* interspersed with *ruyi* emblems, the interior with a central medallion enclosing an iron red enameled dragon and a 'flaming pearl', the base inscribed with a six-character seal mark in underglaze blue  
Diameter 6¼ in., 15.8 cm

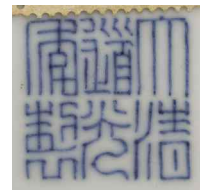
**PROVENANCE**

Purchased in England, circa 1900, and thence by descent.  
Collection of Nicholas C. Bucknall (1939-2014).

\$ 4,000-6,000

清道光 五彩龍鳳呈祥紋盃

《大清道光年製》款



1005

1006

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A SMALL YELLOW-GLAZED 'DRAGON AND PHOENIX' BOWL**

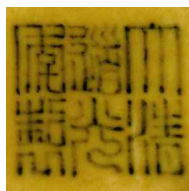
**DAOGUANG SEAL MARK AND PERIOD**

the rounded sides supported on a straight foot, the exterior incised with two dragons each pursuing a 'flaming pearl' divided by a pair of soaring phoenix, all above a band of upright lappets, covered overall in an egg yolk-yellow glaze  
Diameter 4 in., 10.2 cm

\$ 4,000-6,000

清道光 黃釉暗刻趕珠龍鳳紋盃

《大清道光年製》款



1006

1007

**A PAIR OF IRON RED 'DRAGON' CUPS  
TONGZHI MARKS AND PERIOD**

each with bell-shaped sides rising from a slightly tapered low foot, the exterior painted with two five-clawed dragons striding over waves in pursuit of a 'flaming pearl', the base with a six-character mark in underglaze blue (2)  
Height 1 7/8 in., 4.7 cm

**PROVENANCE**

California Private Collection.

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

清同治 礬紅彩海水趕珠龍紋盃一對

《大清同治年製》款



1008

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A PAIR OF UNDERGLAZE BLUE AND IRON RED 'BAT' DISHES  
GUANGXU MARKS AND PERIOD**

each painted in vibrant iron-red enamel with five bats (*wufu*) forming a ring at the center and further bats soaring around the cavetto and exterior, underglaze blue double lines bordering each set of bats and a band of underglaze-blue keyfret encircling the foot, the base with a six-character mark in underglaze blue (2)  
Diameter 6 1/8 in., 15.6 cm

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

清光緒 礬紅彩洪福齊天紋盤一對

《大清光緒年製》款



1007



1008



1009

**A FAMILLE-ROSE 'BAT' BOTTLE VASE**

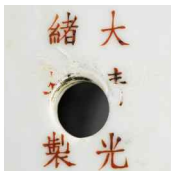
**GUANGXU MARK AND PERIOD**

Painted with iron-red bats soaring amidst pale yellow cloud wisps accented with pastel purple, blue, and turquoise plumes all between a band of lappets below and a *ruyi* band above, the base with a six-character mark in iron red. Height 13 3/8 in., 33.3 cm

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

清光緒 粉彩百福圖長頸瓶

《大清光緒年製》款



1009

1010

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**A FAMILLE-ROSE AND UNDERGLAZE BLUE AND WHITE BOWL**

**GUANGXU MARK AND PERIOD**

The exterior brightly enameled with flowering chrysanthemum and hibiscus and two birds flying overhead, the interior painted in underglaze blue with a medallion of lotus encircled by further lotus scrolls, the base with a six-character mark in underglaze blue. Diameter 6 in., 15.2 cm

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

清光緒 內青花纏蓮紋外粉彩花鳥圖盃

《大清光緒年製》款



1010

1011

PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A YELLOW-GROUND FAMILLE-ROSE 'MEDALLION' BOWL**

**GUANGXU MARK AND PERIOD**

The exterior with four iron-red medallions enclosing groups of the 'Hundred Antiques' and surrounded by fruiting and flowering double-gourd vines against a marigold-yellow ground, further double-gourd vines scrolling across the interior, iron-red keyfret at the rim and foot, the base with a six-character mark in iron red. Diameter 5 3/8 in., 13.7 cm

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

清光緒 黃地粉彩開光五穀豐登圖盃

《大清光緒年製》款



1011

1012

PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A WUCAI 'DRAGON AND PHOENIX' BOWL**

**DAOGUANG SEAL MARK AND PERIOD**

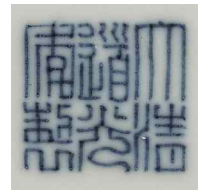
painted to the exterior with a pair of dragons striding amidst floral sprigs each in pursuit of a 'flaming pearl' and divided by two phoenix in flight, a further dragon at the interior, the base with a six-character seal mark in underglaze blue

Diameter 6 in., 15.2 cm

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

清道光 五彩龍鳳呈祥紋盃

《大清道光年製》款



1012

1013

PROPERTY FROM A NEW YORK COLLECTION

**A PAIR OF IRON-RED AND GILT 'DRAGON' DISHES**

**GUANGXU MARKS AND PERIOD**

each with shallow rounded sides rising from a straight foot, painted to the interior with two iron-red dragons, with bulging eyes picked out in green and black, contesting a gilt 'flaming pearl' between gilt line borders, repeated on the exterior, the base with a six-character mark in iron red (2)

Diameter 13¾ in., 34.9 cm

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

清光緒 礬紅彩描金雲龍戲珠紋盤一對

《大清光緒年製》款



1013



緒大  
年清  
製光

緒大  
年清  
製光





1014

A RARE GRISAILLE AND IRON-RED  
'IMMORTALS' PLAQUE

QING DYNASTY, 18TH / 19TH  
CENTURY

finely painted with groups of immortals  
depicted in various postures, including the  
Eight Immortals, Hehe Erxian, Dongfang Shuo,  
the Three Star Gods, Liuhai, and Niulang and  
Zhinü, all within a landscape detailed with a tall  
balcony, gnarled overhanging pine trees, rocky  
cliff, tumultuous sea, and distant mountains,  
mounted as a table  
Length 14¾ in., 37.4 cm; Width 27⅞ in., 68.7 cm

\$ 30,000-50,000

清十八 / 十九世紀 墨彩礬紅描金群仙圖  
瓷板

後鑲入金屬桌

1015

**AN APPLE-GREEN-GLAZED OVOID VASE**

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

the rounded sides coated in an emerald-hued glaze suffused with crackle stopping neatly above the base, the mouth and interior with a clear 'crackle' glaze, the base unglazed  
Height 5¼ in., 13.3 cm

**PROVENANCE**

Connecticut Private Collection.

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

清十八 / 十九世紀 綠釉罐

1016

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**A ROBIN'S EGG-GLAZED YIXING VASE**

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

of baluster form, rising to a waisted neck and everted rim, covered overall with a rich, mottled dark blue flambé glaze, the unglazed base with an impressed seal mark, *Ge Mingxiang zhi*  
Height 8½ in., 21.5 cm

**PROVENANCE**

Crane Gallery, Seattle, 2013.

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

清十八 / 十九世紀 宜興爐鈞釉梅瓶  
《葛明祥製》款

1017

**A LARGE COPPER-RED GLAZED WASHER**

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

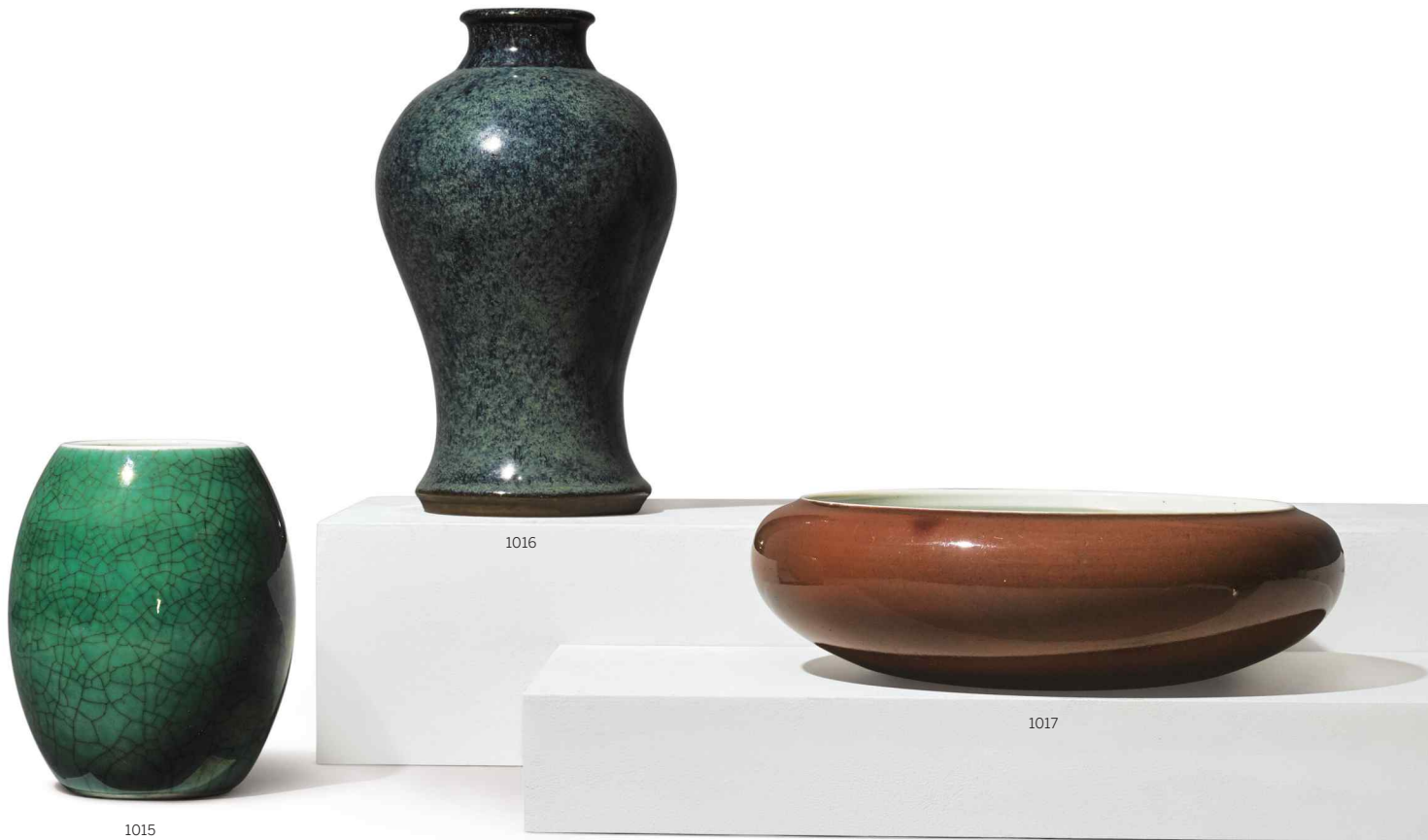
heavily potted, the compressed rounded walls rising to a slightly everted rim, the exterior covered in a liver-red glaze, the lip, interior and the slightly recessed base glazed white  
Diameter 9 in., 23 cm

**PROVENANCE**

Christie's New York, 29th June 1982, lot 302.  
Vermer & Griggs Collection, inv. no. 134 (according to label).

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

清十八 / 十九世紀 紅釉洗



1018

**A LARGE 'DEHUA' BEAKER VASE  
19TH / 20TH CENTURY**

of cylindrical form rising from a splayed base to a flared rim, the bulging mid-section applied with three flanges set between double raised lines, covered overall in a thick milky-white glaze

Height 17 $\frac{7}{8}$  in., 45.4 cm

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

十九 / 二十世紀 德化白釉出戟花觚



1018

1019

PROPERTY OF A GENTLEMAN

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

the standing figure modeled with a large hat strapped to his back and a basket of fish slung over the shoulder, wearing open robes exposing a bare chest and secured loosely with a ribbon belt at the waist, supported by a rockwork base with swirling waves, with fitted wood stand and box (3)

Height 14 $\frac{3}{8}$  in., 37 cm

**PROVENANCE**

Purchased in China in the 1920s by Sir George Sinclair Moss (1882-1959), British diplomat to China, and thence by descent.

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

清十九世紀 德化白釉漁人立像



1019

1020

PROPERTY OF A GENTLEMAN

**A GREEN-GLAZED POTTERY BOTTLE  
VASE  
QING DYNASTY**

the globular body rising from a short foot to a long, slender tubular neck, covered overall with a rich green glaze save the recessed base

Height 8 $\frac{3}{8}$  in., 22 cm

**PROVENANCE**

C. T. Loo & Co., Paris and New York (according to label).

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

清 綠釉長頸瓶



1020

1021

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

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

of archaistic *hu* form, the flattened pear-shaped body rising from a splayed foot to a flared mouth with lipped rim, set to the neck with a pair of lug handles, covered overall with a reddish-brown glaze suffused with minute metallic speckles, save for the foot ring left unglazed  
Height 14<sup>3</sup>/<sub>8</sub> in., 35.9 cm

**PROVENANCE**

W. D. McCann Collection, no. 9618 (according to label).

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

清十八 / 十九世紀 鐵鏽花釉貫耳壺



1021

1022

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

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

the slightly compressed globular body rising from a short foot to a tall cylindrical neck, covered overall with a vibrant deep copper-red glaze neatly trimmed at the foot, metal-bound rim  
Height 12<sup>3</sup>/<sub>8</sub> in., 31.5 cm

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

清康熙 郎窑紅釉長頸瓶



1022

1023

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**A COPPER-RED-GLAZED VASE,  
YUHUCHUNPING  
GUANGXU MARK AND PERIOD**

stoutly-potted with a pear-shaped body, rising from a slightly splayed foot to a waisted neck and a flared rim, covered on the exterior with a rich mottled-red glaze draining to white at the rim, the unglazed base incised with a six-character mark  
Height 11<sup>3</sup>/<sub>4</sub> in., 29.8 cm

**PROVENANCE**

Collection of João José da Silva, Portuguese Ambassador to China, 1887-1889. The Telecky Collection. Jadestone Gallery, Portland, 2005.

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

清光緒 紅釉玉壺春瓶

《大清光緒年製》款



1023



1024

PROPERTY FROM THE COLLECTION OF  
BROOKS AND DOROTHY COFIELD

**THREE WHITE-GLAZED SOFT-PASTE  
VESSELS**

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

the first, a vase of compressed baluster form, supported on a high foot and rising to a waisted neck set with mask form handles to either side below the foliate rim, with molded decoration, the lobed body with a central *shou* character and scattered auspicious emblems; the second, a waterpot modeled in the form of a coiled catfish; the third, a vase of hexagonal section, the tapering body below sharply canted shoulders flanked by a pair of applied lion-mask ring handles (3)

Height of tallest 13¾ in., 34.9 cm

**PROVENANCE**

The baluster vase:  
Collection of João José da Silva, Portuguese  
Ambassador to China, 1887-1889.  
The Telecky Collection.  
Jadestone Gallery, Portland, 2005.

The catfish-form waterdropper:

Collection of Jerry Lamb.

The hexagonal vase:

Stevens Family Collection.

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

清十八 / 十九世紀 漿胎白釉器三件



1024

1025

PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A BLUE AND WHITE CENSER**

**QING DYNASTY, KANGXI PERIOD**

of bombé form set on three small conical feet, painted around the exterior in inky cobalt tones with the 'Hundred Antiques', a chevron band around the mouth

Diameter 9½ in., 24.1 cm

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

清康熙 青花博古圖三足爐



1025

1026

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

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

of baluster form with a splayed foot and a slightly flared rim, covered overall with a copper-red glaze of crushed-raspberry tone, the interior and base reserved in white  
Height 10 $\frac{1}{8}$  in., 25.8 cm

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

清十九世紀 紅釉瓶

1027

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**TWO TEADUST-GLAZED VASES  
QING DYNASTY, 18TH / 19TH CENTURY**

the first, of quadrilobed baluster form, rising from a splayed foot to a trumpet neck flanked by openwork handles, the foot ring left unglazed, applied with a brown wash; the second, of flattened baluster form with elephant-head handles set to either side of the waisted neck below the foliate mouth rim, the glaze a pale yellow-green draining to white at the rim and edges (2)  
Height of taller 7 $\frac{1}{2}$  in., 19.1 cm

**PROVENANCE**

The quadrilobed vase:  
Au Vase Etrusque, Paris (according to label).  
Jadestone Gallery, 2011.

The flattened baluster vase:  
Crane Gallery, Seattle, 2005.

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

清十八 / 十九世紀 茶葉末釉瓶兩件

1028

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A COPPER-RED-GLAZED BOTTLE VASE  
QING DYNASTY, 18TH / 19TH CENTURY**

of *yuhuchun* form with the pear-shaped body rising from a short, slightly splayed foot to a flared rim, covered overall with a mottled pale copper-red glaze, the interior and base reserved in white  
Height 11 $\frac{7}{8}$  in., 30.3 cm

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

清十八 / 十九世紀 紅釉玉壺春瓶



1026



1027



1028

1029

**A COPPER-RED-GLAZED OVOID VASE  
LATE QING DYNASTY / REPUBLIC  
PERIOD**

the ovoid body rising to a softly rounded shoulder and short waisted neck, covered overall in a crimson-red glaze thinning at the foot to liver-red and pale celadon hues, the recessed base unglazed  
Height 6¾ in., 17.1 cm

**PROVENANCE**

Collection of the Hood Museum of Art,  
Dartmouth College (coll. no. C.962.136).

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

清末 / 民國 紅釉瓶

1030

PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A 'DEHUA' 'CHILONG' VASE  
17TH CENTURY**

the slender baluster-form body surmounted by a tall cylindrical neck and galleried rim, and applied sinuous *chilong* winding around the neck, covered in a lustrous white glaze  
Height 8½ in., 20.6 cm

**PROVENANCE**

Acquired in Hong Kong, 1987.

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

十七世紀 德化白釉貼螭龍紋瓶

1031

PROPERTY FROM THE COLLECTION OF  
BROOKS AND DOROTHY COFIELD

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

the deep U-form vessel raised on three cylindrical legs, the rounded sides with impressed bands of *leiwen* between raised line borders, the flanged rim set with upright loop handles, covered overall in a lustrous ivory-tinted glaze  
Height 8¼ in., 21 cm

**PROVENANCE**

Collection of Robert Shields.

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

清十七 / 十八世紀 德化白釉鼎式爐



1032

**TWO RETICULATED CUPS**  
**QING DYNASTY, KANGXI PERIOD**

comprising one double-layered cup with the inner cup painted to the exterior in underglaze blue with three vignettes of scholars visible through the openwork outer layer cut with shaped cartouches and honeycomb pattern, a *ding* vessel painted at the well and patterned bands at the rim and foot, a *ruyi* head at the base; the second double-layer cup with an inner cup painted with underglaze-blue flowers on the exterior and *famille-verte* flowers and 'Auspicious Emblems' on the interior, the outer layer polychrome-enameled and cut with openwork rosettes and coin pattern, a *ruyi* head at the base (2)

Diameter of larger 3¾ in., 8.6 cm

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

清康熙 外鏤空錦紋瓷盃兩件

1033

PROPERTY FROM THE COLLECTION OF  
BROOKS AND DOROTHY COFIELD

**A BLUE AND WHITE DISH**  
**QING DYNASTY, KANGXI PERIOD**

painted to the interior with a central medallion of gnarled pine tree in a jardinière enclosed within double-lines, the exterior with scholars and attendants, the base with an apocryphal Chenghua mark  
Diameter 6¼ in., 15.9 cm

**EXHIBITED**

Collection of Russell M. Dickson.

**\$ 800-1,200**

清康熙 青花蒼松盆景圖盤

1034

PROPERTY OF A GENTLEMAN

**A SMALL QINGBAI-GLAZED TRIPOD  
CENSER**

**19TH / 20TH CENTURY**

the globular body supported on three cabriole legs and surmounted by a short neck and galleried rim, the neck studded with bosses, S-shaped upright handles rising from the shoulder, the body finely incised with dragons pursuing 'flaming pearls', incised clouds at the legs and keyfret at the rim, an apocryphal four-character Yongle mark incised under the belly  
Height 4¼ in., 10.8 cm

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

十九 / 二十世紀 青白釉暗劃趕珠龍紋  
三足爐





1035

**A CAFÉ-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

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

清康熙 米黃地五彩花卉圖花式盃及小盤



1035

1036

**A BLUE AND WHITE 'FIGURAL'  
BRUSHPOT**

**TRANSITIONAL PERIOD**

the exterior painted with a continuous scene depicting a standing scholar looking at a warrior seated astride a horse, set within a landscape setting with jagged rockwork and large trees, all between incised scroll bands, the base left unglazed  
Height 6⅞ in., 17.4 cm

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

過渡期 青花人物故事圖筆筒



1036

1037

**A BLUE AND WHITE 'LOTUS' VASE**

**QING DYNASTY, KANGXI PERIOD**

the compressed globular body supported by a splayed foot and rising to a long, cylindrical neck with a flared mouth, boldly painted in bright inky blue tones with lotus blossoms on curling vines with furled leaves, the neck with a band of prunus on cracked ice, a band of petals encircling the foot  
Height 17 in., 43.2 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

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

清康熙 青花纏枝蓮紋長頸瓶



1037



1038

1038

**A 'RU'-TYPE VASE  
QING DYNASTY, 19TH CENTURY**

finely potted with the ovoid body rising from a recessed base, covered overall with a smooth pale lavender-blue glaze thinning at the rim, save for the unglazed foot ring dressed in brown, the base with an apocryphal Yongzheng mark in underglaze blue  
Height 5½ in., 13 cm

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

清十九世紀 仿汝釉小罐

1039

PROPERTY FROM A PRIVATE COLLECTION

**A PAIR OF UNDERGLAZE-BLUE AND FAMILLE-VERTE DOUBLE-GOURD VASES**

**QING DYNASTY, KANGXI PERIOD**

each with a globular body supported on a short tapered foot, surmounted by a double-bulb below the cylindrical neck and flaring mouth, the body painted in bright enamels with panels of birds, flowers and figures reserved on a green-stippled ground, the smaller bulb and neck with varying underglaze blue and white foliate patterns (2)  
Height 10 in., 25.4 cm

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

清康熙 青花五彩開光人物花鳥圖葫蘆瓶一對



1039

PROPERTY FROM THE ESTATE OF  
ARON AND ELIZABETH LANDAUER LOTS 1040-1067

1040

A 'CLAIR-DE-LUNE'-GLAZED OGEE-FORM BOWL

QIANLONG SEAL MARK AND PERIOD

rising in two rounded tiers from a short foot to an everted rim, the exterior evenly coated in a lavender-blue glaze, the interior white, the base with a six-character seal mark in underglaze blue

Diameter 7½ in., 19 cm

\$ 3,000-5,000

清乾隆 天藍釉折腰盃

《大清乾隆年製》款



1041

A RUBY-BACKED DISH  
YONGZHENG MARK AND PERIOD

the gently rounded sides rising from a slightly tapered foot, the exterior coated in an even raspberry-red glaze, the interior white, the base with a six-character mark in underglaze blue within a double circle

\$ 3,000-5,000

清雍正 胭脂紅釉盤

《大清雍正年製》款

1042

FOUR MONOCHROME-GLAZED  
VESSELS  
QING DYNASTY, 19TH CENTURY

comprising a *clair-de-lune*-glazed stem bowl with an apocryphal Yongzheng mark inside the foot; a green and aubergine-glazed lotus-form libation cup; a copper-red-glazed bottle vase; and a midnight-blue-glazed and gilt-decorated kendi (4)

Height of tallest 8⅞ in., 22.5 cm

PROVENANCE

The *clair-de-lune*-glazed stem bowl:  
C. T. Loo, Paris and New York.  
Parke-Bernet Galleries New York, 10th-11th  
October 1962, lot 122.

\$ 3,000-5,000

清十九世紀 單色釉瓷四件



1043

**SIX MONOCHROME-GLAZED CERAMICS**  
**QING DYNASTY, 18TH - 19TH CENTURY**

comprising an aubergine-glazed lobed baluster vase with 'chilong' handles; a pair of turquoise-glazed faceted 'dragon' vases; a turquoise-glazed censer with 'dragon' handles and beast-mask legs, with a wood cover; a turquoise-glazed *demi-lune* stand; a turquoise-glazed figure of a ram; **together with** an aubergine and green-glazed roof tile in the form of a monkey (9)

Height of tallest 11 $\frac{5}{8}$  in., 29.5 cm

\$ 1,500-2,500

清十八至十九世紀 單色釉瓷六件  
及 紫釉靈猴瓦飾

1044

**EIGHT BLUE AND WHITE WARES**  
**QING DYNASTY, KANGXI PERIOD**

comprising a stem bowl with fishermen at work; a double-walled reticulated 'floral' tea bowl; a blue and white and underglaze red double-walled reticulated 'figural' tea bowl; a 'Jiang Taigong' tea bowl and saucer; a petal-molded 'floral' tea bowl and saucer; a 'figural' tea bowl; **together with** a Canton blue and white lobed tea cup and saucer, late 18th / early 19th century (10)

Diameter of largest 5 in., 12.7 cm

\$ 3,000-5,000

清康熙 青花瓷八件  
及 十八世紀末 / 十九世紀初 青花盃及小盤



1043



1044

1045

**TWO BLUE AND WHITE BALUSTER  
VASES**

**QING DYNASTY, 19TH CENTURY**

the taller vase with ladies and boys in a garden between floral bands, the base with an apocryphal four-character Kangxi mark; the smaller vase with a scholar and attendants in a garden (2)

Height of tallest 12<sup>3</sup>/<sub>8</sub> in., 31.4 cm

**PROVENANCE**

The 'ladies and boys' vase:  
Collection of M. Drexel Rutherford.  
Parke-Bernet Galleries New York, 3rd  
December 1965, lot 82.

The 'scholar' vase:  
Connecticut Private Collection.  
Parke-Bernet Galleries New York, 27th-28th  
November 1964, lot 101.

**\$ 1,200-1,500**

清十九世紀 青花瓶兩件



1045

1046

**FIVE BLUE AND WHITE WARES**  
**LATE 16TH - 18TH CENTURY**

comprising a petal-molded 'floral' dish, Kangxi mark and period; a dish with scholars and attendants in a garden, Kangxi period; a 'pheasant' dish, Qianlong period; a 'Buddhist lion' salvage-ware bowl, late Ming dynasty; and an export-type 'chilong' bowl, Ming dynasty, 16th century (5)

Diameter of largest 10 in., 25.4 cm

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

十六世紀末至十八世紀 青花瓷五件



1046

1047

**A GROUP OF CHINESE EXPORT  
FAMILLE-ROSE AND GILT 'FIGURAL'  
DISHES AND CUPS  
QING DYNASTY, 18TH CENTURY**

comprising two 'Rockefeller' pattern dishes with figures in outdoor settings; a tea bowl and saucer with court ladies and boys; a tea bowl and saucer illustrating a castle and ships; a tea bowl and saucer illustrating the 'Judgment of Paris', and a lobed lozenge-form dish with European mythological subjects (9)  
Diameter of largest 6 1/8 in., 15.6 cm

**\$ 800-1,200**

清十八世紀 廣彩人物圖盃及盤一組

1048

**SIX FAMILLE-VERTE OBJECTS  
QING DYNASTY, KANGXI PERIOD -  
19TH CENTURY**

comprising a *sancai*-glazed figural group of the Hehe Erxian with a wood stand, Kangxi period; a *sancai*-glazed model of a boat, Kangxi period; two *sancai*-glazed 'Buddhist lion' joss stick holders, one Kangxi period and the other 19th century; and a pair of *famille-verte* ingot-form brush washers, 19th century (7)  
Height of tallest 8 1/4 in., 21 cm

**PROVENANCE**

The figure of the Hehe Erxian:  
Parke-Bernet Galleries New York, 31st March 1967, lot 194.

The joss-stick holders:  
Parke-Bernet Galleries New York, 31st March 1967, lot 196.

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

清康熙至十九世紀 素三彩瓷六件



1047



1048

1049

**A FAMILLE-VERTE FIGURE OF GUANYIN AND TWO FAMILLE-VERTE EWERS  
QING DYNASTY, 19TH CENTURY**

comprising a polychrome-enameled figure of the 'Goddess of Mercy' seated on a lotus blossom within an aubergine-enameled grotto, two apertures for joss sticks; a wine pot in the form of a *fu* character painted with figures and floral motifs, and cover; a Tibetan-style 'dragon' ewer (*duomu*) and wood cover with a jade lion-form finial (5)  
Height of tallest 19¼ in., 48.9 cm

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

清十九世紀 素三彩執壺兩件及觀音像

1050

**A FAMILLE-VERTE DISH AND BOWL  
QING DYNASTY, KANGXI PERIOD**

the dish painted in bright enamels with two mandarin ducks in a lotus pond enclosed by a band of butterflies amidst blossoming lotus, prunus, peony, and chrysanthemum, the base with a *ding*-form mark in underglaze blue within a double circle; the barbed-rim bowl molded with lotus petals and painted to the interior and exterior with chrysanthemum, peony, lotus, and prunus in bloom, the base with an apocryphal Jiajing mark in underglaze blue within a double circle (2)  
Diameter of largest 8⅞ in., 22.5 cm

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

清康熙 五彩花鳥圖盤及盃

1051

**FOUR IRON-RED AND GREEN-ENAMELED PORCELAINS  
MING / QING DYNASTY**

comprising a bowl with the 'Eight Immortals' on the exterior and floral sprigs on the interior, 16th century; a bowl with landscape and floral motifs, 17th century; and a bowl and spoon for the Islamic market with Arabic inscriptions, late 18th century (4)  
Diameter of largest 8⅞ in., 20.6 cm

**\$ 500-700**

明 / 清 紅綠彩瓷四件



1049

1050

1051



1052

1052

**TWO TURQUOISE-GROUND 'MEDALLION' BOWLS**

**QING DYNASTY, 19TH CENTURY**

comprising a bowl decorated to the exterior with four medallions enclosing *famille-rose* figural scenes all reserved against a 'cracked ice' turquoise-glazed ground, the base with an apocryphal Qianlong seal mark in underglaze blue; and a second bowl similarly decorated, with iron red bamboo shoots occupying the medallions (2)  
Diameter of largest 7 in., 17.6 cm

**PROVENANCE**

The seal marked bowl:  
Connecticut Private Collection.  
Parke-Bernet Galleries New York, 4th-5th November 1965, lot 69.

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

清十九世紀 仿綠松石地開光粉彩盤兩件

1053

**A YELLOW-GROUND FAMILLE-VERTE 'DRAGON' BOWL**

**QING DYNASTY, KANGXI PERIOD**

the interior enameled with green and purple four-clawed dragons striding in pursuit of 'flaming pearls' amidst flame scrolls all against a mustard-yellow ground, a floral band encircling the rim, the exterior similarly decorated with dragons over waves, the base with an apocryphal six-character Hongzhi mark in underglaze blue within a double circle

Diameter 6¼ in., 15.6 cm

**PROVENANCE**

Parke-Bernet Galleries New York, 31st March 1967, lot 178.

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

清康熙 黃地素三彩海水趕珠龍紋盃



1053

1054

**A BLUE AND WHITE 'ROMANCE OF THE WESTERN CHAMBER' BOWL**

**QING DYNASTY, KANGXI PERIOD**

the exterior painted in various blue tones with a scene of Sun Feihu besieging the monastery with a gang of bandits, and the subsequent scene of the young scholar Zhang Sheng and attendant monks seeing off the bare-chested Huiming as he departs to join General Du in their defense, the interior centered with a medallion enclosing three boys playing in a garden, the base with an apocryphal six-character Chenghua mark in underglaze blue within a double circle  
Diameter 6¼ in., 15.9 cm

**PROVENANCE**

Collection of M. Drexel Rutherford.  
Parke-Bernet Galleries New York, 3rd December 1965, lot 82.

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

清康熙 青花西廂記人物故事圖盃



1054



1055

**A PAIR OF BLUE-GLAZED DISHES**  
**QIANLONG SEAL MARKS AND**  
**PERIOD**

each with shallow rounded sides rising from a low tapered foot, covered overall in a royal blue glaze, the rim dressed in café-au-lait glaze, the base with six-character seal mark in underglaze blue (2)

Diameter 6 $\frac{1}{8}$  in., 15.5 cm

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

清乾隆 藍釉盤一對

《大清乾隆年製》款



1055



1055



1056



1056

**THREE FAMILLE-ROSE DISHES**  
**QING DYNASTY, 18TH - 19TH**  
**CENTURY**

comprising a ruby-backed dish painted to the interior with a landscape surrounded by flowering and fruiting boughs, Yongzheng period; a plain-backed dish centered with an elegantly dressed woman and two boys enclosed by richly ornamented concentric bands, Yongzheng period; and a similarly decorated dish with a ruby back, 19th century (3)

Diameter of largest 8 $\frac{3}{8}$  in., 21.4 cm

**PROVENANCE**

The ruby-backed 'figural' dish:  
C. T. Loo, Paris and New York.  
Parke-Bernet Galleries New York, 10th-11th  
October 1962, lot 338.

The plain-backed 'figural' dish:  
Collection of James A. Garland (1840-1902),  
inv. no. 1150.  
Collection of J. Pierpont Morgan (1867-1943),  
inv. no. 1055.

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

清十八至十九世紀 粉彩盤三件



1057

1057

**A GROUP OF FLORIFORM CUPS AND SAUCERS**

**QING DYNASTY, 18TH CENTURY**

comprising a pair of molded blue-ground and gilt tea cups and saucers with openwork grapevine feet; a molded pink-ground teacup and saucer with openwork grapevine feet; an iron-red and gilt teacup and saucer; a *famille-rose* 'heron' tea bowl and saucer; a *famille-rose* 'pheasant' tea bowl and saucer; a *famille-rose* 'floral' tea bowl and saucer (14)  
Diameter of largest 5<sup>3</sup>/<sub>8</sub> in., 13.6 cm

**\$ 800-1,200**

清十八世紀 花式瓷盞及盤一組

1058

**A GROUP OF FAMILLE-ROSE TEA WARES**

**QING DYNASTY, 18TH CENTURY**

comprising a pair of *famille-rose* and gilt 'fan' tea bowls and saucers; a pair of *famille-rose* and gilt tea bowls, covers, and saucers; and a *bianco-sopra-bianco* *famille-rose* 'floral' tea bowl and saucer (12)  
Diameter of largest 4<sup>5</sup>/<sub>8</sub> in., 11.7 cm

**\$ 600-800**

清十八世紀 粉彩茶具一組



1058

1059

**THREE ENAMELED WARES**  
**19TH / 20TH CENTURY**

comprising a ruby-ground 'Auspicious Emblems' spittoon with an apocryphal Qianlong seal mark; a *famille-rose* 'peach' bowl; a yellow-ground enameled 'dragon' bowl with an apocryphal Guangxu mark; **together with** a *famille-rose* faceted 'bird and flower' bowl; a *famille-verte* miniature vase; a celadon-glazed miniature vase; and a *famille-rose* miniature vase (7)  
Height of tallest 4<sup>1</sup>/<sub>2</sub> in., 11.4 cm

**PROVENANCE**

The 'peach' bowl:  
Collection of M. Drexel Rutherford.  
Parke-Bernet Galleries New York, 3rd  
December 1965, lot 91.

**\$ 800-1,200**

十九 / 二十世紀 彩瓷三件  
及 瓷器四件



1059

1060

A GROUP OF WHITE-GLAZED WARES  
SONG / YUAN DYNASTY - 19TH  
CENTURY

comprising a slip-decorated 'Qingbai' ewer,  
Song / Yuan dynasty; a small, lobed 'Qingbai'  
'chilong' vase, Ming dynasty; a Dehua figure  
of Guanyin with children, Qing dynasty, 19th  
century; three Dehua libation cups in graduated  
sizes molded with dragons and immortality  
subjects. Qing dynasty, 18th / 19th century (6)  
Height of tallest 7¼ in., 18.4 cm

\$ 800-1,200

宋 / 元至十九世紀 白釉瓷一組



1060

1061

A FAMILLE-ROSE 'EROTIC' BOWL  
AND COVER  
20TH CENTURY

the exterior of the bowl painted with an official  
attended by women and a steward in a garden,  
the interior painted with three erotic scenes,  
the cover similarly decorated, each with an  
apocryphal Daoguang mark; **together with a**  
*famille-verte* 'erotic' saucer, Kangxi period (3)  
Diameter of bowl 4¼ in., 10.8 cm

\$1,500-2,000

二十世紀 粉彩春宮圖蓋盃

及 清康熙 五彩春宮  
圖小盤



1061

1062

A FAMILLE-ROSE 'EROTIC' CRICKET  
CAGE  
QING DYNASTY, JIAQING PERIOD /  
EARLY 19TH CENTURY

one rectangular side painted with three couples  
each in passionate embrace, the opposite side  
with an openwork design of two gilt dragons  
pursuing a 'flaming pearl' amidst polychrome  
enameled clouds, the remaining sides  
enameled turquoise and carved with openwork  
trellis, one end with an aperture and porcelain  
stopper, wood stand (3)  
Length 7⅞ in., 20 cm

\$ 2,000-3,000

清嘉慶 / 十九世紀初 粉彩春宮圖蟋蟀筒



1062



1063

1063

**FOUR ENAMELED CUPS AND BOWLS**  
**QING DYNASTY, 18TH CENTURY - REPUBLIC**  
**PERIOD**

comprising a pair of *famille-verte* 'chicken' wine cups, Republic period; with apocryphal Chenghua marks on the bases; a *famille-rose* bowl with chrysanthemum and grasshoppers and an apocryphal Yongzheng seal mark on the base, Republic period; a square-section *famille-rose* 'bird and flower' bowl, 18th century; and a *famille-rose* 'bird and flower' shallow tea bowl, 20th century (5)  
 Width of largest 4¼ in., 10.8 cm

**PROVENANCE**

The pair of 'chicken' cups:  
 Christie's New York, 28th October 1977, lot 157.

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

清十八世紀至民國 彩瓷盃及盤四件

1064

**FOUR ENAMELED 'EGGSHELL' PORCELAIN**  
**VESSELS**  
**20TH CENTURY**

each vessel delicately potted with a poetic inscription accompanying a finely painted scene, and an apocryphal four-character Qianlong seal mark enameled in blue on the base; the group comprising an ovoid 'Immortals' vase; a pair of rounded bowls painted in the Castiglione manner with a hound and bird in a garden; and a faceted bowl illustrating maidens at leisure in a garden alongside pairs of mandarin ducks swimming in a pond (4)  
 Height of tallest 9⅞ in, 23.2 cm

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

二十世紀 彩瓷四件



1064

1065

**A GROUP OF FAMILLE-ROSE 'FIGURAL' DISHES**  
**AND CUPS**  
**QING DYNASTY, 18TH / 19TH CENTURY**

comprising a dish with women admiring an arriving scholar-official; an enameled dish with alternating scenes of court life and birds and flowers; two 'Mandarin palette' dishes with travelers; an enameled and gilt bowl illustrating elite domestic life; an enameled tea bowl and saucer with boys chopping wood; two 'Mandarin palette' and gilt 'figural' tea bowls and saucers; three enameled and gilt 'figural' tea bowls (14)  
 Diameter of largest 8⅞ in., 20.6 cm

**\$ 800-1,200**

清十八 / 十九世紀 粉彩人物圖盤及盃一組



1065

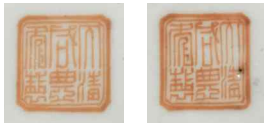
1066

**A PAIR OF FAMILLE-ROSE 'WHITE SNAKE' TEA BOWLS AND COVERS  
XIANFENG SEAL MARKS AND  
PERIOD**

each bowl with deeply U-shaped sides rising from a slightly tapering foot, delicately painted all around with coursing waves, Bai Suzhen (Madam White Snake) and Xiaoqing (Little Green) aboard a boat attacking the Erlang Shen (Yang Jian) and Fahai's allies, each cover painted with additional figures, each base and cover with a four-character seal mark in iron red (4)  
Diameter 3<sup>7</sup>/<sub>8</sub> in., 9.8 cm

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

清咸豐 粉彩白蛇傳人物故事圖蓋盃一對  
《咸豐年製》款



1067

**A GROUP OF FAMILLE-ROSE CUPS  
AND SAUCERS  
QING DYNASTY, 18TH CENTURY**

comprising four 'bird and flower' tea bowls and saucers; two 'floral' tea bowls and saucers; one 'Dong Fangshuo' tea bowl and saucer; a 'roosters' wine cup; and a 'flower ball' wine cup (16)  
Diameter of largest 4<sup>7</sup>/<sub>8</sub> in., 11.7 cm

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

清十八世紀 粉彩盃及小盤一組



1068

1068

**A CANTON ENAMEL DISH**  
**QING DYNASTY, 18TH / EARLY 19TH CENTURY**

the squared dish with shallow sloping sides and canted corners, painted in bright enamels with birds and butterflies on a prunus and cracked ice ground within floral borders  
 Width 6 in., 15.2 cm

\$ 2,000-3,000

清十八 / 十九世紀初 銅胎畫琺瑯鳥蝶冰梅紋方盤

1069

**A LARGE CANTON ENAMEL DISH**  
**QING DYNASTY, 18TH CENTURY**

the interior painted with a flowering and fruiting branch bearing strawberries, pomegranates, and flowers within scalloped vine borders, the exterior and base with further fruit and flowers  
 Diameter 14½ in., 36.8 cm

\$ 2,000-3,000

清十八世紀 銅胎畫琺瑯花卉圖大盤



1069



1070

1070

PROPERTY FROM A MICHIGAN PRIVATE COLLECTION  
**A CANTON ENAMEL LANTERN**  
**QING DYNASTY, 19TH CENTURY**

in the form of a hexagonal pavilion with a hinged lappet-shaped door on one faceted 'wall', brightly enameled all over in polychrome against a cobalt-blue ground, a *shou* character painted on each facet against a scrolling floral meander, the domed cover with flaring panels beneath a band of pierced coin- and *ruyi*-form apertures and an openwork lotus-form knob (3)  
 Height 18 in., 45.8 cm

\$ 3,000-5,000

清十九世紀 銅胎畫琺瑯藍地壽字花卉紋燈籠

1071

**A PAIR OF CANTON ENAMEL  
HANDWARMERS**

**QING DYNASTY, QIANLONG PERIOD**

of barbed quatrefoil section with rounded sides, finely painted with quadrilobed panels alternately enclosing three goats in a river landscape and a long-tailed bird perched on a peony branch, all reserved against a lapis-blue ground with floral sprays, the gilt-metal cover pierced with interlocking *wan* diaper (4)  
Width 7¼ in., 18.4 cm

**PROVENANCE**

North Carolina Private Collection, acquired in the 1930s.

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

清乾隆 銅胎畫琺瑯藍地開光三羊花卉圖海棠式手爐一對

1072

PROPERTY OF A MASSACHUSETTS  
COLLECTOR

**A PAIR OF CLOISSONNE ENAMEL  
LANTERNS**

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

each of hexagonal section, the tapering open frame with foliate scrollwork on a turquoise ground, the angled shoulders and flaring neck similarly decorated, and set to either side with gilt metal archaic *kuilong* ring handles, all supported on a splayed base with stylized lotus sprays, the gilt-bronze rim and foot with *ruyi*-head border (2)  
Height 9 in., 22.9 cm

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

清十八 / 十九世紀 銅胎掐絲琺瑯纏枝花卉紋夔龍耳活環燈籠一對



1071



1072

1073

**A WHITE JADE MUGHAL-STYLE VASE AND COVER  
20TH CENTURY**

of baluster form decorated in relief-carved lotus blossoms, the scrolling double handles issuing loose rings, the cover surmounted by a floriform knob (2)  
Height 9 in., 23 cm

**PROVENANCE**

P. C. Lu, Hong Kong, 1969.  
New York Private Collection.

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

二十世紀 白玉痕都斯坦式雕蓮紋卷草耳活環蓋瓶



1073

1074

PROPERTY FROM A CHICAGO PRIVATE COLLECTION

**A RUBY-RED CARVED GLASS 'LOTUS' BOWL  
QING DYNASTY, 19TH CENTURY**

the deep sides rising to an everted rim, carved with three stylized lotus blossoms on a leafy vine, a lappet border encircling the foot, the base with an apocryphal four-character wheel-cut Qianlong mark within a square, wood stand (2)  
Diameter 6 5/8 in., 16.8 cm

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

清十九世紀 紅料雕纏枝蓮紋盤



1074

1075

**A CINNABAR-LACQUER WALL VASE  
LATE QING DYNASTY**

of baluster form with gilt metal *chilong* handles flanking the neck, carved with foliate and figural motifs over a *wanzi* ground, set with a later white jade plaque, the base and reverse in black lacquer  
Height 9 1/4 in., 23.5 cm

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

清末 剔紅嵌玉牌轆瓶



1075



1076

PROPERTY FROM A NEW YORK COLLECTION

**A PAIR OF CLOISSONNE ENAMEL  
BOXES AND COVERS**

**QING DYNASTY, 19TH CENTURY**

each of circular form, similarly and brightly enameled, the interior of the boxes with three deer gamboling beneath a pine tree and a flying crane encircled by a band of classic lotus scroll, the exterior with floral sprays, the rounded cover with three rams grazing amid flowers and a towering pine tree, the interior with a pair of birds and flowering chrysanthemum surrounded by further lotus scroll, the sides with flowers and fruit, all on a turquoise ground (4)

Diameter 8½ in., 21.6 cm

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

清十九世紀 銅胎掐絲琺瑯鶴鹿同春圖  
蓋盒一對



1076

1077

PROPERTY FROM THE KAHN COLLECTION

**AN INLAID ARCHAISTIC BRONZE  
VESSEL, POU**

**MING DYNASTY**

the sides rising conically from the broad foot and sweeping inward from the round shoulder to the waisted neck and galleried rim, the body cast with a modified-*leiwen* ground, each unit of the diaper centered with a boss inlaid with a colored stone, traces of inlaid triangular lappet bands at the shoulder and foot, the patina black with areas of malachite and reddish-brown oxidation

Diameter 10¾ in., 26.4 cm

**PROVENANCE**

Galerie Helbing Frankfurt, 13th May 1937, lot 262.

Collection of Mr. Moritz Werner (1894-1966), and thence by descent.

The form of this vessel is based on *pou* ritual vessels of the Eastern Zhou through Han dynasties, an example of which can be found in the collection of the Asian Art Museum of San Francisco (coll. no. B60B1031).

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

明 銅仿古紋嵌石甌



1077



1078

1078

**A RARE ARCHAISTIC BRONZE WHEELED BIRD-FORM VESSEL, ZUN**

supported on a central axle with two spoked wheels, a cylindrical aperture rising from its back, the body cast with archaistic scrollwork, the bronze of a smooth green patina with patches of encrustation  
Length 3¾ in., 9.5 cm

**PROVENANCE**

Collection of Arthur I. Appleton (1916-2008), until 1986. Appleton Museum of Art, College of Central Florida.

