CHINESE WORKS OF ART AND PAINTINGS
Monday, September 12, 2016, 1pm
New York

BONHAMS
580 Madison Avenue
New York, New York 10022
bonhams.com

PREVIEW
New York
Friday September 9
10am to 5pm
Saturday September 10
10am to 5pm
Sunday September 11
10am to 5pm

SALE NUMBER: 23427
Lots 8000 - 8144

CATALOG: $35

BIDS
+1 (800) 223 2854
+1 (415) 861 8951 fax
To bid via the internet please visit
www.bonhams.com/23427

Please note that telephone bids
must be submitted no later
than 4pm on the day prior to
the auction. New bidders must
also provide proof of identity
and address when submitting
bids. Telephone bidding is only
available for lots with a low
estimate in excess of $1000.

Please contact client services
with any bidding inquiries.

INQUIRIES
Bruce Maclaren, Senior Specialist
+1 (917) 206 1677
bruce.maclaren@bonhams.com

Nicholas Rice, Specialist
+1 (917) 206 1622
nicholas.rice@bonhams.com

Dessa Goddard, Director
Head, Asian Art Group U.S.
+1 (415) 503-3333
dessa.goddard@bonhams.com

Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS
Front Cover: Lots 8074, 8094, 8001, 8013, 8104
Inside front cover: Lot 8114
Inside back cover: Lot 8079
Back cover: Lots 8056, 8012, 8087, 8104

© 2015, Bonhams & Butterfields
Auctioneers Corp.; All rights reserved.
Bond No. 57BSBGL0808
Principal Auctioneer; Malcolm J. Barber,
License No. 1183017
INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART TEAM

USA

Bruce MacLauren
Chinese Paintings and Works of Art
New York

Nicholas Rice
Chinese Art
New York

Mark Rasmussen
Indian, Himalayan, & Southeast Asian Art
New York

Doris Jin Huang
Indian, Himalayan, & Southeast Asian Art
New York

Henry Kleinherz
Chinese Art
San Francisco

Daniel Harskée
Chinese Art
San Francisco

Ling Shang
Chinese Art
San Francisco

Amelia Chau
Chinese Paintings
San Francisco

Tiffany Chao
Chinese Art
Los Angeles

ASIA AND AUSTRALIA

Xibo Wang
Hong Kong

Gigi Yu
Hong Kong

John Chong
Hong Kong

Edward Wilkinson*
Hong Kong

Yvett Klein
Sydney

EUROPE

Benedetta Mottino
London, New Bond Street

Sing Yan Choy
London, New Bond Street

Edward Luper
London, New Bond Street

Rachel Hyman
London, Knightsbridge

Rosangela Assennato
London, Knightsbridge

Ben Law Smith
London, Knightsbridge

Ian Glennie
Edinburgh

Asha Edwards
Edinburgh

ASIA REPRESENTATIVES

Summer Fang
Taipei

Bernadette Rankine
Singapore

* Indian, Himalayan & Southeast Asian Art
8000
A LARGE ARCHAISTIC BRONZE VASE, HU
Ming dynasty
The vase is well cast and of baluster form, and follows the styles of the Warring States and Han periods. Rising on a high, spreading foot, the body is encircled by a separately-cast, high-relief, interlocking rope web, with taotie masks at the shoulder suspending ring handles, the wide and high neck decorated with pendant blade panels, with wide bands at the foot and mouth decorated with stylized animals on a key fret ground, the interior with an extensive cast inscription in low relief in seal script.
15 1/2in (39cm) high
US$1,500 - 2,500

Most hu-form archaistic vases with rings handles and rope-web decoration that have come to the market in recent years are much smaller than the current example, which also displays unusually realistic embellishment of particularly high relief. A similar vase, of square section, was sold at Bonhams San Francisco, 10 December 2015, sale 22510, as half of lot 8095. Another related hu-form jar was sold at Bonhams London, 25 December 2015, sale 22655, lot 362. A further vase, which also displays very close decorative bands and pendant blade panels, was sold at Sotheby’s London, 10 November 2010, sale L10211, lot 20.

8001
A SILVER INLAID BRONZE FERRULE, ZUN
Late Eastern Zhou Dynasty, 3rd century BCE
Cast with a flat end and an almond shaped opening, with a raised band at its mid-section, the body inlaid with silver in abstract bird forms.
4 7/8in (12.5cm) high
US$10,000 - 15,000

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

8002
A BRONZE CENSER
Yongshi zhibao mark, 17th/18th century
Of squat, bombe form supported by three short waisted legs, with a broad, everted lip and stepped edges to the waisted neck, the base impressed with a four character mark in a square cartouche reading “Yongshi Zhibao” (precious treasure for generations).
5 1/2in (14cm) diameter; 52oz (1480g)
US$5,000 - 7,000

十七或十八世紀 銅香爐 《永世之寶》印款
8003
A GILT BRONZE TRIPOD CENSER
17th century
Rising on three elephant-head-form legs with reticulated tusks, supporting a compressed globular body, rising to a projecting, flat lip, issuing two upright loop handles.
6 1/4in (15.8cm) high
US$7,000 - 9,000

十七世紀 銅鎏金沖天耳象首三足爐
A censer of related proportions, with elephant-form legs with similarly reticulated tusks, was sold at Bonhams San Francisco, 21 June 2011, sale 18888, lot 8193.

PROPERTY FROM A PRIVATE TEXAS COLLECTOR
8004
A BRONZE TRIPOD CENSER WITH COVER
17th century
The censer of compressed globular shape, rising on three bulbous cabriole legs, each decorated with raised cloud scroll patterns, the sides issuing two c-shaped handles, the body bisected by a double string border below a row of spiral bosses, the mouth with an everted rim, the cover with three tiers, and a pierced aperture.
6 3/4in (17cm) wide
US$2,000 - 3,000

十七世紀 銅團花紋沖天耳三足鼎帶蓋
A related censer was sold in our New York rooms, 14 September 2015, sale 22461, as half of lot 8005. This censer is quite unusual in that it retains its heavy bronze cover. A censer of this form, with similar tiered cover, handles, cabriole legs and circular bosses, dated as Xuande period, but with cloisonné surface, was sold at Sotheby's New York, 23 March 2004, sale 7974, lot 525.

8005
A BRONZE POURING VESSEL
Ming dynasty
The vessel takes the shape of a round basin with a spout in the form of a dragon's scaly neck and horned head, the opposing wall of