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

銅仿古帶輪天雞尊



1079

1079

PROPERTY FROM THE MANHEIM COLLECTION

**TWO BRONZE MIRRORS  
TANG DYNASTY**

each cast with a lion knob encircled by six smaller recumbent mythical beasts and grapevines, enclosed by a band of birds alternating with clusters of grapes, **together with** an unusual 'boys at play' bronze mirror, Song / Jin dynasty (3)  
Diameter of largest 4½ in., 11.4 cm

**EXHIBITED**

The 'mythical beasts and grapevine' mirror (1967-2009) and 'boys at play' mirror (1968-2009): Brooklyn Museum of Art, New York, on loan.

The other 'mythical beasts and grapevine' mirror: Metropolitan Museum of Art, New York, on loan (1967-2009).

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

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

唐 銅鏡兩面  
及宋 / 金 銅鏡



1080

1080

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**QINDING GUJIN TUSHI JICHENG  
JINGJIHUIBIANKAOGONGDIAN [COMPENDIUM  
OF CLASSICAL AND CONTEMPORARY BOOKS  
MADE BY THE IMPERIAL ORDER: ECONOMY],  
VOLS 225 AND 226, JINGBU HUIKAO [STUDY OF  
MIRRORS], VOLS 1 AND 2**

woodblock printed and illustrated, with original dust jackets and slip cases (4)

**PROVENANCE**

Acquired in China during the first half of the 20th century, and thence by descent.

**\$ 600-800**

《欽定古今圖書集成經濟彙編考工典》，第二百二十五及二百二十六卷，《鏡部彙考》，第一及二冊

1081

**A BLUE AND WHITE 'LION MASK'  
BEAKER VASE**  
QING DYNASTY, KANGXI PERIOD

of archaic *gu* form, the raised mid-section with two painted lion mask handles reserved on a ground of fish scales between chevron borders, with stiff leaves and dentil borders around the trumpet neck and flared base, the base with a double circle in underglaze blue  
Height 9<sup>3</sup>/<sub>8</sub> in., 13.9 cm

**PROVENANCE**

John Sparks Ltd., London (according to label).

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

清康熙 青花鋪首紋花觚

1082

**TWO RED OVERLAY GLASS BOTTLE  
VASES**  
QING DYNASTY, 18TH CENTURY

each of pear-shape rising to a slender cylindrical neck, the ruby red overlay carved with a bird resting on blossoming peony branches to reveal an opaque white ground (2)  
Height of taller 7<sup>1</sup>/<sub>8</sub> in., 18.2 cm

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

清十八世紀 白地套紅料雕花鳥圖長頸瓶兩件

1083

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

of archaic *gu* form, with a flaring foot and trumpet mouth, painted with a phoenix flying amongst flowering hydrangea branches and rockwork in shades of cobalt blue, its tail feathers trailing vigorously behind  
Height 9<sup>7</sup>/<sub>8</sub> in., 25.1 cm

**PROVENANCE**

John Sparks Ltd., London (according to label).

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

清康熙 青花穿花鳳紋花觚



1081



1082



1083



1082



1084

1084

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**A PAIR OF FAMILLE-ROSE 'PEONY' BOWLS  
LATE QING DYNASTY, CIRCA 1900**

each with deep rounded sides and an everted rim, enameled with peony blossoms and buds in shades of pink, blue, lilac, yellow and iron-red on leafy branches, the base with an apocryphal Qianlong mark in, wood stands (4)  
Diameter of each 6<sup>3</sup>/<sub>8</sub> in., 16.2 cm

**PROVENANCE**

Acquired in China during the first half of the 20th century, and thence by descent.

**\$ 800-1,200**

清末 約1900年 粉彩牡丹圖盤一對

1085

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**TWO RETICULATED SILVER TRAYS  
LATE 19TH / EARLY 20TH CENTURY**

both of circular form, the larger cast with a foliate rim alternating lobes of auspicious characters and plants, the center with a dedicatory inscription, the base with the stamps *Tianjin Wuhua, Hou, Zuwen, Liang*; the smaller lobed tray with two dragons amidst *lingzhi*-shaped clouds, with stamps *Tianjin Wuhua, Hou, Wenyin, Wen*; **together with** a silver-plated handled tray (3)  
Diameter of largest 12 in., 31.8 cm

**PROVENANCE**

Acquired in China during the first half of the 20th century, and thence by descent.

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

十九世紀末 / 二十世紀初 銀鏤空托盤兩件

《天津物華》《厚》《紋銀》《文》《良》款

及 鍍銀提盤

大托盤銘文：若雲賢姊五十大慶 妹曹靜貞率女慶稀敬祝



1085

1086

PROPERTY FROM A WASHINGTON D.C. COLLECTION

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

of compressed globular form rising to a tall, slightly recessed waist cast with a crisp diaper trellis pattern to a galleried rim, the shoulder set to either side with a pair of upright curved handles, all raised on the three lion-mask cabriole legs, mounted as a lamp  
Width 13<sup>1</sup>/<sub>2</sub> in., 34.3 cm

**PROVENANCE**

Acquired from Heisey Gardner and David Oliver, Virginia, 1970s.

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

清十八世紀 銅朝冠耳三足爐



1086

1087

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION  
AN ENAMELED 'GOLDFISH' JARDINIÈRE AND  
'GOLDFISH' BALUSTER JAR AND COVER  
QING DYNASTY, LATE 19TH CENTURY

the jardinière decorated all over with iron red goldfish, with fish and clusters of pond weed on the interior, the base unglazed; the baluster jar and cover similarly decorated with goldfish swimming amidst pond weed and lotus blossoms above a stylized wave border, an illegible seal mark in iron red on the base, wood stand (4)  
Height of taller 17¾ in., 45.2 cm

**PROVENANCE**

Acquired in China during the first half of the 20th century, and thence by descent.

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

清十九世紀末 粉彩金玉滿堂圖花盆及蓋罐



1087



1088

1088

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION  
A LARGE FAMILLE-ROSE 'PEACH' VASE  
(TIANQIUPING)  
LATE QING DYNASTY / 20TH CENTURY

the globular body with tapered sides and gently swelling shoulders, enameled with nine ripe peaches on blossoming branches, picked out in shades of pink and yellow, the recessed base with an apocryphal Qianlong seal mark, wood stand (2)  
Height 21¼ in., 54 cm

**PROVENANCE**

Acquired in China during the first half of the 20th century, and thence by descent.

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

清末 / 二十世紀 粉彩九桃圖天球瓶

1089

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION  
A PAIR OF HEXAGONAL CELADON-GLAZED  
'BAMBOO' GARDEN STOOLS  
20TH CENTURY

each of barrel form, the sides ribbed and incised with notches and stylized leaves to imitate bamboo, the rim with two further 'stalk'-form bands, the center of the top pierced with a 'cash' symbol, covered overall in a seagreen-colored glaze; **together with** a *famille-rose* decorated 'lotus' barrel-form garden stool (3)  
Height 18⅞ in., 48.2 cm

**PROVENANCE**

Acquired in China during the first half of the 20th century, and thence by descent.

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

二十世紀 青釉竹節紋六方坐墩一對  
及 粉彩坐墩



1089

# STEPHEN JUNKUNC, III PORTRAIT OF A COLLECTOR

LOTS 1090-1129

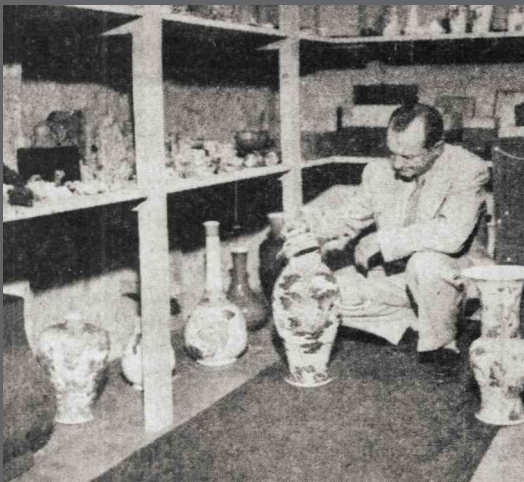
There are a handful of names in the world of Chinese art that are inextricably associated with works of exceptional quality. Stephen Junkunc, III is amongst these luminaries. The name itself is instantly evocative of a period during which some of the greatest Chinese treasures came to America. The Junkunc name today serves as one of the most important, and indeed desirable, provenances for Chinese art. Formed in America in the mid-20th century, by Stephen Junkunc, III (d. 1978) the Junkunc Collection at its height numbered over 2,000 examples of exceptional Chinese porcelain, jade, bronzes, paintings and Buddhist sculptures; serving as a testament to a period of unprecedented wealth of Chinese material available in the West, as well as to an astounding intellectual curiosity and the means with which to buy internationally from the leading dealers in the field.

Stephen Junkunc, III was born in Budapest, Hungary *circa* 1905, and emigrated to Chicago, Illinois as a young child, where his father Stephen Junkunc, II (d. 1948), a tool-and-die maker, founded General Machinery & Manufacturing Company in 1918. The company specialized in the manufacture of metal stampings for casket hardware. With the outbreak of World War II, General Machinery converted its shop for the war effort and began manufacturing

various aircraft parts, including B-29 hydraulic spools on behalf of Ford Motor Company, who was subcontracting work from engine maker Pratt & Whitney.

Alongside his role as manager and part owner of the company, Stephen Junkunc, III spent his free time forming an extraordinary collection of Chinese art. With an unabated hunger for knowledge, Junkunc was a voracious reader who studied the Chinese language and kept extensive libraries of Chinese art reference books and auction catalogues at both his home and office. Junkunc appears to have made his first acquisitions in the early 1930s, apparently after having happened upon a book on Chinese art. It is perhaps no coincidence that Junkunc's initial collecting activity largely coincided with the establishment of the Chicago branch of the reputable Japanese dealer Yamanaka & Co., Ltd., who opened a gallery at 846 North Michigan Boulevard in 1928. Many of Junkunc's early purchases came from Yamanaka, and before long, he was buying directly from the leading London dealers specializing in Chinese art: Bluett & Sons, W. Dickinson & Sons, H.R.N. Norton and, of course, John Sparks, seeking fine examples of porcelain for his collection.

The collection of Chinese ceramics from the Junkunc Collection ranks amongst the greatest assemblages of porcelain ever formed in the West. The collection included two examples of the fabled Ru ware, of which only eighty-seven examples in the world are known. These two dishes represented two of the only seven examples of Ru ware to have been offered at auction since the 1940s. One of the Ru dishes, purchased from C.T. Loo in 1941, set a new world record when it sold at auction for \$1.6 million in New York in 1992, and is today in the esteemed collection of Au Bak Ling. Junkunc's discerning eye for ceramics was well established even in his nascent years of collecting, as evidenced by a letter he wrote to W. Dickinson & Sons in October 1935, requesting that they be on the lookout for him for Kangxi and Yongzheng period copper-red, peachbloom and celadon-glazed 'cabinet pieces' of 'very fine quality only'. In May of 1936, he wrote to Bluett & Sons in London requesting that they continue to look for underglaze-red and peachbloom pieces for him, and to H.R.N. Norton in July of 1936 asking that he 'send



Stephen Junkunc photographed with his collection, illustrated in *The Chicago Tribune*, 7th September 1952

史蒂芬·瓊肯三世與其收藏合照·刊於《芝加哥論壇報》·1952年9月7日

[him] photos of any nice pieces in monochromes or finely decorated pieces of the Ching dynasty', along with Ming pieces 'in the Chinese taste' such as 'fine dainty bowls, stem cups, vases etc. of almost any description, but not the clumsy types with poor color and hurried drawings.'

Following the Japanese attack on Pearl Harbor in 1941, the inventories of Yamanaka's galleries in America fell into the custody of the United States government, which dissolved the company, seizing and eventually selling off much of its merchandise through auctions held at the Parke-Bernet Galleries in New York in May and June 1944. This same year Hisazo Nagatani (d. 1994), the former manager of Yamanaka's Chicago gallery, established himself as an independent dealer in Chicago under the company name Nagatani Inc. Nagatani continued to serve as a consistent source of works for Junkunc for over three decades, supplying by far the majority of the works in the Junkunc Collection. During the 1940s, Junkunc appears to have broadened the scope of his collecting interests to focus on earlier material, including Song to Ming ceramics, archaic bronzes and – crucially – Buddhist sculpture. Aside from Nagatani, he purchased extensively from auction, particularly from New York's Parke-Bernet Galleries, as well from Tonying & Company and C.T. Loo, both in New York.

In the January 1938 edition of the art magazine *Parnassus*, Junkunc noticed an advertisement for John Sparks Ltd illustrating a limestone relief fragment from the Longmen caves showing a luohan holding a lotus blossom. Junkunc tore out and kept this advertisement in his files. Fifteen years later, on 3rd March 1953, when his collecting activity was very much focused on early Buddhist sculpture, Junkunc wrote to Sparks reminding them of their advertisement and requesting that should the sculpture ever become available, to contact him at once. Regrettably, Junkunc never managed to secure this spectacular fragment. It was sold at auction in July 1970 to fellow Chicago-based collectors, James and Marilyn Alsdorf, later sold by Eskenazi in London in 1978, and is today in the collection of the Cultural Relics Bureau in Beijing. Nonetheless, Junkunc continued undaunted to form one of the greatest

collections of early Buddhist stone sculpture ever assembled in the West.

By the early 1950s, Junkunc had amassed an impressive collection of Chinese works of art which by then was largely securely stored in the museum-like environs of a subterranean bomb shelter in the grounds of his home in Oak Park, Illinois. In a 1952 profile in the *Chicago Tribune*, the bunker is described as storing a 'priceless hoard', with 'shelves weighted with priceless pieces of Chinese art, prizes produced thru [sic] a span of centuries. A record of a nation in tapestry, bronze, jade, pottery, robes, and lacquer'.

The 1950s witnessed perhaps the most fervent period of buying activity for Stephen Junkunc, when he continued to make large acquisitions from Nagatani and Frank Caro, the successor to C.T. Loo, as well as from Alice Boney and Warren E. Cox in New York, and Barling of Mount Street Ltd., in London. His purchases during this decade, which sometimes involved acquiring up to fifty works at a time, appear to have concentrated primarily on early material, including a number of acquisitions of Buddhist sculpture, which consistently ranked amongst his most expensive purchases. Junkunc continued purchasing and studying Chinese art until his death in 1978, whereupon the collection passed to his son Stephen Junkunc IV and remained in the family collection.

Throughout his lifetime, Stephen Junkunc III worked closely with and actively supported curators at American museums. He retained a long-standing relationship with the Art Institute of Chicago (AIC), repeatedly loaning works from his collection to exhibitions through the 1940s-60s. Works from the Junkunc Collection were also loaned to the seminal *Ming Blue and White* exhibition at the Art Institute of Chicago, which traveled to the Philadelphia Museum of Art in 1949, and to the *Arts of the T'ang* exhibition of 1956 at the Los Angeles Museum of History, Science and Art. Junkunc's generosity towards American museums also extended to bequests, with gifts from his collection now housed in the Milwaukee Public Museum, Wisconsin, and the Lowe Art Museum, University of Miami, Florida, near his Coral Gables summer home.

1090

**A SMALL WUCAI 'THREE ABUNDANCES' JAR AND COVER  
QING DYNASTY, EARLY KANGXI PERIOD**

of baluster form painted with large leafy boughs bearing ripe peaches, pomegranate, and citron in *famille-verte* enamels between double-lines in underglaze blue above and below, red and green petals encircling the neck, the domed cover similarly decorated and with a bud-shaped knob (2)  
Height 6<sup>3</sup>/<sub>8</sub> in., 16.2 cm

**PROVENANCE**

Frank Caro, New York, 1st November 1966.  
Collection of Stephen Junkunc, III (d. 1978).

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

清康熙初 五彩三多紋小蓋罐

1091

**A PAIR OF FAMILLE-VERTE PEAR-SHAPED VASES  
QING DYNASTY, KANGXI PERIOD**

each with a globular section set under the flaring mouth, the body painted with floral sprays in flaming teardrop-shaped cartouches divided by further floral sprays all between a lappet band below and a green-ground band with reserved floral medallions above, a band of upright plantain leaves wrapping the neck, the globular section painted with 'prunus and cracked ice' (2)  
Height 8<sup>1</sup>/<sub>2</sub> in., 21.6 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清康熙 五彩開光花卉紋長頸瓶一對

1092

**A FAMILLE-VERTE BISCUIT 'BAMBOO' VASE AND STAND  
QING DYNASTY, KANGXI PERIOD**

the lobed pear-shaped body with two bamboo-form handles applied to the neck beneath the everted foliate rim, the lobes of the vessel molded in the form of bamboo stalks with each segment painted in floral patterns, the conforming octagonal barbed-rim stand raised on four cabriole legs affixed to a quatrefoil base (2)  
Height of vase 6<sup>7</sup>/<sub>8</sub> in., 17.5 cm

**PROVENANCE**

Collection of James A. Garland (1840–1902),  
inv. no. 455.  
Collection of J. Pierpont Morgan (1867–1943),  
inv. no. 326.  
Collection of Stephen Junkunc, III (d. 1978).

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

清康熙 素三彩竹節式雙耳瓶連座



1090



1091



1092



1093

**A PEACHBLOOM AMPHORA VASE  
KANGXI MARK AND PERIOD**

finely potted, broadening at a steep angle from the narrow foot to the rounded shoulder then sweeping up to a cylindrical neck expanding into a flared rim, covered overall in a pale blush-toned glaze with occasional rose-colored flecks, the rim interior with a band of minute copper-green speckles, a network of Japanese gilt-lacquer repair lines at the body and neck, the recessed base with a six-character mark in underglaze blue  
Height 5¾ in., 14.6 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清康熙 豇豆紅釉柳葉瓶

《大清康熙年製》款



1093

1094

**A GILT-BRONZE FIGURE OF A MONK  
KOREA, UNIFIED SILLA DYNASTY**

standing atop a circular lotus base, adorned in long robes falling in columnar folds around the body, the figure with hands held together in prayer at the chest, the head bowed slightly in prayer, the face with furrowed brows  
Height 4½ in., 11.4 cm

**PROVENANCE**

Frank Caro, successor to C.T. Loo, New York, circa 1958 (as Tang dynasty).  
Collection of Stephen Junkunc, III (d. 1978).

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

韓國 統一新羅時代 銅鑲金僧人立像



1094



1095

1095

**A CELADON-GLAZED COPPER-RED AND UNDERGLAZE-BLUE 'PEACHES' CENSER**

**QING DYNASTY, KANGXI PERIOD**

of bombé form with a flaring rim, decorated to the exterior with four clusters of subtly shaded copper-red peaches with inky blue leaves against a pale celadon ground, the interior glazed white  
Diameter 9 ¾ in.

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清康熙 豆青地青花釉裏紅壽桃紋爐

1096

**FOUR SQUARE LAC BURGAUTE DISHES**

**QING DYNASTY, 17TH CENTURY**

each with shallow angled sides meeting at canted corners, the black-lacquered interior inlaid in mother-of-pearl either with figures in a landscape or with birds and flowers, an inlaid *ruyi*-head border around the principal scene and a diaper band at the cavetto (4)  
Width 4¼ in., 10.8 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清十七世紀 黑漆嵌螺鈿人物花鳥圖方盤四件



1096

1097

**TWO PEWTER-ENCASED AND JADE-MOUNTED YIXING TEAPOTS SIGNED YANG PENGNIAN**

**QING DYNASTY, 19TH CENTURY**

comprising a conical teapot inscribed with bamboo shoots and a poem; and a compressed globular teapot inscribed with blossoming prunus branches; each with a domed pewter cover and fitted with a white-and-russet jade spout, handle, and knob, and the interior applied with clay seal marks reading *Yang Pengnian zhi* and *Yang Pengnian zao* ('made by Yang Pengnian') (4)  
Width of larger 6¾ in., 16.2 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清十九世紀 紫砂包錫鑲玉茶壺兩件

《楊彭年製》《楊彭年造》款



1097

1098

**A LARGE 'LANGYAO' VASE  
QING DYNASTY, KANGXI PERIOD**

of slender baluster-form, covered overall in a cranberry-red glaze suffused with fine craquelure and draining to deep blush tones at the waisted lower body before thinning to pale gray just above the foot, a further splash of copper-red pigment at the center of the base  
Height 18 in., 45.7 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清康熙 郎窑紅釉觀音尊



1098

1099

**A BLUE AND WHITE SOFT-PASTE  
'LANDSCAPE' VASE  
QING DYNASTY, 18TH CENTURY**

the tall ovoid body set over a waisted foot and surmounted by a waisted neck and garlic-head mouth with an upright rim, crisply painted in bright cobalt tones with pavilions nested along riverbanks and towering mountains, scholars and attendants ambling along tree-lined paths  
Height 18½ in., 47 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清十八世紀 漿胎青花山水圖蒜頭瓶



1099

1100

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

the sturdily potted sides painted in vibrant cobalt tones with a pair of *qilin* perched atop craggy rocks emerging from turbulent waves, each beast poised to leap for a bird soaring overhead, bands of dots, keyfret, and spiraling *ruyi* heads at the neck  
Height 18 in., 45.7 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清康熙 青花山海麒麟圖棒槌瓶



1100

1101

**A TALL POWDER-BLUE-GLAZED VASE  
QING DYNASTY, KANGXI PERIOD**

the elongated baluster-form body covered overall in a rich-blue glaze dappled with sapphire tones, the interior white-glazed, the base with an apocryphal six-character Xuande mark in underglaze blue  
Height 17 in., 43.2 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清康熙 灑藍釉觀音尊



1101

1102

**A BLUE AND WHITE 'PRUNUS' GINGER JAR  
AND COVER**

**QING DYNASTY, KANGXI PERIOD**

the globular body painted in reserve with prunus limbs branching at angles and extending slender shoots of new growth bearing clusters of buds and blossoms all against a bright cobalt-blue ground painted with 'cracked ice' pattern, the domed cover similarly decorated (2)  
Height 8<sup>7</sup>/<sub>8</sub> in., 22.5 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清康熙 青花冰梅紋蓋罐



1102

1103

**AN ALBUM OF TEXTILE FRAGMENTS**

the cloth-bound cover inscribed, each leaf displaying multiple Chinese, Japanese, and other Asian textile fragments of various colors, fibers, designs and techniques  
Length 17¾ in., 45.3 cm; Width 12½ in., 31.5 cm

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

織繡品殘片冊頁



1103

1104

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

standing with arms folded by the waist, the right hand holding a scroll and the left poised above, the head gently bowed, a diadem and flowers adorning the elaborate coiffure, wearing loose robes falling in folds over the body and opening at the neck revealing a 'lotus' necklace, a 'fisherman' seal mark impressed at the back  
Height 19¼ in., 48.9 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

清十九世紀 德化白釉觀音立像

《博及漁人》款

1105 No Lot



1104



1106

1106

**KUO PAO-CH'ANG AND JOHN C. FERGUSON, ED., NOTED PORCELAINS OF SUCCESSIVE DYNASTIES WITH COMMENTS & ILLUSTRATIONS BY HSIANG YUAN-PIEN, BEIPING, 1931**

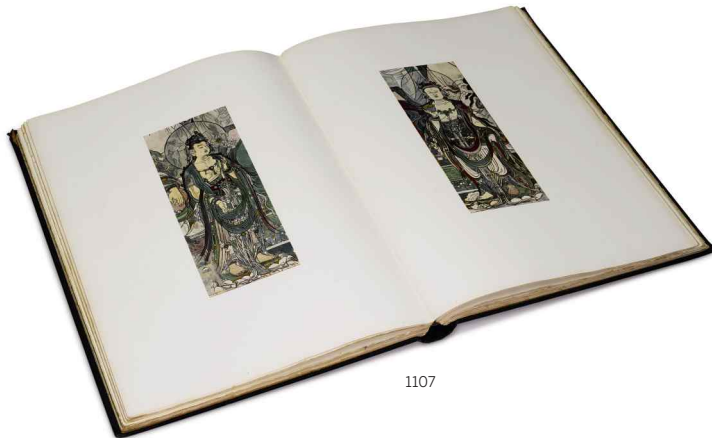
comprising 86 color plates, 83 folded leaves, yellow silk wrappers, ornate yellow silk cover with *ruyi*-form closure; Hsiang Yuan-pien's famous 16th century manuscript revised and annotated by Kuo Pao Ch'ang and John C. Ferguson (2)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

郭葆昌及福開森參訂，《校注項氏歷代名瓷圖譜》，北平，1931年



1107

1107

**WILLIAM CHARLES WHITE, CHINESE TEMPLE FRESCOES. A STUDY OF THREE WALL-PAINTINGS OF THE THIRTEENTH CENTURY, TORONTO, 1940**

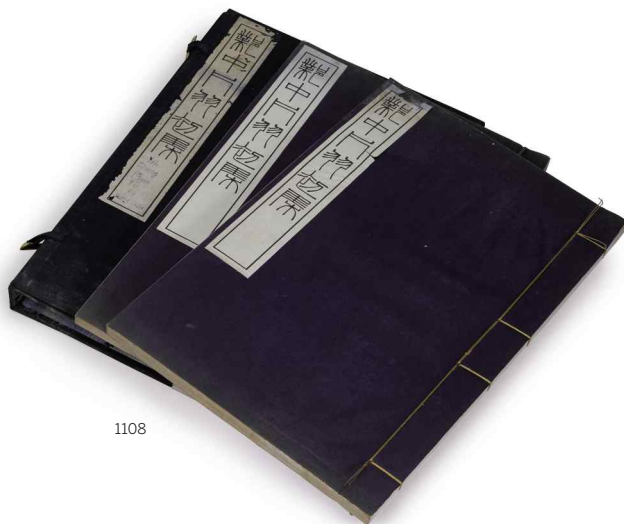
hardcover, text in English with black and white illustrations

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 800-1,200**

WILLIAM CHARLES WHITE，《中國壁畫》，多倫多，1940年



1108

1108

**HUANG JUN, YEZHONG PIANYU CHUJI [FEATHERS FROM YEZHONG SERIES I], VOLS 1 AND 2, BEIPING, 1935**

comprising two thread-bound volumes, text in Chinese with black and white illustrations, trifold album cover (3)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

黃潛，《鄴中片羽初集》，卷上及下，北平，1935年

1109

**HUANG JUN, YEZHONG PIANYU ERJI  
[FEATHERS FROM YEZHONG SERIES  
II], VOLS 1 AND 2, BEIPING, 1937**

comprising two thread-bound volumes, text  
in Chinese with black and white illustrations,  
trifold album cover (3)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

黃濬，《鄴中片羽二集》，卷上及下，  
北平，1937年



1109

1110

**HUANG JUN, HENGZHAI  
CANGJIAN GUYU TU [ANCIENT  
JADES COLLECTED AND SEEN BY  
HENGZHAI], VOLS 1 AND 2, BEIPING,  
1935**

comprising two thread-bound volumes, text  
in Chinese with black and white illustrations,  
trifold album cover (3)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 600-800**

黃濬，《衡齋藏見古玉圖》，卷一及二，  
北平，1935年



1110

1111

**HUANG JUN, GUYU TULU CHUJI  
[CATALOGUE OF ANCIENT JADES  
SERIES I], VOLS 1 - 4, BEIPING, 1939**

comprising four thread-bound volumes, text in  
Chinese with illustrations, trifold album cover  
(5)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

黃濬，《古玉圖錄初集》，卷一至四，  
北平，1939年



1111



1112

1112

**RONG GENG, SHANG ZHOU YIQI TONGKAO  
[THE BRONZES OF SHANG AND ZHOU  
DYNASTY], VOLS 1 AND 2, BEIPING, 1941**

comprising two softcover volumes, text in Chinese with black and white illustrations (2)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 500-700**

容庚，《商周彝器通考》，冊上及下，北平，1941年

1113

**ROSWELL S. BRITTON, ED., THE COULING-  
CHALFANT COLLECTION OF INSCRIBED  
ORACLE BONE, SHANGHAI, 1935**

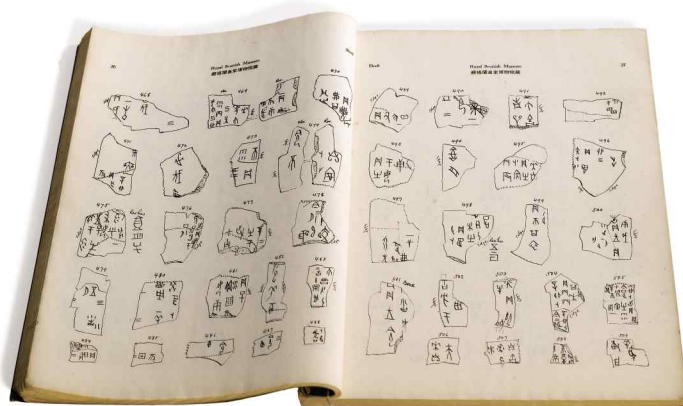
thread bound, text in English and Chinese with black and white line drawings by Frank H. Chalfant

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 500-700**

白瑞華編，《庫方二氏藏甲骨卜辭》，上海，1935年



1113

1114

**CHEN RENTAO, ED., CHINESE PAINTINGS  
FROM KING KWEI COLLECTION, VOLS 1 AND 2,  
KYOTO, 1956**

comprising two thread-bound volumes, text in Chinese, Japanese and English with black and white and color illustrations, trifold album cover (3)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

陳仁濤編，《金匱藏畫集》，卷一及二，京都，1956年



1114



1115

**NAITO TORAJIRO, DONG'AN CANG SHUHUA PU  
[PAINTINGS AND CALLIGRAPHIES COLLECTED  
BY DONG'AN], VOLS 1 - 4, OSAKA, 1928**

comprising four thread-bound volumes, text in Chinese and  
Japanese, black and white illustrations, trifold album cover  
(5)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

內藤虎，《董龔藏書畫譜》，卷一、二、三及四，  
大阪，1928年



1115

1116

**A GROUP OF THIRTY CHINESE ART  
REFERENCE BOOKS**

comprising *A Descriptive and Illustrative Catalogue of Chinese Bronzes: Acquired during the Administration of John Ellerton Lodge*, Washington, D.C., 1946; Daisy Lion-Goldschmidt and Jean Claude Moreau-Gobard, *Chinese Art: Bronze, Jade, Sculpture, Ceramics*, New York, 1960; Zheng Zhenze, *Weidade yishu chuantong tulu* [Catalogue of the greatest art traditions], vols 1 and 2, Shanghai, 1955; Jitsuzo Tamura and Yukio Kobayashi, *Keiryō* [Qing Tomb], vols 1 and 2, Kyoto, 1953; and other publications; the complete listing online (30)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

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

中國藝術參考書籍一組三十本



1116

1117

**ANONYMOUS**

**JAPAN**

**HERON**

ink and color on paper  
90.2 x 40.6 cm. 35½x 16 in.

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978)

**\$ 800-1,200**

日本 蒼鷺圖 水墨紙本 掛軸



1117



1118

1118

ATTRIBUTED TO DONG QICHANG

LANDSCAPE

ink on paper, hanging scroll

signed, with one seal of the artist and one collector's seal  
59.1 by 34.9 cm. 23<sup>3</sup>/<sub>4</sub> by 13<sup>3</sup>/<sub>4</sub> in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 3,000-5,000

董其昌（款）山水 水墨纸本 立轴  
作者签署，钤印一方



1119

1119

ATTRIBUTED TO ZHU DA

FISHERMAN BY RIVERBANK

ink on paper, hanging scroll

signed, with one seal of the artist  
142.8 by 50.8 cm. 56<sup>1</sup>/<sub>4</sub> by 20 in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 2,000-4,000

朱耷（款）漁父圖 水墨纸本 立轴  
作者签署，钤印一方



1120

1120

**YANG YUE (QING DYNASTY)**

LANDSCAPE

ink on paper, hanging scroll

with one seal of the artist

175.2 by 35.5 cm. 69 by 14 in.

**PROVENANCE**

Collection of Stephen Junkunc, III (d.1978)

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

楊樾 山水 水墨紙本 立軸

鈐印一方



1121

1121

**ATTRIBUTED TO MI FU**

LANDSCAPE

ink on paper, framed

signed, with seals of the artist and collectors

83.8 by 38.1 cm. 33 by 15 in.

**PROVENANCE**

Collection of Stephen Junkunc, III (d.1978)

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

米芾（款）山水 水墨紙本 鏡框

作者簽署，鈐印，鑒藏印若干



1122

1122

LIU LUANXIANG (20TH CENTURY)

CHRYSANTHEMUM AND BIRDS

ink and color on paper, hanging scroll

signed, with one seal of the artist  
133.3 by 30.4 cm. 52½ by 12 in.

**PROVENANCE**

Collection of Stephen Junkunc, III (d.1978)

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

劉鸞翔 菊間雙禽 設色紙本 立軸

作者簽署，鈐印一方



1123

1123

1123

ATTRIBUTED TO YUN SHOUPING

PINE AND ROCK

ink and color on gold paper, hanging scroll

signed, with two seals of the artist and one collector's seal  
163.8 by 64.7 cm. 64½ by 25½ in.

**PROVENANCE**

Collection of Stephen Junkunc, III (d.1978)  
Purchased from Warren E. Cox & Associates, Inc. 1968

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

憚壽平（款）松石圖 設色金箋 立軸

作者簽署，鈐印二方，鑒藏印一方



1124

1124

1124

ATTRIBUTED TO XIA CHANG

BAMBOO

ink on paper, hanging scroll

signed, with two seals of the artist and one collector's seal  
59.6 by 31.1 cm. 23½ by 12¼ in.

**PROVENANCE**

Collection of Stephen Junkunc, III (d.1978)

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

夏昶（款）墨竹 水墨紙本 立軸

作者簽署，鈐印二方，鑒藏印一方



1125



1126



1127

1125

JIANG E'SHI 1913-1973

WILLOW AFTER RAIN

ink and color on paper, hanging scroll

with two seals of the artist and three collector's seals

74.2 by 81.2 cm. 29¼ by 32 in.

**PROVENANCE**

Collection of Stephen Junkunc, III (d.1978)

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

蔣誥士 雨後翠柳 設色紙本 立軸

鈐印二方，鑒藏印三方

1126

OU HAONIAN (B.1935), ZHU MULAN (B. 1938)

FLOWERS AND BIRDS

ink and color on paper, mounted for framing  
59.1 by 81.9 cm. 23¼ by 32¼ in.

**PROVENANCE**

Collection of Stephen Junkunc, III (d.1978)

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

歐豪年、朱慕蘭 花鳥 設色紙本 鏡片

1127

ANONYMOUS

LONGEVITY GOD

ink and color on paper, hanging scroll

with one collector's seal  
109.2 by 46.3 cm. 43 by 18¼ in.

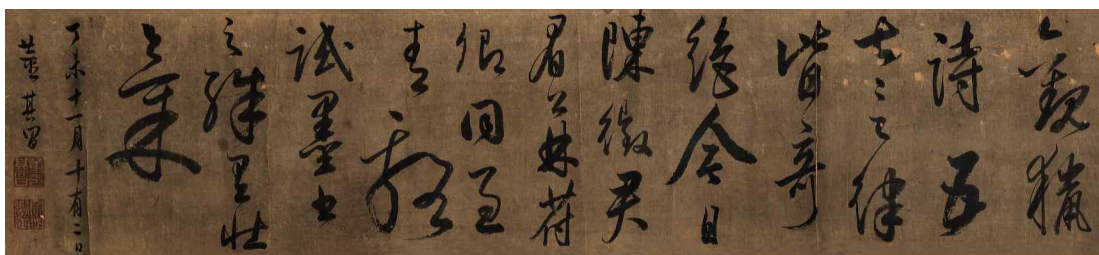
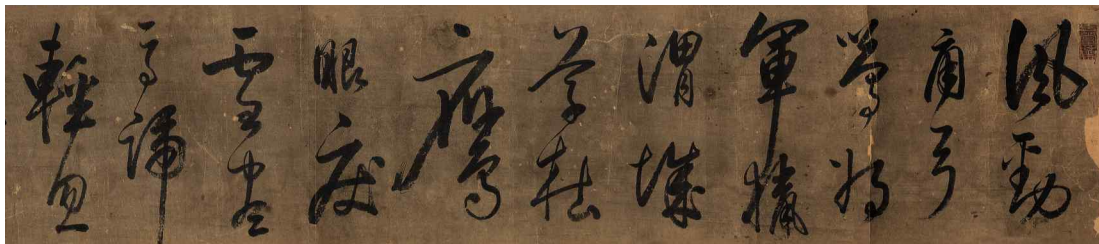
**PROVENANCE**

Collection of Stephen Junkunc, III (d.1978)

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

無款 壽星圖 設色紙本 立軸

鑒藏印一方



1128



1129

1128

ATTRIBUTED TO DONG QICHANG

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, handscroll

signed, with seals of the artist and collectors  
25.4 by 359.4 cm. 10 by 141½ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 4,000-6,000

董其昌（款）行書 水墨紙本 手卷  
作者簽署，鈐印，鑒藏印若干

1129

ANONYMOUS

BIRD PERCHING ON BAMBOO

ink and color on silk, one album leaf

with one collector's seal  
25.4 by 24.7 cm. 10 by 9¾ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 3,000-5,000

無款 綠竹文禽 設色絹本 一開冊頁  
鑒藏印一方

Detail  
Lot 1170





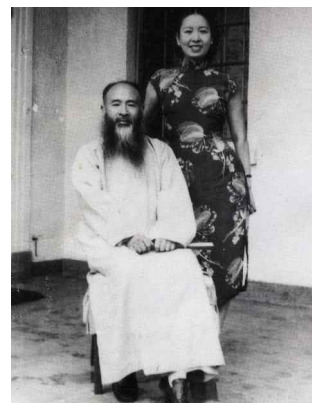
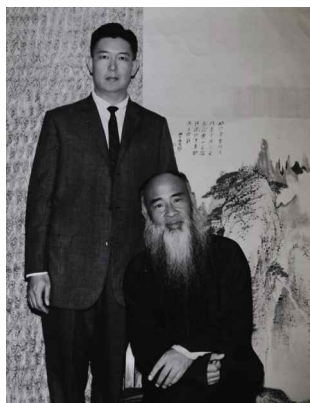


# THE TANG HUNG AND FUNG BI-CHE COLLECTION OF CHINESE PAINTINGS & CALLIGRAPHY LOTS 1130-1176

## 唐鴻馮璧池伉儷珍藏中國書畫 拍賣編號 1130-1176

Tang Hung (1926–2018), courtesy name Chunzhi, was born into a family of painters in Beijing. He studied calligraphy in the slender-gold script and paintings of flowers and birds in the Song court style under Yu Fei'an and was later a student of Zhang Daqian. After moving to Hong Kong in the early 1960s, Tang Hung held numerous solo, faculty and students exhibitions, and founded the San Chuan Art Society. Fung Bi-Che (1916-2009), whose original name was Di, was born in Shunde, Guangdong. She also studied with Zhang Daqian after moving to Hong Kong in 1946 and her works were presented in multiple solo exhibitions in Hong Kong, Singapore, the Philippines, and Malaysia during the 50s and 60s. The two artists later immigrated to California in the United States in the 90s and continued to paint incessantly.

This collection is assembled by a couple who shared a common appreciation and philosophy coming from the same lineage in Chinese paintings. Highlights include flower and birds subject paintings by Wang Su (Lot 1155), Zhu Ling (Lot 1161) and Dong Xiaowan (Lot 1145), and a wonderful selection of fans including a collaboration between Wang Pei and Ren Yu (Lot 1132). This collection was a treasured source of beauty, knowledge and memories for the two painters. Other fine works in this collection are presented in "The Tang Hung and Fung Bi-Che Collection of Chinese Paintings & Calligraphy," a separate dedicated sale on September 13th, 2018.



唐鴻（1926-2018），字淳之，生於北京一個繪事世家，年幼即承家學習畫，1937年拜于非闇門下學瘦金體書法及宋院體花鳥，後師從張大千。1960年代初移居香港後於曾舉辦多次個展，同時他還創立了「三川畫會」廣育英才。馮璧池（1916-2009），原名棣，生於廣東順德。1946年定居香港後即正式拜張大千為師，後於新加坡、菲律賓等地曾多次舉辦個展。唐鴻馮璧池九十年代中期移居美國，後皆為連理。

是批收藏的作品雖不多巨蹟，但皆名家有心之作，再加上唐鴻及馮璧池均有相當的書畫功底，是以所選入藏之作都經慧心過眼，或是可以在花鳥題材方面提取靈感，如拍品編號1155王素八哥立軸、拍品編號1161朱齡花卉冊頁和拍品編號1145董小宛墨梅立軸。是批收藏中的扇畫亦非常精彩，有名家唱和，以見書畫交游情誼之作，如拍品編號1132王沛、任預合作。另有精選藏品將於9月13日唐鴻馮璧池伉儷珍藏中國書畫專場拍賣中亮相。

(left) Tang Hung and Zhang Daqian

（左）唐鴻及張大千

(right) Fung Bi-Che and Zhang Daqian

（右）馮璧池及張大千



1130



1131



1132



1130

DAI XI 1801-1860, SHEN JIAN (QING DYNASTY)

LANDSCAPE AND FIGURES

ink and color on paper, folding fan

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

19.1 by 56.5 cm. 7½ by 22¼ in.

\$ 5,000-7,000

戴熙、沈鑒 山水、人物 設色紙本 成扇  
作者簽署，鈐印若干，鑒藏印一方

1131

WU CHENG 1878-1949

LANDSCAPE AND CALLIGRAPHY

ink and color on paper, folding fan

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

19.7 by 54.6 cm. 7¾ by 21½ in.

\$ 4,000-6,000

吳澂 山水、書法 設色紙本 成扇  
作者簽署，鈐印三方，鑒藏印一方

1132

WANG PEI (20TH CENTURY), REN YU 1853-1901

PEONY AND FIGURE ON HORSE

ink and color on paper, folding fan

signed, with seals of the artist

18.4 by 51.4 cm. 7¼ by 20¼ in.

\$ 2,000-4,000

王沛、任預 牡丹、佇馬聽風 水墨紙本 成扇  
作者簽署，鈐印若干



1133



1134



1135

1133

WU JINGTING 1904-1972, FU  
ZENGXIANG 1872-1949

LANDSCAPE AND CALLIGRAPHY

ink and color on paper, folding fan

signed, with seals of the artists  
18.4 by 50.2 cm. 7¼ by 19¾ in.

\$ 3,000-5,000

吳鏡汀、傅增湘 山水、書法 設色紙本  
成扇

作者簽署，鈐印若干

1134

GU ZHAO (LATE QING DYNASTY), YI  
LIXUN 1857-1940

MAIDEN AND CALLIGRAPHY

ink and color on paper, folding fan

signed, with seals of the artists  
18.4 by 52.7 cm. 7¼ by 20¾ in.

\$ 3,000-5,000

顧昭、伊立勳 仕女、書法 設色紙本 成扇

作者簽署，鈐印若干

1135

ZUO XIAOTONG 1857-1924, JIN RONG  
1885-1928

CALLIGRAPHY AND BIRD ON PLUM  
BLOSSOM BRANCH

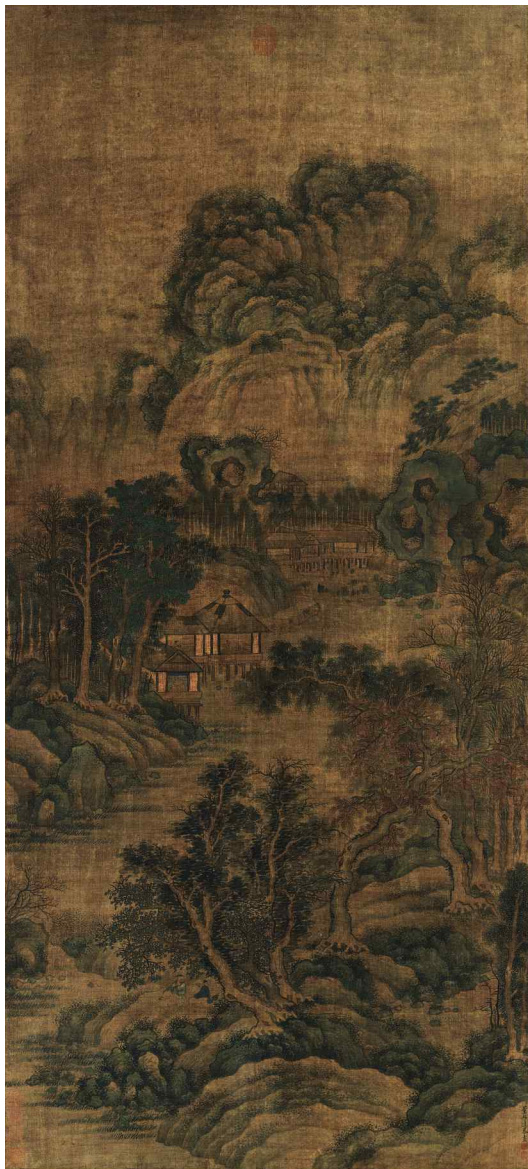
ink and color on paper and ink on gold-dusted  
paper, two fan leaves mounted as one hanging  
scroll

signed, with seals of the artists  
each 23.5 by 71.8 cm. 9¼ by 28¼ in. (2)

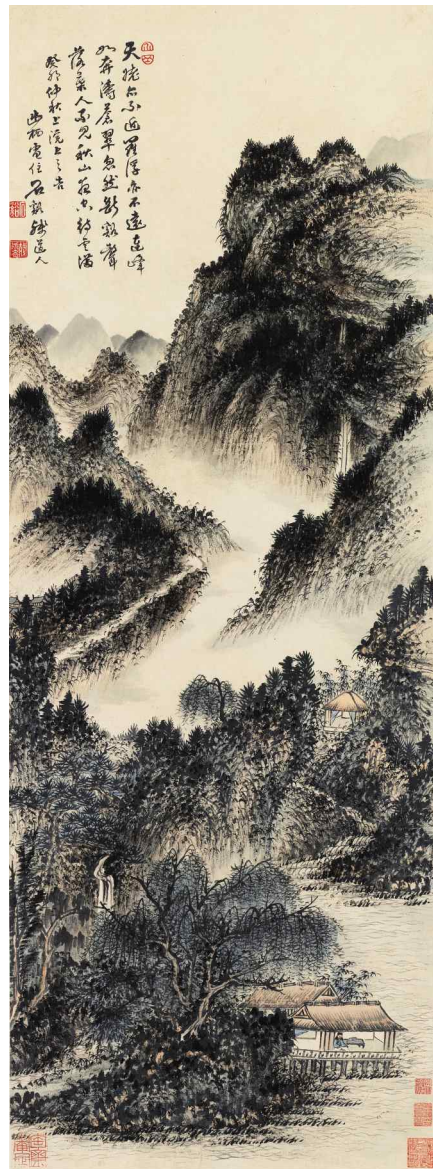
\$ 2,000-4,000

左孝同、金榕 書法、花鳥 水墨金盞 設色  
紙本 扇軸

作者簽署，鈐印若干



1136



1137



1138

1136

ATTRIBUTED TO DONG BANGDA

LANDSCAPE

ink on paper, hanging scroll

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

157.4 by 71.1 cm. 62 by 28 in.

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

董邦達（款）山水 水墨紙本 立軸  
作者簽署，鈐印二方，鑒藏印四方

1137

ATTRIBUTED TO KUNCAN (SHIXI)

LANDSCAPE

ink on paper, hanging scroll

signed, with three seals of the artist and four collector's seal

140.3 by 51.4 cm. 55¼ by 20¼ in.

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

髡殘（款）山水 水墨紙本 立軸  
作者簽署，鈐印三方，鑒藏印四方

1138

WU JINGTING (1904-1972)

LANDSCAPE

ink and color on paper, hanging scroll

signed, with one seal of the artist  
157.4 by 34.9 cm. 62 by 13¾ in.

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

吳鏡汀 北宋山水 設色紙本 立軸  
作者簽署，鈐印一方



1139

1139

PU HUA 1839-1911, SHEN HAN 1875-1908

LANDSCAPE

ink on paper, hanging scroll

signed, with two seals of the artist  
144.1 by 76.8 cm. 56¾ by 30¼ in.

\$ 4,000-6,000

浦華、沈翰山水 水墨紙本 立軸  
作者簽署，鈐印二方



1140

1140

YAN LUN (LATE QING DYNASTY)

LANDSCAPE

ink and color on paper, hanging scroll

signed, with two seals of the artist and one collector's seal  
143.5 by 43.2 cm. 56½ by 17 in.

\$ 3,000-5,000

嚴倫山水 設色紙本 立軸  
作者簽署，鈐印二方，鑒藏印一方



1141

1141

XUE RUINIAN (20TH CENTURY)

MOUNTAIN VILLAGE

ink on paper, a set of four hanging scrolls

signed, with eight seals of the artist

each 146.1 by 39.4 cm. 57½ by 15½ in. (4)

\$ 3,000-5,000

薛瑞年 高山村居圖 水墨紙本 四屏立軸

作者簽署，鈐印八方



1142

1142

PU RU 1896-1963

OAK TREE AT SUNSET

ink on paper, hanging scroll

signed, with three seals of the artist  
68.6 by 31.1 cm. 27 by 12¼ in.

\$ 5,000-7,000

溥儒 秋山夕照 水墨紙本 立軸  
作者簽署，鈐印三方



1143

1143

PU RU 1896-1963

LONELY SCHOLAR

ink and color on paper, hanging scroll

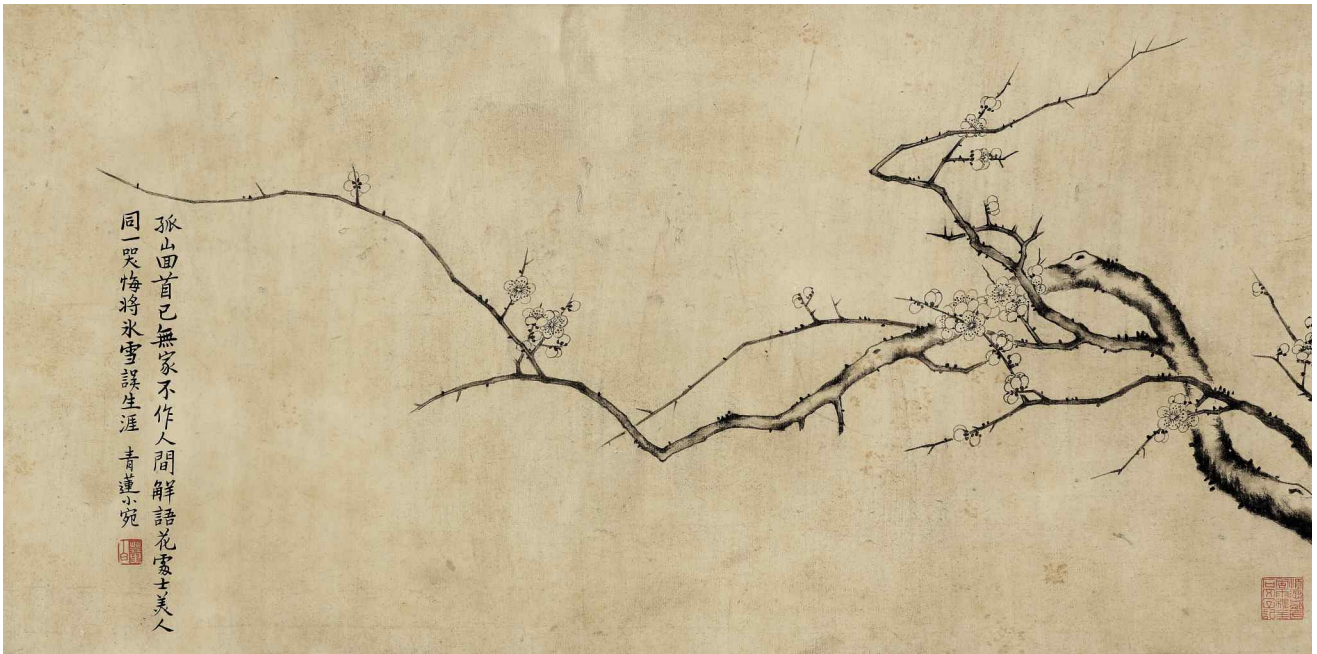
signed, with one seal of the artist and two  
collector's seal  
76.2 by 31.8 cm. 30 by 12½ in.

\$ 4,000-6,000

溥儒 獨思平江 設色紙本 立軸  
作者簽署，鈐印一方，鑒藏印二方



1144



1145

1144

ATTRIBUTED TO DONG QICHANG

LANDSCAPE

ink on paper, handscroll

Signed, with one seal of the artist  
30.5 by 475.0 cm. 12 by 187 in.

\$ 3,000-5,000

董其昌（款）山水 水墨紙本 手卷  
作者簽署，鈐印一方

1145

DONG XIAOWAN (1624-1651)

PLUM BLOSSOM

ink on paper, hanging scroll

signed, with one seal of the artist and one collector's seal  
39.3 by 78.7 cm. 15½ by 31 in.

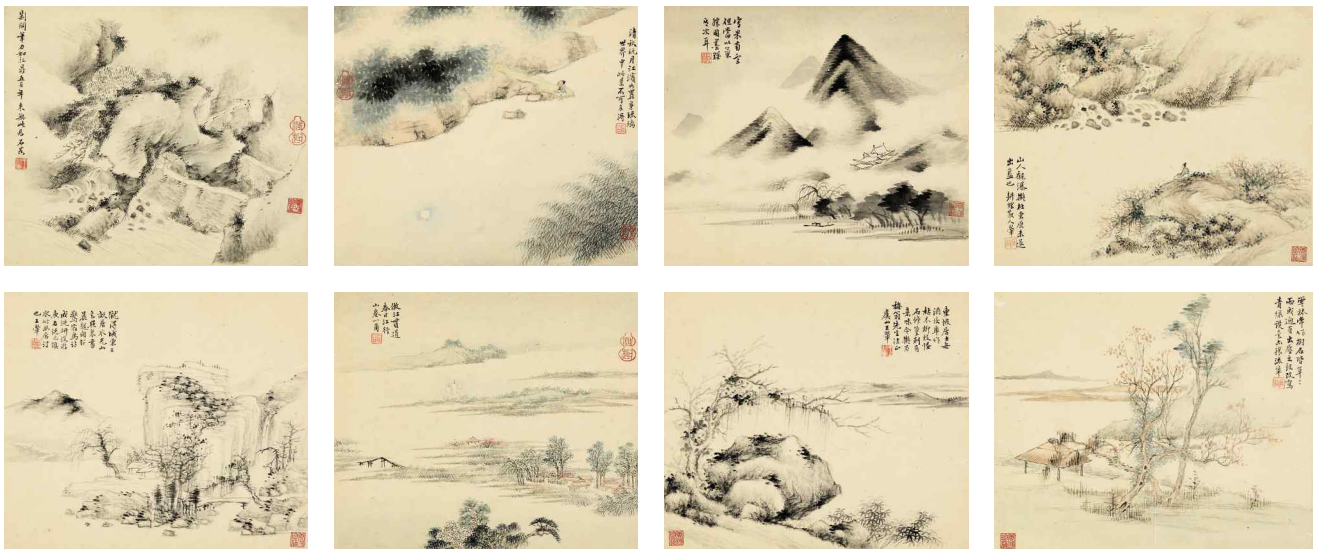
\$ 5,000-7,000

董小宛 墨梅 水墨紙本 立軸  
作者簽署，鈐印一方，鑒藏印一方





1146



1147

1146

XU HENG (LATE QING DYNASTY)

LANDSCAPES AFTER OLD MASTERS

ink and color on paper, album of twelve leaves

signed, with seals of the artist and collectors  
each 31.8 by 22.9 cm. 12½ by 9 in. (12)

\$ 3,000-5,000

徐恆 倣古山水 設色紙本 十二開冊

作者簽署，鈐印，鑒藏印若干

1147

ATTRIBUTED TO WANG HUI

LANDSCAPES

ink and color on paper, eight loose album leaves

signed, with seals of the artist and collector's seals of Tang  
Hung

each 22.2 by 26.7 cm. 8¾ by 10½ in. (8)

\$ 2,000-4,000

王翠（款）山水 設色紙本 八開冊頁

作者簽署，鈐印，唐鴻鑒藏印若干



1148

1148

**HUANG SHILING 1849-1908**

BRONZE RITUAL VESSEL (DING)

ink and color on paper, hanging scroll

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

85.1 by 33.0 cm. 33½ by 13 in.

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

黃士陵 青銅鼎 設色紙本 立軸  
作者簽署，鈐印二方，鑒藏印一方



1149

1149

**ZHANG WENTAO (1764-1814)**

THREE MONKEYS

ink and color on paper, hanging scroll

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

170.1 by 45.7 cm. 67 by 18 in.

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

張問陶 封侯圖 設色紙本 立軸  
作者簽署，鈐印一方，唐鴻鑒藏印一方



1150

1150

**TANG LUMING 1804-1874**

TWO CRANES

ink and color on paper, hanging scroll

signed, with one seal of the artist

135.3 by 53.3 cm. 53¼ by 21 in.

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

湯祿名 仙鶴 設色紙本 立軸  
作者簽署，鈐印一方



1151



1152



1153

1151

ATTRIBUTED TO QIU YING

TRAVELERS

ink and color on paper, hanging scroll  
137.8 by 57.2 cm. 54¼ by 22½ in.

\$ 4,000-6,000

仇英（款）高士旅行圖 設色紙本 立軸

1152

WANG PU (QING DYNASTY)

SEVEN SAGES OF THE BAMBOO GROVE

ink and color on paper, hanging scroll  
signed, with two seals of the artist  
134.6 by 64.8 cm. 53 by 25½ in.

\$ 2,000-4,000

汪浦 竹林七賢 設色紙本 立軸  
作者簽署，鈐印二方

1153

ATTRIBUTED TO FEI DANXU

MAIDEN LOOKING FROM THE BALCONY

ink and color on silk, hanging scroll  
signed, with one seal of the artist and three  
collector's seals  
85.7 by 34.9 cm. 33¾ by 15¾ in.

\$ 4,000-6,000

費丹旭（款）樓閣仕女 設色絹本 立軸  
作者簽署，鈐印一方，鑒藏印三方



1154

1154

ZHOU XIAN 1820-1875

PHOENIX AND SYCAMORE TREE

ink and color on paper, hanging scroll

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

148.0 by 48.3 cm. 58¼ by 19 in.

\$ 3,000-5,000

周閑 梧桐仙鳳 設色紙本 立軸

作者簽署，鈐印一方，鑒藏印一方



1155

1155

WANG SU 1794-1877

MYNAS

ink and color on paper, hanging scroll

signed, with one seal of the artist  
124.4 by 55.2 cm. 49 by 21¾ in.

\$ 5,000-7,000

王素 八哥 設色紙本 立軸

作者簽署，鈐印一方



1156

1156

HE YU 1852-1928

FLOWERS AND BIRDS

ink and color on paper, hanging scroll

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

111.1 by 47.0 cm. 43¾ by 18½ in.

\$ 2,000-4,000

何煜 花鳥 設色紙本 立軸

作者簽署，鈐印二方，鑒藏印一方



1157

1157

XUE YUE (QING DYNASTY)

FLOWERS AND BIRDS

ink and color on blue paper, a set of four  
hanging scrolls

with four seals of the artist  
each 177.8 by 45.7 cm. 70 by 18 in. (4)

\$ 5,000-7,000

薛约 花鳥 設色青紙 四屏立軸  
鈐印四方



1158

1158

GAO FENGHAN 1683-1749

LOTUS

ink and color on paper, hanging scroll

signed, with three seals of the artist and four collector's seals, including one collector's seal of Tang Hung  
61.0 by 29.2 cm. 24 by 11½ in.

\$ 5,000-7,000

高鳳翰 荷花 設色紙本 立軸

作者簽署，鈐印三方，鑒藏印三方，唐鴻鑒藏印一方



1159

1159

YU SHAOSONG 1883-1949

INK BAMBOO

ink on paper, hanging scroll

signed, with two seals of the artist  
123.8 by 33 cm. 48¾ by 13 in.

\$ 2,000-4,000

余紹宋 慈竹平安 水墨紙本 立軸

作者簽署，鈐印二方



1160

1160

GUO JI (QING DYNASTY)

FLOWERS AND ROCKS

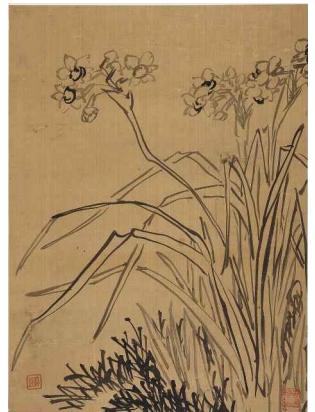
ink and color on paper, album of eight leaves

signed, with seals of the artist and collectors, and collector's seals of Tang Hung  
each 21.6 by 30.5 cm. 8½ by 12 in. (8)

\$ 2,000-4,000

郭驥 花卉湖石 設色紙本 八開冊

作者簽署，鈐印若干，鑒藏印若干，唐鴻鑒藏印若干



1161

ZHU LING 1821-1850

FLOWERS

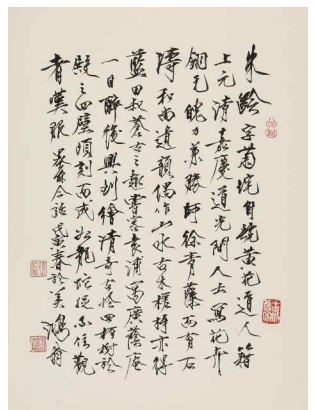
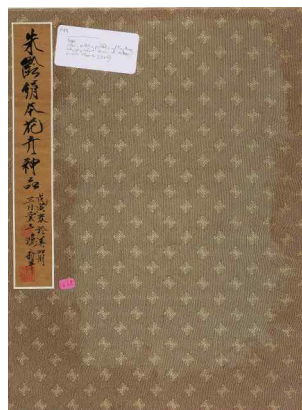
ink on silk, album of twelve leaves

with seals of the artist and collectors, including title page and collector's seals of Tang Hung each 40.0 by 29.2 cm. 15¾ by 11½ in. (12)

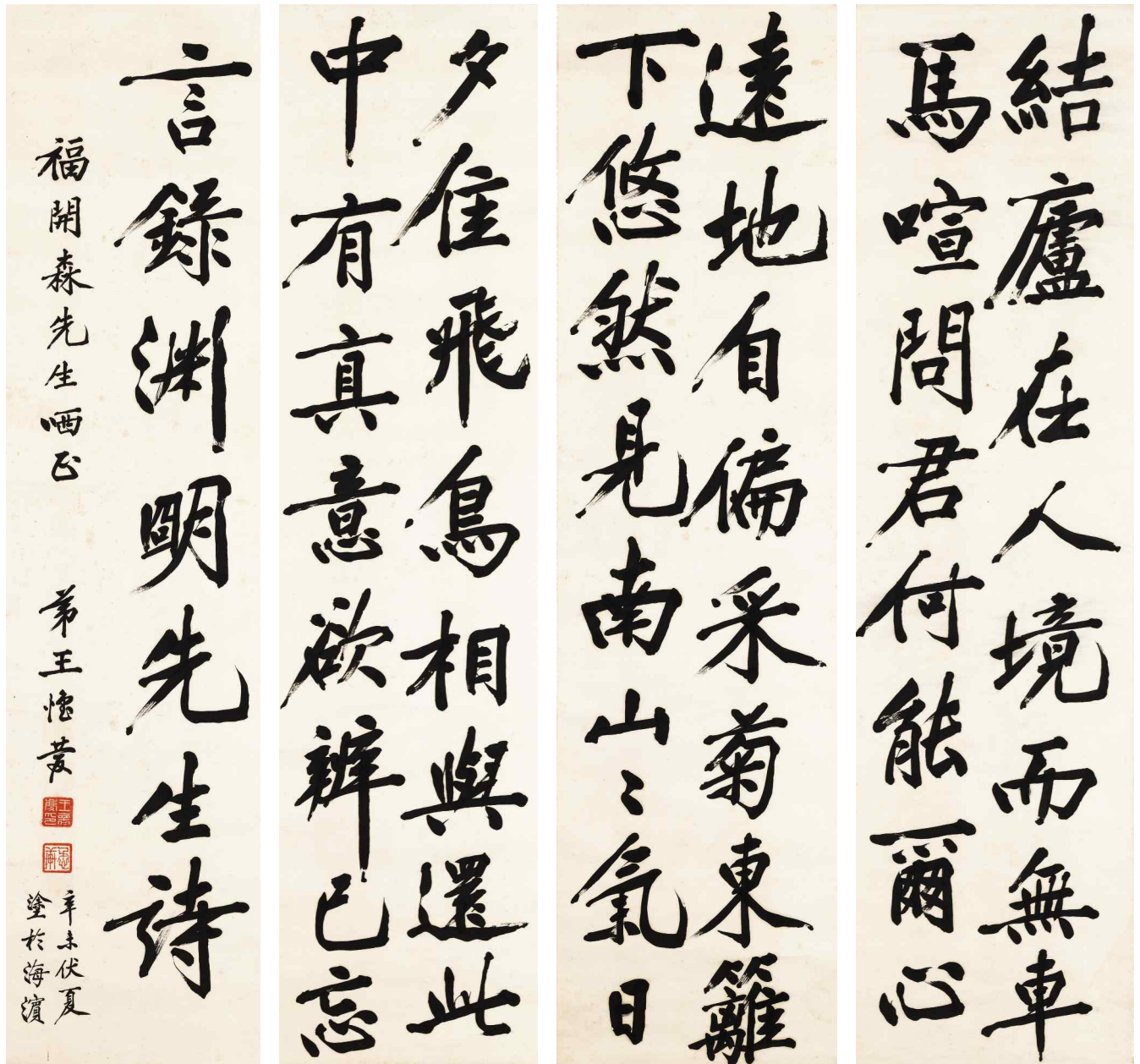
\$ 4,000-6,000

朱齡 花卉 水墨絹本 十二開冊

鈐印，鑒藏印，唐鴻鑒藏印若干，唐鴻題扉頁



1161



1162

1162

WANG HUIQING B.1944

POEM IN RUNNING SCRIPT

ink on paper, a set of four hanging scrolls

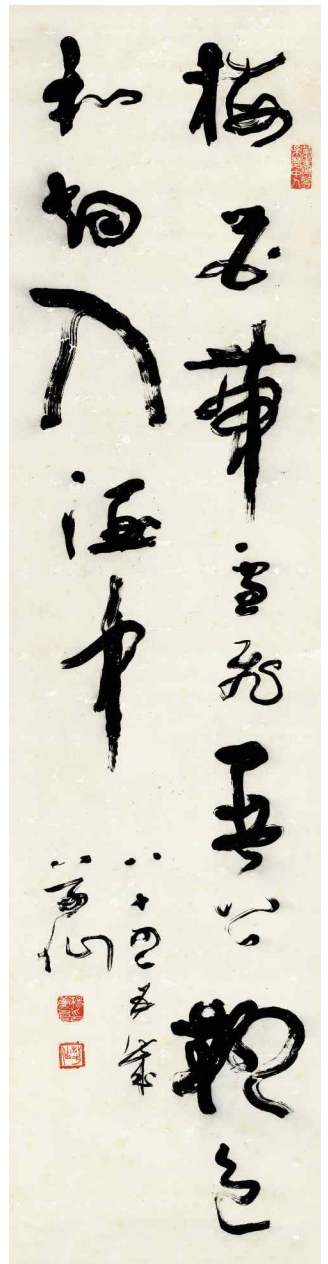
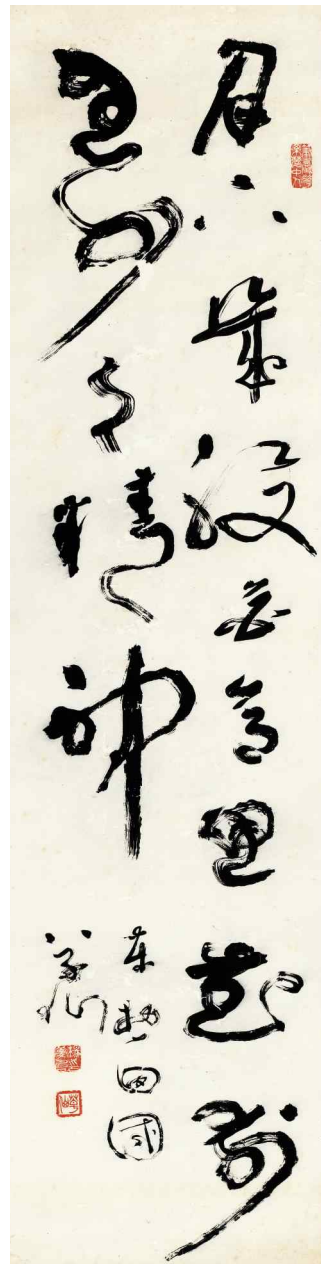
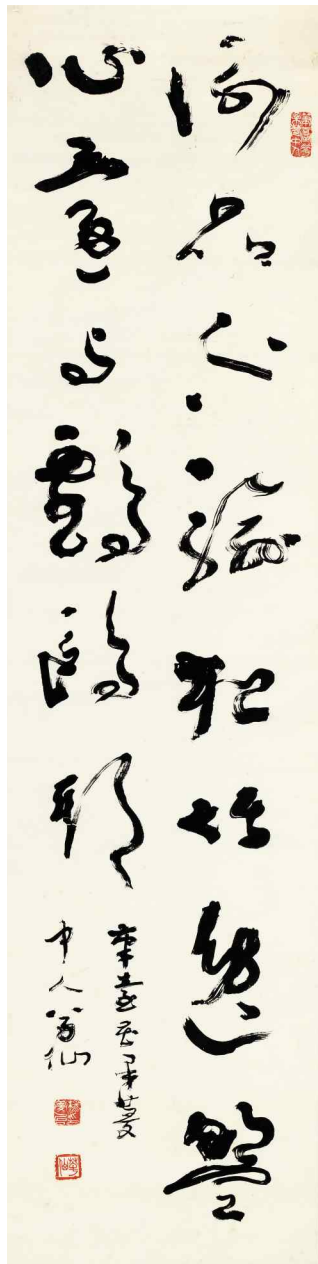
signed, two seals of the artist  
each 142.9 by 38.7 cm. 56¼ by 15¼ in. (4)

\$ 2,000-4,000

王懷慶 行書詩 水墨紙本 四屏立軸

作者簽署，鈐印二方





1163

1163

YANG MENGTAI 1838-1944

CALLIGRAPHY IN RUNNING SCRIPT

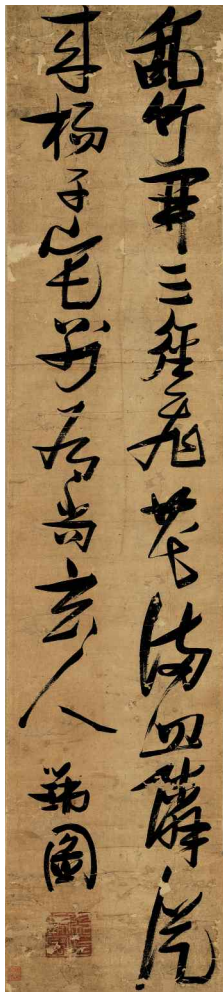
ink on paper, a set of four hanging scrolls

signed, with twelve seals of the artist  
each 175.9 by 44.5 cm. 69¼ by 17½ in. (4)

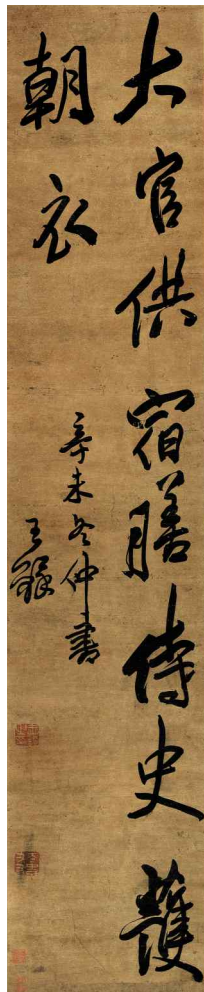
\$ 4,000-6,000

楊夢臺 行書 水墨紙本 四屏立軸

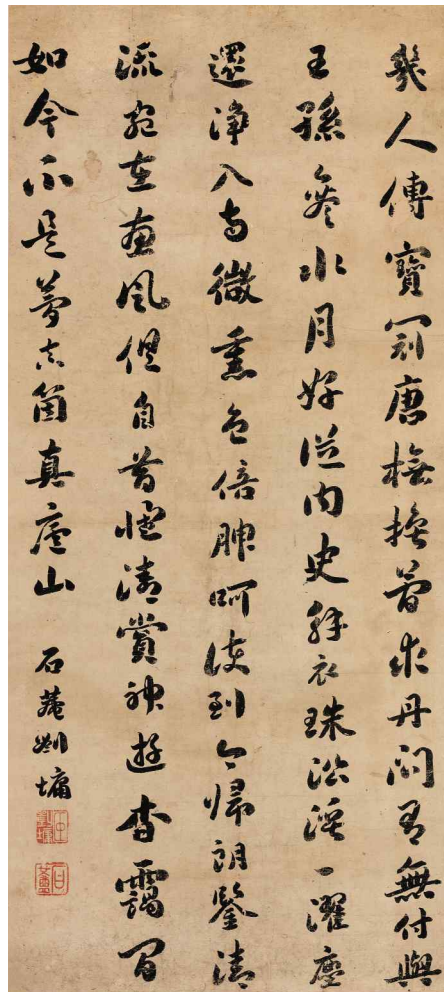
作者簽署，鈐印十二方



1164



1165



1166

1164

ATTRIBUTED TO ZHANG RUITU

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed, with one seal of the artist and one collector's seal of Tang Hung  
129.5 by 28.6 cm. 51 by 11¼ in.

\$ 3,000-5,000

張瑞圖（款）行書 水墨紙本 立軸  
作者簽署，鈐印一方，唐鴻鑒藏印一方

1165

ATTRIBUTED TO WANG DUO

CALLIGRAPHY IN RUNNING SCRIPT

ink on gold dusted paper, hanging scroll

signed, with two seals of the artist and two collector's seals  
131.4 by 27.3 cm. 51¾ by 10¾ in.

\$ 3,000-5,000

王鐸（款）行書 水墨紙本 立軸  
作者簽署，鈐印二方，鑒藏印二方

1166

ATTRIBUTED TO LIU YONG

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

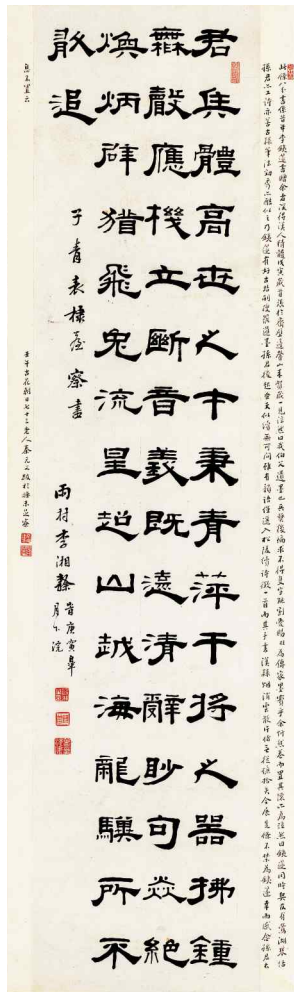
signed, with two seals of the artist  
114.3 by 52.1 cm. 45 by 20½ in.

\$ 2,000-4,000

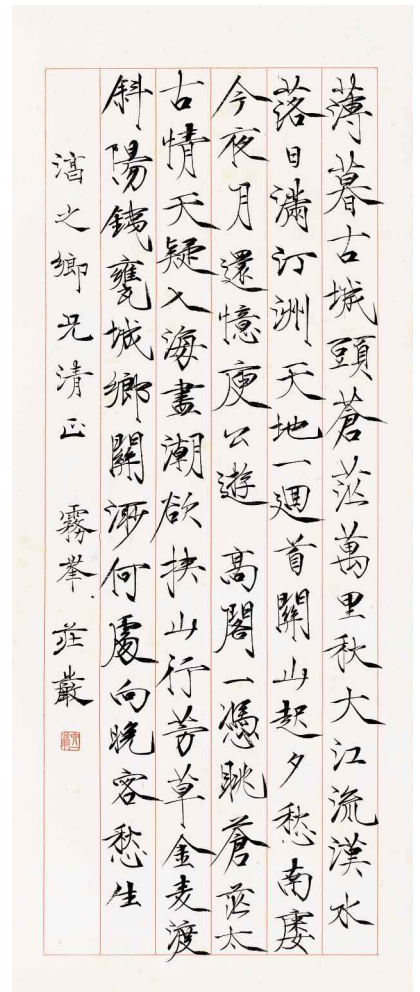
劉墉（款）行書 水墨紙本 立軸  
作者簽署，鈐印二方



1167



1168



1169

1167

DONG ZUOBIN (1895-1963)

POEM IN ORACLE BONE SCRIPT

ink on paper, hanging scroll

signed, with two seals of the artist and one collector's seal of Tang Hung  
65.4 by 33 cm. 25¾ by 13 in.

\$ 4,000-6,000

董作賓 甲骨文詩 水墨紙本 立軸  
作者簽署，鈐印二方，唐鴻鑒藏印一方

1168

LI XIANG (QING DYNASTY)

CALLIGRAPHY IN CLERICAL SCRIPT

ink on paper, hanging scroll

signed, with four seals of the artist and three collector's seals  
121.9 by 35.5 cm. 48 by 14 in.

\$ 2,000-4,000

李湘 隸書 水墨紙本 立軸  
作者簽署，鈐印四方，鑒藏印三方

1169

ZHUANG YAN 1899-1980

POEM IN REGULAR SCRIPT

ink on paper, hanging scroll

signed, with one seal of the artist  
91.4 by 36.8 cm. 36 by 14½ in.

\$ 2,000-4,000

莊嚴 楷書詩 水墨紙本 立軸  
作者簽署，鈐印一方



1170

1170

ANONYMOUS

RITUAL PAINTING

ink and color on paper, hanging scroll  
175.2 by 91.4 cm. 69 by 36 in.

\$ 8,000-12,000

無款 水陸畫 設色紙本 立軸



1171

1171

ANONYMOUS

RITUAL PAINTING

ink and color on paper, hanging scroll  
175.2 by 91.4 cm. 69 by 36 in.

\$ 8,000-12,000

無款 水陸畫 設色紙本 立軸



1172

1172

ANONYMOUS

RITUAL PAINTING

ink and color on paper, hanging scroll  
179.7 by 94.0 cm. 70¾ by 37 in.

\$ 8,000-12,000

無款 水陸畫 設色紙本 立軸



1173

1173

ANONYMOUS

FIGURES AND PAVILION

ink and color on silk, hanging scroll  
76.2 by 44.4 cm. 30 by 17½ in.

\$ 3,000-5,000

無款 山水人物 設色絹本 立軸



1174

1174

SHEN YINMO, YE GONGCHUO ET AL

LANDSCAPE AND FLOWERS

ink and color on paper, album of fourteen leaves

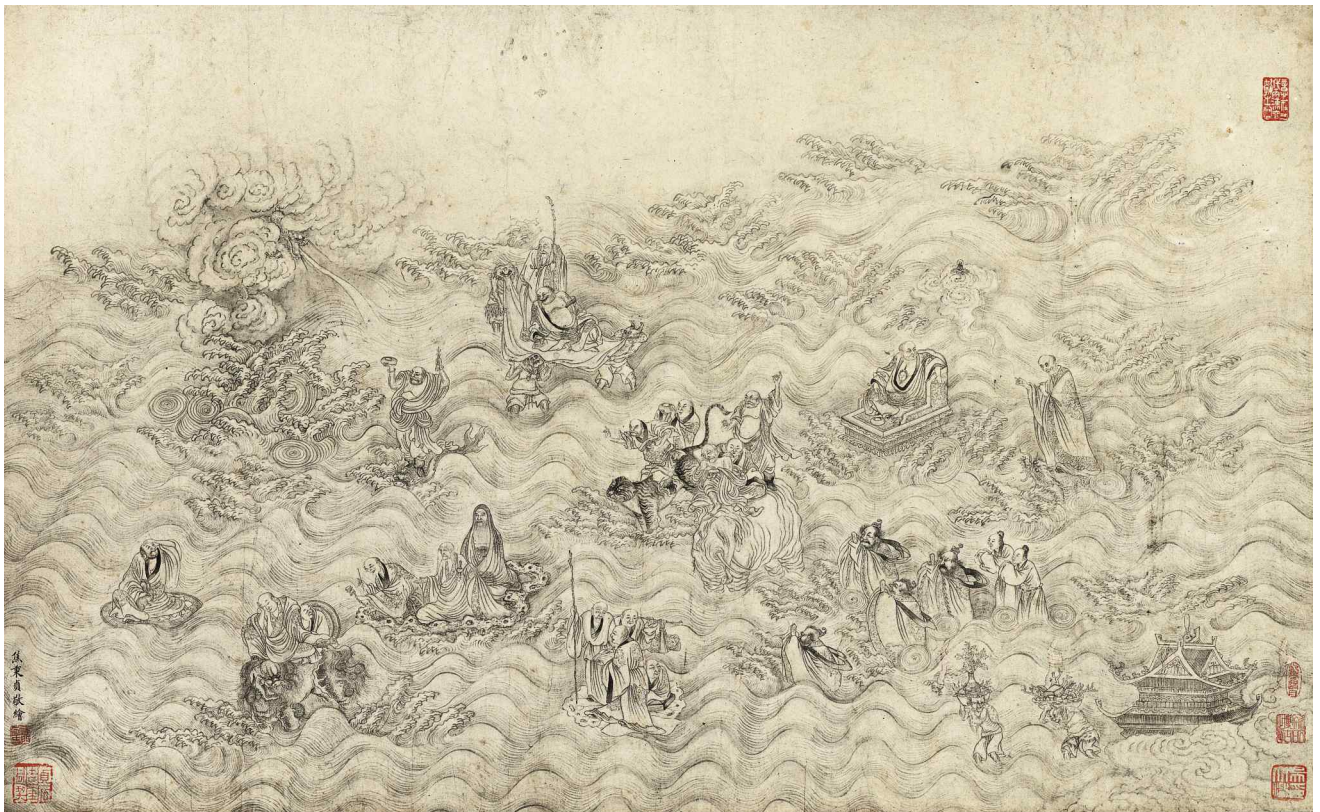
with seals of the artist and collectors

each 24.8 by 28.6 cm. 9¾ by 11¼ in. (14)

\$ 5,000-7,000

沈尹默、葉公綽等山水、花卉設色紙本十四開冊

鈐印，鑒藏印若干



1175

1175

ATTRIBUTED TO JIAO BINGZHEN

RITUAL PAINTING

ink on paper, hanging scroll

signed, with two seals of the artist and four collector's seal  
60.3 by 97.2 cm. 23¾ by 38¾ in.

\$ 3,000-5,000

焦秉貞（款）水陸畫 水墨紙本 立軸  
作者簽署，鈐印二方，鑒藏印四方

1176

HE HAIXIA 1908-1998

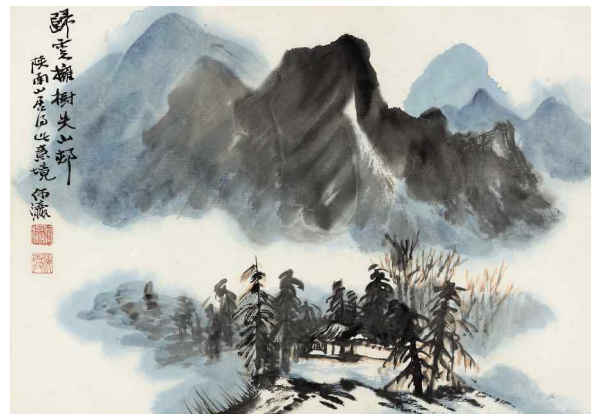
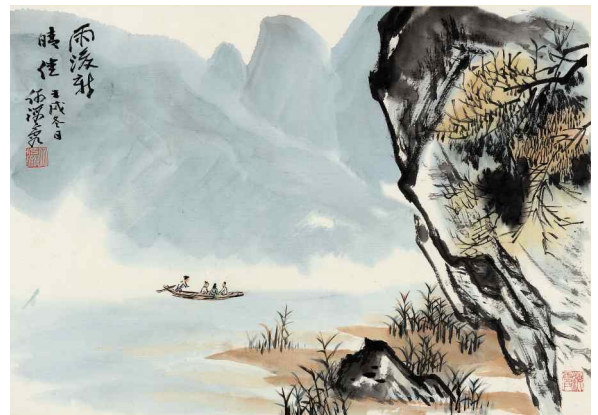
LANDSCAPES

ink and color on paper, a set of two mounted for framing

signed, with seals of the artist  
each 31.1 by 43.8 cm. 12¼ by 17¼ in. (2)

\$ 5,000-7,000

何海霞 山水 設色紙本 兩幅鏡片  
作者簽署，鈐印若干



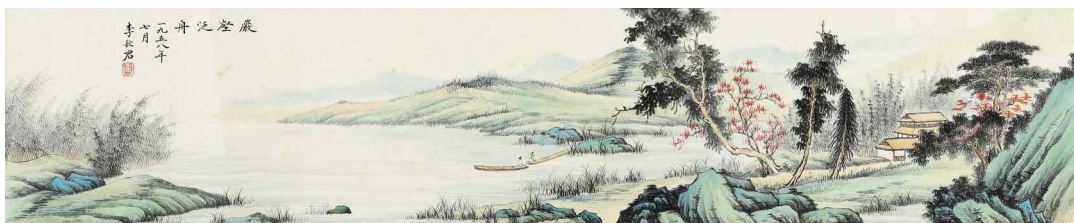
1176



1177



1179



1178

1177

ATTRIBUTED TO WANG YUANQI

LANDSCAPE

ink on paper, hanging scroll

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

76.8 by 42.5 cm. 30¼ by 16¾ in.

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

王原祁 (款) 山水 水墨紙本 立軸  
作者簽署，鈐印三方，鑒藏印一方

1178

LI QIUJUN 1899-1973

LANDSCAPE

ink and color on paper, mounted for framing

signed, with one seal of the artist  
21.0 by 100.3 cm. 8¼ by 39½ in.

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

李秋君 巖壑泛舟 設色紙本 鏡片  
作者簽署，鈐印一方

1179

ATTRIBUTED TO WANG SHIMIN

LANDSCAPE

ink on paper, mounted for framing

signed, with two seals of the artist  
87.6 by 41.9 cm. 34½ by 16½ in.

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

王時敏 (款) 山水 水墨紙本 鏡片  
作者簽署，鈐印二方



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION  
 LOTS 1181-1193 北美私人收藏 拍賣編號 1181-1193



1180

1180

ATTRIBUTED TO HUANG BINHONG  
 LANDSCAPE

ink and color on paper, hanging scroll  
 signed, with one seal of the artist and one collector's seal  
 97.8 by 48.3 cm. 38½ by 19 in.

\$ 3,000-5,000

黃賓虹(款) 山水 水墨紙本 立軸  
 作者簽署, 鈐印一方, 鑒藏印一方



1181

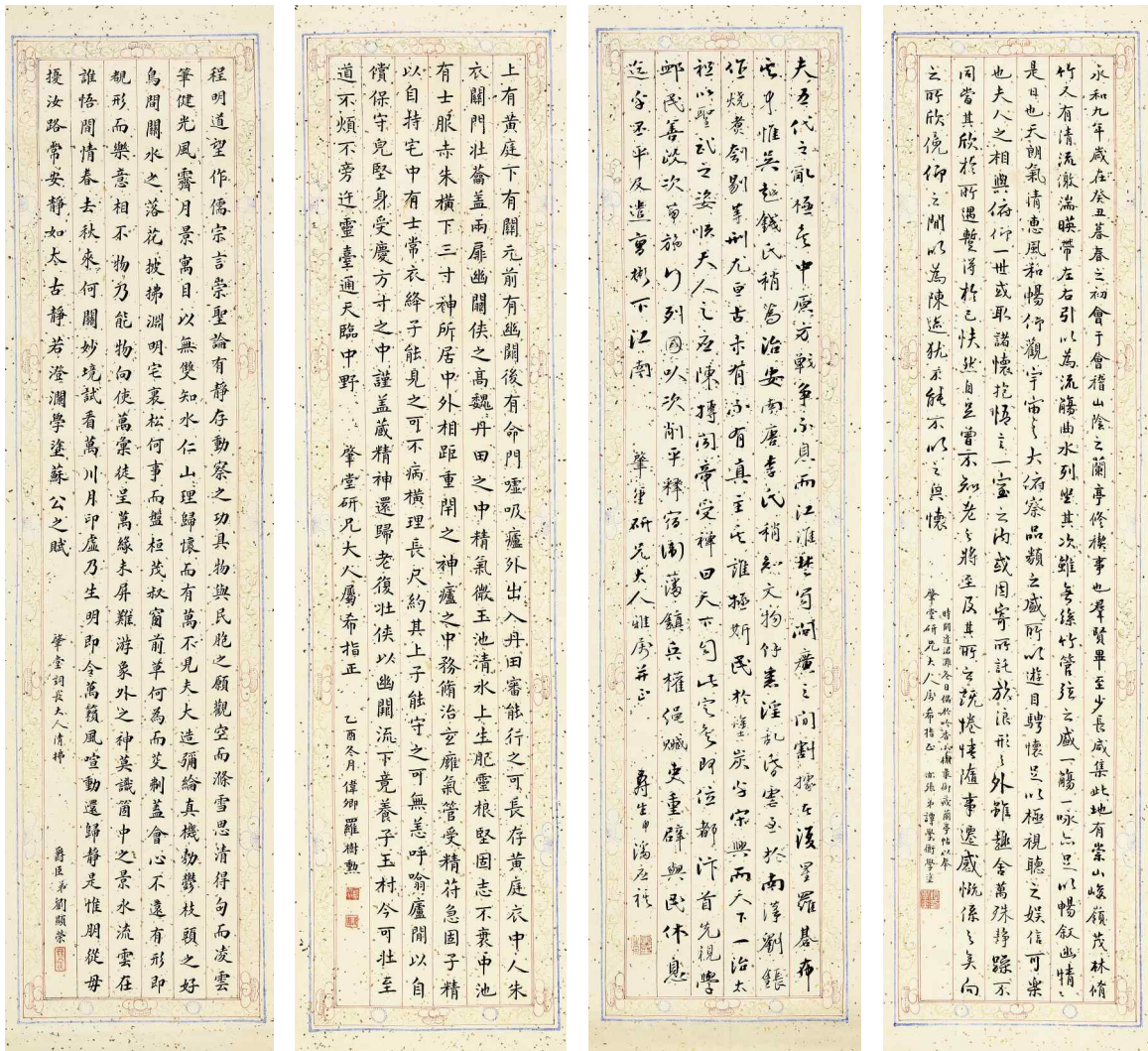
1181

LIANG BOXING (20TH CENTURY)  
 LANDSCAPE

ink and color on paper, hanging scroll  
 signed, with one seal of the artist  
 Inscription by Yang Shanshen 1913-2004  
 94.6 by 35.6 cm. 37¼ by 14 in.

\$ 1,000-2,000

梁伯興 山水 設色紙本 立軸  
 作者簽署, 鈐印一方  
 楊善深題



1182

1182

TAN XUEHENG (1871-1919),  
 PAN YINGLI (20TH CENTURY),  
 LIU XIANRONG (20TH CENTURY),  
 LUO SHUXUN (20TH CENTURY)

ESSAYS IN REGULAR SCRIPT

ink on paper, a set of four hanging scrolls

signed, with seals of artists

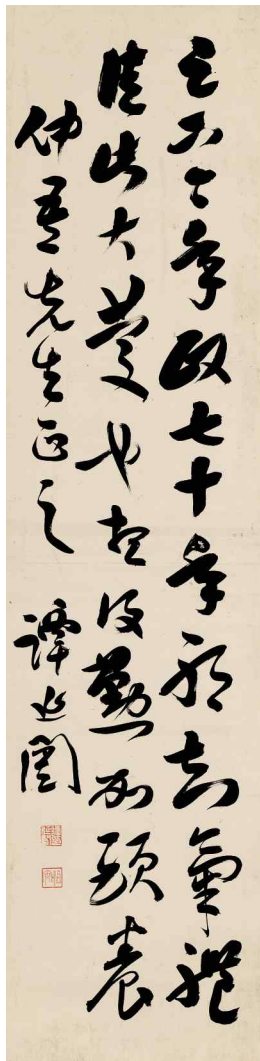
each 81.3 by 20.3 cm. 32 by 8 in. (4)

\$ 1,200-1,800

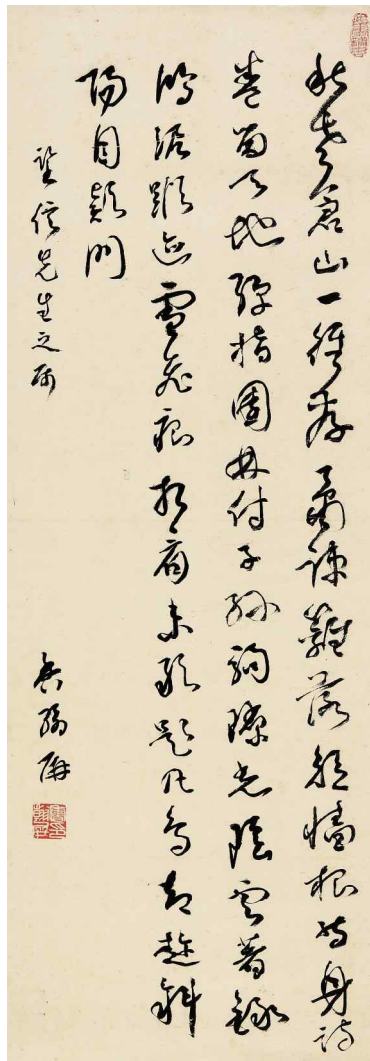
譚學衡、潘應禮、劉顯榮、羅樹勳 楷書

水墨紙本 四屏立軸

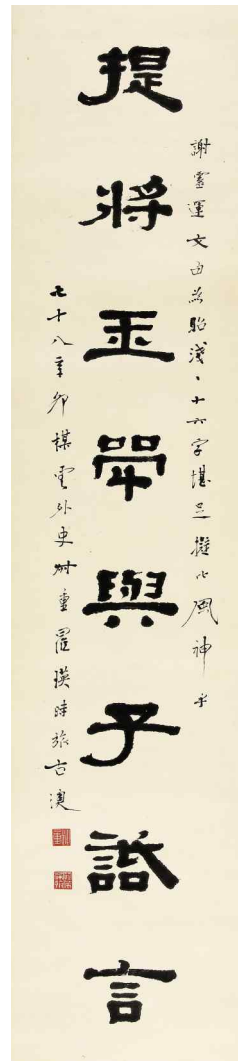
作者簽署，鈐印若干



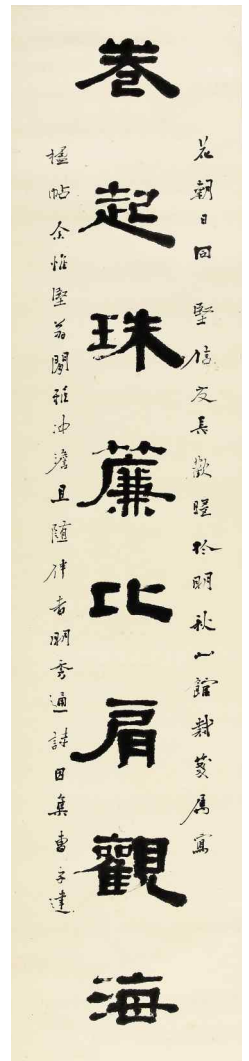
1183



1184



1185



1183

TAN YANKAI 1880-1930

POEM IN CURSIVE SCRIPT

ink and color on paper, hanging scroll

signed, with two seals of the artist  
130.8 by 32.4 cm. 51½ by 12¾ in.

\$ 2,000-4,000

譚延闓 草書詩 水墨紙本 立軸  
作者簽署，鈐印二方

1184

XIANG HANPING 1890-1978

POEM IN CURSIVE SCRIPT

ink on paper, mounted for framing

signed, with two seals of the artist  
78.1 by 27.3 cm. 30¾ by 10¾ in.

\$ 1,000-2,000

香翰屏 草書詩 水墨紙本 鏡片  
作者簽署，鈐印二方

1185

LUO YING (20TH CENTURY)

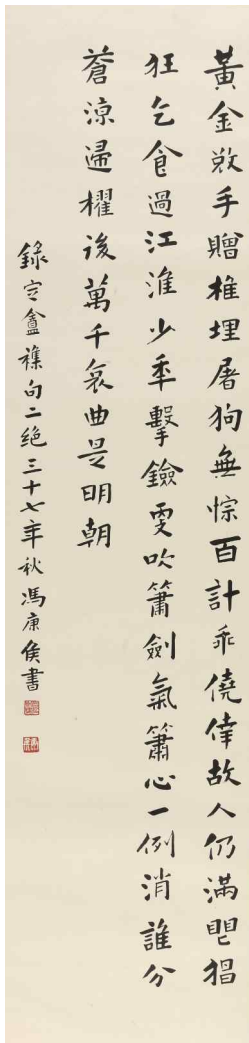
COUPLET IN CLERICAL SCRIPT

ink on paper, a pair of hanging scrolls

signed, with two seals of the artist  
each 132.7 by 29.2 cm. 52¼ by 11½ in. (2)

\$ 1,000-2,000

羅瑛 行書八言聯 水墨紙本 一對立軸  
作者簽署，鈐印二方



1186

1186

FENG KANGHOU 1901-1983

POEM IN REGULAR SCRIPT

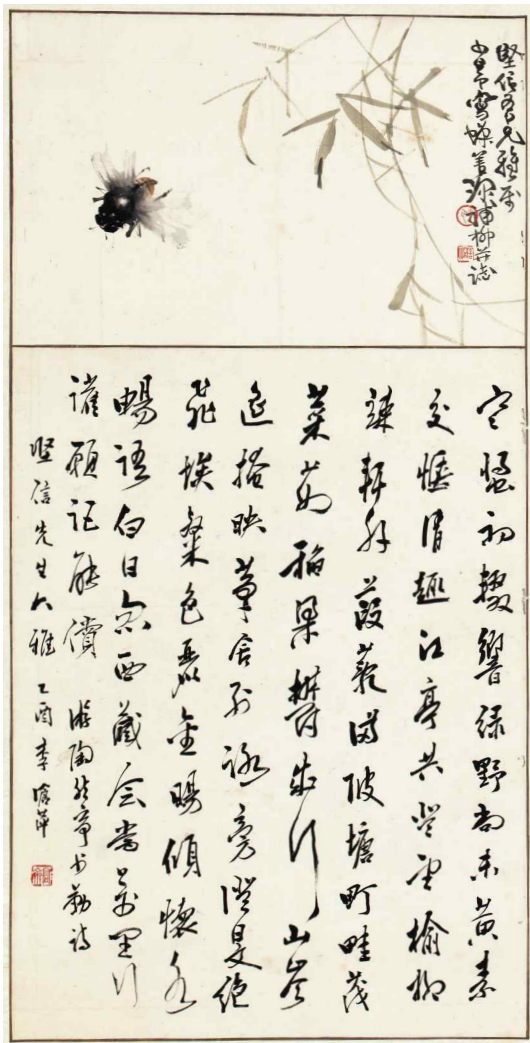
ink on paper, hanging scroll

signed, with one seal of the artist  
130.2 by 31.8 cm. 51¼ by 12½ in.

\$ 1,000-2,000

馮康侯 楷書詩 水墨紙本 立軸

作者簽署，鈐印一方



1187

1187

YANG SHANSHEN 1913-2004, ZHAO SHAO'ANG 1905-1998, LI CANGPING (20TH CENTURY)

WILLOW, CICADA AND CALLIGRAPHY

ink and color on paper, hanging scroll

signed, with seals of the artists  
76.2 by 38.1 cm. 30 by 15 in.

\$ 1,500-2,500

楊善深、趙少昂、李滄萍 夏柳飛蟬、  
行書詩 設色紙本 立軸

作者簽署，鈐印若干



1188

1188

WEN QIQIU 1862-1941

PIGEONS

ink and color on silk, hanging scroll

signed, with one seal of the artist  
104.1 by 40.6 cm. 41 by 16 in.

\$ 1,000-2,000

溫其球 雙鴿 設色絹本 立軸

作者簽署，鈐印一方



1189



1190



1191

1189

SU LIUPENG 1791-1862

HUNTING SCENE

ink and color on silk, hanging scroll

signed, with two seals of the artist  
36.2 by 28.6 cm. 14¼ by 11¼ in.

\$ 2,000-3,000

蘇六朋 出獵圖 設色絹本 立軸  
作者簽署，鈐印二方

1190

SU LIUPENG 1791-1862

CONVERSATION ON A WINTER NIGHT

ink and color on silk, hanging scroll

with one seal of the artist  
35.6 by 28.6 cm. 14 by 11¼ in.

\$ 2,000-3,000

蘇六朋 圍爐夜話 設色絹本 立軸  
鈐印一方

1191

VARIOUS ARTISTS (MING DYNASTY)

LANDSCAPES, MAIDEN AND BIRDS

ink and color on silk, a set of five circular fans

with seals of the artists  
27.3 by 27.3 cm. 10¾ by 10¾ in. (1)  
26 by 26 cm. 10¼ by 10¼ in. (1)  
26.7 by 26.7 cm. 10½ by 10½ in. (1)  
25.4 by 25.4 cm. 10 by 10 in. (1)  
21 by 21 cm. 8¼ by 8¼ in. (1)

\$ 3,000-5,000

清雜家 山水、仕女、花鳥 設色絹本  
五件紈扇  
鈐印若干



1192



1193



1194

1192

GU LUO 1763 - CIRCA 1837

MAIDEN

ink and color on silk, hanging scroll

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

125.7 by 33.7 cm. 49½ by 13¼ in.

\$ 1,500-2,500

顧洛 仕女 設色絹本 立軸

作者簽署，鈐印一方，鑒藏印二方

1193

JU LIAN 1828-1904, GU LUO 1763-  
CIRCA 1837

LIZARDS AND MAIDENS

ink and color on silk, hanging scroll

with seals of the artists

33.7 by 36.8 cm. 13¼ by 14½ in.

38.1 by 36.8 cm. 15 by 14½ in.

\$ 2,000-4,000

居廉、顧洛 青蜥、仕女 設色絹本 立軸

鈐印若干

1194

PU RU 1896-1963

BIRD ON MAGNOLIA

ink and color on silk, framed

signed, with one seal of the artist

31.8 by 26.7 cm. 12½ by 10½ in.

\$ 3,000-5,000

溥儒 玉蘭小鳥 設色絹本 鏡框

作者簽署，鈐印一方

1195

YU JI 1738-1823

MAIDEN

ink & color on paper, framed

signed, with one seal of the artist

60.3 by 31.1 cm. 23¾ by 12¼ in.

\$ 600-800

余集 仕女 設色紙本 鏡框

作者簽署，鈐印一方



1195



1196

1196

THE THOMAS & PATRICIA EBREY  
COLLECTION OF CHINESE PAINTINGS

TANG LUMING 1804-1874

MAIDEN

ink and color on paper, hanging scroll

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

130.8 by 38.1 cm. 51½ by 15 in.

\$ 5,000-7,000

湯祿名 仕女 設色紙本 立軸

作者簽署，鈐印一方，鑒藏印一方



1197

1197

SHA FU 1831-1906

PLAYFUL CHILDREN

ink and color on paper, hanging scroll

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

118.7 by 64 cm. 46<sup>3</sup>/<sub>4</sub> by 25<sup>1</sup>/<sub>4</sub> in.

\$ 4,000-6,000

沙馥 童趣圖 設色紙本 立軸

作者簽署，鈐印二方，鑒藏印一方



1198

1198

PU RU 1896-1963

LANDSCAPE

ink and color on paper, hanging scroll

signed, with four seals of the artist and two collectors' seals

129.5 by 32 cm. 51 by 12<sup>1</sup>/<sub>2</sub> in.

\$ 1,000-1,500

溥儒 山水 設色紙本 立軸

作者簽署，鈐印四方，鑒藏印二方



1199

1199

NING KUN (20TH CENTURY)

LANDSCAPE

ink and color on paper, framed

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

94.6 by 33 cm. 37<sup>1</sup>/<sub>4</sub> by 13 in.

\$ 2,000-4,000

寧堃 山水 設色紙本 鏡框

作者簽署，鈐印三方，鑒藏印二方



1200

PU RU 1896-1963

SCHOLAR VISITING FRIEND

ink and color on silk, mounted for framing

signed, with two seals of the artist  
12.1 by 26.0 cm. 4¾ by 10¼ in.

\$ 1,000-2,000

溥儒 溪山訪友 設色絹本 鏡片  
作者簽署，鈐印二方



1200

1201

THE RAMIN LAMSAM FAMILY COLLECTION  
OF CHINESE PAINTINGS & CALLIGRAPHY

YE GONGCHAO 1904-1981

INK BAMBOO

ink on paper, horizontal scroll

signed, with one seal of the artist  
34.3 by 101.0 cm. 13½ by 39¾ in.

\$ 2,000-4,000

藍三萊明珍藏中國書畫  
葉公超 墨竹 水墨紙本 橫批  
作者簽署，鈐印一方



1201

1202

LI QIUJUN 1899-1973

SPRING AND AUTUMN

ink and color on paper, a pair of mounted for framing

signed, with four seals of the artist  
24.1 by 32.4 cm. 9½ by 12¾ in. (1)  
24.8 by 33.7 cm. 9¾ by 13¼ in. (1)

\$ 1,600-2,000

李秋君 春時秋間 設色紙本 兩件鏡片  
作者簽署，鈐印四方



1202



1203

1203

ATTRIBUTED TO EMPRESS  
DOWAGER CIXI

PEONIES AND ROCKS

ink on paper, mounted for framing

signed, with three seals of the artist and three  
collector's seals

103.5 by 44.5 cm. 40¾ by 17½ in.

\$ 2,000-4,000

慈禧（款）牡丹湖石 水墨紙本 鏡片  
作者簽署，鈐印三方，鑒藏印三方



1204

1204

THE THOMAS & PATRICIA EBREY  
COLLECTION OF CHINESE PAINTINGS

ZHU CHENG 1826-1900

FLOWER AND BIRD

ink and color on paper, hanging scroll

signed, with one seal of the artist  
122.6 by 30.5 cm. 38¼ by 12 in.

\$ 5,000-7,000

朱儁 花鳥 設色紙本 立軸  
作者簽署，鈐印一方



1205

1205

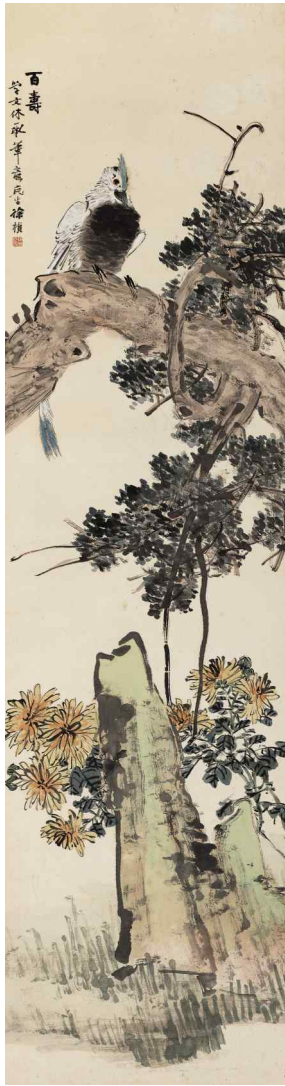
ANONYMOUS

DRAGON AND PHEONIX AMONGST  
FLOWERS

ink and color on paper, a pair of framed  
each 229.9 by 38.1 cm. 90½ by 15 in. (2)

\$ 400-600

無款 龍鳳花卉 設色紙本 鏡框



1206



1207



1208

## 1206

THE THOMAS & PATRICIA EBREY  
COLLECTION OF CHINESE PAINTINGS

XU ZHEN 1841-1915

PARROT AND FLOWERS

ink and color on paper, hanging scroll

signed, with one seal of the artist  
144.8 by 38.7 cm. 57 by 15¼ in.

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

徐楨 鸚鵡菊石 設色紙本 立軸

作者簽署，鈐印一方

## 1207

ATTRIBUTED TO QI BAISHI

INSECTS OF AUTUMN

ink and color on paper, hanging scroll

signed, with two seals of the artist  
132.1 by 34.3 cm. 52 by 13½ in.

**PROVENANCE**

Sotheby's Amsterdam, Chinese Arts, Oct 23,  
1996

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

齊白石（款）秋蟲圖 設色紙本 立軸

作者簽署，鈐印二方

來源

阿姆斯特丹蘇富比，中國藝術品，1996年  
10月23日

## 1208

THE THOMAS & PATRICIA EBREY  
COLLECTION OF CHINESE PAINTINGS

CHENG ZHANG 1869-1938

FLOWERS AND ROCKS

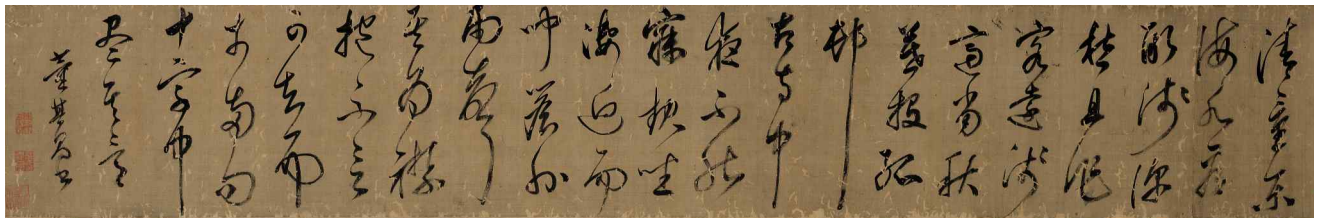
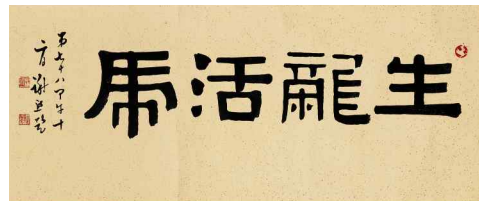
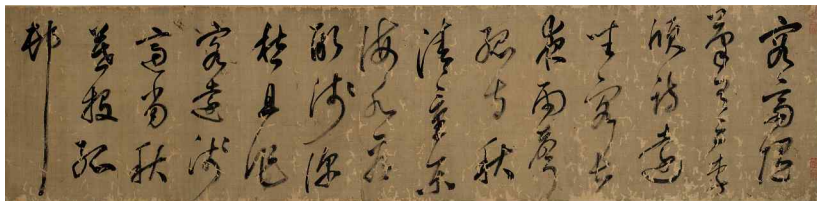
ink and color on paper, hanging scroll

signed, with two seals of the artist and one  
collector's seal  
90.2 by 48.3 cm. 35½ by 19 in.

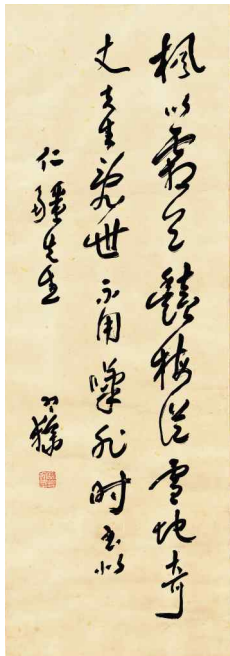
**\$ 4,000-6,000**

程璋 花卉湖石 設色紙本 立軸

作者簽署，鈐印二方，鑒藏印一方



1209



1210

1211

1212

1209

ATTRIBUTED TO DONG QICHANG

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, handscroll

signed, with seals of the artist and collectors  
27.3 by 213.8 cm. 10¾ by 84¼ in.

\$ 600-800

董其昌(款) 行書 水墨紙本 手卷  
作者簽署, 鈐印, 鑒藏印若干

1210

LIANG HANCAO 1898-1975

CALLIGRAPHY IN CURSIVE SCRIPT

ink on gold-flecked paper, mounted for framing

signed, with one seal of the artist  
97.8 by 33 cm. 38¾ by 13 in.

\$ 300-500

梁寒操 草書片語 水墨灑金箋 鏡片  
作者簽署, 鈐印一方

1211

FAN ZENG B. 1938

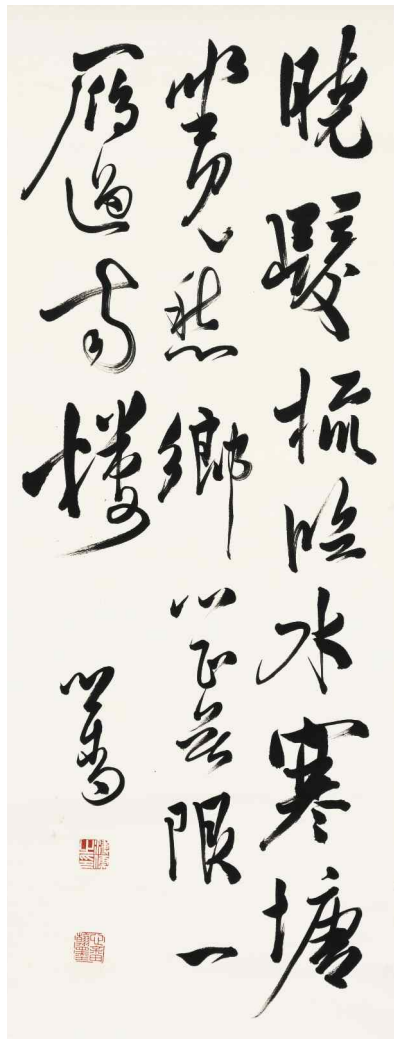
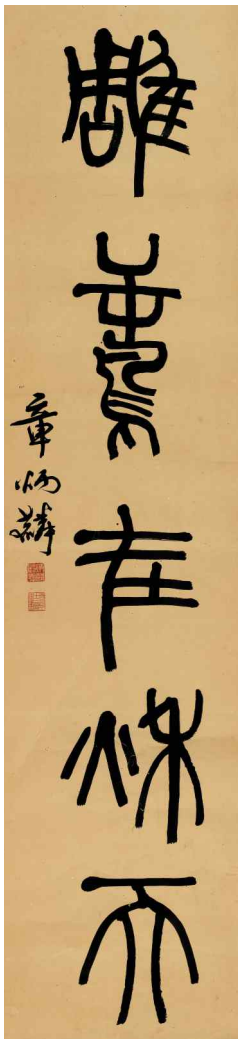
CALLIGRAPHY IN CURSIVE SCRIPT

ink on paper, hanging scroll

signed, with one seal of the artist  
88.9 by 65.4 cm. 35 by 25¾ in.

\$ 8,000-12,000

范曾 草書 水墨紙本 立軸  
作者簽署, 鈐印一方



1213

1214

1215

1212

WANG FANGYU 1913-1997

DRAGON (LONG)

ink on paper, framed

with two seals of the artist  
33.7 by 33.7 cm. 13¼ by 13¼ in.

\$ 1,000-2,000

王方宇 龍 水墨紙本 鏡框

鈐印二方

signed, with two seals of the artist  
each 173.4 by 43.8 cm. 68¼ by 17¼ in. (2)

\$ 7,000-9,000

章炳麟 篆書五言聯 水墨紙本 一對立軸

作者簽署，鈐印二方

1215

YUAN KEWEN 1889-1931

POEM IN CLERICAL SCRIPT

ink on paper, mounted for framing

signed, with two seals of the artist  
80.0 by 26.7 cm. 31½ by 10½ in.

\$ 3,000-5,000

袁克文 隸書詩 水墨紙本 鏡片

作者簽署，鈐印二方

1213

ZHANG BINGLIN 1869-1936

CALLIGRAPHY COUPLET IN SEAL SCRIPT

ink on paper, a pair of hanging scrolls

1214

PU RU 1896-1963

ZHAO GU'S POEM IN RUNNING SCRIPT

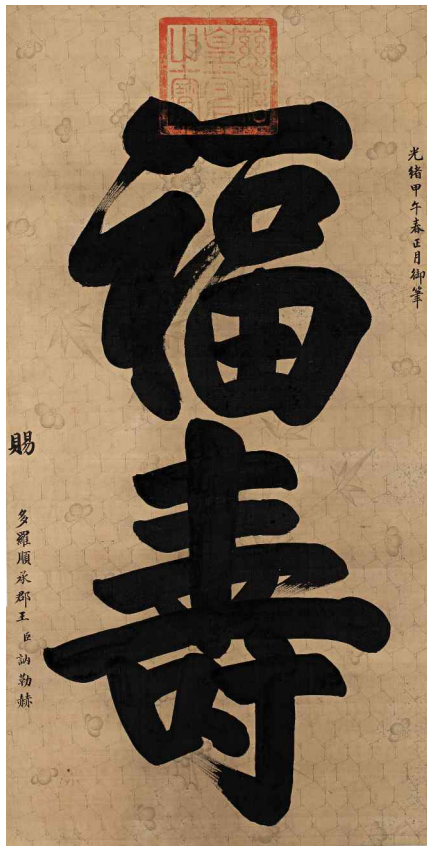
ink on paper, hanging scroll

signed, with two seals of the artist  
90.2 by 34.3 cm. 35½ by 13½ in.

\$ 5,000-7,000

溥儒 行書趙嘏《寒塘》 水墨紙本 立軸

作者簽署，鈐印二方



1216

1216

ATTRIBUTED TO EMPRESS  
DOWAGER CIXI

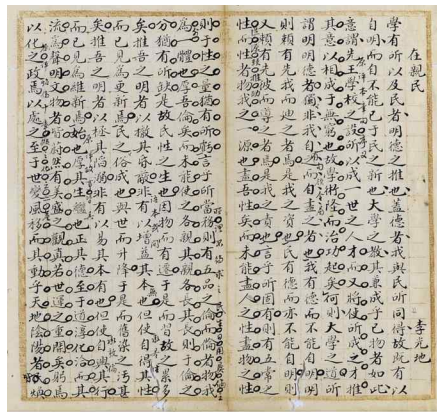
FORTUNE AND LONGEVITY

ink on cherry blossom patterned paper,  
hanging scroll

signed, with one collector's seal  
90.2 by 45.1 cm. 35½ by 17¾ in.

\$ 1,000-2,000

慈禧 (款) 福壽 水墨印花紙本 立軸  
作者簽署，鑒藏印一方



1217

1217

ATTRIBUTED TO LI GUANGDI  
CALLIGRAPHY IN REGULAR SCRIPT

ink on paper, framed  
each 20.3 by 22.9 cm. 8 by 9 in. (2)

\$ 1,000-2,000

李光地 (款) 楷書文 水墨紙本 鏡框



1218

1218

LIN SANZHI 1898-1989  
CALLIGRAPHY IN CURSIVE SCRIPT

ink on paper, hanging scroll  
signed, with two seals of the artist  
65.7 by 28.7 cm. 25¾ by 11¼ in.

\$ 4,000-6,000

林散之 草書風華正茂 水墨紙本 立軸  
作者簽署，鈐印二方



1219

1219

ANONYMOUS

EROTICA

ink and color on silk, album of twelve leaves  
each 26.7 by 30.5 cm. 10½ by 12 in. (12)

\$ 1,000-2,000

無款 秘戲圖 設色絹本 十二開冊

# PROPERTY FROM A WEST COAST PRIVATE COLLECTION

LOTS 1220-1224

美國西岸私人收藏 拍品編號 1220-1224



1220

1220

ZHANG YU 1734-1803

LILY BLOSSOM

ink on paper, mounted for framing

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

74.3 by 33.0 cm. 29¼ by 13 in.

\$ 600-800

張敵 百合 水墨紙本 鏡片  
鈐印二方，鑒藏印一方



1221

1221

WANG YACHEN 1894-1983

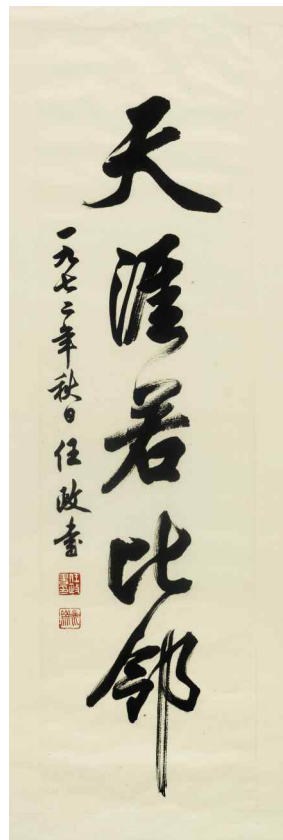
CHIPMUNKS

ink and color on paper, framed

signed, with one seal of the artist  
109.3 by 31 cm. 43 by 12½ in.

\$ 2,000-4,000

汪亞塵 花栗鼠 設色紙本 鏡框  
作者簽署，鈐印一方



1222

1222

REN ZHENG 1916-1999

CALLIGRAPHY COUPLET IN RUNNING  
SCRIPT

ink on paper, a pair of mounted for framing  
signed, with three seals of the artist  
each 69.2 by 19 cm. 27¼ by 7½ in. (2)

\$ 400-600

任政 行書五言聯 水墨紙本 一對鏡片  
作者簽署，鈐印三方





1223



1224

**1223**

**WANG YACHEN 1894-1983**

CARPS

ink and color on paper, framed  
signed, with two seals of the artist  
34.3 by 90.8 cm. 13½ by 35¾ in.

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

汪亞塵 鯉魚 設色紙本 鏡框  
作者簽署，鈐印二方

**1224**

**ATTRIBUTED TO ZHAO YONG**

HORSES AND GROOMS

ink and color on paper, framed  
signed, with one seal of the artist  
32.5 by 232.5 cm. 12¾ by 91½ in.

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

趙雍（款）圉人與馬 設色紙本 鏡框  
作者簽署，鈐印一方



1225



1225

ANONYMOUS

VARIOUS SUBJECTS

ink and color on paper, two albums

with seals of artists and collectors  
various sizes.

\$ 1,000-2,000

無款 雜畫冊 設色紙本 兩本冊頁  
作者簽署，鈐印若干



THE DONNA M. CURNOW  
COLLECTION OF  
CHINESE PAINTINGS &  
CALLIGRAPHY LOTS 1226-1231

多娜·M·柯瑙珍藏中國書畫  
拍品編號 1226-1231



1226

1226

FANG ZHAOLIN 1914-2006

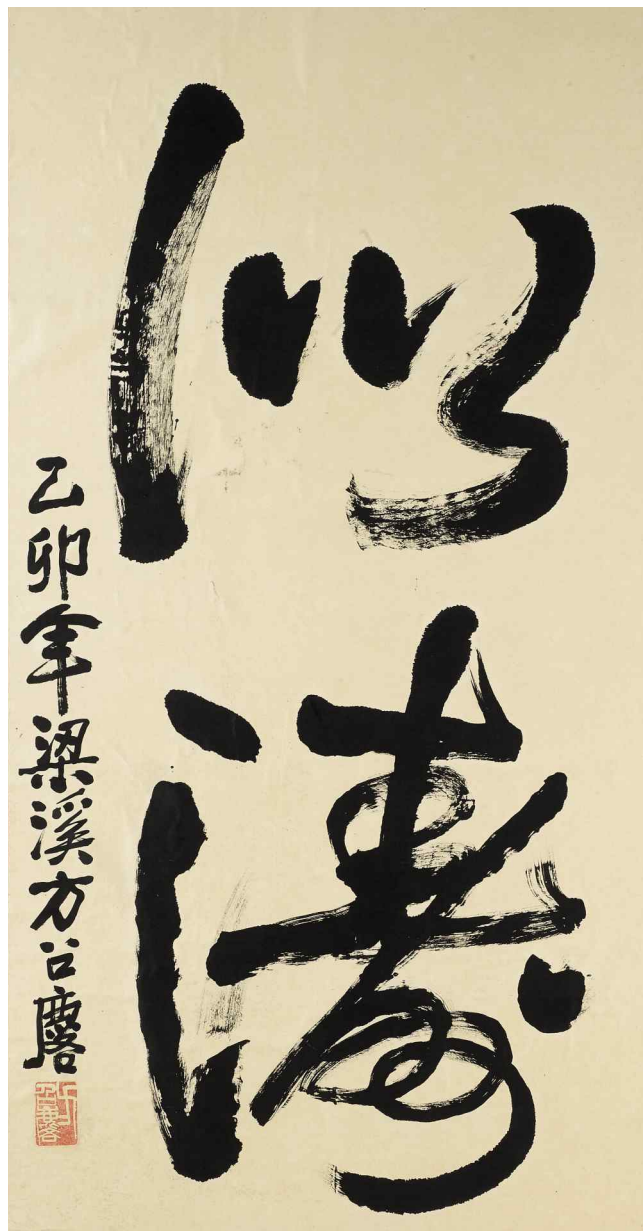
BUDDHA (FO)

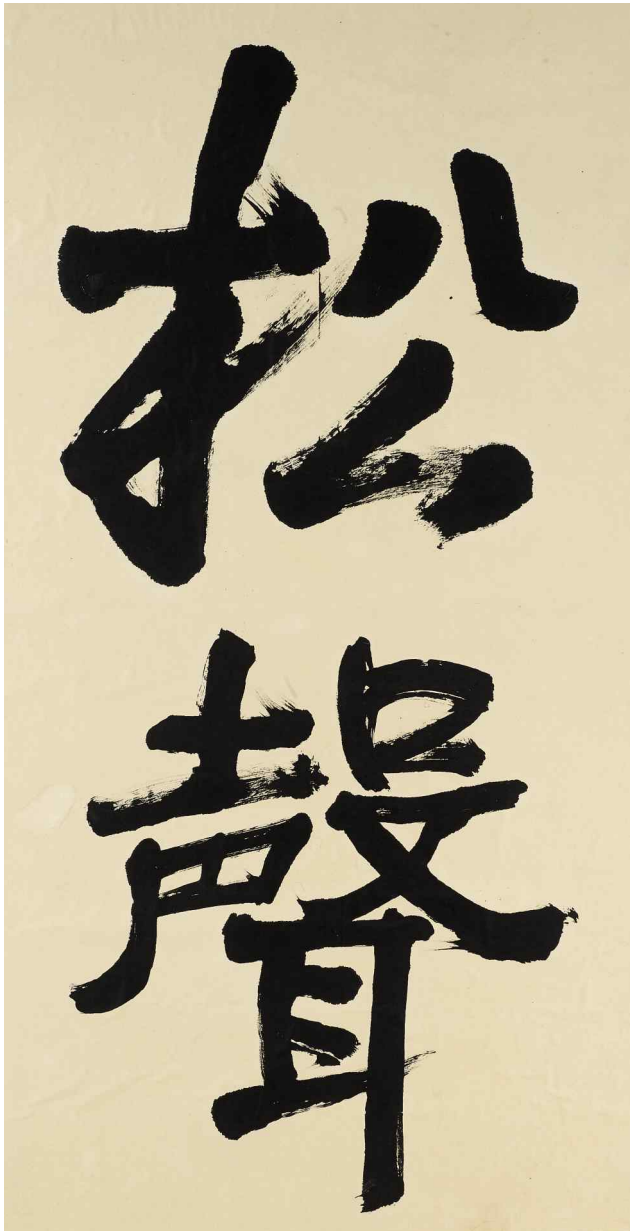
ink on paper, framed

signed, with one seal of the artist  
74.9 by 66.7 cm. 29½ by 26¼ in.

\$ 1,500-2,500

方召磨 佛 水墨紙本 鏡框  
作者簽署，鈐印一方





1227

1227

FANG ZHAOLIN 1914-2006

LISTENING TO THE SOUND OF PINES

ink on paper, three panel screen

signed, with one seal of the artist  
each 243.8 by 96.5 cm. 96 by 38 in. (3)

\$ 10,000-15,000

方召塵 靜聽松聲似濤 水墨紙本 三扇屏風  
作者簽署，鈐印一方



1228

1228

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

LANDSCAPE

ink on paper

signed, with one seal of the artist and one collector's seal  
61.6 by 97.8 cm. 24¼ by 38½ in.

\$ 3,000-5,000

王季遷 山水 水墨紙本 立軸

作者簽署，鈐印一方，鑒藏印一方



1229

1229

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

A VILLAGE BEYOND TREES

ink and color on paper, hanging scroll

signed, with two seals of the artist  
68.6 by 108.0 cm. 27 by 42½ in.

\$ 3,000-5,000

何懷碩 林後村園 設色紙本 立軸

作者簽署，鈐印二方



1230

1230

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

SCHOLAR IN A THATCHED COTTAGE

ink and color on paper, hanging scroll

signed, with one seal of the artist  
61.6 by 91.4 cm. 24¼ by 36 in.

\$ 3,000-5,000

何懷碩 寒之友齋 設色紙本 立軸

作者簽署，鈐印一方



1231

1231

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

BIRDS FLYING OVER THE SEA

ink and color on paper, hanging scroll

signed, with two seals of the artist  
45.1 by 52.1 cm. 17¾ by 20½ in.

\$ 4,000-6,000

何懷碩 春風綠江 設色紙本 立軸

作者簽署，鈐印二方



1232

1232

CUI ZIFAN 1915-2011

CORMORANTS

ink on paper, mounted for framing

with one seal of the artist  
45.1 by 47.0 cm. 17¾ by 18½ in.

\$ 1,000-2,000

崔子范 鷓鴣 水墨紙本 鏡片  
鈴印一方

1233

LI HUASHENG (B.1944)

LANDSCAPES

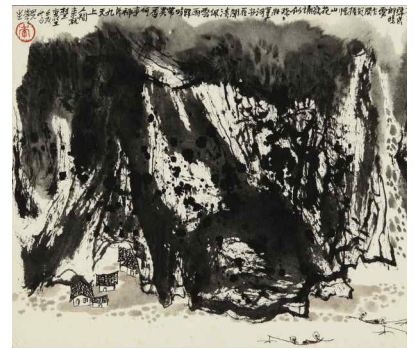
ink and color on paper board

signed and with one seal of the artist on three of the five  
leaves

each 31.8 by 40.7 cm. 12½ by 16 in. (3)  
each 24.1 by 26.7 cm. 9½ by 10½ in. (2)

\$ 1,000-2,000

李華生 山水 設色日本紙卡 五件  
五件中三件有作者簽署及鈴印一方



1233



1234



1235

**1234**

**ANONYMOUS**

FIGURES AND SPRING PAVILION

ink and color on silk, hanging scroll  
157.5 by 43.2 cm. 62 by 17 in.

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

無款 春山樓閣 設色絹本 立軸

**1235**

**ANONYMOUS**

SCHOLARS AT PAVILION

ink and color on silk, framed  
113.0 by 57.7 cm. 44½ by 23½ in.

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

無款 柳下高士 設色絹本 鏡框

**1236**

**ATTRIBUTED TO WANG SHEN**

LANDSCAPE

ink and color on silk, framed  
with collector's seals  
26.7 by 67.9 cm. 10½ by 26¾ in.

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

王誥（款）山水 設色絹本 鏡框  
鑒藏印若干



1236

**1237**

**ANONYMOUS**

NINE QUAILS

ink and color on silk, handscroll  
184.5 by 30.8 cm. 72¾ by 12¼ in.

**PROVENANCE**

Collection of Philip Hofer (1898-1984), founder and curator of Harvard University's department of printing and graphic arts.

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

無款 鸕鶿 設色絹本 手卷



1237





1238



1239



1240



1241

1238

ANONYMOUS

MANTIS ON BLOSSOMING BRANCH

ink and color on silk, framed  
23.5 by 24.8 cm. 9¼ by 9¾ in.

\$ 1,000-2,000

無款 螳螂花卉 設色絹本 鏡框

1239

ZHANG PINMAI (QING DYNASTY)

BUTTERFLIES AND FLOWERS

ink and color on silk, framed  
40.0 by 32.4 cm. 15¾ by 12¾ in.

\$ 1,000-2,000

張品邁 蝴蝶花卉 設色絹本 鏡框

1240

ANONYMOUS

GUAN YIN

ink and color on paper, hanging scroll  
190.5 by 109.2 cm. 75 by 43 in.

\$ 400-600

無款 觀音 設色紙本 立軸

1241

ANONYMOUS

CALLIGRAPHY

ink on paper, handscroll  
567 by 30.8 cm. 22¾ by 12¼ in.

\$ 2,000-3,000

無款 書法 水墨紙本 手卷

PROPERTIES FROM PROFESSOR  
RICHARD EDWARDS COLLECTION LOTS 1242-1258

艾瑞慈教授收藏藝術典籍 拍品編號 1242-1258



1242

1242

CHINESE PAINTINGS REFERENCE  
BOOKS

*Catalogue of Painting and Calligraphy from the Collection of Cheng Huai Tang*, Teijiro Yamamoto, Tokyo: Bunkyo Shoten, 1932. various (11, vol. 5 missing)

\$ 1,500-2,500

中國藝術典籍

《澄懷堂書畫目錄》，山本悌二郎，文求堂書店，1932  
(原共一函十二卷，缺卷五)

1243

CHINESE PAINTINGS REFERENCE  
BOOKS

1. *Shitao, Shixi, and Bada Shanren*, Kanichi Sumitomo, Oiso: Bokuyuso, 1956.
  2. *Shitao and Bada Shanren*, Juzo Asaba, Oiso: Bokuhokan, 1952.
  3. *Three Monks of Late Ming*, Kanichi Sumitomo, Oiso: Bokuyuso, 1954.
  4. *Bada Shanren and Niu Shihui*, Kanichi Sumitomo, Oiso: Bokuyuso, 1955.
  5. *Yun Shouping and Shitao*, Kanichi Sumitomo, Oiso: Bokuyuso, 1953.
- various (5)

\$ 1,000-2,000

中國藝術典籍

- 一、《二石八大》，住友寬一，墨友莊，1956
- 二、《石濤與八大山人》，朝場重三，墨朋館，1952
- 三、《明末三和尚》，住友寬一，墨友莊，1954
- 四、《八大山人與牛石慧》，住友寬一，墨友莊，1955
- 五、《惲南田與石濤》，住友寬一，墨友莊，1953



1243

1244

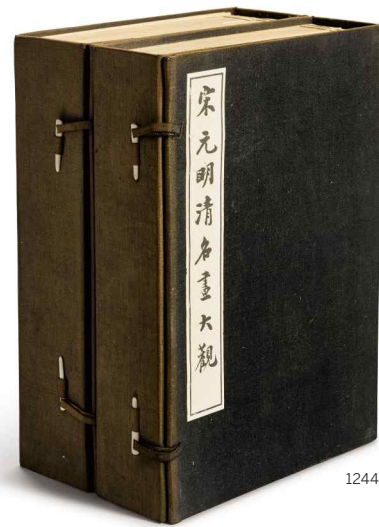
**CHINESE PAINTINGS REFERENCE BOOKS**

1. *Classical paintings from Tang to Ming Dynasties*, Tokyo: Otsuka Kogeisha, 1929, 2 volumes.
2. *Classical Paintings from Song to Qing Dynasties*, Tokyo: Otsuka Kogeisha, 1931, 2 volumes.
- various (4)

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

中國藝術典籍

- 一、《唐宋元明名畫大觀》，大塚巧藝社，1929（二冊）
- 二、《宋元明清名畫大觀》，大塚巧藝社，1930（二冊）



1244

1245

**CHINESE REFERENCE BOOKS**

1. *Collection of Paintings and Calligraphy by Bada Shanren*, Kyoto: Dong fang wen hua kan xing hui, 1956.
2. *Collection of Paintings and Calligraphy by Bada Shanren* (Ed. Yang Ti), Taipei: Yi shu tu shu gong si, 1974.
3. *Collection of Paintings and Calligraphy by Bada Shanren*, Ren min mei shu chu ban she, 1981, 2 volumes.
4. *Collection of Fan Paintings and Calligraphy by Bada Shanren*, Shang wu yin shu guan, 1935. various (5)

**\$ 800-1,200**

中國書畫書籍

- 一、《八大山人書畫集》，程琦，東方文化刊行會，1956
- 二、《八大山人書畫集》，楊揚，藝術圖書公司，1974
- 三、《八大山人書畫集》，人民美術出版社，1981（二冊）
- 四、《八大山人書畫扇集》，商務印書館，1935



1245

1246

**CHINESE PAINTINGS PUBLICATIONS**

*Yiyuan Duoying*, total of 30 volumes.  
various (30)

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

中國書畫期刊

《藝苑掇英》（三十冊）



1246



1247

1247

**CHINESE PAINTINGS REFERENCE BOOKS**

1. *Painting in the Ming Dynasty* by Yoshiho Yonezawa, Tokyo: Mayuyama & Co., 1956.
  2. *Exhibition of Ming and Qing Dynasty Paintings*, Min qiu jing she, Hong Kong: City Museum and Art Gallery, 1970.
  3. *Miyabi VI: Sung and Yuan Dynasty Paintings*, Tokyo: Setsu Gatodo, 1982.
  4. *Great Chinese Painters of the Ming and Ch'ing Dynasties: a loan exhibition for the benefit of the Asia Institute*, March 11 to April 2, 1949, Wildenstein, New York.
  5. *Art of the Ming and Qing Dynasties*, Osaka Municipal Museum of Art, 1980.
  6. *Art of the Song and Yuan Dynasties*, Osaka Municipal Museum of Art, 1978.
  7. *Exhibition of Song and Yuan Dynasty Chinese Paintings*, Sakata: Homma Museum of Art, 1979.
  8. *Paintings of the Song Dynasty*, Nara: Yamato Bunkakan, 1989.
  9. *Paintings of Southern Song Dynasty*, Tokyo: Nezu Museum, 2004.
- various (9)

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

中國藝術典籍

- 一、《明代の繪畫》，米澤嘉圃，繭山龍泉堂，1956
- 二、《明清繪畫展覽》，敏求精舍，博物美術館，1970
- 三、《雅：宋元時代の繪畫》，瀨津雅陶堂，1982
- 四、《明清中國畫家》，紐約，亞洲協會，1949
- 五、《明清の美術》，大阪市立美術館，1980
- 六、《宋元の美術》，大阪市立美術館，1978
- 七、《宋元中國繪畫展》，本間美術館，1979
- 八、《宋代の繪畫：特別展》，大和文華館，1989
- 九、《南宋繪畫：才情雅致の世界》，根津美術館，2004



1248

1248

**CHINESE PAINTINGS REFERENCE BOOKS**

1. *Li Tang, Ma Yuan, Xia Gui*, Suzuki Kei, Tokyo: Kodansha, 1974.
  2. *Paintings of Song and Yuan Dynasties*, Kyoto: Benrido, 1962.
  3. *Paintings of Ming and Qing Dynasties*, Kyoto: Benrido, 1964.
  4. *Select Paintings of Ming and Qing Dynasties*, N. P. Wong, Hong Kong: South China Photo-Process Printing, 1975.
- various (4)

**\$ 600-800**

中國藝術典籍

- 一、《李唐·馬遠·夏圭》，鈴木敬，講談社，1974
- 二、《宋元の繪畫》，便利堂，1972
- 三、《明清の繪畫》，便利堂，1974
- 四、《明清書畫選集》，王南屏，南華印刷有限公司，1975



1249

1249

**CHINESE PAINTINGS REFERENCE BOOKS**

1. *Art Treasures of Daitoku-ji Temple*, Kyoto National Museum, 1985.
  2. *Calligraphy from Song Yuan Ming and Qing Dynasties*, Nezu Museum, 1996.
  3. *Yurin Taikan*, Zensuke Fujii, Kyoto: Yurinkan, 1942.
  4. *Kohansha Shina Meiga Senshu*, Kyoto: Bunkado Shoten, 1926, 2 volumes.
  5. *Chugoku Kaiga*, Tokyo: Seikado Bunko, 1986.
  6. *An Album of Ueno Yuchikusai Collection of The Chinese Paintings & Calligraphies*, Kyoto National Museum, 1966.
- various (7)

**\$ 800-1,200**

中國藝術典籍

- 一、《大德寺の名寶》，京都國立博物館，1985
- 二、《宋元明清書畫》，根津美術館，1996
- 三、《有鄰大觀》，藤井善助，有鄰館，1942
- 四、《考榮社支那名畫選集》，文華堂書店，1926（二冊）
- 五、《中國繪畫》，靜嘉堂文庫，1986
- 六、《中國書畫圖錄：上野有竹齋蒐集》，京都國立博物館，1966



1250

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CHINESE PAINTINGS REFERENCE BOOKS

1. *Album of Landscapes by Zhang Ziqing*, Shanghai: Shen zhou guo guang she, 1909.
2. *Landscape Handscroll by Zhang Yuanchun of the Ming Dynasty*, Shanghai: Shen zhou guo guang she, 1910.
3. *Album of Figures by Chen Zhanghou*, Shanghai: Shen zhou guo guang she, 1909.
4. *Album by Dai Xi after Ni Zan, Avoiding the Heat*, Shanghai: Shen zhou guo guang she, 1909.
5. *Album of Ink Landscapes, Figures, and Flowers by Xu Wei*, Shanghai: Shang wu yin shu guan, 1934.
6. *Handscroll of Three Magnificence by Wen Zhengming*, Shanghai: Shang wu yin shu guan, 1934.
7. *Picture copybook featuring paintings by the Four Masters of Ming*, Torajiro Naito, Osaka: Hakubundo, 1924.
8. *Epitaph in small regular script calligraphy by Wen Zhengming*, Nagoya: Furitsukai Hochobu, 1938.
9. *Selection of Calligraphy by Wen Zhengming*, Shanghai: Shanghai gu ji shu dian, 1964. various (10)

\$ 800-1,200

中國藝術典籍

- 一、《張子青山水冊》，鄧實集印，神州國光社，1909
- 二、《明張元春山水卷》，鄧實集印，神州國光社，1910
- 三、《陳章侯人物冊》，鄧實集印，神州國光社，1909
- 四、《戴醇士仿倪高士避暑圖精冊》，鄧實集印，神州國光社，1909
- 五、《徐天池墨筆山水人物花卉冊》，商務印書館，1934
- 六、《文衡山先生三絕卷》，商務印書館，1934
- 七、《明四大家畫譜》，內藤虎次郎，博文堂，1924
- 八、《文徵明小楷墓誌二鐘》，櫻井松，不律會法帖部，1938
- 九、《明文徵明墨蹟選》，上海古籍書店，1964



1251

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CHINESE PAINTINGS REFERENCE BOOKS

1. *Rock Paintings by Sun Kehong*, Shanghai: Shanghai shenzhou guoguang she, 1920.
2. *Album of Landscape Paintings by Li Hangzhi of the Ming Dynasty*, Shanghai: Shanghai shenzhou guoguang she, 1922.
3. *Bamboo Paintings by Famous People*, Shang wu yin shu guan, 1939.
4. *Album of Landscape Paintings by Mong Dandang*, Tang Tai, Beijing: Ren min mei shu chu ban she, 1962.
5. *"In Search of Relatives" by Huang Xiangjian*, Shanghai: Shang wu yin shu guan, 1935.
6. *Figure Paintings by Huang Shen*, Shanghai: Wen ming shu ju, 1930.
7. *Album of Landscape Paintings by Zhang Liao*, Shanghai: Zhonghua shu ju, 1936.
8. *"Rivers and Mountains Without End" Handscroll by Shixi*, Shanghai: Shang wu yin shu guan, 1934.
9. *Painting of Shi Chu Tang by Huang Ding*, Shanghai: Shang wu yin shu guan, 1934.
10. *Landscape Paintings after Wu Zhen by Lan Ying*, Shanghai: Shang wu yin shu guan, 1933. various (10)

\$ 1,200-1,800

中國藝術典籍

- 一、《明孫雪居畫石譜：神州大觀集外名品》，上海神州國光社，1920
- 二、《明李僧筏山水冊》，上海神州國光社，1922
- 三、《名人寫竹》，商務印書館，1939
- 四、《擔當山水冊葉》，人民美術出版社，1962
- 五、《黃端木萬里尋親圖冊》，商務印書館，1935
- 六、《黃瘦瓢人物冊》，文明書局，1930
- 七、《張老薑山水畫冊》，中華書局，1936
- 八、《石溪谿山無盡圖卷》，商務印書館，1934
- 九、《黃尊古侍初堂圖真跡》，商務印書館，1934
- 十、《藍田叔仿梅道人山水卷》，商務印書館，1933



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CHINESE PAINTINGS REFERENCE BOOKS

1. *Album of Flowers and Fruits by Monk Shitao*, Taipei: wen ming shu ju, 1924.
2. *Album of Landscape Paintings by Shitao*, Shanghai: You zheng shu ju, 1922.
3. *The Best Landscape Paintings by Shitao*, Shanghai: Shang wu yin shu guan, 1929.
4. *Paintings Illustrating the Poems of Huang You by Shitao*, Hong Kong: Cafa Company Limited, 1970.
5. *Paintings Illustrating the Poems of Du Fu by Shitao*, Tokyo: Sansaisha, 1968.
6. *Copybook of Famous Paintings by Shitao*, Taipei: Wen hua yi shu, 1970. various (6)

\$ 1,000-2,000

中國藝術典籍

- 一、《石濤和尚花果冊》，文明書局，1924
- 二、《大滌子山水冊》，有正書局，1922
- 三、《石濤山水精品》，商務印書館，1929
- 四、《石濤寫黃硯旅詩意冊》，何氏至樂樓，1970
- 五、《石濤杜甫詩意冊》，三彩社，1968
- 六、《石濤名畫譜》，文化藝術公司，1970



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### 1253

#### CHINESE PAINTINGS REFERENCE BOOKS

1. "Emperor Fuxi as a Hermit" by Wu Zhen, Osaka: Hakubundo, 1917.
2. *Album of Landscape Paintings* by Cao Zhibao, Tokyo: Shinbi Shoin, 1921.
3. *Painting of Emperors by Yan Liben of the Tang Dynasty*, Shanghai: Shang wu yin shu guan, 1917.
4. "Wangchuan Villa" Handscroll by Guo Zhongshu, Shanghai: Shang wu yin shu guan, 1926.
5. *Album of Paintings* by Gu Heqing, Shanghai: Shang wu yin shu guan, 1928.
6. *Odes of the State of Tang* by Ma Hezhi, Shanghai: Shen zhou guo guang she, 1908. various (6)

#### \$ 800-1,200

##### 中國藝術典籍

- 一、《羲皇企隱》，博文堂，1917
- 二、《雲西老人山水畫冊》，審美書院，1921
- 三、《唐閻立本帝王圖真跡》，商務印書館，1917
- 四、《郭忠恕輞川圖卷》，商務印書館，1926
- 五、《顧昉畫冊》，商務印書館，1928
- 六、《唐風圖》，馬和之，神州國光社，1908

### 1254

#### CHINESE PAINTINGS REFERENCE BOOKS

1. *Long landscape handscroll* by Shen Zhou, Shanghai: Shen zhou guo guang she, 1931.
2. *Album after Song and Yuan Masters* by Shen Zhou, Shanghai: You zheng shu ju, 1920.
3. *Landscapes* by Shen Zhou, Bunkado Shoten.
4. *Village by a River by Shen Zhou: from the Pinghu Ge family collection*, Shanghai: Shen zhou guo guang she, 1921.
5. *Ten Views of Gusu* by Shen Zhou, Shanghai: Wen ming shu ju, 1940.
6. *Handscroll depicting Mount Lingyin* by Shen Zhou, Shanghai: Wen ming shu ju, 1928.
7. *Handscroll depicting Zhanggong Cave* by Shen Zhou, Shanghai: Shen zhou guo guang she, 1931.
8. *Handscroll depicting Mount Lingyin* by Shen Zhou, Shanghai: Wen ming shu ju, 1922.
9. *Album of Eight Fabricated Landscapes* by Shen Zhou, Shanghai: Shen zhou guo guang she, 1917. various (9)

#### \$ 1,200-1,800

##### 中國藝術典籍

- 一、《沈石田山水長卷》，神州國光社，1931
- 二、《石田生平第一做宋元各家冊》，有正書局，1920
- 三、《沈周山水》，文華堂書店
- 四、《明沈石田水滸圖長卷：平湖葛氏藏》，神州國光社，1921
- 五、《沈周作姑蘇十景》，文明書局，1940
- 六、《沈石田靈隱山圖卷》，文明書局，1928
- 七、《沈石田張公洞卷》，神州國光社，1931
- 八、《沈石田靈隱山圖卷》，文明書局，1922
- 九、《沈石田八段錦冊》，神州國光社，1917

### 1255

#### CHINESE PAINTINGS REFERENCE BOOKS

*Chinese Paintings and Calligraphy from the Collection of Xuan Hui Tang*, Cheng Qi, Hong Kong: Xuan hui tang, 1972, 2 volumes. various (2)

#### \$ 600-800

##### 中國藝術典籍

《萱暉堂書畫錄》，程琦，萱暉堂，1972（二冊）



1256



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**CHINESE PAINTINGS REFERENCE BOOKS**

1. *An Index of Early Chinese Painters and Paintings*, James Cahill, University of California Press, 1980.
2. *Recorded Paintings of All Dynasties*, Taipei: Taiwan Zhonghua shu ju, 1968, 2 volumes.
3. *Paintings and Calligraphy of Jian Hua Lou*, Taipei: Da zhong shu ju, 1971.
4. *Collection of Antiquity Seals*, Wang Bomin, Zhejiang Academy of Art: Xi hu yi yuan, 1980.
5. *Art Collection of Siku Books*, Shanghai: Shang wu yin shu guan, 1957, 2 volumes. various (7)

**\$ 800-1,200**

中國藝術典籍

- 一、《中國古畫索引》，高居翰，加州大學出版社，1980
- 二、《歷代著錄畫目》，臺灣中華書局，1968（二冊）
- 三、《劍花樓書畫錄》，李鴻球，大中書局，1971
- 四、《古代尚形印選集》，王伯敏，浙江美術學院：西湖藝苑，1980
- 五、《四部總錄藝術編》，商務印書館，1957（二冊）

1257

**CHINESE ART REFERENCE BOOKS**

Reprint of 'Descriptive Catalog of Antiques' various (37)

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

中國藝術典籍

《重修宣和博古圖錄》

1258

**CHINESE BOOKS**

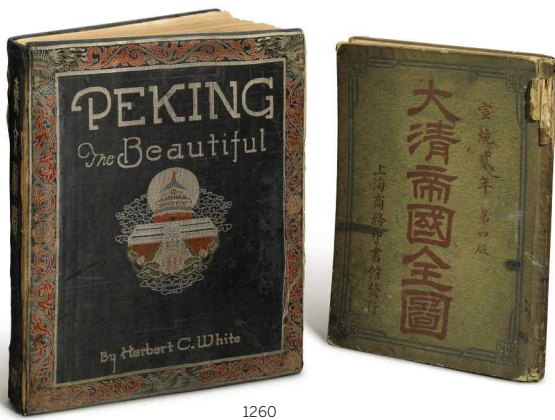
*Book Collection of Chuan Shu Tang*, Wang Guowei, Taipei: Yi wen yin shu guan, 1974, 3 sets (16 volumes). various (16)

**\$ 600-800**

中國藝術典籍

《傳書堂藏善本書志》，王國維，藝文印書館，1974（三函，十六冊）

1259 No Lot



1260

1260

HERBERT C. WHITE, PEKING THE BEAUTIFUL.  
COMMERCIAL PRESS,  
SHANGHAI, CHINA, 1927

limited First Edition, with an introduction by Hu Shih, comprising 70 photographic plates and numerous illustrations with descriptive and historical notes, original embroidered silk padded pictorial boards, wood and glass display case; together with *Da Qing Di Guo Quan Tu* (Complete Map of the Qing Empire), Commercial Press, Shanghai, 1910 (3)

\$ 1,000-1,500

HERBERT C. WHITE, 《燕京勝蹟》, 上海, 1927年  
及《大清帝國全圖》, 上海, 1910年



1261

1261

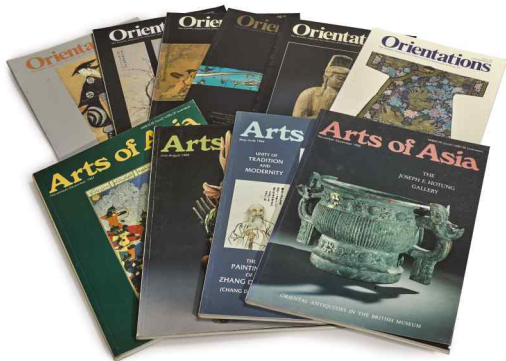
A GROUP OF THIRTY-SEVEN CHINESE ART  
REFERENCE BOOKS

comprising reference books on a range of topics, including important volumes such as a first-edition set of R. L. Hobson, *Chinese Pottery and Porcelain*, vols I & II, London, 1915; and John Alexander Pope, et al., *The Freer Bronzes*, vols I & II, Washington, D. C., 1967-1969 (37)

See catalogue note at SOTHEBYS.COM

\$ 800-1,200

中國藝術參考書籍一組三十七本



1262

1262

A GROUP OF ASIAN ART MAGAZINES AND  
JOURNALS

comprising 302 issues of *Orientations* magazine published between 1982 and 2014; 290 issues of *Arts of Asia* magazine published between 1974 and 2017; 7 issues of *Oriental Art* magazine published between 1969 and 1999; 1 issue of *Oriental Ceramic Society of Hong Kong Bulletin* (no. 9, 1988-1992); 1 issue of the *Journal of Oriental Studies* (Jan. 1955, vol. 2, no. 1) (601)

\$ 700-900

中國藝術雜誌一組



1263

1263

A GROUP OF FIFTY CHINESE ART REFERENCE  
BOOKS AND CATALOGUES

comprising various Chinese art reference books and exhibition catalogues in English and Chinese, and an incomplete run of Sotheby's auction catalogues from 1970 through 1984, including property from the R.E.R. Luff Will Trust (50)

See catalogue note at SOTHEBYS.COM

\$ 1,000-1,500

中國藝術參考書籍及圖錄一組五十本



1264

PROPERTY FROM A NEW YORK PRIVATE COLLECTION  
FOUR HAND-COLORED ENGRAVINGS AFTER  
WILLIAM ALEXANDER  
EACH DATED 1796

each depicting a titled scene of China, engraved by Benjamin Pouncy, published by George Nicol in London April 12, 1796; including *Chinese Barges of the Embassy passing through a Sluice on the Grand Canal*; *A View in the Gardens of the Imperial Palace in Pekin*; *View of the Western Gates of the City of Pekin*; and *Chinese Military drawn out in Compliment to the British Ambassador*, framed (4)  
Height of each plate impression 11¾ in., 30 cm; Width 15¼ in., 38.7 cm

PROVENANCE

The Old Print Shop, Inc., New York, 1980.

In 1792, the artist William Alexander (1767-1816) accompanied Lord Macartney, first British envoy to China, as a junior draughtsman on the first successful China expedition. During the expedition Alexander created over two thousand works depicting scenes of China.

\$ 2,500-3,500

1796年 彩色銅版畫一組



1264

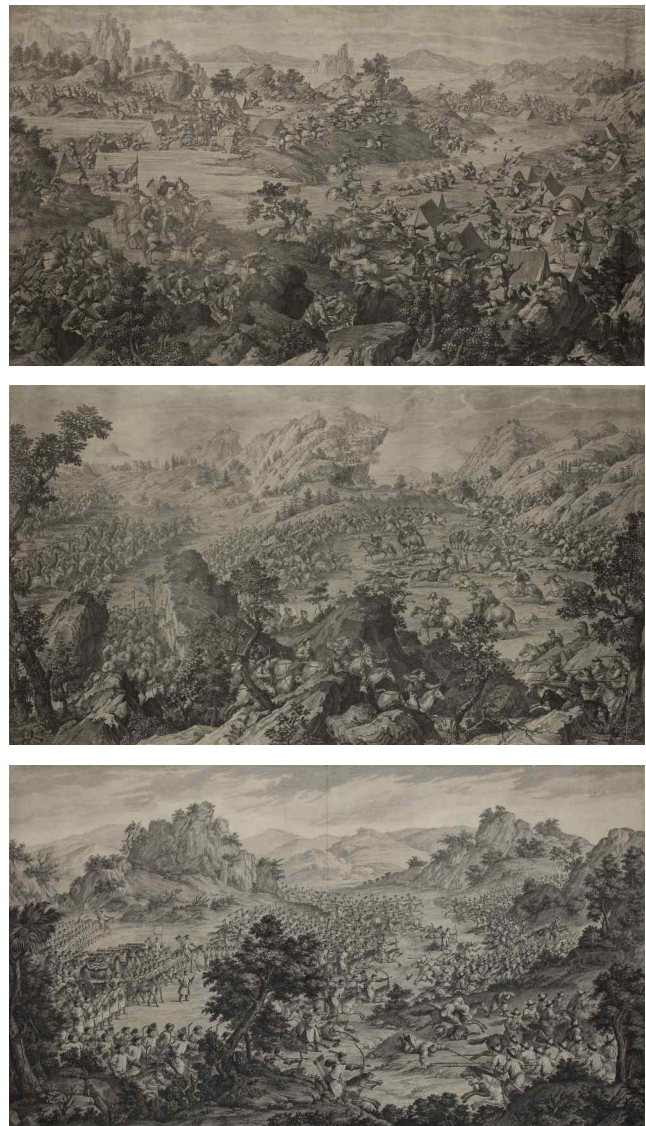
1265

THREE COPPER-PLATE ENGRAVINGS OF THE  
CONQUESTS OF THE EMPEROR QIANLONG  
1767 - 1774

each engraving made under the direction of Charles-Nicolas Cochin II (1715-1790), the first, *The Combat of Khurungui*, after Giovanni Damasceno Salusti (1727-1781), the lower edge inscribed *J. Joannes Damascenus à SSta. conceptione, Augustinianus exalcatatus et Missionarius Apostolicus sacrae congregationis delineavit et fecit: C.N. Cochin Filius Direxit; J. Aliamet Sculp;* the second, *The Battle of Arcul*, after Jean-Denis Attiret (1702-1768), the lower edge inscribed *Js. Dios. Attiret Soc. Jesu, del. 1765; C.N. Cochin Filius Direx.; J. Aliamet Sculp.;* the third, *The Great Victory of Qurnam*, after Giovanni Damasceno Salusti (1727-1781), the lower edge inscribed *P.F. Joannes Damascenus. Romanus Augustinus Excalceatus Missionarius Apostolicus delineavit et fecit, Anno 1765; C.N. Cochin Direxit; Augustinus de St Aubin Sculpsit Parisiüs Anno (3)*  
Height 21¼ in., 54 cm; Width 36¾ in., 92.5 cm

\$ 5,000-7,000

1767至1774年 銅版印刷平定準噶爾回部得勝圖  
一組三幅



1265

1266

PROPERTY OF A GENTLEMAN

A WHITE JADE SEAL

QING DYNASTY, 19TH CENTURY

carved in the form of an eggplant, the base inscribed in *zhuwen* style with four characters reading *qinnengbuzhuo* ('diligence can overcome a lack of talent')

Height 2½ in., 6.2 cm

PROVENANCE

Collection of Roman Vishniac (1897-1990).  
E & J Frankel, New York, 13th February 2006.

\$ 2,000-3,000

清十九世紀 白玉雕茄形印

印文：勤能補拙



1266

1267

1267

A CARVED BAMBOO FIGURAL GROUP

QING DYNASTY, 19TH CENTURY

modeled as two boys grasping the rim of an oversized woven basket, the figures with full faces and mouths agape, the robes falling in naturalistic folds

Width 3⅞ in., 8 cm.

\$ 4,000-6,000

清十九世紀 竹根雕童子提筐擺件

1268

A SOAPSTONE CARVING OF A LUOHAN

carved kneeling beside a cloth sack and mythical beast, the monk with a contented facial expression and holding a *mala* over the raised knee, the robe with stippled foliate medallions, clouds, and inset hardstones, fitted wood stand (2)

Height 3 in., 7.5 cm

\$ 3,000-5,000

壽山石雕羅漢像



1268

1269

**A SOAPSTONE CARVING OF A LUOHAN**

the kneeling monk carved holding a small globe in both hands, with upswept brows and curled mustache, the robe with stippled foliate medallions, clouds, and inset hardstones, the underside carved as a foliate-patterned mat, fitted wood stand (2)  
Height 3½ in., 8.5 cm

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

壽山石雕羅漢像



1269

1270

**A WOOD BAMBOO-FORM BRUSHPOT  
QING DYNASTY**

the slightly flared vessel carved to resemble two segments of bamboo with attendant leafy branches, the densely grained wood patinated to a dark reddish-brown tone  
Height 5½ in., 13 cm

**PROVENANCE**

Offered at Sotheby's Hong Kong, 2nd November 1998, lot 439.

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

清 木雕竹節形筆筒



1270

1271

PROPERTY FROM AN OLD TENNESSEE COLLECTION

**A LARGE 'HONGMU' RECTANGULAR TRAY  
QING DYNASTY, 19TH CENTURY**

a single panel set within a frame with shallow sides with molded outer edge and carved at the rim with varying *shou* characters set within beaded edges the base with a central field panel  
Length 29 in., 73.7 cm

• **\$ 3,000-5,000**

清十九世紀 紅木長方大托盤



1271



1272

1272

**A PALE CELADON JADE 'LOTUS' BRUSHREST**  
**QING DYNASTY, 19TH CENTURY**

carved with a curving stem coiled with leaf stems and issuing curling leaves, two buds and a seed pod, the stone of an even color  
Length 3 in., 7.6 cm

**PROVENANCE**

Robert Kleiner, London.

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

清十九世紀 青白玉雕荷蓮筆擱



1273

1273

**A ROCK CRYSTAL 'PEACH' BRUSHREST**  
**QING DYNASTY, 19TH CENTURY**

naturalistically carved as a gnarled bough issuing ripe peaches and a sprig of *lingzhi*, wood stand (2)  
Length 4 in., 10.2 cm

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

清十九世紀 水晶雕壽桃靈芝筆擱



1274

1274

PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A SILVER-MOUNTED SPINACH GREEN JADE AND AGATE DESK SET, RETAILED BY YAMANAKA**  
**20TH CENTURY**

each marked 'Sterling', comprising an ink well with pomegranate finial; a calendar with squirrel finial; a ink blotter with bird finial; and a desk blotter with silver-mounted jade corners (4)  
Length 17 $\frac{7}{8}$  in., 44.7 cm; Width 13 $\frac{5}{8}$  in., 34.6 cm

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

二十世紀 山中商會製售碧玉及瑪瑙鑲銀文具一套

1275

**A 'ZITAN' 'DRAGON AND PHOENIX' DOCUMENT BOX AND COVER  
QING DYNASTY, 19TH CENTURY**

of rectangular form, the top panel deeply carved with a frontal dragon coiling around a central *shou* character amid flames and swirling clouds, the front panel with a pair of confronting phoenix amid foliate scrollwork, repeated on the sides and back, *huangtong* hinges, bail handles to either side, corner mounts and a central lockplate with cloud-form hasp incised with foliate motifs  
Height 8½ in., 21.6 cm; Width 17 in., 43.2 cm; Depth 11 in., 27.9 cm

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

清十九世紀 紫檀雕龍鳳紋蓋盒



1275

1276

1276

**A ROOTWOOD BRUSHPOT  
QING DYNASTY, 19TH CENTURY**

of irregular outline, the sides gnarled and pierced, the mouth rim with further small holes and recesses, the conforming base inset  
Height 6¾ in., 17.1 cm

**PROVENANCE**

Asian Art Studio, Los Angeles, California.

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

清十九世紀 木根隨形筆筒



1277

**A SOAPSTONE 'LANDSCAPE' TABLE SCREEN  
QING DYNASTY, 19TH CENTURY**

the rectangular panel delicately painted on one side with a depiction of travelers walking along pathways and over arched bridges amid varying foliage, pavilions, and a pagoda, the cream-colored stone mottled with greens, reds and purples evocative of a hilly landscape, all set within a molded and beaded-edge frame, the stand comprised of a pair of upright supports flanked by shaped spandrels, joined by a wide panel, flaring aprons and shaped trestle feet (2)  
Height 15 in., 38.1 cm

• **\$ 6,000-8,000**

清十九世紀 壽山石隨形巧繪山水圖插屏



1277

1278

PROPERTY OF A CHICAGO PRIVATE COLLECTOR

**A SOAPSTONE 'MYTHICAL BEAST' SEAL**

**QING DYNASTY**

finely carved to the base in *zhuwen* style with four characters reading *wenzi yinyuan* ('an affinity with literature'), the smoothly polished stone of a soft creamy badge color  
Height 2¾ in., 7 cm

**PROVENANCE**

Nagatani Inc., Chicago, 1960s.

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

清 壽山石雕瑞獸鈕印

印文：文字因緣



1278

1279

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**TWO 'GUAN'-TYPE BRUSHWASHERS  
QING DYNASTY, 18TH / 19TH  
CENTURY**

the first, 18th century, of ovoid form, covered overall with a pale blue glaze with 'gold and silver' crackle resting dark-stained foot, five spur marks on the base; the other 18th/19th century, of foliate form, the pale gray glaze suffused with dark crackle, a stylized chrysanthemum impressed on the unglazed base (2)

Width of wider 6 in., 15.2 cm

**EXHIBITED**

The ovoid washer:

*The World in Monochromes*, The Oriental Ceramic Society, London, 2009, cat. no. 85.

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

清十八 / 十九世紀 仿官釉洗兩件



1279

1280

**A 'HUANGHUALI' BRUSHPOT  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of cylindrical form with a lipped rim and stepped base, with sides carved leafing stalks of bamboo accompanied by an inscription  
Diameter 6½ in., 16.5 cm

• \$ 4,000-6,000

清十八 / 十九世紀 黃花梨刻清竹圖詩  
文筆筒



1280

1281

**A WOOD CARVING OF A SCHOLAR  
QING DYNASTY**

carved leaning slightly against a pierced rocky outcrop and holding a book in his right hand, with a set of thread-bound books and a birdcage base placed aside  
Width 10¾ in., 27.2 cm

\$ 5,000-7,000

清 木雕文人坐像



1281

1282

**A SOAPSTONE FIGURE OF A LUOHAN  
QING DYNASTY, 18TH CENTURY**

seated with one leg raised, wearing voluminous robes, holding a large palm leaf, a basket to one side, the face with prominent long eyebrows framing either side of the face bearing a serious demeanor, the stone of varying yellow tones with red mottling, wood stand (2)  
Height 4¼ in., 10.8 cm

\$ 3,000-5,000

清十八世紀 壽山石雕羅漢像



1282

# PROPERTY FROM A NEW YORK COLLECTION

LOTS 1283-1298

1283

**A 'HUANGHUALI' DOCUMENT BOX  
LATE QING DYNASTY**

the top of a single panel, the sides ending in a beaded edge, repeated on the lower section, with *ruyi*-form mounts to the top corners, rectangular straps to the sides and hinges, with two bail handles and a circular lockplate with a cloud-form hasp  
Width 17¾ in., 45 cm

• \$ 6,000-8,000

清末 黃花梨蓋盒

1284

**THREE 'ZITAN' SCHOLAR'S OBJECTS  
QING DYNASTY, 18TH / 19TH  
CENTURY**

comprising a brushpot and a bud vase, each of squared section with canted corners, with a brushrest of triangular section, the rests formed from the undulating line of troughs and peaks carved to each corner (3)  
Width of brushrest 5½ in., 14 cm

\$ 5,000-7,000

清十八 / 十九世紀 紫檀文房器三件

1285

**A 'SHOULAO' INKCAKE  
QING DYNASTY, SIGNED HU KAIWEN**

molded in the form of the smiling deity seated with a handscroll and a red bamboo staff, nuzzled by a spotted deer, supported by rockwork issuing *lingzhi*, the base with an impressed beribboned scroll mark reading *Hu Kaiwen qianzhi*  
Length 8 in., 20.5 cm

Hu Kaiwen, active during the Qianlong period, was a famous inkcake maker from Huizhou of Anhui province. Together with Cao Sugong, Wang Jinsheng, and Wang Jie'an, these artisans were praised as the 'Four Grand Scholar-Inkmakers' of 'Hui ink'.

\$ 3,000-5,000

清 壽老形墨

《胡開文度製》款





1286

**A CINNABAR LACQUER BOX AND COVER**

**LATE QING DYNASTY**

of circular section, the top carved in relief with a scene of two elderly scholars near a house in a garden of rocks and pine with a *leiwen* fence, their attendant watching a crane, the sides of the box with carved *leiwen*, the interiors and recessed base black lacquered (2)  
Diameter 3 in., 7.5 cm

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

清末 剔紅高士圖蓋盒

1287

**A 'DREAMSTONE' AND HARDWOOD TABLESCREEN**

**QING DYNASTY, 19TH CENTURY**

the squared inset stone of green, gray, and cream colored striations, set within a square frame and raised on a pierced bracket base (2)  
Height 56.5 cm

◉ **\$ 5,000-7,000**

清十九世紀 硬木嵌石插屏

1288

**A QIN-FORM INKSTONE**  
**LATE MING / EARLY QING DYNASTY**

in the form of a table zither of compressed proportions, a conforming platform and reservoir for grinding ink centered on the seven strings carved in relief, raised on three block and columnar feet  
Width 13½ in., 34 cm

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

明末 / 清初 琴形石硯



1288

1287

1289

**A PARTIAL SET OF FIFTEEN 'PEONY' INK CAKES**

**QING DYNASTY, SIGNED HU KAIWEN**

each rectangular ink cake with a gilt peony emerging from rocks, the reverse with gilt seal script inscription, the side with raised inscription, signed Hu Kaiwen, the top *wu shi qing yan*, three of the cakes titled *Da Fu Gui Yi Shou Kao* in green characters and inscribed *Cangpeishi Zhuren zhi*, wooden presentation box and cover (17)  
Length 3<sup>3</sup>/<sub>5</sub> in., 9.3 cm

A similar set of ink cakes by Hu Kaiwen was included in the exhibition *Auspicious Emblems: Chinese Cultural Treasures – 45th Anniversary Exhibition of the Min Chiu Society*, Hong Kong Museum of Art, 2005-2006, cat. no. 10. A closely related set of five ink cakes was sold in our Paris rooms, 12th June 2008, lot 362.

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

清 牡丹圖墨一組十五件

《徽州休城胡開文造》款

題識：大富貴亦壽考 蒼珮室主人製



1289

1290

**A SET OF NINE 'TANG OFFICIALS' INK CAKES**  
**QING DYNASTY**

each rectangular cake finely molded with figural scenes to one side, titled with gilt inscriptions naming Sui-Tang dynasty scholar-officials, the reverse with raised inscriptions and gilt seals, lacquer box and cover (11)  
Length 2<sup>1</sup>/<sub>3</sub> in., 6 cm

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

清 人物圖墨一組九件



1290

1291

**TWO FIGURAL AND CALLIGRAPHIC INK CAKES**  
**LATE QING DYNASTY**

each of rectangular form, the first titled 'Eighteen Scholars' to one side, the carved title bordered with fruit and foliage in relief, the reverse depicting eighteen scholars in a pavilion setting, the side with raised apocryphal Tianqi date mark and signed *Cheng Junfang*, the second with a scene in relief depicting Tao Yuanming on a craggy cliff overlooking farmers and an ox, the reverse with one of the poet's essays in raised characters, the sides with raised apocryphal Qianlong date mark and signed *Wang Jinsheng* (2)  
Width of wider 10 in., 25.5 cm

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

清末 田園歸隱圖及十八學士圖墨兩件



1291



1292

1292

**A SET OF SIX GILT-INSCRIBED INK CAKES  
QING DYNASTY, SIGNED HU KAIWEN**

each of a different form, with relief molded figural scenes to one side, the reverse with a gilt inscription in varying scripts within polychrome foliate borders, the sides signed Hu Kaiwen in raised characters, lacquer box and cover (8)  
Length of longest cake 4¼ in., 10.8 cm

Hu Kaiwen, active during the Qianlong period, was a famous inkcake maker from Huizhou of Anhui province. Together with Cao Sugong, Wang Jinsheng, and Wang Jie'an, these artisans were praised as the 'Four Grand Scholar-Inkmakers' of 'Hui ink'.

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

清 仿古支神圖墨一組六件

《徽州休城胡開文製》《胡開文製》《胡開文監造》  
《胡開文仿古造》《胡開文法製》《胡開文仿古造》  
款



1293

1293

**AN INSCRIBED INKSTONE  
QING DYNASTY**

of rectangular form with relief-carved archaistic birds framing the reservoir, the reverse with a conforming recessed center decorated with an incised prunus tree after Wang Shishen, with a poetic inscription, apocryphal signature and Qianlong date mark, the sides with further poetic inscriptions, apocryphal date marks and incised seals  
Length 6⅞ in., 17.5 cm

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

清 鳳鳥紋詩文石硯



1294



1295



1296

1294

**A SET OF FOUR INK CAKES  
LATE QING DYNASTY**

each relief-decorated, the first floriform with trigrams within a *ruyi* border, the other three of rounded forms with stylized dragons, each with apocryphal inscriptions and signatures (4)  
Length of longest 4 in., 10 cm

\$ 2,000-3,000

清末 墨一組四件

1295

**A SET OF THREE GILT-INSCRIBED  
INK CAKES**

**QING DYNASTY, SIGNED HU KAIWEN**

each finely molded and inscribed with gilt lettering, one signed *Hu Kaiwen ming*, the other two signed *Hu Kaiwen zhi* to the side (3)  
Length of longest 3 1/3 in., 8.5 cm

A set of closely related ink cakes was sold in our Hong Kong rooms, 2nd December 2016, lot 675, and another from the Humphrey K. F. Hui collection was exhibited in *Auspicious Emblems: Chinese Cultural Treasures - 45th Anniversary Exhibition of the Min Chiu Society*, Hong Kong Museum of Art, 2006, cat. no. 103.

\$ 2,000-3,000

清 墨一組三件

《徽州屯鎮老胡開文造》款

1296

**A SET OF EIGHT ARCHAISTIC COLOR  
INK CAKES**

**LATE QING DYNASTY**

each in the form of a bell, vessel and cover, or a Buddha with mandorla and stand, in red, yellow, blue, and green inks with incised, gilt, and raised inscriptions, reading *Lue Yuan Zhu Ren* and with apocryphal *Jiajing* mark, with a black lacquer case painted with a dragon (10)  
Length of longest 4 3/4 in., 12 cm

\$ 3,000-5,000

清末 仿古彩墨一組八件

《略園主人法墨》《略園主人精選》  
《略園主人墨》《略園主人精製》款



1297



1298

1297

PROPERTY FROM A NEW YORK COLLECTION

**A LARGE 'DRAGON' INKSTONE  
QING DYNASTY**

the circular ink palette and tapering reservoir  
enclosed by a coiled, rotund horned dragon  
with a coiled tail, the teeth, scales, and other  
details finely incised  
Width 14 in., 36 cm

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

清 瑞獸形石硯

1298

**A KESI 'FIGURAL' PANEL  
QING DYNASTY, 18TH / 19TH  
CENTURY**

depicting an elegant lady at a table reading,  
seated on a cloud-scroll-patterned stool,  
the face subtly shaded in peach and pink  
tones, dressed in pale blue and coral informal  
garments, the hair coiffed with matching  
ornaments, the details accented in gold  
threads, framed  
Length 24 $\frac{7}{8}$  in., 63.3 cm;  
Width 13 $\frac{1}{2}$  in., 34.2 cm

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

清十八 / 十九世紀 繡絲仕女圖掛屏

# PROPERTY FROM A MICHIGAN PRIVATE COLLECTOR

LOTS 1299-1304

1299

**A 'DUAN' STONE 'LONGEVITY' TABLE SCREEN  
QING DYNASTY**

the stone carved in relief with a central figure of Shoulao in a grotto formed from the 'Three Friends' bamboo, pine and prunus, a recumbent deer, and a crane and tortoise emanating vapor, all enclosed within a wood frame, the wood stand with a pair of upright supports flanked by foliate motif spandrels, the base with further floral openwork panels and raised on shaped trestle feet (2)  
Height 21 in., 53 cm

**PROVENANCE**

Christie's New York, 7th-8th March 2006, lot 354.

• \$ 5,000-7,000

清 端石雕仙林壽老圖插屏

1300

**A CARVED 'HONGMU' BRUSHPOT  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of cylindrical form slightly flaring at the rim, the exterior carved in relief with a continuous landscape scene of six cranes in flight, rising and swooping among swirling clouds all above a pair of ducks paddling in a pond amid lotus, flowering peony sprays, and deer cavorting beneath a large pine tree  
Height 7¾ in., 19.5 cm

**PROVENANCE**

Sotheby's New York, 30th March 2006, lot 96 (part lot).

• \$ 4,000-6,000

清十八 / 十九世紀 紅木雕松林聚瑞圖筆筒

1301

**A WHITE STONE SCHOLAR'S ROCK  
QING DYNASTY**

of vertical orientation, expanding towards the top, the smooth cream-colored stone with numerous grooves, troughs and round perforations, fitted wood stand (2)  
Height 14 in., 35.5 cm

**PROVENANCE**

Christie's Australia, 9th March 2006, lot 27.

\$ 3,000-5,000

清 石供



1299



1301

1300

1302

A 'LONGQUAN' CELADON-GLAZED  
TABLE SCREEN  
MING DYNASTY

of rectangular form, the central panel carved to one side with the figure of Kuixing in characteristic dynamic pose with one foot raised and holding a brush aloft, the reverse with a birds aflight above flowering lotus, all enclosed within a pierced border set to either side with spandrel upright supports atop a slightly flared, arched base, covered overall with a sea-green glaze  
Height 6¾ in., 17.1 cm

PROVENANCE

Sotheby's Hong Kong, 14th November 1989, lot 11.  
Collection of Marilyn Burnett Ross, Pleasant Ridge, Michigan.  
Christie's New York, 20th September 2005, lot 247.

\$ 3,000-5,000

明 龍泉窑青釉刻魁星點斗花卉圖硯屏

1303

A 'HONGMU' AND GREEN STONE  
RECESSED-LEG TABLE-FORM STAND  
QING DYNASTY, 18TH / 19TH  
CENTURY

of classic Ming-style, the variegated green stone inset to the rectangular frame terminating in everted flanges, above foliate spandrel aprons, legs joined by pierced *chilong* panels, raised on flared feet  
Width 13¾ in., 33.6 cm

PROVENANCE

Christie's New York, 24th March 2004, lot 7.

• \$ 3,000-5,000

清十八 / 十九世紀 紅木嵌石螭龍紋檯板  
翹頭案形小几

1304

A LINGBI-TYPE SCHOLAR'S ROCK  
QING DYNASTY

the dark gray stone with white striations, formed from two stones merged along a white vein, resting on its narrowest point expanding through an irregular series of dramatic protrusions, fitted wood stand (2)  
Height 17 in., 43.2 cm

PROVENANCE

The Jingguantang Collection.  
Christie's New York, 20th March 1997, lot 23.  
Christie's New York, 7th-8th March 2006, lot 326.

\$ 5,000-7,000

清 靈璧式石供



PROPERTY FROM THE PERSONAL  
COLLECTION OF FRED LEIGHTON

**A GROUP OF MINIATURE CLASSICAL  
HARDWOOD FURNITURE**

**20TH CENTURY**

carved of *huali*, *hongmu* or *zitan*, comprising a screen with 'Dali' stone panel; a six-post canopy bed; a pair of robe racks; a pair of rectangular stools; a pair of recessed-leg long tables with everted flanges; a pair of foot rests with rolling cylinders; a pair of continuous yokeback armchairs; a drum-form stool; a basin stand; a

display cabinet; a corner-leg table with cloud-scroll spandrels, a corner-leg wine table; a pair of tall circular incense stands (19)  
Length of longest 12 $\frac{5}{16}$ in., 32.1 cm

The present group and following two lots of furniture was made in Hong Kong by a skilled craftsman whose familiarity with Ming and Qing dynasty classical hardwood furniture is evident in these miniature examples. For many of the present forms, the artist took direct inspiration from examples held by the renowned Museum of Classical Chinese Furniture that were sold at Christie's New York, 19th September, 1996.

Many of the original forms that served as models are illustrated in Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Hong Kong, 1995 including the Six-Post Canopy Bed, pl. 11; the *Zitan* Southern Official's Hat Armchair, pl. 31; the Towel Rack and Washbasin Stand, pl. 81; the Clothes Rack, pl. 80 (now in the Minneapolis Institute of Arts); the Incense Stand, pl. 75; and the Marble Panel Inset Standing Screen, pl. 72 (now in the Minneapolis Institute of Arts).

• \$ 4,000-6,000

二十世紀 硬木袖珍家具一組





PROPERTY FROM THE PERSONAL  
COLLECTION OF FRED LEIGHTON

**A GROUP OF MINIATURE CLASSICAL  
HARDWOOD FURNITURE**

**20TH CENTURY**

carved of *huali*, *hongmu* or *zitan*, comprising a pair of recessed-leg long tables with everted flanges; a 'Dali' stone inset screen; a six-post canopy bed; a corner-leg table with cloud-scroll spandrels; a corner-leg wine table; a pair of tall circular incense stands; a pair of drum-form stools; a pair of rectangular stools; a folding

stool; a three-tier, two-drawer display cabinet; a pair of yokeback armchairs; a foot stool with rolling cylinders; a basin stand (22)  
Length of longest 12 $\frac{5}{8}$  in., 32.1 cm

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

• \$ 4,000-6,000

二十世紀 硬木袖珍家具一組





1307

1307

PROPERTY FROM THE PERSONAL COLLECTION OF  
FRED LEIGHTON

**A GROUP OF MINIATURE CLASSICAL  
HARDWOOD FURNITURE  
20TH CENTURY**

carved of *huali*, *hongmu* or *zitan*, comprising a 'Dali' stone screen; a six-post canopy bed; a pair of robe racks; a horseshoe-back armchair; a three-tier, two-drawer display cabinet; a pair of continuous-back armchairs; a footrest with rolling cylinders; a pair of tall circular incense stands; a corner-leg table with cloud-scroll spandrels; a pair of rectangular stools; a pair of slatted folding stools; a pair of drum-form stools; a corner-leg wine table; a pair of recessed-leg long tables with everted flanges (23)  
Length of longest 12 $\frac{5}{8}$  in., 32.1 cm

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

• \$ 4,000-6,000

二十世紀 硬木袖珍家具一組



1308

1308

PROPERTY FROM AN AMERICAN COLLECTION

**A MOTHER-OF-PEARL INLAID BROWN  
LACQUER STAND, PROBABLY RYUKYU  
KINGDOM,  
19TH CENTURY**

the square top with notched corners resting on a pierced waist, the lobed apron continuing into slender cabriole legs atop a conforming base, the top inlaid with a scene depicting a scholarly gathering at riverside pavilions under a full moon, willow, and *wutong* trees, the sides and legs with flowers, birds, scholar's instruments, and diaper pattern, the base with a scene of courting mandarin ducks among reeds  
Height 15 $\frac{3}{4}$  in., 40 cm; Width 12 $\frac{3}{4}$  in., 32.4 cm;  
Depth 13 in., 33 cm

\$ 2,000-3,000

或琉球王國 十九世紀 褐漆嵌螺鈿庭閣人物圖有束腰四足香几

1309

**AN INSCRIBED BLACK LACQUER WOOD QIN  
QING DYNASTY, 19TH CENTURY**

of *lingji* style, the gently tapering body modeled with a recessed waist and neck, the underside with seven tuning pegs and two circular goose feet supporting the musical instrument, the top inlaid vertically with thirteen studs (*hui*), the reverse with a phoenix pond (*fengzhao*), dragon pool (*longchi*), and four characters reading *xiaoyi tianqiu* ('autumn in the sky'), the well lacquered surface with a network of fine crackles

Length 48 $\frac{1}{8}$  in., 122 cm

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

清十九世紀 黑漆七弦靈機式古琴

銘文：小一天秋



1309

1310

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE  
COLLECTION

**A PAIR OF BLACK-GROUND POLYCHROME  
LACQUER CEREMONIAL SADDLES  
QING DYNASTY**

each painted with an array of flowers borne on leafy stems, the pommel and cantle plates of gilt-metal cast to form confronted dragons in pursuit of 'Flaming Pearls', acrylic stand (4)

Length 20 in., 50.8 cm

**PROVENANCE**

Charlotte Horstmann and Gerald Godfrey Ltd., Hong Kong, 1982.

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

清 黑漆彩繪花卉紋馬鞍一對



1310

1311

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE  
COLLECTION

**A PAIR OF BLACK AND GILT LACQUER TRUNKS  
QING DYNASTY, 19TH CENTURY**

each of rectangular form with hinged cover, decorated overall with a grape leaf meander enclosed within floral borders, the interior painted a sage green color, *baitong* bail handles set to either side, later wood stands (4)

Height 19 in., 48.3 cm; Width 34 in., 86.4 cm;

Depth 19 $\frac{1}{2}$  in., 49.5 cm

**PROVENANCE**

Christie's Label GW459/13.

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

清十九世紀 黑漆描金葡萄紋蓋箱一對



1311



1312

1312

**A PAIR OF CINNABAR-LACQUERED  
CARVED WOOD PANELS**  
JAPAN, 19TH CENTURY

each with a tall rectangular wood frame with an arched upper border and inset with two panels, the vertical upper panel carved in very high relief with a deity and a mythical beast against a *wanzi*-diaper ground, the horizontal lower panel carved in high relief with a 'Buddhist lion' against scrolling lotus, the reverse lacquered black and inlaid with mother-of-pearl and polychrome lacquer illustrating trees and waves under the moon, the frame inlaid with designs in silvered wire (2)

Height 37¾ in., 95.9 cm

**PROVENANCE**

New York Private Collection.

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

日本 十九世紀 剔紅羅漢圖掛屏一對



1313

1313

**A LACQUERED AND PAINTED  
'IMMORTAL' FLOOR SCREEN**  
QING DYNASTY, 19TH CENTURY

the rectangular panel painted with a large figure of the Star God, Lu Xing, the portly figure wearing an elaborate red 'dragon' robe and headdress, holding a scroll in one hand and a basket with a small prancing deer in the other, all on a black lacquer ground, the reverse with an inscription and dated to the 1st year of the Guangxu reign, corresponding to 1875, set within a wood frame, the mixed wood stand carved with foliate motifs and comprising a pair of uprights, flanked by shaped spandrels, joined by a wide central panel above a scrollwork shaped apron, all supported on trestle feet raised on metal casters, the base with metal mounts and a long wood dowel set between the two front feet

Height 79 in., 200.7 cm

◎ **\$ 4,000-6,000**

清十九世紀 黑漆彩繪祿星圖插屏

《光緒元年菊月書》款

1314

PROPERTY FROM THE COLLECTION OF  
MALCOLM SWENSON

A 'ZITAN' FOOTSTOOL

QING DYNASTY, 19TH CENTURY

of rectangular form the top with a row  
of tapering, rolling cylinders, flanked by  
latticework, all raised on four short square-  
section legs, joined by humpback stretchers,  
and terminating in pad feet  
Height 4¾ in., 12.1 cm; Width 31¼ in., 79.4 cm;  
Depth 15½ in., 39.4 cm

EXHIBITED

*Classic Chinese Furniture*, The Kimball-Jenkins  
Estate, Concord, New Hampshire, 2004, cat.  
no. 8..

\$ 3,000-5,000

清十九世紀 紫檀滾凳腳踏



1314

1315

A 'HONGMU' RECESSED-LEG TABLE  
LATE QING DYNASTY

the single panel floating top of standard  
construction with scrolled everted flanges,  
the frame above a short recessed waist and  
an archaic spandrelled apron of pierced  
angular scrollwork centering on a bi-disc, the  
rectangular section legs joined by stretchers  
and open, shaped panels and terminating in  
scrolled block feet  
Height 38½ in., 97.8 cm;  
Width 60 in., 152.4 cm;  
Depth 14⅞ in., 37.8 cm

△ \$ 800-1,200

清末 紅木翹頭案



1315

1316

A 'HUANGHUALI' WRITING TABLE  
QING DYNASTY, 19TH CENTURY

the single board top set flush into the  
miter, mortise and tenon frame of typical  
construction, the frame with beaded edge  
above a row the three short drawers with brass  
pulls and circular back plates, the sides with  
fielded panels over beaded spandrelled aprons,  
all supported on square-section legs, beaded  
along the inside edge ending in angular scrolled  
feet  
Height 33½ in., 85.1 cm;  
Width 50⅞ in., 129.2 cm;  
Depth 16¼ in., 41.3 cm

PROVENANCE

Sotheby's New York, 16th September 2017,  
lot 909.

◎ \$ 2,000-3,000

清十九世紀 黃花梨三屨桌



1316

1317

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

**A SMALL EIGHT-PANEL  
COROMANDEL 'SPRING MORNING IN  
THE HAN PALACE' SCREEN**

**QING DYNASTY, KANGXI PERIOD**

each narrow rectangular panel incised, carved and polychromed on a black lacquer ground with a continuous scene depicting the graceful Zhao sisters dancing before emperor Cheng of the Han dynasty, all set within a lively, lavish, palatial setting and within a border of lotus scroll, the demi-blooms born on a delicate, leafing stem, the reverse undecorated, all raised on metal-capped rectangular feet (8)  
Height 35 in., 88.9 cm; Width each panel 8 in., 20.3 cm

**PROVENANCE**

Acquired in Europe circa 1900 and thence by descent.

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

清康熙 髹漆加彩漢宮春曉圖八扇屏風

1318

**A 'ZITAN' AND HARDWOOD  
TABLETOP CABINET**  
**QING DYNASTY, 19TH CENTURY**

the rectangular frame with square corners, inset on three sides with well carved panels, each enclosing a writhing dragon amid swirling clouds, a pair of doors to the front, the interior fitted with a shelf above two drawers and a covered storage well, the conforming upper section similarly constructed, the interior plain, all supported on four gilt mounted short legs joined by cloud-scroll spandrel aprons  
Height 25 $\frac{3}{8}$  in., 64.5 cm; Width 15 $\frac{1}{4}$  in., 38.7 cm; Depth 7 $\frac{1}{2}$  in., 19 cm

● **\$ 6,000-8,000**

清十九世紀 紫檀并硬木雕海水龍紋小櫃



1317

1318

1319

**A PAINTED PORCELAIN PORTRAIT  
OF CONFUCIUS**

**QING DYNASTY, 19TH / 20TH  
CENTURY**

the unusual enameled portrait on a porcelain panel copying an anonymous Ming dynasty painting, 'Portrait of Confucius as Minister of Justice in Lu State' in the Shangdong Provincial Museum, wood frame  
Height 21½ in., 54.6 cm; Width 12¾ in., 32.4 cm

**PROVENANCE**

Collection of Terry Molloy.

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

清十九 / 二十世紀 粉彩大成孔子為魯司寇時像瓷板



1319

1320

**A 'HONGMU' 'DRAGON AND  
PHOENIX' FOLDING ARMCHAIR  
19TH / 20TH CENTURY**

well-carved, the lobed and arched U-form crestrail terminating in bold dragon-head handgrips, the rectangular splat with a writhing dragon in pursuit of a 'flaming pearl' amid flame wisps on a ground of stylized waves, set to either side with flanges of scrolling clouds and peaks, with further cloud swirls forming the back posts, the characteristic X-frame legs joined by a stretcher of confronting phoenix, plain stretchers and a foot rest  
Height 43 in., 109.2 cm; Width 28 in., 71.1 cm; Depth 28 in., 71.1 cm

• **\$ 5,000-7,000**

十九 / 二十世紀 紅木雕趕珠龍紋交椅



1320

1321

PROPERTY FROM A CONNECTICUT PRIVATE  
COLLECTION

**A 'ZHAZHEN' AND MIXED WOOD  
RECESSED LEG TABLE**

**QING DYNASTY**

the single panel floating top and frame of attractively grained zhazhen wood, over an associated base of mixed wood with plain spandrelled aprons and cylindrical legs joined by double stretchers on either side  
Height 32½ in., 81.6 cm; Width 48¾ in., 123.8 cm; Depth 18½ in., 47 cm

**PROVENANCE**

Hong Kong, 1990s.

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

清 扎針木拼木平頭案



1321



1322

1322

PROPERTY OF A GENTLEMAN

**A PAIR OF PORCELAIN-INSET PANELS  
LATE 19TH / EARLY 20TH CENTURY**

each of rectangular form, with four shaped porcelain panels enameled in varying palettes; fan-shaped painted with fruit, quatrefoil with a domestic scene, circular with a landscape, and square depicting immortals, all enclosed within a *nanmu* panel and a brown-lacquered frame (2)  
Height 48 in., 121.9 cm

**PROVENANCE**

Purchased in China in the 1940s or 1950s, and thence by descent.

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

十九世紀末 / 二十世紀初 嵌瓷板掛屏一對

1323

PROPERTY OF A LADY

**AN ARCHAISTIC 'HONGMU' CORNER-LEG  
TABLE**

**QING DYNASTY, 19TH CENTURY**

the single floating panel top of standard construction set into a molded edge frame above a recessed waist pierced with beaded-edge ellipses and a spandrelled apron of archaistic scrollwork, supported on four slender square-section legs joined at the base to each short side with humpback stretchers and terminating in hoof feet  
Height 32½ in., 82.6 cm; Width 59¾ in., 151.8 cm;  
Depth 13⅜ in., 34 cm

◎ **\$ 6,000-8,000**

清十九世紀 紅木條桌



1323



1324

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

A 'JICHIMU' CHAIR

QING DYNASTY, 19TH CENTURY

with a gently arched crestrail joined to slightly serpentine back posts, centering an S-shaped rectangular splat, the hard-mat seat with molded edge frame above an arched and beaded hardwood apron, the back and side with plain spandrel aprons, two of *jichimu* and one hardwood, the square-section legs joined by stretchers of ascending height  
Height 41½ in., 105.4 cm; Width 19 in., 48.3 cm;  
Depth 16 in., 40.1 cm

PROVENANCE

Schoeni Gallery, Hong Kong, 1990s.

\$ 2,000-3,000

清十九世紀 雞翅木靠背椅



1325

A LARGE 'HONGMU' CORNER-LEG TABLE

QING DYNASTY, 19TH CENTURY

the wide two-panel top set within a molded-edge frame of standard construction, surmounting a recessed waist, the shaped apron well-carved in low relief with various auspicious emblems and angular scrollwork, all raised on four square-section angular cabriole legs terminating in paw feet

Height 34¾ in., 88.3 cm; Width 62 in., 157.5 cm;  
Depth 37½ in., 95.3 cm

◉ \$ 20,000-30,000

清十九世紀 紅木雕博古圖大桌





1326

1326

PROPERTY FROM A NEW YORK COLLECTION  
**A RUBBING OF A NORTHERN WEI STELE**  
**20TH CENTURY**

mounted as a hanging scroll, depicting a religious procession with an inscription recording the 6th year of the Zhengguang reign, corresponding to 525 AD; **together with** a modern print reproduction of the early 20th century rubbing of the Tang dynasty emperor Taizong's horse Shifachi (2)  
 Height 62½ in., 158.8 cm; Width 27 in., 68.6 cm

**PROVENANCE**

Collection of Philip Hofer (1898-1984), founder and curator of Harvard University's department of printing and graphic arts.

Sotheby's New York, circa 1980.

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

二十世紀 北魏曹望禧造像拓片 立軸  
 及 現代 昭陵六駿什伐赤拓片印刷品



1327

1327

**A 'HUANGHUALI' AND HARDWOOD**  
**CONTINUOUS YOKEBACK ARMCHAIR**  
**LATE QING DYNASTY**

with a gently arched crestrail over an S-shaped splat, the serpentine armrails supported by S-shaped braces and straight front posts, the two-panel hardwood seat set with in a molded-edge frame, all supported on four square-section legs  
 Height 39¼ in., 101 cm; Width 22½ in., 56.2 cm; Depth 18 in., 45.7 cm

**PROVENANCE**

Pao and Moltke, Toronto.

Sotheby's New York, 18th March 2017, lot 130.

© **\$ 3,000-5,000**

清末 黃花梨拼硬木南官帽椅



1328

1328

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION  
**A LACQUERED ELM WOOD 'BAMBOO' TABLE**  
**QING DYNASTY, 19TH CENTURY**

the paneled top set within a wide frame with rounded edge above a triple reeded-shaped apron wrapped around the round-section corner legs, supported underneath by three transverse stretchers and four giant's arm braces, and joined by a high humpbacked stretcher, the cylindrical members all artfully notched, simulating bamboo stalk nodes  
 Height 34½ in., 87.6 cm; Width 58¼ in., 148 cm; Depth 19¼ in., 48.9 cm

**PROVENANCE**

Schoeni Gallery, Hong Kong, 1990s.

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

清十九世紀 榆木雕竹節紋桌

1329

PROPERTY FROM THE COLLECTION OF  
MALCOLM SWENSON

A 'HUANGHUALI' AND 'HUALI' WOOD  
CORNER-LEG TABLE

LATE QING DYNASTY

the rectangular floating panel top of standard construction, set into the molded frame over a recessed waist and straight beaded apron, the legs, beaded to the inside edge, of square section, terminating in hoof feet  
Height 31¾ in., 81 cm; Width 58¼ in., 148 cm;  
Depth 19 in., 48.3 cm

EXHIBITED

*Classic Chinese Furniture*, The Kimball-Jenkins Estate, Concord, New Hampshire, 2004, cat. no. 24.

• \$ 20,000-30,000

清末 黃花梨拼花梨木有束腰馬蹄足條桌



1329

1330

TWO 'HONGMU' HORSESHOEBACK  
ARMCHAIRS

QING DYNASTY, 19TH CENTURY

each arched crestrail comprised of five segments ending in outward scrolling handgrips, the back posts flanking a S-form central splat, the hard wood seat over plain spandereled aprons in one chair and vertical struts on the other, both chairs with two sets of reinforcing metal strap mounts to the crestrail (2)

Height of taller 40 in., 101.6 cm  
Width 24 in., 61 cm; Depth 18 in., 45.7 cm

• \$ 6,000-8,000

清十九世紀 紅木圈椅兩件



1330



1331

1331

**A FAMILLE-ROSE 'BOYS' PANEL**  
**QING DYNASTY, 19TH CENTURY**

depicting various boys at play within an interior setting overlooking a courtyard, some holding auspicious objects and toys, accompanied by mothers and attendants, framed  
 Length 12¼ in., 31.1 cm; Width 12⅜ in., 31.4 cm

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

清十九世紀 粉彩四妃十六子圖瓷板

1332

**TWO 'HUANGHUALI' CONTINUOUS**  
**BACK ARMCHAIRS**

19TH / 20TH CENTURY

each with a straight top rail joined to back posts continuing through the hard-mat seat frame and forming the back legs, the central splat with varying paneled and openwork decoration, the serpentine arms continuing to shaped, recessed supports, all raised on four legs joined by shaped, beaded spandrel aprons and stretchers (2)

Height of taller 38 in., 96.5 cm;

Width 21½ in., 54.6 cm; Depth 18 in., 45.7 cm

⦿ **\$ 10,000-15,000**

十九 / 二十世紀 黃花梨南官帽椅兩件



1332

1333

A PASSION FOR COLLECTING: PROPERTY  
FROM THE ESTATE OF DR. MARTIN S.  
WESELEY

**A COPPER-RED-GLAZED BOTTLE  
VASE**

**QING DYNASTY, 18TH CENTURY**

the tall pear-shaped body supported on a  
straight foot and rising to a tapered neck,  
covered overall in a cranberry-red glaze  
suffused with fine craquelure, the glaze thinning  
to beige tones at the mouth  
Height 15 $\frac{5}{8}$  in., 39.7 cm

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

清十八世紀 紅釉長頸瓶



1333

1334

A PASSION FOR COLLECTING: PROPERTY  
FROM THE ESTATE OF DR. MARTIN S.  
WESELEY

**A FOUR-PANEL COROMANDEL  
SCREEN**

**QING DYNASTY, 19TH CENTURY**

one side of the brown-lacquered surface  
carved and inlaid in polychrome with a lively  
archery contest at a palace between landscape  
panels above and flower basket panels below,  
the reverse with boats and pavilions dotting a  
mountainous riverscape between floral panels  
above and flower vase panels below  
Height of each panel 68 $\frac{7}{8}$  in., 174.9 cm;  
Width 15 $\frac{7}{8}$  in., 40.3 cm

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

清十九世紀 髹漆加彩人物圖四扇屏風



1334



1335

1335

**A SILK WOOL 'DRAGON' CARPET  
QING DYNASTY, 18TH / 19TH  
CENTURY**

with five lobed medallions enclosing pairs of dragons chasing a 'flaming pearl' on a *wan* diaper ground, bordered by a floral scroll and a band of roundels depicting various stylized animals and designs

Length 206½ in., 524.5 cm;  
Width 140½ in., 356.9 cm

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

清十八 / 十九世紀 絲絨趕珠雲龍紋地毯



1336

1336

PROPERTY FROM AN AMERICAN PRIVATE  
COLLECTION

**AN EMBROIDERED AND PAINTED  
SILK 'THREE STAR GODS' PANEL  
QING DYNASTY, 19TH CENTURY**

depicting the immortals admiring a scroll painted with the *yin-yang* symbol in a landscape setting, all set below a painted inscription and three embroidered seals, framed

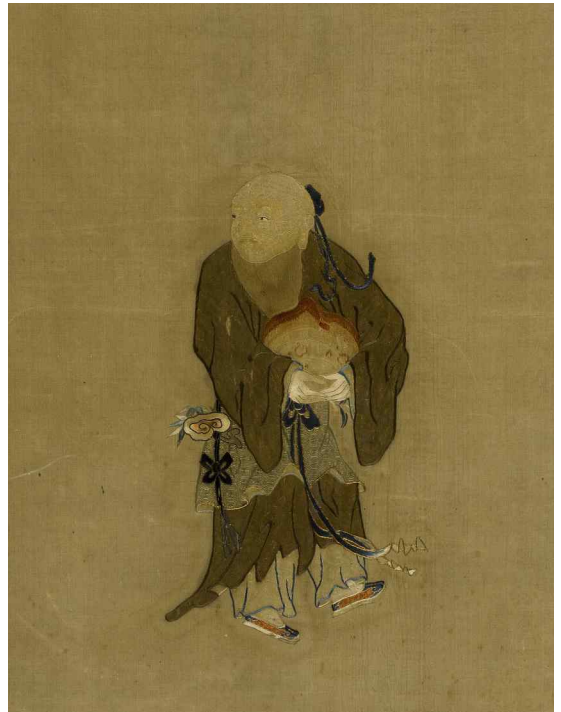
Height 50 in., 127 cm; Width 15½ in., 39.5 cm

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

清十九世紀 刺繡加彩三星觀卷圖掛屏



1337



1338

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**1337**

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

**A LARGE YELLOW SILK 'BUTTERFLY' PANEL**

**QING DYNASTY, 19TH CENTURY**

comprised of four panels stitched together, embroidered in satin stitch with fluttering butterflies of varying colors and sizes, with a later-added mustard-yellow silk backing  
Length 144 in., 365.8 cm;  
Width 63 $\frac{5}{8}$  in., 161.8 cm

Compare a similar example sold in our Paris rooms, 12<sup>th</sup> December 2013, lot 86.

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

清十九世紀 黃地繡蝴蝶紋料

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**1338**

**AN EMBROIDERED SILK 'LONGEVITY' PANEL**

**QING DYNASTY, 18TH CENTURY**

depicting Dongfang Shuo stealing the peach of immortality, the figure's long robes suspending a *lingzhi* pendant, the face with a mischievous smile, framed  
Height 19 in., 48.3 cm; Width 13 in., 33 cm

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

清十八世紀 刺繡東方朔偷桃圖掛屏



1339

1339

**A BLUE SILK BROCADE DRAGON ROBE, JIFU  
LATE QING DYNASTY**

woven in metal thread and silk with nine writhing dragons surrounded by clouds, bats, cranes, Buddhist emblems, and *shou* medallions, all above a *lishui* border and terrestrial diagram at the hem, the design repeated on the black collar band and horse-hoof cuffs  
Height 53 in., 134.6 cm; Width 64 in., 162.6 cm

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

清末 藍地緞織暗八仙八寶雲龍紋吉服

1340

**PROPERTY OF A GENTLEMAN  
A BLUE GAUZE 'DRAGON' SUMMER ROBE  
QING DYNASTY, 19TH CENTURY**

couched in gold-wrapped threads with nine gold dragons in pursuit of 'flaming pearls' amidst arabesque clouds, bats, cranes and auspicious symbols, above a terrestrial diagram rising from swirling waves and *lishui* stripe, the collar and sleeve bands similarly decorated and edged with gold brocade  
Length 53¾ in., 136.5 cm;  
Width 91¼ in., 231.6 cm

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

清十九世紀 藍紗納雲龍紋單袍

1341 No Lot



1340



1342

**A BLUE EMBROIDERED 'DRAGON'  
ROBE, JIFU  
QING DYNASTY, JIAQING PERIOD**

the midnight-blue silk brocade ground couched  
in gold-wrapped threads with nine five-clawed  
dragons each pursuing a 'flaming pearl' on  
a trellis-pattern ground amidst clouds and a  
selection of the 'Eight Buddhist Emblems' all  
above embroidered 'Mountains of Immortality'  
emerging from a roiling sea, a continuous panel  
of gold *lishui* stripes at the lower section of the  
robe, the black silk sleeves tapering to horse-  
hoof cuffs of silk embroidered with further  
dragons and clouds, the interior lined with  
plain-weave silk of pale blue  
Length 56½ in., 143.6 cm;  
Width 91 in., 231.1 cm

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

清嘉慶 藍緞繡暗八仙雲龍紋吉服





1343

1343

**AN UNFINISHED PINK-GROUND KESI  
'DRAGON' ROBE**  
QING DYNASTY, 19TH CENTURY

finely woven, with nine dragons couched in gold thread amidst *ruyi* scepter-shaped clouds interspersed with bats and beribboned 'Eight Buddhist Emblems', all above rolling waves churning auspicious objects, missing embroidered trim  
Height 59 in., 149.9 cm;  
Width 44¾ in., 113.7 cm

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

清十九世紀 粉紅地繡絲暗八仙雲龍紋袍

1344

PROPERTY OF AN AMERICAN PRIVATE  
COLLECTOR

**A MANCHU LADY'S SKY-BLUE-  
GROUND INFORMAL ROBE**  
QING DYNASTY, CIRCA 1900

embellished with couched gold and silver threads forming clusters of blossoming orchids, bordered by a brown and gold band of *shou* medallions, a black-ground band woven with gold animals, and a black and gold 'lattice' band  
Height 55⅞ in., 141.3 cm; Width 54 in., 137.2 cm

**PROVENANCE**

Collection of Dora Cigarran.  
Sotheby's New York, 16th September 2008,  
lot 152.

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

清 約1900年 淺藍地繡蘭花紋常服



1344

PROPERTY OF A LADY

**A RARE IMPERIAL BRONZE  
ACUPUNCTURE FIGURE AND KIT  
QING DYNASTY, YONGZHENG  
PERIOD**



Detail

cast standing upright, the body pierced with perforations for needles, the head with long earlobes, wrinkled forehead, pointed nose and neatly combed hair lacquered black, the belly pronounced; with a four-volume set of medical texts, a yellow silk box fitted for two carved stone models of hands and wrists with a rattan pulse pillow and an embroidered silk pulse pillow; a set of doctor's instruments encased with an imperial medical degree from the emperor, dated fourth year of the Yongzheng reign, corresponding to 1729; and an anatomy chart framed under glass, wood stand (13) Height of figure 10 $\frac{1}{8}$  in., 26 cm

Such bronze figures pierced with apertures were used by acupuncturists and doctors to test their needle manipulation skills. See two

similar Yongzheng acupuncture figures with a yellow silk box bearing text of an imperial degree of the emperor, one from the Science Museum, London, and another (dated corresponding to 1729), sold in our London rooms, 16th May 2012, lot 164.

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

清雍正 銅御製鍼灸像、書籍及器具一組





1346

1346

**THREE ENAMELED PORCELAIN  
SNUFF BOTTLES**

**QING DYNASTY, 19TH CENTURY**

the first of cylindrical section, enameled in iron red with Zhong Kui and five bats, the base with an apocryphal Qianlong seal mark; the second a conjoined double-bottle enameled with ladies on a lime-green ground; the third of pear form with raised and molded decoration of a dragon pursuing a 'flaming pearl' amidst clouds and flames, two stoppers (5)

Height of tallest 2<sup>7</sup>/<sub>8</sub> in., 7.3 cm

**PROVENANCE**

The 'dragon' snuff bottle:  
The Pearce Collection.

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

清十九世紀 彩瓷鼻煙壺三件



1347

1348

1347

**A MOLDED AND ENAMELED  
PORCELAIN SNUFF BOTTLE**

**QING DYNASTY, 19TH CENTURY**

the ovoid bottle with a sampan carrying figures with a halberd, the reverse with the sampan capsized near an elderly figure on a raft, the base with an apocryphal Qianlong mark, stopper (2)

Height 2<sup>3</sup>/<sub>4</sub> in., 7 cm

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

清十九世紀 粉彩浮雕人物圖鼻煙壺



1349

1348

**AN INSIDE-PAINTED GLASS SNUFF  
BOTTLE**

**QING DYNASTY, ATTRIBUTED TO  
YAN YUTIAN**

of compressed rectangular form, painted to one side with three sparrows flying above a flowering tree, the reverse with a vase of flowering branches with other foliage and a scholar's rock, signed Yutian, stopper (2)

Height 2<sup>2</sup>/<sub>5</sub> in., 6 cm

**PROVENANCE**

The Pearce Collection.

**\$ 1,800-2,500**

清 傳閻玉田作玻璃內畫花鳥圖鼻煙壺

《玉田閻氏》款

1349

**THREE JADE SNUFF BOTTLES  
QING DYNASTY, 19TH CENTURY**

the first of basket-weave design, the stone a bone color, the second and third of flattened round forms and of pale celadon-colored stones, one with an incised flowering prunus tree, two stoppers (5)  
Height of tallest 2 1/3 in., 6 cm

\$ 3,000-5,000

清十九世紀 玉鼻煙壺三件

1350

**A TRANSPARENT YELLOW GLASS  
SNUFF BOTTLE  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of compressed globular form with relief-carved mask and ring double handles, stopper (2)  
Height 1 3/4 in., 4.5 cm

**PROVENANCE**

Collection of Floyd W. Ohliger (1902-1993).  
Sotheby's New York, 12th October 1993, lot 27.

\$ 2,000-3,000

清十八 / 十九世紀 透明黃料鋪首耳鼻煙壺

1351

**A GROUP OF THREE SNUFF BOTTLES  
QING DYNASTY, 18TH / 19TH  
CENTURY**

the first of bamboo, carved in the form of three stacked leafy pods; the second of opaque green glass, with leaves and fish above swirling waves in relief; the third of cinnabar lacquer, relief-carved with figural scenes (3)  
Height of tallest 2 3/4 in., 7 cm

**PROVENANCE**

The glass snuff bottle:  
The Ko Family Collection.  
Christie's London, 8th November 1976, lot 60.  
The lacquer snuff bottle:  
George Crofts & Co.  
The Pearce Collection.

\$ 3,000-5,000

清十八 / 十九世紀 鼻煙壺三件

1352

**FIVE AGATE SNUFF BOTTLES  
QING DYNASTY, 18TH / 19TH  
CENTURY**

the first, of faceted banded agate; the second, with relief-carving of a monkey and a horse beneath a pine tree; the third, a 'peanut' snuff bottle; the fourth a large banded agate snuff bottle, the fifth a rose-colored banded agate snuff bottle; four stoppers (9)  
Height of tallest 2 1/2 in., 6.5 cm

**PROVENANCE**

The faceted snuff bottle:  
The Kaynes-Klitz Collection.  
Sotheby's Hong Kong, 30th October 1990, lot 71.  
The 'monkey and horse' snuff bottle:  
Collection of D. Heller.  
Collection of Dorothea Esty, until 1979.  
The Neal W. and Frances R. Hunter Collection.  
Sotheby's New York, 15th September 1998, lot 290.  
The 'peanut' snuff bottle:  
Collection of Bernice Straus Hasterlik.  
Sotheby's New York, 17th September 1996, lot 72.  
The rose-banded snuff bottle:  
Sotheby Parke-Bernet, 18th September 1981, lot 153 (part lot).  
Hartman Galleries, Inc., 14th January 1984.

\$ 5,000-7,000

清十八 / 十九世紀 瑪瑙鼻煙壺五件



1350



1351



1352



1353

1353

**FOUR HARDSTONE SNUFF BOTTLES  
QING DYNASTY**

the first, of chrysoprase; the second, of puddingstone; the third of turquoise; the fourth of aquamarine, relief-carved with a deer under pine, the reverse with a house in a landscape, three stoppers (7)  
Height of tallest 2 1/3 in., 6 cm

**PROVENANCE**

The chrysoprase snuff bottle:  
Sotheby's New York, 21st January 1982, lot 167.  
Hartman Galleries, Inc., 18th January 1989.

The turquoise snuff bottle:  
Robert Hall, London, 30th June 1990.  
The aquamarine snuff bottle:  
Sotheby's New York, 6th April 1990, lot 198.

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

清 鼻煙壺四件



1354

1354

**AN AMBER 'SQUIRREL AND GRAPES' SNUFF BOTTLE**

**QING DYNASTY, 19TH CENTURY**

of compressed rectangular form with relief carving of a squirrel and a leafy bunch of grapes, the amber a rich golden hue, stopper (2)  
Height 2 1/3 in., 6 cm

**PROVENANCE**

Collection of Michael Stern.  
Sotheby's New York, 1st-2nd December 1992, lot 512.

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

清十九世紀 琥珀雕松鼠葡萄紋鼻煙壺



1355

1355

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

**A ROCK CRYSTAL 'SILVER DOLLAR' SNUFF BOTTLE**

**QING DYNASTY, 19TH CENTURY**

carved in low relief on each side with a Spanish eight-reales coin, one side carved with the profile of Charles III, the other with the Spanish coat of arms, stopper (2)  
Height 2 1/8 in., 5.2 cm

**PROVENANCE**

Canadian Private Collection, acquired between 1970s-1990s, and thence by descent.

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

清十九世紀 水晶雕銀幣紋鼻煙壺



1356

1356

PROPERTY FROM A CANADIAN PRIVATE COLLECTION  
A CARVED 'DUAN' STONE SNUFF BOTTLE  
QING DYNASTY, 18TH / 19TH CENTURY

of pear-shaped form flanked by mask handles, carved to one side with archaic *kuilong* forming the character *long* ('dragon'), the other side with confronting *kuilong*, stopper (2)  
Height 2¼ in., 5.7 cm

PROVENANCE

Canadian Private Collection, acquired 1970s-1990s, and thence by descent.

\$ 1,500-2,000

清十八 / 十九世紀 端石雕夔龍紋鼻煙壺

1357

PROPERTY FROM A NEW YORK COLLECTION  
A GROUP OF SIX CRICKET WARES  
LATE QING DYNASTY / REPUBLIC PERIOD

comprising a wood holding cage (*tilong*) used for transporting the crickets; a black jade jar and cover (*douguan*) and a rectangular wood cage (*douge*) used as the arena for cricket fighting; an incised gourd cage and cover (*guoguo guan*) with wood stand; a bamboo cage (*guoguo long*) and a bamboo box (*guoguo he*) used for listening to the sound of bush crickets (10)  
Length of largest 9¼ in., 23.5 cm

PROVENANCE

E & J Frankel, New York.

• \$ 3,000-5,000

清末 / 民國 蟋蟀及鳴蟲用具一組六件

1358

A FAMILLE-ROSE 'FISHERMAN' SNUFF BOTTLE  
DAOGUANG SEAL MARK AND PERIOD

of compressed globular form, painted with a scene of a fisherman in a sampan, the base with an iron-red four-character seal mark, stopper (2)  
Height 2¾ in., 6 cm

\$ 1,500-2,000

清道光 粉彩漁人圖鼻煙壺  
《道光年製》款



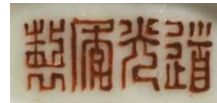
1359

AN ENAMELED 'CRICKET' SNUFF BOTTLE  
DAOGUANG SEAL MARK AND PERIOD

of compressed globular form, painted to one side with a large cricket, the reverse with a cricket perched above an open cricket cage with painted fretwork design, the base inscribed with a four-character seal mark in iron red, stopper (2)  
Height 2¼ in., 5.5 cm

\$ 4,000-6,000

清道光 粉彩蟋圖鼻煙壺  
《道光年製》款



1357

1359

1358

PROPERTY  
FROM THE  
LUTZ BAMBOO  
COLLECTION

LOTS 1360-1364

1360

PROPERTY FROM THE MONA M. LUTZ  
REVOCABLE TRUST

**THREE BAMBOO FLOWER BASKETS**  
JAPAN, 19TH / 20TH CENTURY

comprising a flat form *morikago* ('fruit basket') woven in a fine lattice beneath a wide loop handle, incised on the base with the artist's signature *Shokosai* (1); a tall pear-shaped basket woven with flat splats in an open, irregular looping pattern surmounted by a high loop handle, incised on the base with the artist's signature *Chikuyosai*; and a tightly woven wall basket in the form of a bottle with a pair of knotted handles at the neck(3)  
Height of tallest 17½ in., 44.5 cm

\$ 2,500-3,000

日本 十九 / 二十世紀  
竹細工花籠三件

1361

PROPERTY FROM THE MONA M. LUTZ  
REVOCABLE TRUST

**A 'WHITE BAMBOO' 'WINNOWING'**  
**FLOWER BASKET**

JAPAN, 20TH CENTURY,  
BY CHIKUUNSAI

the planar body in the form of a petal gently sweeping up toward the rounded end, the fine splats worked in a plain weave and then wrapping the cluster of reeds forming the edge, the underside incised with the artist's signature, Japanese wood box (3)  
Length 12¾ in., 32.4 cm

\$ 2,000-3,000

日本 二十世紀 竹細工花籠



1360



1362

PROPERTY FROM THE MONA M. LUTZ  
REVOCABLE TRUST

**A WAGUMI WOVEN BAMBOO  
FLOWER BASKET**

**JAPAN, 20TH CENTURY,  
BY CHIKUICHISAI**

the shoots interlaced in an irregular open  
looping pattern to form a square base rising  
into a round ovoid body tapering toward the  
mouth beneath a high loop handle, the artist's  
signature incised at the base  
Height 18 in., 45.7 cm

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

日本 二十世紀 竹細工花籠



1362

1363

PROPERTY FROM THE MONA M. LUTZ  
REVOCABLE TRUST

**A KARAMONO WOVEN LEACHED  
BAMBOO BASKET**

**JAPAN, CIRCA 1900,  
BY CHIKUDOSENSHI**

of hexagonal ovoid form with an everted rim,  
the faceted sides woven in an *ajiro* ('chevron')  
pattern and supported by shaped bamboo  
canes along the corners, base, neck, and rim, a  
faceted double-loop handle above, the artist's  
signature incised at the base  
Height 17¼ in., 43.8 cm

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

日本 約1900年 竹細工花籠



1363



1361

1364

PROPERTY FROM THE MONA M. LUTZ  
REVOCABLE TRUST

**THREE BAMBOO FLOWER BASKETS**  
JAPAN, 19TH / 20TH CENTURY

comprising a double-walled cylindrical basket with the exterior woven on the diagonal with narrow splats and the inner basket woven with broad splats in an open looping pattern, tall double loop handle, incised on the base with the artist's signature *Horyusai*; an ovoid *wagumi* basket with an open weave, incised on the base with the artist's signature *Chikubosai*, cylindrical bamboo vase insert, Japanese wood box; and a rare moonflask-shaped basket, densely woven with a 'herringbone' pattern (6) Height of tallest 23½ in., 59.7 cm

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

日本 十九 / 二十世紀 竹細工花籠三件

1365

PROPERTY FROM THE MONA M. LUTZ  
REVOCABLE TRUST

**A BLUE-GLAZED VASE**  
JAPAN, 20TH CENTURY,  
BY MIURA CHIKUSEN I (1853-1915)

the elongated ovoid body rising from a tapered foot to a domed shoulder opening to form the flush mouth, covered overall in a dappled cobalt glaze resulting from the *fukizimi* ('blown pigment') technique, the base with a six-character mark in underglaze blue reading *Heian Chikusen kansei* ('made by Heian Chikusen'), original Japanese wood box (3) Height 14¾ in., 37.5 cm

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

日本 二十世紀 平安竹泉作灑藍釉瓶

1366

PROPERTY FROM THE MONA M. LUTZ  
REVOCABLE TRUST

**A CELADON-GLAZED BOWL**  
JAPAN, 20TH CENTURY,  
BY MATSUO SHIGETOSHI (B. 1934)

the broadly curved sides sweeping up to form a generously rounded lower body then developing eight evenly spaced vertical creases alternately folding the upper body inward or outward resulting in a square floriform mouth, covered overall in clear, aquamarine glaze, original Japanese wood box inscribed by the artist (3) Width 12⅝ in., 32 cm

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

日本 二十世紀 松尾重利作青釉盃



1364

1365

1366

1367

PROPERTY FROM A WASHINGTON D.C. COLLECTION

**A BLUE AND WHITE JAR**  
KOREA, JOSEON PERIOD,  
19TH CENTURY

of baluster form, freely painted on the rounded body with floral sprays, beneath a foliate band encircling the base of the neck  
Height 9¼ in., 23.5 cm

**PROVENANCE**

Acquired from Heisey Gardner and David Oliver, Virginia, 1970s.

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

朝鮮 十九世紀 青花花卉紋罐

1368

PROPERTY FROM A WASHINGTON D.C. COLLECTION

**A CRIMSON-SPLASHED 'JUN' BOWL**  
YUAN DYNASTY

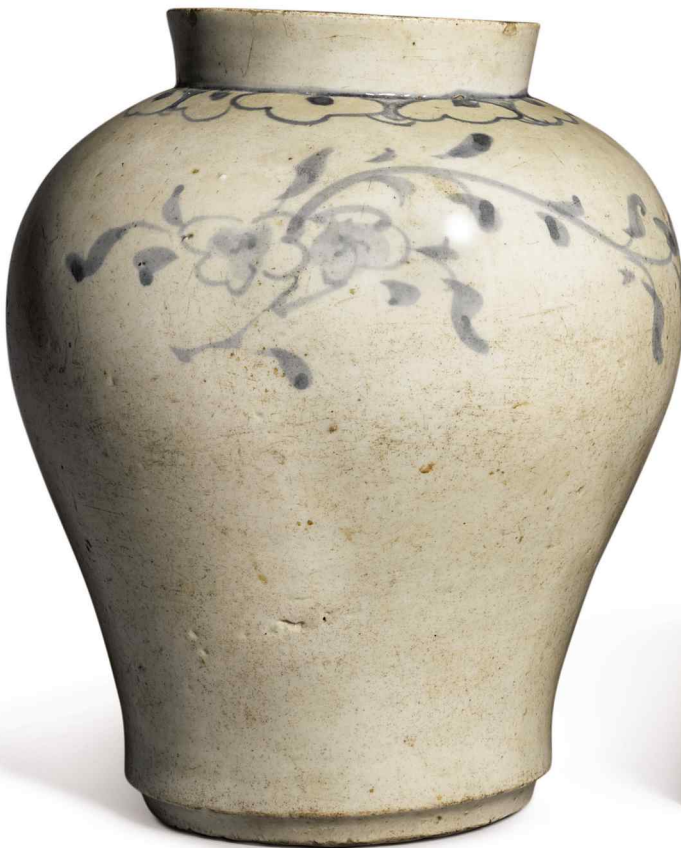
the steep rounded sides covered overall with a thick pale blue glaze deepening to a lavender tone by the foot and draining to a pale mushroom color around the rim, the interior with a vivid violet-colored splash  
Diameter 5½ in., 14 cm

**PROVENANCE**

Acquired from Heisey Gardner and David Oliver, Virginia, 1970s.

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

元 鈞窑天藍釉紫斑盃



1367



1368



1369

1369

**A BLUE AND WHITE STEM BOWL  
MING DYNASTY, 16TH CENTURY**

the deep rounded sides rising to an everted rim, boldly painted to the exterior with four winged dragons striding amid cloud scrolls above cresting waves, the interior with a winged dragon central medallion, all raised on a tall splayed foot

Diameter 6½ in., 16.5 cm

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

明十六世紀 青花海水翼龍紋高足盃



1370

1370

PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**AN INCISED QINGBAI BOWL  
SONG DYNASTY**

the gently rounded sides set over a low, tapered foot, the interior freely carved with an abstract leafy design, covered overall in a translucent pale bluish green glaze

Diameter 7⅝ in., 19.4 cm

**PROVENANCE**

Acquired in Hong Kong, 1988.

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

宋 青白釉刻劃花卉紋盃



1371

1371

PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A 'JUN' HANDLED JAR  
YUAN DYNASTY**

the globular body set on a straight foot and surmounted by an upright rim with two tiny strap handles at opposite sides, bathed in a thick sky-blue glaze suffused with pale lavender streaks thinning to beige at the rim and stopping unevenly above the foot and interior

Diameter 6⅜ in., 16.2 cm

**PROVENANCE**

Acquired in Hong Kong, 1986.

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

元 鈞窰天藍釉雙繫罐

1372

PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**TWO QINGBAI BOWLS**

**SONG DYNASTY**

one of conical form with a floral design to the interior; the other with rounded sides freely carved to the interior with an abstract foliate motif (2)

Diameter of larger 8 in., 20.3 cm

**PROVENANCE**

Acquired in Hong Kong, 1988.

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

宋 青白釉盃兩件



1373

PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A BLUE AND WHITE 'BOYS' BOX**

**WANLI MARK AND PERIOD**

sturdily potted, the interior divided into floriform compartments with each segment painted in dark cobalt with boys at play in a garden, the motif repeated around the exterior, the base with a six-character reign mark in underglaze blue within a double circle, the cover missing

Diameter 9½ in., 24.1 cm

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

明萬曆 青花嬰戲圖盒

《大明萬曆年製》款



1374

PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A PURPLE-SPLASHED 'JUN' TRIPOD  
CENSER**

**YUAN DYNASTY**

the bombé body supported on three small square feet and surmounted by a short neck and everted rim, covered overall in a sky-blue glaze splashed at the exterior and mouth with violet tones transmuting to crimson and kelly-green in the center

Diameter 4⅝ in., 11.7 cm

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

元 鈞窰天藍釉紫斑三足爐



1375

**TWO SMALL 'YAOZHOU' CELADON-GLAZED BOWLS**  
**NORTHERN SONG / JIN DYNASTY**

each of conical form, one molded to the interior with chrysanthemum scrolls, the other with fish swimming amid dense waves, the exterior carved with radiating flutes (2)  
Diameter of the larger 4 $\frac{3}{8}$  in., 11 cm

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

北宋 / 金 耀州窑青釉印花小盃兩件



1375



1376

**PROPERTY OF A GENTLEMAN**  
**A RUSSET-SPLASHED BLACK-GLAZED BOWL**

**NORTHERN SONG / JIN DYNASTY**

the straight sides rising from an angled base with knife-pared foot ring, covered overall with a lustrous black glaze accentuated with varying russet stripes  
Diameter 4 $\frac{1}{4}$  in., 10.7 cm

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

北宋 / 金 黑釉醬斑盃



1376

1377

**PROPERTY FROM A TEXAS PRIVATE COLLECTION**

**A 'YAOZHOU' CELADON-GLAZED BOWL**  
**SONG DYNASTY**

with steep rounded walls rising from a high foot, the interior with six vertical ribs radiating from a central medallion, the exterior with carved foliate decoration, covered in an olive-green glaze save the recessed base and foot ring  
Diameter 4 $\frac{1}{2}$  in., 11.5 cm

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

宋 耀州窑青釉刻花盃

1378

PROPERTY FROM A TEXAS PRIVATE COLLECTION

**A YINQING-TYPE MALLOW-FORM BOWL**

**SONG DYNASTY**

the conical sides rising from a tapered foot to a notched lobed rim, the interior with three incised foliate medallions, covered overall in a pale bluish-gray glaze save for the base  
Diameter 7 in., 17.8 cm

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

宋 青白釉系刻團花紋花口盃



1377

1379

**A 'LONGQUAN' CELADON-GLAZED JARLET AND COVER**

**MING DYNASTY**

the compressed baluster body rising from a flared foot to a broad shoulder, the cover of circular disc-form with slightly everted rim, covered in an olive-gray-green glaze (2)  
Height 3 1/3 in., 8.5 cm

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

明 龍泉窰青釉小蓋罐



1379

1380

**A RARE BLACK-GLAZED VASE**  
**MING DYNASTY**

the compressed rounded sides rising to a sharply angled shoulder, the waisted neck with a broadly flaring rim, covered overall with a lustrous mottled black glaze falling short above the foot revealing the buff-colored stoneware body  
Height 6 7/8 in., 17.4 cm

See a closely related vase illustrated in Warren E. Cox, *The Book of Pottery and Porcelain*, New York, 1944, rpt. 1945, vol. 1, p. 168, fig. 330.

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

明 黑釉撇口瓶



1380



1378

# PROPERTY FROM A TEXAS PRIVATE COLLECTION

LOTS 1381-1386

1381

A 'YUE' CELADON-GLAZED EWER  
FIVE DYNASTIES - NORTHERN SONG  
DYNASTY

the ovoid, melon-form body with lobes divided by slender vertical ribs rising to a waisted neck and trumpet mouth, the shoulder set with two small foliate-molded tabs between a curved spout and upright triple-ridged-strap handle, all covered in an olive-green glaze  
Height 8 in., 20 cm

\$ 4,000-6,000

五代至北宋 越窑青釉執壺

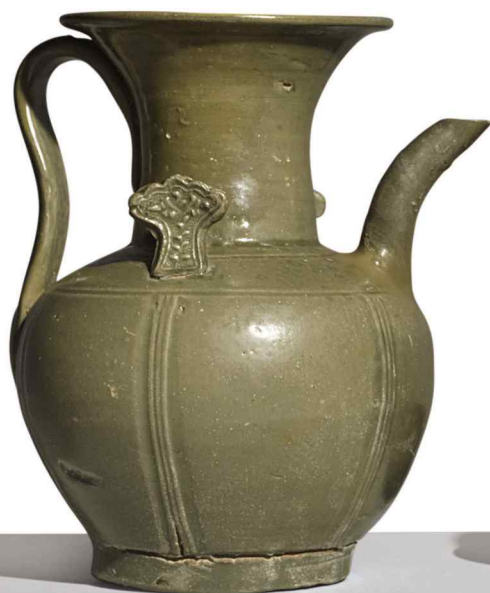
1382

A 'YUE' CELADON-GLAZED 'PEONY'  
BOX AND COVER  
NORTHERN SONG DYNASTY

of shallow circular form, the cover relief-decorated with a large leafy peony blossom within triple line borders, the tapering box of conical form terminating in a recessed circular base, covered with a semi-translucent grayish olive-green glaze save for the rims and base (2)  
Diameter 4¾ in., 12 cm

\$ 3,000-5,000

北宋 越窑青釉刻牡丹紋蓋盒



1381



1382



1384



1383



1383

**A 'YUE' CELADON-GLAZED CARVED  
'FOLIATE' BOX AND COVER  
FIVE DYNASTIES - NORTHERN SONG  
DYNASTY**

of circular form raised on a splayed foot, the center of the cover impressed and incised with a foliate medallion within triple lines and further encircled by delicately incised sprigs along the rim, applied overall with a semi-translucent olive-green glaze (2)  
Diameter 5 in., 13 cm

**EXHIBITED**

*Shades of Green Jade and Misty Mountains: Chinese Celadon Wares from the Collection of Mr. and Mrs. Ronnie C.C. Tsao, The Trammell & Margaret Crow Collection of Asian Art, Dallas, Texas, 2003, cat. no. 18.*

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

五代至北宋 越窑青釉刻花盖盒

1384

**A SMALL 'LONGQUAN' CELADON-  
GLAZED 'PEONY' VASE  
YUAN DYNASTY**

of baluster form, the round body with an applied peony scroll, rising to a tall horizontally-ribbed waisted neck and flaring mouth, the foot encircled by a band of stiff upright leaves, covered overall in a pale celadon-green glaze, the foot-ring unglazed for firing  
Height 7¼ in., 18.5 cm

**EXHIBITED**

*Shades of Green Jade and Misty Mountains: Chinese Celadon Wares from the Collection of Mr. and Mrs. Ronnie C.C. Tsao, The Trammell & Margaret Crow Collection of Asian Art, Dallas, Texas, 2003, cat. no. 23.*

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

元 龍泉窑青釉纏枝牡丹紋瓶

1385

**A CELADON-GLAZED MOLDED  
'FOLIATE' BOX AND COVER  
SONG DYNASTY**

of shallow circular form, the cover molded in relief with scrolling stems bearing small curling leaves, a band of similar foliage bordering the rim, the conforming box undecorated, covered overall in an olive-green glaze save for the interior rims (2)  
Diameter 4½ in., 11.5 cm

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

宋 青釉印花蓋盒

1386

**A 'YUE' CELADON-GLAZED EWER  
FIVE DYNASTIES - NORTHERN SONG  
DYNASTY**

the ovoid body delineated by vertical ribs rising to a waisted neck and flared mouth rim, set at the shoulder with two loops evenly spaced between the curved spout and applied grooved handle, covered overall in an olive-green glaze  
Height 9½ in., 24 cm

**EXHIBITED**

*Shades of Green Jade and Misty Mountains: Chinese Celadon Wares from the Collection of Mr. and Mrs. Ronnie C.C. Tsao, The Trammell & Margaret Crow Collection of Asian Art, Dallas, Texas, 2003, cat. no. 16.*

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

五代至北宋 越窑青釉執壺



1385



1386

1387

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A STRAW-GLAZED FIGURE OF AN ATTENDANT**

**SUI DYNASTY**

modeled standing, with one hand against the chest and the other at the belt, wearing a ribbon-tied cap and robes falling just below the knee, covered in an off-white glaze with traces of red pigment highlighting the garment folds  
Height 14 $\frac{1}{8}$  in., 36 cm

**PROVENANCE**

Collection of Victor Besso (1925-2006), acquired before June 1982, and thence by descent.

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

隋 黃釉侍俑



1387

1388

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A GREEN-GLAZED POTTERY 'HILL' JAR AND COVER**

**HAN DYNASTY**

supported on three bear-form feet, the cylindrical body molded with a band of mythical beasts dashing across a turbid sea, the conical cover molded with immortals and animals ascending cresting mountain peaks (2)  
Height 6 $\frac{1}{8}$  in., 15.6 cm

**PROVENANCE**

C. C. Wang (1907-2003) Family Collection. Sotheby's New York, 27th November 1990, lot 2. Collection of Ezekiel (1913-1987) and Lillian (1923-2012) Schloss.

**EXHIBITED**

*Art of the Han*, China Institute, New York, 1979, pl. 61.

**LITERATURE**

Annette L. Juliano, *Bronze, Clay and Stone: Chinese Art I the C. C. Wang Family Collection*, Seattle and London, 1988, pl. 25.

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

漢 綠釉博山爐



1388

1389

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A POTTERY FIGURE OF A CAPARISONED BULL**

**NORTHERN WEI DYNASTY**

standing four-square on a rectangular base with the head raised and the tail hanging languidly, a strapwork harness over the face and a corresponding strapwork cover draping the muscular torso and haunches, traces of polychrome  
Length 8 $\frac{1}{4}$  in., 21 cm

**PROVENANCE**

Collection of Ezekiel (1913-1987) and Lillian (1923-2012) Schloss.

**EXHIBITED**

*Seeking Immortality: Chinese Tomb Sculpture From the Schloss Collection*, Bowers Museum of Cultural Art, Santa Ana, California, 1996, cat. no. 7.

The dating of this lot is consistent with the result of a thermoluminescence test, Oxford sample no. 666y64.

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

北魏 灰陶牛

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**THREE POTTERY FIGURES OF ANIMALS**

**HAN DYNASTY – SIX DYNASTIES**

comprising a gray pottery figure of a standing owl; a gray pottery figure of a recumbent water buffalo; and a gray pottery figure of a mythical beast roaming with its tail raised and head bowed, traces of pigment (4)  
Length of longest 12¼ in., 31.1 cm

**PROVENANCE**

The owl:  
Sotheby's New York, 13th March 1975, lot 185.  
Collection of Ezekiel (1913-1987) and Lillian (1923-2012) Schloss.

The water buffalo:  
Collection of Ezekiel (1913-1987) and Lillian (1923-2012) Schloss.  
The mythical beast:  
Ralph M. Chait, New York.  
Collection of Archbold van Beuren.  
Christie's New York, 6th June 1985, lot 31.  
Collection of Ezekiel (1913-1987) and Lillian (1923-2012) Schloss.

**EXHIBITED**

The owl:  
*Art of the Han*, China Institute, New York, 1979, cat. no. 54.  
*Into the Afterlife: Han and Six Dynasties Chinese Tomb Sculpture from the Schloss Collection*, Vassar College Art Gallery, Poughkeepsie, New York, 1990, cat. no. 5.

The mythical beast:  
*Into the Afterlife: Han and Six Dynasties Chinese Tomb Sculpture from the Schloss Collection*, Vassar College Art Gallery, Poughkeepsie, New York, 1990, cat. no. 32.

The dating of the figures in this lot are consistent with the results of thermoluminescence tests, as follows: the water buffalo, Oxford sample no. 466Z12; the mythical beast, Oxford sample no. 366J83.

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

漢至六朝 灰陶動物三件



1391

**SIX GLAZED POTTERY FIGURES OF MUSICIANS  
MING DYNASTY**

modeled standing with facial features detailed in black pigment, wearing conical red hats and green and amber-glazed robes, holding various musical instruments on rectangular bases (6)  
Height of each 8¼ in., 21 cm

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

明 三彩樂人俑六件

1392

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A PAINTED POTTERY FIGURE OF A HORSE AND RIDER  
NORTHERN WEI DYNASTY**

the horse standing four-square on the rectangular base, its slender legs exposed beneath the broad red-trimmed cloth covering its body, head, and neck, an armored rider sitting upright and alert astride its back with arms extended

**PROVENANCE**

Collection of Ezekiel (1913-1987) and Lillian (1923-2012) Schloss.

**EXHIBITED**

*Into the Afterlife: Han and Six Dynasties Chinese Tomb Sculpture from the Schloss Collection*, Vassar College Art Gallery, Poughkeepsie, New York, 1990, cat. no. 35.  
*Seeking Immortality: Chinese Tomb Sculpture from the Schloss Collection*, The Bowers Museum of Cultural Art, Santa Ana, California, 1996-1997, fig. 29, cat. no. 104.

**LITERATURE**

*Oriental Art* (Winter 1993/94), vol. XXXIX, no. 4, p. 32, fig. 8.

The dating of this lot is consistent with the result of a thermoluminescence test, Oxford sample no. 666P72.

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

北魏 陶加彩騎馬俑



1391

1392

1393

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**FOUR GRAY POTTERY FIGURES OF  
ENTERTAINERS**

**HAN DYNASTY**

each with a gleeful expression and traces of  
polychrome, comprising a figure standing on  
one leg and preparing to clap; a figure balancing  
on one foot with arms energetically raised; and  
two figures lunging forward and grasping their  
paunches (4)

Height of tallest 7¼ in., 18.4 cm

**PROVENANCE**

Collection of Ezekiel (1913-1987) and Lillian  
(1923-2012) Schloss.

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

漢 灰陶樂舞俑四件

1394

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**A GREEN-GLAZED POTTERY FIGURE  
OF A DUCK**

**HAN DYNASTY**

standing with its feet side by side, the head held  
high with the beak slightly open and the gaze  
directed ahead, the wings tucked against the  
body, the tail lifted, an aperture at the tail  
Length 11¼ in., 28.6 cm

**PROVENANCE**

Sotheby's New York, 2nd June 1993, lot 250.

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

漢 綠釉鴨





1395

1395

**TWO 'LONGQUAN' CELADON BOWLS  
SONG DYNASTY**

each with deep, rounded sides, carved on the exterior with overlapping petals rising from the foot, and covered overall with a glaze of pale sea-green tone (2)  
Diameter of larger 8½ in., 21.6 cm

\$ 800-1,200

宋 龍泉窯青釉盃兩件

1396

**A GROUP OF FOURTEEN MINIATURE  
CERAMIC FIGURES  
SONG DYNASTY**

comprising a black-glazed 'Ding' figure of a dog; a white-glazed 'Ding'-type figure of a rabbit; a 'Ding'-type figure of a boy; a cream-glazed 'Ding'-type figure of a boy in a play-pen; a white-glazed figure of baby crawling; a 'Cizhou'-type figure of a ram; another 'Cizhou'-type figure of a ram with loop handle; a black-glazed figure of a duck, a black-glazed figure of a dog; another black-glazed figure of a dog; a black-glazed figure of a water buffalo; a black-glazed figure of a boy riding a donkey; a black-glazed figure of a duck with a loop handle; and an amber-glazed figure of a monkey, wood stands (24)  
Length of longest 3 in., 7.6 cm

**PROVENANCE**

Collection of Mr. and Mrs. Eugene Bernat.  
Pao & Moltke, Toronto.

**EXHIBITED**

*Exhibition of Chinese Ceramics Lent By Mr. and Mrs. Eugene Bernat, Museum of Fine Arts, Boston, 1947 (thirteen of the fourteen figures).*

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

\$ 5,000-7,000

宋 陶瓷袖珍人物及動物一組十四件



1396

1397

**PROPERTY OF A LADY  
POTTERY JARTANG DYNASTY**

of ovoid form with a short neck and everted rim, four horizontal pinched handles at the shoulder, the amber glaze extending to the lowest quadrant of the vessel exposing the buff body beneath, wood stand (2)  
Height 8⅓ in., 20.6 cm

**PROVENANCE**

Purchased in Hong Kong, 1960s-1970s.

\$ 1,500-2,000

唐 醬釉四繫罐

1398

PROPERTY FROM THE COLLECTION OF  
BROOKS AND DOROTHY COFIELD

**TWO BLUE AND WHITE  
KOSOMETSUKE DISHES  
MING DYNASTY, TIANQI PERIOD**

the first, *ruyi*-shaped, the interior painted  
with three deer enclosed within a single blue  
line, the exterior with florets; the second, of  
circular outline, well painted with two rabbits  
amid foliage encircled by a wide border of  
asymmetric interlocking rings, *lingzhi* and X's,  
the reverse undecorated (2)  
Width of wider 6<sup>7</sup>/<sub>8</sub> in., 17.5 cm

**PROVENANCE**

The *ruyi*-shaped dish:  
Collection of Effie B. Allison, coll. no. 339.  
The Crane Gallery, Seattle, 2006.

The circular dish:  
Collection of Effie B. Allison, coll. no. 328.  
The Crane Gallery, Seattle, 2007.

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

明天啟 青花盤兩件



1397



1398



1399

PROPERTY FROM THE COLLECTION OF  
BROOKS AND DOROTHY COFIELD

**TWO CELADON-GLAZED WARES  
SONG DYNASTY**

the first, a 'Yaozhou' bowl, the interior carved  
with a lotus spray within a combed wave band,  
the exterior plain; the second, a 'Longquan'  
dish, the interior applied with a pair of sprig-  
molded fish (2)  
Diameter of larger 5<sup>7</sup>/<sub>8</sub> in., 15 cm

**PROVENANCE**

The Yaozhou bowl:  
Collection of John B. Vincent, acquired in  
Beijing between 1946-1948.

The Longquan dish:  
Collection of Russell M. Dickson.  
Jadestone Gallery, Portland, 2006.

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

宋 青釉器兩件



1399





1400

1400

**THREE SANCAI-GLAZED BISCUIT FIGURES OF OFFICIALS**  
**QING DYNASTY, KANGXI PERIOD**

all three modeled seated on a high-back throne chair raised on a waisted plinth, wearing long, voluminous robes with the hands concealed beneath draped fabric, the head unglazed, adorned with a ridged, rounded ceremonial cap, the face with benevolent expression, one with a long beard, one with a shorter, fuller beard and a third clean-shaven, largely covered in bright green, yellow and aubergine glazes (3)  
 Height of tallest 10½ in., 26.7 cm

**PROVENANCE**

Marchant, London, 1984.

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

清康熙 三彩文官坐像三件

1401

PROPERTY OF A FLORIDA PRIVATE COLLECTION

**A SANCAI-GLAZED SHRINE**  
**MING DYNASTY**

the rectangular structure with a relief-decorated frieze above a gable and square entry, set with simulated doors with latticework windows above a threshold with relief scrollwork, glazed in amber and green, the sides and base with squared apertures

Height 16¾ in., 42.5 cm

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

明 三彩神龕



1401

1402

**TWO SANCAI-GLAZED TILEWORK FIGURAL GROUPS**

each modeled in the form of a demon riding a striding *qilin*, applied with green, mottled brown, and ochre glazes, one demon charging forward on the mythical beast whilst brandishing a metal sword, the other wildly grasping the tail of his beast to stay astride, fitted wood stands (4).  
 Width 23¾ in., 60.3 cm

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

三彩吻獸兩件



1402



1403

PROPERTY OF A PALM BEACH PRIVATE COLLECTOR

A SANCAI-GLAZED POTTERY FIGURE OF A  
CAMEL

TANG DYNASTY

modeled standing foursquare on a rectangular plinth, the animal with its long neck arched and head rearing backwards, mouth agape and eyes ablaze, the cream-glazed body with generous amber-splashes to the head, neck, legs, tail and both humps, adorned with a green-trimmed, dappled green and amber-glazed saddle cloth  
Height 23¾ in., 60.5 cm

PROVENANCE

Sotheby's New York, 2nd June 1993, lot 270.

\$ 5,000-7,000

唐 三彩駱駝



1403

1404

TWO SANCAI-GLAZED DAOIST FIGURES

MING DYNASTY

each modeled wearing long robes with ringed pendant sashes, stylized official's headdress, and upturned *ruyi*-toed shoes, one with yellow-glazed skin bearing a stern expression, the left hand holding the belt, the other with a calm expression with hands clasped to hold a tablet (now lost), seated on tiered thrones with scrolled spandrels and feet, in rich yellow, green, and aubergine glazes (2)  
Heights 19 in., 48.3 cm

PROVENANCE

Ralph M. Chait Galleries, New York.

\$ 8,000-12,000

明 三彩道教人物坐像兩尊



1404



1405



1405

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**TWO CIZHOU-TYPE OVOID JARS**

**JIN / YUAN DYNASTY**

the first painted in brown on a white slip ground with three boldly applied abstract brush strokes, the interior dark brown; the second, covered with rich brown glaze stopping unevenly above the foot and set with a pair of loop handles (2)

Wider 5½ in., 14 cm

**PROVENANCE**

The Cizhou painted jar:  
Ralph M. Chait Galleries, New York, 1970.  
Collection of Edgar M. Kaufmann, Jr., New York.  
Christie's New York, 19th March 2008, lot 550.

The brown-glazed jar:  
Ralph M. Chait Galleries, New York, 1975.  
Collection of Edgar M. Kaufmann, Jr., New York.  
Christie's New York, 19th March 2008, lot 550.

**EXHIBITED**

The Cizhou painted Jar:  
Fogg Art Museum, Cambridge MA (by repute).

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

金 / 元 磁州窑系罐兩件



1406



1406

PROPERTY OF A PALM BEACH PRIVATE COLLECTOR

**TWO SANCAI-GLAZED TILEWORK FIGURES OF ATTENDANTS**

**MING DYNASTY**

each figure standing with arms folded within wide sleeves, and wearing long, crisply draped amber and green-glazed robes, the female with hair in a high chignon secured with a diadem, holding a basin, the male wearing a tall official's hat, bearing a tablet, all supported on a waisted hexagonal base (2)

Height of taller 22½ in., 57.2 cm

**PROVENANCE**

Acquired in Paris.

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

明 三彩侍人像兩件



1407

1407

PROPERTY OF A GENTLEMAN

**A 'CIZHOU' PAINTED MEIPING  
YUAN / MING DYNASTY**

decorated with two lozenge-shaped panels, one enclosing two cranes in a landscape with a gnarled overhanging pine tree, the other containing a boy holding a floral sprig  
Height 11¼ in., 28.5 cm

**PROVENANCE**

Collection of Mrs. Charles Porter Wilson.  
Warren E. Cox, New York.

**LITERATURE**

Warren E. Cox, *The book of Pottery and Porcelain*, New York, 1944, rpt. 1945, vol. 1, fig. 382.

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

元 / 明 磁州窑白地黑花開光松鶴童子圖梅瓶



1408

1408

PROPERTY OF A GENTLEMAN

**A 'CIZHOU' PAINTED TRIPOD CENSER  
YUAN DYNASTY**

the globular cream-glazed body painted in dark brown with abstract birds and flowers, the lower section covered with a metallic russet glaze, all below a freely painted pale russet band at the waisted neck, all raised on three mask-form splayed feet  
Height 6¼ in., 16 cm

**PROVENANCE**

Warren E. Cox, New York.  
Parke-Bernet Galleries, 21st May 1971, lot 233.

**LITERATURE**

Warren E. Cox, *The Book of Pottery and Porcelain*, New York, 1944, rpt. 1945, vol. 1, pl. 132.

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

元 磁州窑白地黑褐彩花鳥紋三足爐



1409

1409

PROPERTY FROM A TEXAS PRIVATE COLLECTION

**A QINGBAI MELON-FORM BOX AND COVER**

**SONG DYNASTY**

of compressed globular form with lobed sides, a molded stem applied to the the concave center of the cover, covered with a translucent light-blue glaze pooling in the recesses save for the rims and base left unglazed revealing the white body (2)

Diameter 3½ in., 8.8 cm

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

宋 青白釉瓜形蓋盒



1410

1410

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A 'YAOZHOU' CELADON-GLAZED 'FISH' BOWL**

**SONG DYNASTY**

the rounded sides set over a knife-pared foot, the interior carved with three fish diving through comb-incised waves all under a translucent olive-green glaze

Diameter 4⅞ in., 11.7 cm

**PROVENANCE**

Acquired in Hong Kong, 1988.

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

宋 耀州窑青釉刻游魚紋盃



1411

1411

PROPERTY OF A LADY

**A LARGE BLUE AND WHITE 'MYTHICAL BEAST' BOWL**

**MING DYNASTY, 17TH CENTURY**

the rounded sides supported on a short, tapered foot, the exterior painted with four caparisoned mythical creatures each bearing a lotus blossom on its back with a trigram floating in a medallion above, flame scrolls and cloud wisps between the striding animals and the 'Islands of Immortality' rising from the waves below, all between lappet and chevron borders, the interior with a central medallion encircling a qilin and a diapered border at the rim with reserved shaped cartouches enclosing cranes, the base with an apocryphal six-character Xuande mark

Diameter 14 in., 35.7 cm

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

明十七世紀 青花瑞獸圖大盃

1412

PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A 'DING'-TYPE BOTTLE VASE  
SONG DYNASTY**

thinly potted, the globular body set over a  
straight foot and rising to a cylindrical neck and  
everted rim, covered overall in an ivory-colored  
glaze  
Height 7 in., 17.8 cm

**PROVENANCE**

Acquired in Hong Kong, 1986.

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

宋 定窯系白釉瓶

1413

PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A 'HENAN' BLACK-GLAZED RUSSET-  
PAINTED JAR  
SONG / JIN DYNASTY**

the ovoid body rising from tapered foot to a  
lipped rim, covered overall with a vitreous black  
glaze freely painted with copper-toned glaze in  
broad calligraphic strokes  
Height 6¾ in., 17.1 cm

**PROVENANCE**

Acquired in Hong Kong, November 1986.

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

宋 / 金 黑釉鐵鏽花紋罐

1414

**A RUSSET-SPLASHED BLACK-  
GLAZED JAR**

**NORTHERN SONG / JIN DYNASTY**

set with a pair of strap handles to the shoulder,  
covered overall with a black glaze, applied to  
one side with a russet splash, the glaze falling  
well short of the foot to reveal the buff-colored  
stoneware body  
Height 4⅝ in., 11.6 cm

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

北宋 / 金 黑釉醬斑雙繫罐





1415

1415

**A WHITE JADE 'CAT' GROUP  
QING DYNASTY, 18TH CENTURY**

the mother laying with the body curled and a beribboned chime on the back, one kitten tugging at the ribbon, the other kitten crawling up its mother's shoulders, the stone an even, milky white color, Japanese wood box (3)  
Length 1 $\frac{5}{8}$  in., 4.1 cm

**PROVENANCE**

Bluett & Sons Ltd., London, 1960s.  
English Private Collection.  
Marchant, London.

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

清十八世紀 白玉雕喜慶耄耋把件

1416

**A CELADON JADE 'LOTUS' WASHER  
QING DYNASTY, 18TH / 19TH  
CENTURY**

the interior well-carved as a seed pod, the steep lobed sides gently flaring to a bracketed foliate rim, all raised on three low *ruyi*-head feet, the stone with pale russet inclusions  
Diameter 2 $\frac{3}{4}$  in., 7 cm

**PROVENANCE**

Private California Collection, acquired in the 1960s-70s.

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

清十八 / 十九世紀 青玉雕如意足菱花式洗



1416

1417

**A SMALL WHITE JADE TRIPOD  
CENSER AND COVER  
QING DYNASTY, 19TH CENTURY**

of compressed ovoid form, set with lion-mask ring handles to either side, raised on three short cabriole legs, the cover with a lion-form knob, the stone flecked with icy inclusions, wood stand (3)  
Width 2 $\frac{1}{2}$  in., 6.4 cm

**PROVENANCE**

Asian Art Studio, Los Angeles.

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

清十九世紀 白玉雕獸耳活環三足小蓋爐



1417

1418

**A PALE CELADON JADE  
RETICULATED CENSER AND COVER  
QING DYNASTY, 19TH CENTURY**

of ovoid form, intricately carved in openwork around the sides with a band of leafing peony flowers, the domed cover similarly pierced with peony sprays surmounted with a conforming rounded floral openwork finial (2)  
Length 4¾in., 12.1 cm

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

清十九世紀 青白玉鏤雕花鳥圖蓋爐

1419

**A SOAPSTONE 'CHILONG' WASHER  
QING DYNASTY, 19TH CENTURY**

of irregular outline, with shallow rounded sides, the exterior carved with four writhing *chilong* clambering along the rim and sides, the yellow stone with mottled red and gray  
Length 4½ in., 11.4 cm.

**PROVENANCE**

Asian Art Studio, Los Angeles.

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

清十九世紀 壽山石雕螭龍紋洗

1420

**A GROUP OF SIX JADE CARVINGS  
QING DYNASTY, 18TH - 19TH  
CENTURY**

comprising a celadon jade 'elephant and boys' group; a white jade 'Buddha's hand' citron; a small white jade seated figure of Budai; a white jade 'scholars in the mountain' pendant; a white jade 'bamboo' pendant; and a celadon and russet jade openwork 'lotus' pendant (6)  
Length of longest 3 in., 7.6 cm

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

清十八至十九世紀 玉雕六件



1418



1419



1420



1421

**AN OPENWORK JADE COURT HAT FINIAL**

**MING DYNASTY**

the domed ornament carved with five cranes strutting amidst lotus stems bearing blossoms and leaves, each element carved in the round and incised with details, the stone a pale yellowish white color  
Height 2 1/8 in., 5.4 cm

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

清十八世紀 玉鏤雕路路連科圖冠頂

1422

PROPERTY FROM A VIRGINIA PRIVATE COLLECTION

**TWO WHITE JADE ARCHER'S RINGS**  
**QING DYNASTY**

both of even color, one with prominent russet veining (2)

Diameter of larger 1 1/4 in., 3.2 cm

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

清 白玉扳指兩件

1423

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**A WHITE JADE CARVING OF A CAT**  
**QING DYNASTY, 18TH CENTURY**

in recumbent pose, with the head resting on the front paws, the ears pointed back and the tail coiled over neatly tucked hind legs, the lustrous stone of an even white color, wood stand (2)  
Width 2 3/4 in., 7 cm-

**PROVENANCE**

Marchant, London.  
The Crane Gallery, Seattle.

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

清十八世紀 白玉雕臥貓把件

1421



1422



1423





1424

**A PALE CELADON JADE 'CHILONG'  
BELT PLAQUE**  
MING DYNASTY

the oval stone carved in openwork with a prowling *chilong*, its long furcated tail interweaving with the curling stem of a blossoming lotus, all over a network of pierced curls and bordered by an integral band of beads, set in the cover of a later metal box (2)  
Length 3¾ in., 9.5 cm

\$ 3,000-5,000

明 青白玉透雕穿花龍紋牌



1424

1425

PROPERTY OF A GENTLEMAN

**A SMALL CELADON JADE 'CHILONG'  
CUP**

17TH CENTURY

carved in openwork with three *chilong* clambering on the sides, each detailed with a curling furcated tail, the stone of a grayish celadon color with cloudy-white inclusions  
Width 3⅛ in., 8 cm

PROVENANCE

Collection of Roman Vishniac (1897-1990).  
E & J Frankel, New York, 9th April 2007.

\$ 3,000-5,000

十七世紀 青玉雕螭龍耳小盃



1425

1426

**A WHITE JADE 'DRAGON' BELT  
PLAQUE**  
MING DYNASTY

the rectangular border enclosing an openwork carving of a four-clawed dragon writhing amidst soaring birds and a double layer of scrolling lotus, set in a 19th century gilt copper alloy mount cast with openwork scrolling lotus on the reverse  
Length 3¼ in., 8.2 cm

\$ 3,000-5,000

明 白玉透雕穿花龍紋牌



1426



1427

1427

**A PALE CELADON JADE 'CHILONG' DISC  
QING DYNASTY, 18TH / 19TH CENTURY**

the small *bi* disc carved with high-relief *chilong* crawling through its center and over the edges, the stone a pale green color with faint russet inclusions  
Diameter 2¾ in., 7 cm

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

清十八 / 十九世紀 青白玉雕螭龍紋璧



1428

1428

**A LAPIS FIGURE OF A RECUMBENT HORSE  
QING DYNASTY**

possibly portraying a kneeling Kanthaka, Prince Siddhartha's loyal steed, carved with an incised mane and tail, the belly carved with an apocryphal Qianlong mark, the calcite-rich stone of striated blue and off-white with metallic fleck inclusions, with a carved hardwood lotus stand (2)  
Length 8¼ in., 21 cm

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

清 青金石雕臥馬擺件



1429

1429

**A CELADON AND RUSSET JADE MING-STYLE  
FIGURE OF A TIGER  
QING DYNASTY, 19TH CENTURY**

the recumbent feline in a crouching pose, the long tail curling up and over the back, the head with alert round eyes, the paws tucked under the rounded body, the cream-colored stone streaked with reddish-brown inclusions  
Length 3¾ in., 9.5 cm

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

清十九世紀 青玉雕臥獸把件



1430

### 1430

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

#### A LARGE PALE CELADON JADE 'LOTUS' WASHER

QING DYNASTY, 19TH CENTURY

naturalistically carved in the form of a large furling lotus leaf pad, the underside formed by stems curling up the side issuing a lotus bud and leaves to one side and a flower and seed pod to the other, the smoothly polished stone of a pale celadon tone with patches of russet coloration and icy-white inclusions

Length 8 in., 20.3 cm

#### PROVENANCE

Collection of Bryant and Mildred Dunn.

\$ 8,000-12,000

清十九世紀 青白玉雕荷葉形洗



1431

### 1431

#### A 'ZITAN' DOUBLE-GOURD SHRINE

QING DYNASTY, 19TH CENTURY

the larger lower bulb with six rectangular niches, the smaller upper bulb with three similar niches, the surface incised with delicate lotus scroll and within a gilt key-fret border, the narrow waist extravagantly carved with gilt ribbons extending beyond the naturalistic form, the shelves and back panels of *tielimu* all supported on a stepped rectangular-section base on low ruyi-form feet; **together with** nine celadon jade figures of seated Buddhas, 20th century (11) Height 19½ in., 49.5 cm

\$ 5,000-7,000

清十九世紀 紫檀葫蘆形佛龕  
及 二十世紀 青玉雕佛坐像九尊



1432

1432

**THANGKA DEPICTING CHATURBHUJA  
LOKESHEVARA  
TIBET, 18TH CENTURY**

the central figure seated in *dhyanasana*, the principle hands in *namaskaramudra*, the secondary hands holding a flower and a *bhodi* bead, surrounded by *buddhas*, *bodhisattvas* and Vajrapani  
52.7 by 35.5 cm. 20¾ by 14 in.

**PROVENANCE**

Acquired from a New York Estate Collection.

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

1433

**PAUBHA DEPICTING LALITA  
NEPAL, CIRCA 1900**

91 by 68 cm. 35¾ by 26¾ in.

**PROVENANCE**

Prof. and Mrs Samuel Eilenberg (by repute)

Painted in the style of murals at Mulagu-guje-bahal, see Mary Shepherd Slusser, *Nepal Mandala*, Princeton, 1982, Vol. II, pl. 177.

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



1433

# PROPERTY FROM THE ESTATE OF MRS. ANGELA JUCKER-GRUNAUER

LOTS 1434-1463

The following group of thangkas from the Estate of Mrs. Angela Jucker-Grunnauer is part of the world-famous Jucker Collection. Highlights from this collection were first offered at Sotheby's New York in 2006 creating a benchmark for the Himalayan art market that will long be remembered.

These rare and beautiful works were acquired during the course of a journey that began in 1959 when Dr. Ernst Jucker first visited India and was drawn to the art of this region. Over the next 42 years, the Juckers deepened their knowledge and appreciation of this art through association with

eminent Tibetan and Indian art scholars, building a collection that was broad and deep in its scope and covering almost ten centuries of art production in Tibet, Bhutan, Nepal and Sikkim.

The Juckers were passionate connoisseurs who saw themselves as 'caretakers' of these works. They wished that others would derive as much enjoyment from their artworks as they did. The Indian and Southeast Asian department is pleased to present Part 1 of the Collection in the present auction, with Part 2 slated to be offered in our Asia Week sales of March 2019.



1434

1434

## THANGKA DEPICTING AMITABHA TIBET, 17TH CENTURY

red Amitabha at center seated in *vajraparyankasana* on a peacock throne in Sukhavati paradise, with hands in *dhyana mudra* and holding a black *patra*, Maitreya standing to the left and Vajrapani to the right, surrounded by *buddhas*, *bodhisattvas*, lineage holders, monks, practitioners in a landscape of mountains, trees, rivers and temples  
75 by 58 cm. 29½ by 22¾ in.

\$ 2,000-3,000



1435

1435

## THANGKA DEPICTING AMITABHA TIBET, 19TH CENTURY

red Amitabha Buddha wearing a patchwork robe and with hands in *dhyana mudra* holding a *patra*, seated in *vajraparyankasana* on a peacock throne in Sukhavati paradise, the bodhisattva Maitreya seated to the left and the bodhisattva Vajrapani seated to the right, surrounded by an array of *buddhas*, *bodhisattvas* and monks making offerings below  
60 by 45 cm. 23⅝ by 17¼ in.

\$ 3,000-5,000



1436

1436

**PAUBHA DEPICTING A  
CHANDAMAHAROSHANA MANDALA**  
NEPAL, CIRCA 18TH CENTURY

70 by 44 cm. 27<sup>9</sup>/<sub>16</sub> by 17<sup>3</sup>/<sub>8</sub> in.

\$ 1,000-1,500



1437

1437

**THANGKA DEPICTING TENZIN  
RABGYE**  
BHUTAN OR TIBET, 18TH/19TH  
CENTURY

the successor of the unifier of Bhutan, seated on a throne with right hand in *vitarka mudra*, left hand holding a vase, surrounded by Avalokiteshvara, Buddha Shakyamuni, Vajradhara, Amitabha, and Padmasambhava at the top, Milarepa and Zhabdrug Ngawang Namgyal on either side, lineage holders and wrathful protector, in a mountain landscape 60 by 47 cm. 23<sup>5</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>2</sub> in.

\$ 3,000-5,000



1438

1438

**THANGKA DEPICTING TENZIN  
RABGYE**  
BHUTAN OR TIBET, 19TH CENTURY

Tenzin Rabgye seated in *vajraparyankasana* referencing the Buddha Shakyamuni with his right hand in *bhumisparsha mudra* and the proper left hand holding a vase with a lotus flower, surrounded by Vajradhara at the top, *mahadiddhas*, lamas and wrathful protectors 67 by 47 cm. 26<sup>1</sup>/<sub>4</sub> by 18<sup>5</sup>/<sub>8</sub> in.

\$ 3,000-5,000

**THREE THANGKAS  
DEPICTING PADMASABHAVA,  
AVALOKITESHVARA AND AMITABHA  
TIBET, 20TH CENTURY**

the guru Padmasambhava seated at center, wearing the peaked cap ornamented with a feather, holding a *vajra* in the raised right and a *kapala* in the left, with a *khatvanga* in the crook of the left elbow, flanked by his consorts Mandarava and Yeshe Tsogyal, Avalokiteshvara seated in *vajraparyankasana* on a lotus base surrounded by various manifestations of the *bodhisattva*, Amitabha seated in *vajraparyankasana* on a lotus throne surrounded by a retinue of *bodhisattvas*, all set against large temple complexes

67 by 44 cm. 26<sup>3</sup>/<sub>8</sub> by 17<sup>3</sup>/<sub>8</sub> in.

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





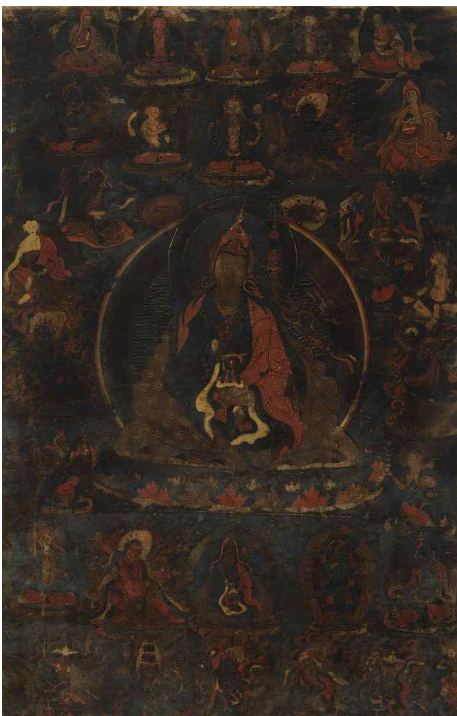
1440

1441

**THANGKA DEPICTING PADMASAMBHAVA  
BHUTAN OR TIBET, 18TH CENTURY**

Guru Rinpoche seated on a lotus base, his hands holding a vajra and kapala while a khatvanga topped with a trishula rests against his left shoulder, flanked by his consorts Mandarava and Yeshe Tsogyal, surrounded by a retinue of dakinis, buddhas, lineage holders, and wrathful protectors 48 by 38 cm. 28 by 18<sup>7</sup>/<sub>8</sub> in.

\$ 2,000-3,000



1442

1440

**THANGKA DEPICTING PADMASAMBHAVA  
WESTERN TIBET, 18TH CENTURY**

Padmasambhava seated in vajraparyankasana on a double-lotus throne, with a khatvanga in the crook of the right arm and a kapala in the left hand, richly attired in brocaded robes and surrounded by buddhas, bodhisattvas, mahasiddhas, patrons and protectors 55 by 45 cm. 21<sup>5</sup>/<sub>8</sub> by 17<sup>11</sup>/<sub>16</sub> in.

\$ 1,000-1,500



1441

1442

**THANGKA DEPICTING PADMASAMBHAVA  
TIBET, 17TH/18TH CENTURY**

the master seated on a lotus base, his hands holding a vajra and kapala while a khatvanga topped with a trishula rests against his left shoulder, flanked by his consorts Mandarava and Yeshe Tsogyal, surrounded by a retinue of dakinis, buddhas, lineage holders, and protectors 71 by 48 cm. 28 by 18<sup>7</sup>/<sub>8</sub> in.

\$ 1,000-1,500



1443

**THANGKA DEPICTING PADMASAMBHAVA  
TIBET, 18TH/19TH CENTURY**

the deity holding a *kapala*, *vajra* and *khatvanga*, wearing voluminous robes, Avalokitesvara seated just below flanked by Mandarava and Yeshe Tsogyal  
42 by 30 cm. 16½ by 11⅓ in.

\$ 1,000-1,800



1444

1445

**THANGKA DEPICTING A GELUK REFUGE FIELD  
TIBET, 18TH CENTURY**

the refuge field with Buddha Shakyamuni at center, the hands in *bhumisparshamudra* and *dhyanamudra*, surmounted by yellow Tsongkhapa and further surrounded by lineage holders, *buddhas*, *bodhisattvas* and protector deities  
74 by 53 cm. 28¾ by 19¼ in.

\$ 3,000-5,000



1443

1444

**THANGKA DEPICTING PADMASAMBHAVA ON  
COPPER MOUNTAIN  
TIBET, 19TH CENTURY**

Padmasambhava seated in a three-tiered palace on a copper mountain surrounded by water, the deity holding a *kapala*, *vajra* and *khatvanga*, wearing voluminous robes and an upturned Nyingmapa cap, with demons and wrathful beings below and peaceful deities, *buddhas* in the registers above  
58 by 45 cm. 23 by 17⅞ in.

\$ 2,000-3,000



1445



1446

1447

**THANGKA DEPICTING BUDDHA SHAKYAMUNI  
TIBET, 19TH CENTURY**

the Buddha seated in *dhyanasana* with hands in *vitarka* and *dhyana mudra*, the background depicting scenes from his previous births set in a registers against a green landscape

\$ 1,000-1,500



1448

1446

**THANGKA DEPICTING BUDDHA SHAKYAMUNI  
BHUTAN OR TIBET, 18TH CENTURY**

54 by 36 cm. 21<sup>1</sup>/<sub>8</sub> by 14<sup>1</sup>/<sub>4</sub> in.

\$ 1,000-1,500



1447

1448

**THANGKA DEPICTING BUDDHA SHAKYAMUNI  
BHUTAN OR TIBET, 18TH/19TH CENTURY**

the Buddha seated in *dhyanasana* on a double lotus base throne, dressed in a patchwork robe with left hand in *dhyana mudra* and right in *bhumisparshamudra* holding the alms bowl, surrounded by Drukpa Kagyu monks, two standing *bodhisattvas*, in the lower register a retinue of wrathful deities

40 by 30 cm. 15<sup>3</sup>/<sub>4</sub> by 11<sup>13</sup>/<sub>16</sub> in.

\$ 3,000-5,000

1449

**THANGKA DEPICTING GREEN TARA  
TIBET, 19TH CENTURY**

the *bodhisattva* seated at center in *lalitasana*, wearing elegant jewelry, the right hand extended in *varada* mudra, both arms holding the stems of lotus flowers, framed in a temple complex, flanked by Maitreya and Vajrapani on either side, with Amitayus and Akshobhya above  
68 by 62 cm. 26<sup>3</sup>/<sub>4</sub> by 24<sup>3</sup>/<sub>8</sub> in.

\$ 1,000-1,500



1450

1451

**NAKTHANG DEPICTING  
SHADAKSHARI LOKESHVARA  
BHUTAN OR TIBET, 18TH CENTURY**

52 by 39 cm. 20<sup>11</sup>/<sub>16</sub> by 15<sup>7</sup>/<sub>16</sub> in.

\$ 1,000-1,500



1449

1450

**THANGKA DEPICTING ARHAT KANAKAVATSA  
EASTERN TIBET, 19TH CENTURY**

the *arhat* Kanakavatsa seated in blue and green landscape holding a long jewel lasso in both hands, with Mahasiddha Menapa above and a devotee and mythical *naga* making offerings below  
60 by 45 cm. 23<sup>5</sup>/<sub>8</sub> by 17<sup>3</sup>/<sub>4</sub> in.

\$ 2,000-3,000



1451



1452

1453

**THANGKA DEPICTING VAISHRAVANA  
TIBET, 18TH/19TH CENTURY**

Vaishravana, the guardian of the north, seated atop a white lion, carrying a banner with his right hand and holding a mongoose with his left hand, surrounded by the eight lords of Ashvapati horses, all in a mountainous landscape 67 by 46 cm. 26½ by 18 in.

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



1454

1452

**THANGKA DEPICTING WRATHFUL DEITY  
ATOP GARUDA  
TIBET, 19TH CENTURY**

the protector with four arms, bared fangs and flaming hair wearing a tiger skin around his waist, atop a blue garuda with outstretched turquoise wings, with beak open and holding a snake in both arms, on a black ground background with stylized clouds, flames and birds, with two devotees in the lower left register 57 by 38 cm. 22⅞ by 15 in.

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



1453

1454

**THANGKA DEPICTING DORJE SETRAP  
TIBET, 17TH CENTURY**

64 by 45 cm. 25⅞ by 17¾ in.

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

1455

**THANGKA DEPICTING VAJRAYOGINI  
TIBET, 18TH/19TH CENTURY**

Vajrayogini striding in *alidhasana* holding a *kartrika* and a skull cup, with a garland of skulls around her neck, backed by a flaming halo, with lineage holders and deities in the upper register and wrathful protectors below

55 by 40 cm. 21 $\frac{1}{8}$  by 15 $\frac{3}{4}$  in.

\$ 2,000-3,000



1455



1456

1456

**THANGKA DEPICTING VAJRABHAIRAVA  
TIBET, 19TH CENTURY OR LATER**

the fierce protector Vajrabhairava at center within a flaming aureole, holding a *kapala* in the primary left hand and a *kartrika* in the primary right hand, with Tsongkapa, the founder of the Gelug school, at upper left and Manjushri, the Bodhisattva of Wisdom, at the upper right, the lower register with the wrathful offerings of the six senses flanked by Mahakala and Yama Dharmaraja

47 by 33 cm. 18 $\frac{1}{2}$  by 13 in.

\$ 2,000-3,000

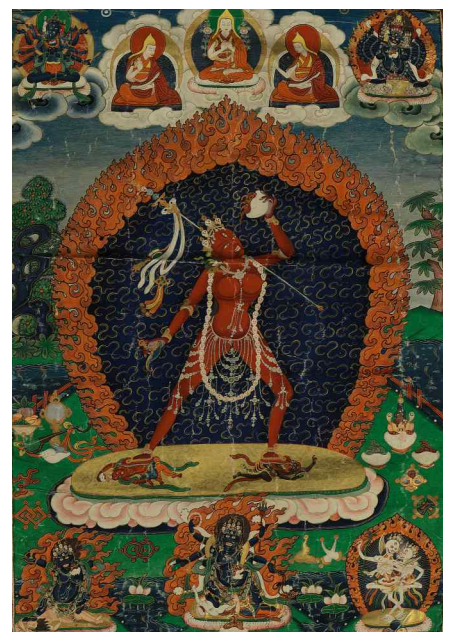
1457

**THANGKA DEPICTING VAJRAYOGINI  
TIBET, 20TH CENTURY**

Vajrayogini portrayed in *alidhasana*, her naked body adorned with jewelry and a garland of skulls, the right hand holding a *kartrika*, the left hand raised and holding a *kapala* with a *khatvanga* resting on the left shoulder, wearing a tiara of skulls, surrounded by Tsongkapa, Geluk lamas and wrathful deities

137 by 77 cm. 53 $\frac{15}{16}$  by 30 $\frac{5}{16}$  in.

\$ 2,000-3,000



1457



1458

1458

**GILT-BRONZE FIGURE OF TEACHING BUDDHA**

**TIBET, 18TH/19TH CENTURY**

seated in *vajraparyankasana* on a double lotus pedestal with beaded edges, both arms raised before the chest with hands held in *dharmachakra* mudra, wearing a *sanghati* draped over one shoulder, the serene face with a gentle smile and downcast eyes, the *ushnisha* painted in blue  
Height 6¾ in., 16 cm.

\$ 3,000-5,000



1459

1459

**TWO COPPER AND PARCEL GILT SILVER GA'U RELIQUARY BOXES**

**TIBET, 18TH/19TH CENTURY**

a shrine box depicting the Eight Auspicious Symbols guided and centered by a *kirttimukha* mask, surrounded by beaded rims, and incised with a filigree decorative pattern  
Height of tallest 7¼ in., 18.5 cm.

\$ 2,000-3,000



1460

1460

**PARCEL GILT COPPER REPOUSSÉ FIGURE OF MAITREYA**

**DOLONOR, INNER MONGOLIA, 18TH/19TH CENTURY**

seated in *pralambapadasana* with feet forward, the hands held in *dharmachakramudra*, the hair drawn into a double-knot surmounted by a jewel, wearing large ornate earrings and clad in a dhoti flaring at his ankles secured at the waist with a festooned girdle  
Height 10¾ in., 26 cm.

\$ 2,000-3,000

1461

A GROUP OF TEN FOLK BRONZES  
INDIA, 17TH CENTURY AND LATER

Height of tallest 7 $\frac{5}{8}$  in., 19.4 cm.

\$ 3,000-5,000



1462

A GROUP OF TWELVE FOLK  
BRONZES

TIBET AND INDIA, 17TH CENTURY  
AND LATER

Height of tallest 17 $\frac{1}{2}$  in., 44.5 cm.

\$ 2,000-3,000



1463

A GROUP OF TEN FOLK BRONZES  
INDIA, 17TH CENTURY AND LATER

Height of tallest 7 $\frac{5}{8}$  in., 19.4 cm.

\$ 3,000-5,000





1464

1464

**A SMALL GILT-BRONZE FIGURE OF JAMBHALA  
TIBET OR NEPAL, 13TH CENTURY**

the figure depicted in *alidhasana* atop a supine figure, bearing a *kapala* in one hand and a mongoose in the other, the latter expelling a cascade of jewels, all supported on an elliptical lotus base  
Height 2¾ in., 7 cm

**PROVENANCE**

Purchased in Japan in the 1940s.  
Florida Private Collection.

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

西藏或尼泊爾 十三世紀 銅鑲金布祿金剛瞻巴拉立像



1465

1465

**A GILT- COPPER REPOUSSE FIGURE OF A  
SEATED LAMA**

**TIBET, 18TH / 19TH CENTURY**

the figure in *dhyanasana* with hands in *dharmachakra mudra*, the face and neck cold-gilded with polychrome painted features, the monk's robes draped in voluminous pleats and folds  
Height 13½ in., 34 cm

Compare a similar figure from the collection of Dr. John Mann, sold in these rooms 16th March 2016, lot 725.

**PROVENANCE**

Purchased in East Asia in the 1970s.  
Florida Private Collection.

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

西藏 十八 / 十九世紀 銅鑲金喇嘛坐像



1466

1466

**THREE SILVER BUTTER LAMPS**

**TIBET, 18TH / 19TH CENTURY**

comprising a pair of large repoussé butter lamps, the steep sides of each vessel decorated with four gilded, lobed cartouches, each with a dancing *dakini* bearing a different attribute, set on a tiered standard with a bulbous upper section depicting the eight Buddhist emblems above a lotus petal base; with a single lamp, the vessel rising from a flat base to a flared mouth, supported by a tiered standard with a foliate decorated globular section above a lotus base (6)  
Height of taller 12¾ in., 32.5 cm

**PROVENANCE**

New York Private Collection.

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

西藏 十八 / 十九世紀 銀鑲花酥油燈三件





1467

**1467**

PROPERTY FROM A MICHIGAN PRIVATE COLLECTION

**A SANCAI-GLAZED POTTERY HEAD OF  
GUANYIN**

**MING DYNASTY**

modeled with a full face, pendulous earlobes, and peacefully downcast eyes, the hair swept high into a garlanded topknot fronted by a standing Amitabha flanked by attendants, with applied sancai glaze accents  
Height 19½ in., 50 cm

**PROVENANCE**

Collection of P. Montgomery, Esq.  
Sotheby's London, 15th March 1973, lot 502.  
A & J Speelman, Ltd., London.

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

明 三彩觀音首像



1468

**1468**

PROPERTY FROM A TEXAS PRIVATE COLLECTION

**A POLYCHROME PAINTED STONEWARE  
FIGURE OF GUANYIN**

**YUAN - MING DYNASTY**

standing with long green and red robes draping the body, adorned with a beaded necklace, and an elaborate wire ornamented diadem crowning the head, the left hand holding the wire handle of an attribute, likely a flower basket, wood stand (2)  
Height 21½ in., 53.7 cm

**PROVENANCE**

Saito, Inc., Chicago, 1983.

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

元至明 陶加彩觀音立像

1469

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

the deity modeled in a reclining pose, one arm leaning on a cabriole-leg arm rest, wearing voluminous robes, pooling around the legs and feet, forming the base  
Height 4½ in., 11.4 cm

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

清十九世紀 德化白釉觀音坐像



1469

1470

**A BRONZE 'BOY AND WATER BUFFALO' GROUP  
MING DYNASTY**

cast as a boy seated on a recumbent ox, the figure with a bundle strapped at the back and a parcel in one hand, raised on a fitted carved wood base (2)  
Width 5 in., 12.5 cm

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

明 銅童子騎牛擺件



1470

1471

**A GILT-BRONZE FIGURE OF AMITAYUS  
QING DYNASTY, 18TH CENTURY**

cast seated in *dhyanasana* with hands held together in *dhyanamudra*, rendered with a serene face bearing a meditative and compassionate expression, framed by a five-leaf diadem and a pair of long pendulous earlobes, depicted with tresses of hair falling on both shoulders and arms, the arms elegantly flanked by billowing sashes, and adorned with elaborate jewelry, raised on a waisted double lotus-form base  
Height 8½ in., 21.6 cm

**PROVENANCE**

Collection of Midwest military family, acquired in East Asia in the 1920s.

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

清十八世紀 銅鎏金無量壽佛坐像



1471

1472

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

seated in *lalitasana*, long robes draping from the shoulders to reveal a *ruyi* necklace at the chest before falling in folds over the body, the right foot emerging beneath the hem, the slightly downcast face with a benevolent expression framed by a high chignon  
Height 8¾ in., 22.2 cm

**\$ 800-1,200**

清十九世紀 德化白釉觀音坐像



1472

1473

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A 'DEHUA' FIGURE OF A SCHOLAR  
QING DYNASTY, 17TH / 18TH CENTURY**

the young scholar modeled seated on a rockwork support, supported by a lion mask armrest, delicately holding a handscroll, dressed in a scholar's cap and robes with a low-slung belt  
Height 9¾ in., 25 cm

**PROVENANCE**

E & J Frankel, New York, 1977.  
Collection of Victor Besso (1925-2006), and thence by descent.

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

清十七 / 十八世紀 德化白釉文人坐像



1473

1474

**A FAMILLE-VERTE FIGURE OF A LUOHAN  
QING DYNASTY, 19TH CENTURY**

the figure seated on black-enameled rockwork wearing a yellow-ground 'dragon' robe, the white-glazed head with a protuberant forehead, the bearded face with eyes closed in a meditative expression, a small figure of a child perched atop  
Height 11¼ in., 28.6 cm

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

清十九世紀 素三彩羅漢坐像

1475

**PROPERTY FROM A PRIVATE TEXAS COLLECTION  
TWO BRONZE FIGURES OF DEITIES  
MING DYNASTY**

comprising a seated figure of Zhenwu dressed in a 'dragon' robe, the embroidery of the robe cast in high relief, a turtle and snake by the proper left foot, traces of gilt and polychrome; and a seated figure of Guanyin holding a moon disc in the left hand and wearing an elaborate robe and diadem, secured to a wood base (2)  
Height of taller 13¾ in., 34.6 cm

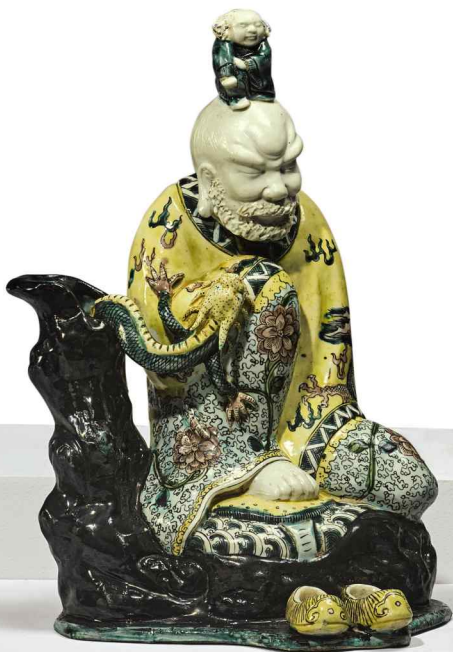
**PROVENANCE**

The figure of Zhenwu:  
Collection of Chingwah Lee (1901-1980).  
Sotheby's Los Angeles, 8th June 1981, lot 225.

The figure of Guanyin:  
Sotheby's New York, 8th-9th December 1983, lot 87.

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

明 銅像兩尊



1474



1475





1476

1476

PROPERTY OF A LADY

**A SET OF SIXTEEN 'LUOHAN' PAINTINGS ON  
BODHI LEAVES**

**QING DYNASTY, 19TH CENTURY**

each painted in bright pigments on individual bodhi tree leaves, depicting different stories of the devoted *luohan* followers of the historical Buddha, including episodes illustrating their mystical powers and spiritual development, framed in four sets of four (4)  
Height of each frame 36¼ in., 92 cm; Width 10¼ in., 26 cm

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

清十九世紀 菩提葉彩繪羅漢圖一組十六片 裝框

1477

**A WOOD FIGURE OF THE ASCETIC SHAKYAMUNI  
QING DYNASTY, 19TH CENTURY**

carved seated the emaciated figure with spindly arms folded across a raised knee with the other leg folded beneath, wearing a simple *dhoti*, the torso hunched forward revealing exposed ribs and knobby spine, the gaunt bearded face, downward cast with benevolent expression, fitted silk-covered stand (2)  
Height 3¼ in., 8.3 cm

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

清十九世紀 木雕釋迦牟尼佛坐像



1477

1478

**A PAIR OF BRONZE 'FOREIGNER' CANDLESTICKS  
20TH CENTURY**

each cast with a figural standard modeled after a foreigner wearing a circlet and a necklace inlaid with coral and turquoise, raised on a hexagonal bracket base (2)  
Height 14½ in., 37 cm

**PROVENANCE**

Collection of a King's Point, Long Island Family.

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

二十世紀 銅胡人燭臺一對



1478

1479

**A SILVER 'DRAGON' EWER  
LATE QING DYNASTY**

of shield-form outline rising from a pedestal foot to an undulating rim, the handle in the form of a dragon gripping the rim and peering over the spout, the body with four panels depicting writhing dragons in relief, marked to the side of the foot *Shang, Yang Qing He*  
Height 10½ in., 26.5 cm

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

清末 銀開光龍紋龍柄執壺

《上》《楊慶和》款



1479

1480

PROPERTY OF A LADY

**A PAIR OF SILVER 'PHOENIX AND PEONY' BEAKERS  
LATE QING DYNASTY**

each of slightly tapering cylindrical form, decorated in repoussé with a phoenix standing on one leg among large flowering peony in a field, against a stippled ground, the base marked *Tianjin, Hengli, zu wen ju* (2)  
Height 4 in., 10.5 cm

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

清末 銀鑿吉祥富貴圖盃一對

《天津恒利》《足紋》《聚》款



1478



1480

1481

**A BRONZE 'BUDDHIST LION' CENSER AND COVER**

**QING DYNASTY, 19TH CENTURY**

the animal-form cast standing four-square on a serpent with the snake reaching its head and tail up the lion's hind legs, swirls of *qi* covering the beast's broad body, a tasseled collar with a bell hanging at the chest, the lion's upturned head framed by a thick, curly mane forming the cover and attached by a hinge  
Height 6¼ in., 15.9 cm

**PROVENANCE**

Long Island, New York Private Collection.

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

清十九世紀 銅用端形熏爐

1482

PROPERTY OF A FLORIDA PRIVATE COLLECTION

**A GILT AND POLYCHROME STUCCO HEAD OF A BODHISATTVA**

**QING DYNASTY**

the deity with piercing black eyes set within wide lids and sweeping brows below a cavity for an *urna*, the hair in a single topknot, the face and pendulous ears gilded, with other elements in polychrome pigments, lucite stand (2)  
Height 13¾ in., 35 cm

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

清 灰泥加彩菩薩首像

1483

**A BRONZE 'MYTHICAL BEASTS' CENSER, COVER AND STAND**

**QING DYNASTY, 19TH CENTURY**

of rectangular section, the flaring sides flanked by mythical beast mask handles suspending loose rings, cast in relief with rectangular panels enclosing mythical beasts and sea creatures amidst turbulent foaming waves, the base cast with an apocryphal Xuande mark, the pierced domed cover with two dragons and two phoenix among scrolling clouds below a lappet band, surmounted by a knob cast with a dragon grasping a 'flaming pearl', raised on a waisted stand with *ruyi*-form feet (3)  
Height 13½ in., 34.3 cm

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

清十九世紀 銅海獸圖鋪首耳熏爐連座



1482

1481



1483

1484

**A LARGE BLUE AND WHITE FIGURE OF GUANYIN**

**REPUBLIC PERIOD, SEAL OF ZENG LONGSHENG (1901-1964)**

dressed in windswept robes decorated with various flowers, one hand holding a vase, standing on a lotus base above waves, the base modeled at the back to resemble a tied knot, the underside with an impressed mark reading *Zeng Longsheng zao* (made by Zeng Longsheng)

Height 16½ in., 41.9 cm

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

民國 青花觀音立像

《曾龍昇造》款



1484

1485

**A LARGE BLUE AND WHITE FIGURE OF BUDAI**

**REPUBLIC PERIOD**

the laughing deity wearing loose robes decorated with flowers and the 'Eight Daoist Emblems', in underglaze blue, holding a string of beads in one hand and a sack in the other  
Height 10 in., 25.4 cm

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

民國 青花布袋和尚坐像



1486

PROPERTY FROM A MICHIGAN PRIVATE COLLECTION

**A PAINTED AND ENAMELED BISCUIT FIGURE OF ASITA**

**REPUBLIC PERIOD, SEAL OF ZENG LONGSHENG (1901-1964)**

the monk modeled seated with the arms wrapped around the raised right leg, the white brows long and trailing down the chest, the expressive face with mouth agape showing the teeth and tongue, raised on a rockwork base, the base with an impressed rectangular cartouche seal reading *Zeng Longsheng zao*  
Height 15½ in., 39.4 cm

Zeng Longsheng was a Republic period Jingdezhen artisan who specialized in figural works. A complete set of the eighteen *Luohan* by Zeng Longsheng, donated by Sir Kenneth Ping-fan Fung, is in the collection of the University Museum and Art Gallery, University of Hong Kong, inv. no. HKU.C.1978.0654(1). Another example from the same series was sold at Christie's New York, 18th-19th September 2014, lot 983.

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

民國 瓷雕阿氏多尊者坐像

《曾龍昇造》款

1485



1487

PROPERTY FROM A MICHIGAN PRIVATE  
COLLECTIONA PAINTED AND ENAMELED BISCUIT  
FIGURE OF RAHULAREPUBLIC PERIOD, SEAL OF ZENG  
LONGSHENG (1901-1964)

the figure seated in monk's robes open at the neck exposing an emaciated chest, the proper right hand in *prana mudra*, the left on the knee and holding a *mala* resting above an alms bowl supported by the rockwork base, the base with an impressed rectangular cartouche seal reading *Zeng Longsheng zao*  
Height 15½ in., 39.4 cm

\$ 10,000-15,000

民國 瓷雕羅怛羅尊者坐像

《曾龍昇造》款

1488

PROPERTY FROM A MICHIGAN PRIVATE  
COLLECTIONA PAINTED AND ENAMELED BISCUIT  
FIGURE OF BHADRAREPUBLIC PERIOD, SEAL OF ZENG  
LONGSHENG (1901-1964)

depicted with a full face, seated in *dhyanasana* in monk's robes with the surplice fastened with a ring over the proper left shoulder, holding a *mala* over the lap, sutra texts stacked behind and all supported by a rockwork base, the base with an impressed rectangular cartouche seal reading *Zeng Longsheng zao*  
Height 15¾ in., 39 cm

Zeng Longsheng's series of eighteen *luohan* appear to be modeled after Guan Xiu's paintings from 891. Legend has it the paintings were created after Guan had a dream in which the *luohan* visited him and asked him to paint their portraits. The resulting images were taken from his visions. The paintings were treasured and preserved in a Zhejiang monastery, and during the Qianlong reign were copied and propagated.

\$ 10,000-15,000

民國 瓷雕耽沒羅跋尊者坐像

《曾龍昇造》款



1486

1488

1487



1489

1489

**A PAIR OF FAMILLE-ROSE 'CRANE AND DEER' CUPS**

**REPUBLIC PERIOD**

each painted with a crane and a deer in a landscape detailed with a gnarled overhanging pine tree, the base with an apocryphal six-character Daoguang mark in iron red (2)  
Diameter 3 $\frac{1}{8}$  in., 8 cm

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

民國 粉彩鶴鹿同春圖盃一對



1490

1490

PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A FAMILLE-ROSE 'BIRD' VASE**

**REPUBLIC PERIOD**

the broad *hu*-form body supported on a straight foot and set with blue 'elephant head' handles, each side painted with a large medallion enclosing pheasants or quails in a natural setting and surrounded by cranes flying amidst blue enameled clouds, the base enameled with an apocryphal six-character Qianlong seal mark  
Height 13 in., 33 cm

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

民國 粉彩雲鶴地開光花鳥圖象耳尊



1491

1491

**A SET OF FOUR ENAMELED PORCELAIN PLAQUES**

**REPUBLIC PERIOD**

each rectangular plaque painted in famille-rose enamels with figural scenes of a scholar instructing a young pupil; one with a seal painted to the lower right corner reading *Yue tan*, with wood frames (8)  
Height 10 in., 25.6 cm; Width 15 $\frac{1}{8}$  in., 38.6 cm

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

民國 粉彩高士圖瓷板一組四件

印文：月潭



1492

**A PAIR OF 'QIANJIANG' ENAMELED  
BALUSTER VASES**  
REPUBLIC PERIOD,  
SIGNED MA QINGYUN

each with an elongated ovoid body rising from a slightly flared foot to a waisted neck and trumpet mouth, the neck flanked by gilt-painted openwork handles, enameled in mirror image depicting three figures facing a maiden on a raft, the reverse with poetic inscription and signed Ma Qingyun with one seal (2)  
Height 22¾ in., 58 cm

\$ 6,000-8,000

民國 淺絳彩人物圖詩文雙耳大瓶一對  
《馬慶雲》款



1492

1493

**A FAMILLE-ROSE 'HUNDRED DEER'**  
VASE  
REPUBLIC PERIOD

of archaic *hu* form painted with deer in a mountainous landscape, with dragon-form handles in iron-red and gilt, the base with an apocryphal six-character Qianlong seal mark  
Height 19 in., 48.3 cm

**PROVENANCE**

Private California Collection, acquired in the 1960s-70s.

\$ 5,000-7,000

民國 粉彩百鹿尊



1493



1494

1494

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A FAMILLE-ROSE 'LANDSCAPE' PLAQUE  
SIGNED WANG YETING, REPUBLIC PERIOD**

finely painted with a reclusive riverscape scene, accompanied by a poetic verse and an inscription dated *renshen* year, corresponding to 1932, followed by two artist seals reading *Ting* and *Wang Ping*, framed  
Length 14 $\frac{7}{8}$  in., 37.8 cm; Width 9 $\frac{3}{4}$  in., 24.7 cm

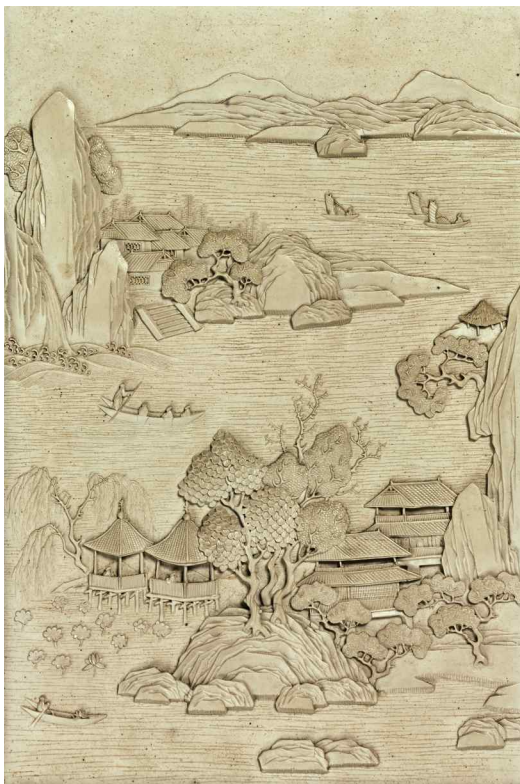
**\$ 5,000-7,000**

民國 粉彩扁舟歸村圖瓷板

題識：

扁舟一葉歸何處 家在江南黃葉村  
時屬壬申春分 仿石谷子之法 傳芳居士汪平野亭作於  
珠山客次

印文：亭 汪平



1495

1495

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A CARVED BISCUIT 'LANDSCAPE' PLAQUE  
LATE QING DYNASTY**

carved in relief with a mountainous landscape scene, with figures boating in the foreground and distance between rocky shores with houses and stilt-raised structures, framed  
Height overall 15 $\frac{3}{4}$  in., 40 cm; Width 10 $\frac{4}{5}$  in., 27.5 cm

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

清末 素胎雕瓷山水圖瓷板

1496

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 exterior 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

\$ 7,000-9,000

清十九世紀末 粉彩福壽雙全圖大盤



1496

1497

**A MASSIVE FAMILLE-ROSE CHARGER  
QING DYNASTY, 19TH CENTURY**

the interior painted in bright enamels with a spirited battle scene enclosed in a band of *ruyi* heads and a band of dragons each pursuing a 'flaming pearl', the exterior with two further dragons similarly engaged, the base with an apocryphal six-character Xuande seal mark

Diameter 24 $\frac{1}{8}$  in., 61.3 cm

\$ 3,000-5,000

清十九世紀 粉彩刀馬人物故事圖大盤



1497



1498

1498

**AN ENAMELED JARDINIERE**

**REPUBLIC PERIOD**

the steep rounded sides rising from a circular foot to an everted rim, painted to the exterior with six beauties in a bamboo fenced garden of asters below a flowering tree, the reverse with a poetic inscription, the base pierced with a circular aperture

Height 12½ in., 31.5 cm

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

民國 粉彩仕女圖詩文花盆



1499

1499

PROPERTY FROM A CHICAGO PRIVATE COLLECTION

**A LARGE ENAMELED OVOID VASE**

**REPUBLIC PERIOD**

the elongated body featuring nine scholars admiring antiques and reading poetry in a grove accompanied by attendants and an elderly gentleman, all between lobed panels enclosing birds on flowering branches, inscribed and with two seals each reading *Yu Shan*, wood stand (2)

Height 23¾ in., 60.4 cm

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

民國 粉彩文會圖詩文大瓶

1500

PROPERTY FROM THE COLLECTION OF  
BROOKS AND DOROTHY COFIELD

**AN AMBER-GLAZED 'FISH'  
BRUSHWASHER**

**WANG BINGRONG, QING DYNASTY,  
19TH CENTURY**

of compressed globular body, well-carved to  
the interior with three fan-tailed goldfish amid  
waterplants, covered overall in a dark amber  
glaze, the base with an impressed seal mark  
*Wang Bingrong zuo* 'made by Wang Bingrong'  
Width 5 in., 12.7 cm

**PROVENANCE**

Collection of Tonne and John Scheiss.

**EXHIBITED**

*The World in Monochromes*, Oriental Ceramic  
Society, London, 2009, cat. no. 225.

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

清十九世紀 醬黃釉雕瓷金玉滿堂圖洗  
《王炳榮作》款



1500

1501

**A YELLOW-GROUND FAMILLE-ROSE  
PLANTER AND STAND**

**20TH CENTURY**

modeled with slightly flaring sides rising to an  
everted barbed rim supported on four *ruyi*-  
form feet, enameled with pink and blue peony  
blossoms, the conforming stand similarly  
decorated, the bases with apocryphal Qianlong  
seal marks in blue enamel (2)  
Height 4½ in., 58 cm

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

二十世紀 黃地粉彩牡丹圖花盆連座



1501

1502

PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A FAMILLE-ROSE 'BIRD AND  
FLOWER' VASE**

**20TH CENTURY**

the sides rising at a steep angle to a waisted  
neck and cupped mouth, naturalistically  
painted in polychrome enamel with four small  
birds perched on a blossoming prunus tree, the  
base with an apocryphal *Shen de tang zhi* ('Hall  
of Prudent Virtue') mark in iron-red  
Height 13¼ in., 33.6 cm

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

二十世紀 粉彩喜上眉梢圖瓶



1502

1503

**TWO PAIRS OF BLUE AND WHITE  
'FLORAL' SCROLL ENDS  
QING DYNASTY, 19TH CENTURY**

of cylindrical form, the smaller pair painted with groups of flower sprays and foliate scrolls; the larger pair with a lotus blossom on the end with a leaping dragon amidst further lotus blossoms on the shaft (4)  
Length of larger 2½ in., 6.3 cm

**\$ 800-1,200**

清十九世紀 青花軸頭兩對

1504

**TWO PAIRS OF ENAMELED SCROLL ENDS  
QING DYNASTY, 19TH CENTURY**

of cylindrical form, one pair with iron red lotus blossoms amidst a dense network of foliate scrolls on yellow ground; the other with stylized lotus blossoms on a meandering leafy scroll with *shou* characters and bats reserved against a lime-green ground (4)  
Length of larger 2½ in., 5.4 cm

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

清十九世紀 彩瓷軸頭兩對

1505

**A PAINTED BALUSTER VASE  
REPUBLIC PERIOD**

the ovoid body rising from a circular foot to a flaring mouth and upright mouth rim, the neck flanked by a pair of loop handles simulating branches issuing raised flowering prunus, painted with the 'Hundred Antiques,' inscribed and dated thirty-fourth year of the Republic, corresponding to 1945, signed De Yu, the base with carved De Yu mark  
Height 13 in., 33 cm

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

民國 粉彩博古圖雙耳瓶

題識：時在民國三十四年 德玉造



1503

1504



1503



1505



1506

**A FAMILLE-ROSE 'IMMORTALS' DISH  
REPUBLIC PERIOD**

the gently everted upright sides rising from a tapering low foot, the interior painted with Lu Dongbin and Lan Caihe strolling while admiring two bats flying above, five further bats soaring around the exterior  
Diameter 6 $\frac{5}{8}$  in., 16.8 cm

**PROVENANCE**

Philadelphia Private Collection.

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

民國 粉彩仙人圖盤

1507

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

**TWO CARVED YELLOW-GLAZED  
VESSELS**

**LATE 19TH / EARLY 20TH CENTURY**

the first, a cricket cage and cover of quatrefoil section, the exterior glazed a mottled yellowish-green and carved with openwork cash-symbols on the cover and a landscape around the box, the interior turquoise-glazed, the base with a four-character seal mark reading *Wang Bingrong zuo* 'made by Wang Bingrong'; the second, a teapot and cover, covered overall in a bright yellow glaze and carved with a landscape, the cover with a peach-form knob, the base impressed with an apocryphal Qianlong seal mark (4)  
Width of wider 6 $\frac{3}{4}$  in., 17.1 cm

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

十九世紀末 / 二十世紀初 雕瓷器兩件

1508

**A BLUE-ENAMELED 'LANDSCAPE'  
VASE**

**REPUBLIC PERIOD**

thinly potted, the ovoid body rising to waisted neck and gently everted rim, the body enameled with a landscape of gnarled pine trees and small pavilions nestled among distant hills, with inscription and three seals, the base with an apocryphal Qianlong mark in blue enamel  
Height 7 in., 17.8 cm

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

民國 藍彩山水圖詩文瓶



1506

1508

1507



1509

1509

**A CARVED CREAM-GLAZED INCENSE HOLDER**

**QING DYNASTY, 19TH CENTURY**

of cylindrical form, carved in low relief with a mountainous landscape, the top of lotus-pod form, covered overall with a pale yellow glaze, the base impressed with an apocryphal Kangxi mark  
Height 5½ in., 14 cm

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

清十九世紀 淺黃釉雕瓷山水圖香筒



1510

1510

PROPERTY OF A WEST COAST COLLECTOR

**A YELLOW-GLAZED RITUAL VESSEL AND COVER**

**LATE QING DYNASTY**

of archaic *gui* form, the body with *taotie* motif on a *leiwen* ground set between narrow bands of confronting *kuilong*, dragon-form handles applied to either side, the fitted cover with further dragons on *leiwen* ground and inscribed *meng jiang dun* centered by a square, crenelated knob, all covered in a pale yellow glaze, the interior fitted with a separate conforming liner, both turquoise-enameled, wood stand (4)  
Height 8½ in., 21.6 cm

**PROVENANCE**

William Doyle Galleries, New York, 23rd October 1997, lot 320.

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

清末 黃釉仿古敦

字：孟姜敦



1511

1511

**A 'EUROPEAN SUBJECT' VASE**  
**REPUBLIC PERIOD**

of square section, the tapering body painted in a combination of *grisaille* and polychrome enamels, two of the sides with European landscape scenes, the other two with elegantly-attired European ladies, one carrying a small child, the underside with an apocryphal Qianlong mark in blue enamel  
Height 6½ in., 15.7 cm

**PROVENANCE**

Collection of Shūichi Taji.

**EXHIBITED**

Shūichi Taji, *Shindai no jiki / Porcelain of the Ch'ing dynasty. Chinese*, Tokyo, 1976, pl. 42.

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

民國 粉彩西洋人物圖方瓶

1512

A FAMILLE-ROSE THREE-PIECE  
GARNITURE  
LATE QING DYNASTY

comprising two candlesticks and a *ding*-form censer and cover, all decorated with iron red dragons, each contesting a 'flaming pearl', amidst colorful cloud wisps, the censer with an eight-character mark reading *Jingdezhen Tongzhiweng Jianzao* 'supervised by Tongzhiweng at Jingdezhen', in blue enamel (4)  
Height of tallest 12 in., 30.5 cm

\$ 3,000-5,000

清末 粉彩趕珠雲龍紋三供  
《景德鎮同知翁監造》款

1513

PROPERTY FROM A PRIVATE COLLECTION  
A FAMILLE-ROSE FIVE-PIECE  
GARNITURE  
QING DYNASTY, 18TH CENTURY

the rectangular-sectioned set comprised of three baluster-form vases and covers and two beaker vases, each similarly slip-decorated and enameled with leafing peony emerging from rockwork, the covers with lion-form knobs (8)  
Height of tallest 13½ in., 34.3 cm

\$ 2,000-3,000

清十八世紀 粉彩牡丹紋五供



1512

1513

1514

**A PALE GREEN JADE 'MAGNOLIA'  
VASE**

**QING DYNASTY, 19TH CENTURY**

carved as a large blossoming magnolia bud  
stemming from a gnarled branch bearing  
further buds, each bud with a stippled husk and  
incised petals, the stone of a pale celadon green  
with russet veins

Height 7½ in., 19 cm

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

清十九世紀 青玉雕蘭花形瓶

1515

**A PAIR OF FAMILLE-VERTE BISCUIT  
FIGURES OF PARROTS**

**QING DYNASTY, KANGXI PERIOD**

each perched on a pierced yellow-glazed  
rockwork base, the green-glazed body with  
wings delicately molded and incised to  
delineate tucked feathers, the beak and feet  
unglazed (2)

Height 6⅞ in., 17.5 cm

**PROVENANCE**

Roger Keverne, London, 2008.

**EXHIBITED**

*Fine and Rare Chinese Works of Art and  
Ceramics: Winter Exhibition*, Roger Keverne,  
London, 2008, cat. no. 45.

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

清康熙 三彩鸚鵡一對



1514



1515



1516

**A WHITE JADE 'CICADA AND GOURD'  
GROUP**

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

the insect carved in high relief, its wings folded back and finely incised with patterns, its six legs grasping the sides of a long slender gourd, a curling stem and two leaves sprouting from the opposite end of the gourd and running along its sides, the stone an icy white color  
Length 3½ in., 7.9 cm

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

清十八 / 十九世紀 白玉雕長瓜把件

1517

**A PALE CELADON JADE 'PEACH'  
COUPE**

**QING DYNASTY, 19TH CENTURY**

the thin-walled vessel carved in the form of a ripe peach, the sides dimpled in the center, the stone with pale russet inclusions  
Width 2½ in., 6.4 cm

**PROVENANCE**

Robert Kleiner, London.

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

清十九世紀 青白玉雕壽桃形水盂

1518

**A PALE CELADON JADE SILVER-  
MOUNTED 'PRUNUS' WASHER AND A  
COVER**

**QING DYNASTY, 19TH CENTURY**

the rounded bud forming the vessel, borne on a gnarled twig-form base issuing flowers, the rim with later-added silver mounts hinged to a silver-mounted celadon jade flowerhead-form knob, wood stand (2)  
Width 3 in., 7.6 cm

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

清十九世紀 青白玉雕梅花形水盂



1516

1517

1518



1519

1519

**A CELADON JADE 'SCHOLAR' PENDANT**  
**QING DYNASTY, 19TH CENTURY**

of rectangular form, carved to one side with a scholar followed by an attendant carrying a floral spray amid pine trees and rockwork, the reverse with a poetic inscription, all framed by a pair of addorsed *kuilong* scrolls, pierced at the top for suspension  
Length 2 $\frac{3}{8}$  in., 6 cm

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

清十九世紀 青玉雕高士圖詩文珮



1520

1520

**A PALE CELADON JADE FIGURE OF GUANYIN**  
**20TH CENTURY**

the deity seated on rockwork, wearing long robes and fluttering sashes, holding a flowering lotus stem, a phoenix standing to one side, the stone with icy inclusions, wood stand (2)  
Height 7 $\frac{1}{4}$  in., 18.4 cm

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

二十世紀 青白玉雕觀音坐像



1521

1521

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A JADE-INSET ARCHAISTIC 'ZITAN' MIRROR STAND**  
**QING DYNASTY**

the support of crescent shape forming a stylized *taotie*, neatly carved in low relief with lively C-scrolls, a stretcher and scrolling bracket joining the front section to the shaped upright, the front centered by a white jade plaque inscribed with a didactic text by Zhu Xi, followed by an apocryphal Qianlong *yuti* mark  
Height 13 $\frac{3}{8}$  in., 34.1 cm

**PROVENANCE**

Collection of Irwin Elkus Auerbach (1892-1960), and thence by descent.

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

清 紫檀鑲玉鏡架

題識：朱文公云 居家有四本 讀書起家之本 勤儉治家之本 和順齊家之本 循理保家之本 乾隆御題

1522

PROPERTY FROM A SOUTH CAROLINA  
PRIVATE COLLECTION

**THREE JADEITE 'CHILONG' BELT  
HOOKS**

**QING DYNASTY, 19TH CENTURY**

of varying size, carved in openwork with a  
dragon head terminal forming the hook, a  
sinuous *chilong* striding on the arched shaft  
while grasping a leafy spray of *lingzhi* in its  
mouth, the underside further carved with  
a flattened knob for attachment, the stone  
shifting in tonality from icy white to apple green  
(3)

Length of longest 4 $\frac{1}{8}$  in., 10.5 cm

**PROVENANCE**

Collection of Edward D. King (1884-1968), and  
thence by descent.

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

清十九世紀 翠玉雕螭龍紋帶鉤三件



1522



1523

PROPERTY FROM A SOUTH CAROLINA  
PRIVATE COLLECTION

**A JADEITE 'BOY AND MELON' BOX  
AND COVER**

**QING DYNASTY, 19TH CENTURY**

of compressed ovoid form, the melon-form box  
borne on a leafy vine; issuing further leafing,  
fruiting tendrils, the interior carved in relief with  
a small boy, the conforming cover attached by  
a pair of open work chains, the stone transmuting  
from lavender to celadon and white tones with  
russet inclusions

Length (closed) 5 $\frac{1}{8}$  in., 13 cm

**PROVENANCE**

Collection of Edward D. King (1884-1968), and  
thence by descent.

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

清十九世紀 翡翠雕瓜形蓋盒



1523

# PROPERTY OF A NEW YORK PRIVATE COLLECTOR

LOTS 1524-1543

1524

**A PALE CELADON JADE FACETED  
'DRAGON' VASE**

19TH / 20TH CENTURY

of flattened bottle form with a subtle garlic-head mouth, the belly and spreading foot hexagonally faceted, a scaly dragon in high relief wrapping around the smooth neck in pursuit of a 'flaming pearl', wood stand (2)  
Height 9½ in., 24.1 cm

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

十九 / 二十世紀 青白玉雕趕珠龍紋六方扁瓶



1524

1525

**A PALE CELADON JADE ARCHAISTIC  
LIBATION CUP**

20TH CENTURY

in the form of a *jue* vessel carved with *taotie* masks beneath plantain leaves, all supported by three legs issuing from 'beast mask' terminals, an openwork '*chilong*' handle opposite an openwork '*chilong*'-form beneath the spout  
Height 7¼ in., 18.4 cm

**PROVENANCE**

Christie's New York, 24th June 1983, lot 302.

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

二十世紀 青白玉雕仿古爵



1525

1526

**A PAIR OF WHITE JADE BOWLS  
20TH CENTURY**

each with rounded sides supported on a straight foot and rising to a flared rim, carved to both sides with cranes amidst lotus leaves and blossoms in relief, the stone milky white with brown inclusions, wood stands (4)  
Diameter 6⅞ in., 15.6 cm

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

二十世紀 白玉雕穿花鶴紋盃一對



1526



1527

**A PAIR OF RECTANGULAR JADEITE  
TABLE SCREENS**

EARLY 20TH CENTURY

each carved in relief with elegant ladies at leisure in a garden, the reverse with birds and flowers in relief, the stone pale green with inclusions in other tones, wood stands (4)  
Height 13⅞ in., 33.3 cm

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

二十世紀初 翡翠雕仕女圖插屏一對





1527

1528

**A JADEITE FIGURE OF MAGU  
20TH CENTURY**

standing with robes and sashes fluttering around the body and blossoms framing the elaborate coiffure, holding a flower basket in the left hand and a staff in the right, the stone white with splashes of apple-green  
Height 6½ in., 16.5

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

二十世紀 翠玉雕麻姑獻壽擺件



1528

1529

**TWO JADE VESSELS**  
**20TH CENTURY**

comprising a pale celadon jade flattened arrow vase; and a white jade double-gourd-form box and cover, the cover carved in relief with leafy vines and a bat, the stone with russet inclusions, wood stand (4)  
Height of vase 4 in., 10.2 cm

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

二十世紀 玉器兩件

1530

**A PALE CELADON JADE 'CAMEL' WATERPOT**  
**19TH / 20TH CENTURY**

carved laying with its legs tucked under the body, the head turned back gazing at the boy climbing up its hindquarters and the dog leaping at its side, an aperture carved in its hump and the body hollowed  
Length 4¼ in., 10.8 cm

**PROVENANCE**

Collection of Eliot Grant Fitch (1895-1983).

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

十九 / 二十世紀 青白玉雕駱駝形水盂

1531

**A JADEITE RECTANGULAR MUGHAL-STYLE BOWL**

**LATE QING DYNASTY**

the thin walls carved to the interior and exterior with vegetal motifs above a band of upright petals, the narrow sides with openwork 'chrysanthemum' handles suspending loose rings, all set over a spreading petal-form foot, wood stand (2)  
Width 4¾ in., 11.1 cm

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

清末 翡翠痕都斯坦式雕花耳活環長方盃



1529



1530

1532

A JADEITE RECTANGULAR CENSER AND COVER

LATE QING DYNASTY / 20TH CENTURY

set over four 'elephant head' feet, the broad sides carved with keyfret, the narrow sides with high-relief 'beast mask' handles, the cover with a beast-form finial, the stone celadon and apple-green color with russet inclusions (2)  
Height 4¼ in., 10.8 cm

PROVENANCE

Christie's Swire Hong Kong, 1st-2nd October 1991, lot 1481.

\$ 2,000-3,000

清末 / 二十世紀 翠玉雕獸耳四足蓋爐

1533

A CIRCULAR PALE GREEN JADEITE BOX AND COVER

LATE QING DYNASTY

the domed cover carved with a central *shou* medallion enclosed by concentric bands of classic scroll, lappets, and keyfret, the box carved with lappet and keyfret bands above a low foot; **together with** a small celadon jade circular box incised with a flowerhead and decorative bands (4)  
Diameter 3 in., 7.5 cm

\$ 2,000-3,000

清末 翠玉雕團壽紋蓋盒  
及 青玉蓋盒



1531



1532



1533

1534

**A PALE CELADON JADE MUGHAL-  
STYLE CENSER AND COVER  
19TH / 20TH CENTURY**

the bell-shaped body carved with openwork  
scrolling lotus above a band of lappets all set on  
a tall spreading foot, the cover similarly carved  
and surmounted by a lotus-form finial, wood  
stand (3)

Height 6 in., 15.2 cm

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

十九 / 二十世紀 青白玉痕都斯坦式透雕  
蓮紋高足蓋爐



1534

1535

**A PAIR OF SPINACH-GREEN  
MUGHAL-STYLE 'CHRYSANTHEMUM'  
DISHES**

**20TH CENTURY**

each of oval form, carved to the interior and  
exterior with concentric bands of petals  
around the central stamen, an openwork  
chrysanthemum-form handle at either end, the  
stone dark green with brown-black veins (2)  
Width 11 $\frac{5}{8}$  in., 29.5 cm

**PROVENANCE**

Private New York Collection.  
Christie's New York, 23rd-24th June 1983, lot 265A.

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

二十世紀 碧玉痕都斯坦式菊瓣盤一對



1535



1536

**A LARGE PALE GREEN JADEITE  
'LINGZHI AND BATS' WASHER  
LATE QING DYNASTY**

of lobed oblong form, one side carved in  
high relief with five openwork bats, a band of  
scrolling *lingzhi* in low relief beneath the rim, the  
stone pale celadon with russet inclusions, wood  
stand (2)

Width 7 $\frac{1}{2}$  in., 19 cm

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

清末 碧玉雕福至心靈紋洗

1537

**A GRAY AND BROWN JADE 'CATS AND FAN' GROUP**  
17TH / 19TH CENTURY

carved with two recumbent cats laying next to one another atop a butterfly-shaped fan, the fan's tassels knotted and carved in openwork, the stone a smoky gray with dark brown inclusions  
Width 2 $\frac{5}{8}$  in., 6.7 cm

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

十七 / 十九世紀 玉雕和壽團圓把件

1538

**A PALE CELADON JADE MUGHAL-STYLE QUATREFOIL BOX AND COVER**  
19TH / 20TH CENTURY

the thin sides carved in relief with scrolling lotus, their stems emanating from a large chrysanthemum at the base, the cover carved with an openwork scrolling lotus motif (2)  
Width 3 $\frac{7}{8}$  in., 9.8 cm

**PROVENANCE**

Collection of Marjorie Cobbald.  
W. Barrett & Son, Ltd., London, early 1950s.  
Robyn Turner Gallery, San Francisco, 12th November 2004.

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

十九 / 二十世紀 青白玉痕都斯坦式透雕蓮紋海棠式蓋盒

1539

**A PALE CELADON JADE TEAPOT AND COVER**  
QING DYNASTY, 19TH CENTURY

the globular body set with a curved spout opposite the handle, a leaf-form panel carved beneath each, the domed cover with an undulating rim and spherical knob, wood stand (3)  
Width 6 $\frac{3}{4}$  in., 17.1 cm

**PROVENANCE**

Collection of S. Bulgari, Rome.

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

清十九世紀 青白玉茶壺

1540

**A JADEITE 'PEACH' BOX AND COVER**  
20TH CENTURY

the compressed form, the smooth surface of the fruit embellished at one end with an openwork stem issuing leaves and small peach in high relief, the stone greenish white with passages of apple-green and honey-toned russet, wood stand (2)  
Width 4 $\frac{1}{2}$  in., 11.3 cm

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

二十世紀 翡翠雕壽桃形蓋盒



1536



1537



1539



1538



1540

1541

**A PALE CELADON JADE FANGHU-FORM VASE**  
QING DYNASTY, 18TH / 19TH CENTURY

of quadrangular section with S-curved sides supported on a spreading rectangular foot, at the waisted neck a pair of elephant head-form handles suspending loose rings, the stone a pale sea-green color  
Height 3<sup>7</sup>/<sub>8</sub> in., 25.1 cm

**PROVENANCE**

Charlotte Horstmann & Gerald Godfrey, Ltd., Hong Kong, 1st November 1993.

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

清十八 / 十九世紀 青白玉雕象耳活環方壺



1541

1542

**A WHITE JADE FIGURE OF MAGU**  
QING DYNASTY, 18TH / EARLY 19TH CENTURY

standing with long robes cascading in folds over the body, the right hand holding a bough of peaches at the chest, the left hand clasping a sash at the hips, the face with a benevolent expression beneath a high chignon, a small deer alongside, the stone a milky color with a light russet vein at the back and base, wood stand (2)  
Height 5 in., 13 cm

**PROVENANCE**

Collection of Jia Ni.  
Robyn Turner Gallery, San Francisco, 19th November 2001.

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

清十八 / 十九世紀初 白玉雕麻姑獻壽擺件



1542

1543

**A WHITE JADE 'DEER AND LINGZHI' GROUP  
QING DYNASTY, 18TH / 19TH CENTURY**

the recumbent animal resting with its legs tucked under the body, the head turned back and grasping a *lingzhi* in the mouth, the long stem of the auspicious fungus falling across the deer's back and sides, a bat laying by the tail, the stone an even, milky white color  
Length 2½ in., 6.5 cm

**PROVENANCE**

English Private Collection.  
Collection of Maureen V. Brewster, acquired in London in the 1980s.  
Robyn Turner Gallery, San Francisco, 30th September 2003.

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

清十八 / 十九世紀 白玉雕銜靈瑞鹿把件



1543

1544

PROPERTY FROM AN AMERICAN COLLECTION

**A PAIR OF SIBERIAN JADE TABLE SCREENS  
19TH / 20TH CENTURY**

each of rectangular form, the fronts finely incised with gilt inlay and the backs deeply carved, the first with an incised scene of scholars and travelers in a mountainous landscape with fishing boats in the distance and an accompanying poetic inscription, a carved vignette of two boys herding water buffalo on the opposite side, the second with an incised image of a scholar and attendant traversing a mountain path toward a far-off pavilion and pagoda also with a poetic inscription, the verso with two men leading horses to a feed trough, apocryphal Qianlong seal marks carved on each, wood stands (4)

Height 7⅞ in., 20 cm; Width 12⅞ in., 32.7 cm

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

十九 / 二十世紀 西伯利亞玉雕山水人物圖插屏一對



1544



1545

1545

**A JADEITE 'LOTUS' PENDANT**  
**LATE QING DYNASTY / 20TH CENTURY**

the flat oval stone carved as a cluster of lotus pads, the upper surfaces of the leaves finely incised with veins, the undersides carved in higher relief with stems and emerging buds, the stone with apple-green and icy-white passages, gilt metal mount  
 Length 2 $\frac{1}{8}$  in., 5.4 cm

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

清末 / 二十世紀 翠玉雕荷蓮珮

1546

**A CELADON JADE RECTANGULAR PENDANT**

the pale green stone carved to one side with Li Bai sitting with books beneath a tree, an attendant refilling the poet's wine cup, the opposite side with a calligraphic inscription signed *Zigang*, angular *kuilong* flanking the aperture at the top  
 Height 2 $\frac{3}{8}$  in., 6 cm

**PROVENANCE**

West Palm Beach, Florida Private Collection.

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

青玉雕李白醉酒圖詩文珮



1546

1547

**A PALE GREEN JADEITE WASHER**  
**20TH CENTURY**

the oblong vessel with steep rounded sides rising to a lipped rim, and with two *chilong* issuing vapor carved in high relief encircling the rim, the mottled stone with pale to dark brown inclusions  
 Length 7 $\frac{3}{4}$  in., 19.7 cm

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

二十世紀 翠玉雕螭龍紋洗



1547



1548

**A PALE CELADON JADE 'CHILONG AND LINGZHI' HAT FINIAL**  
**QING DYNASTY, 19TH CENTURY**

of a domed cushion form, carved in high relief with a pair of *chilong* frolicking among curled *lingzhi* and leafy stems, the base pierced with two circular apertures, the stone of a translucent pale celadon-green  
Width 2 in., 5 cm

**PROVENANCE**

New York Private Collection.

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

清十九世紀 青白玉鏤雕穿靈龍紋冠頂

1549

**A PAIR OF ARCHAISTIC JADEITE VESSELS**  
**20TH CENTURY**

each carved as an ancient bronze *gu*, with relief-carved stiff plantain leaves to the flared neck and base, the bulbous central section with archaistic beast masks, the stone of mottled, icy pale-celadon green tones, wood stands (4)  
Height 5 $\frac{3}{8}$  in., 15 cm

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

二十世紀 翠玉雕仿古獸面紋花觚一對



1548



1549

1550

**A WHITE JADE 'DUCKS AND LOTUS' BOX AND COVER**

19TH / 20TH CENTURY

the circular form with a rounded cover carved in low relief with pair of ducks swimming beneath a large lotus flower and a poetic inscription to the interior, the box with further lotus, the base with an apocryphal Qianlong seal mark (2)  
Diameter 3½ in., 8.9 cm

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

十九 / 二十世紀 白玉雕蓮塘鴛鴦圖詩文蓋盒

1551

**A SMALL PALE CELADON JADE WASHER**

QING DYNASTY, 19TH CENTURY

modeled after a round censer with low upright sides on an incurved mouth rim, two gilt-decorated keyfront bands wrapping the sides, all raised on four bracket feet, the base incised with an apocryphal Qianlong mark  
Diameter 2½ in., 5.4 cm

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

清十九世紀 青白玉小洗

1552

**A PAIR OF PALE CELADON JADE 'DRAGON' BANGLES**

each carved in the form of two dragon heads confronting each other, the lustrously polished stone of an even color (2)  
Diameter 3¼ in., 7.7 cm

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

青白玉雕龍首鐲一對



1553

AN ARCHAISTIC CELADON AND  
RUSSET JADE HUANG  
QING DYNASTY, 19TH CENTURY

the thin curved stone carved in the form of a leaping dragon-fish, the pectoral and dorsal fins deftly incised on a *leiwen* ground, the stone with milky and dark russet brown inclusions, wood stand (2)

Length 7 in., 17.8 cm

\$ 3,000-5,000

清十九世紀 青玉雕仿古璜



1553

1554

A CELADON JADE TABLET  
19TH / 20TH CENTURY

the *gui* of characteristic form, incised with *lança* characters against a wave ground on one side and an apocryphal Qianlong inscription on the reverse, the stone with icy and pale russet inclusions

Length 7 $\frac{7}{8}$  in., 20 cm

\$ 2,000-3,000

十九 / 二十世紀 青玉雕梵文板



1554

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**March 13–23, 2019**

Asia Week New York 2019 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 13–23, 2019. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2019 as well as on the Asia Week New York website.

[www.asiaweekny.com](http://www.asiaweekny.com)





## 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.

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. 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 \$4,000,000, and 12.9% of any amount in excess of \$4,000,000.

**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 of 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.

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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. 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.

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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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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.

#### II 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.

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## 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.

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## 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.

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## 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, Hawaii, Illinois, Kentucky, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas, Vermont 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.

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## 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 indicated, 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.

## 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.

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## IMPORTANT NOTICES

**Property Collection** As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

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For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

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Jadeite of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before importing lots containing jadeite into the US. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract 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.

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1 October 2018  
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### IMPORTANT CHINESE ART

3 October 2018  
Hong Kong

### IMPORTANT CHINESE ART

7 November 2018  
London

### ARTS D'ASIE

12 December 2018  
Paris

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
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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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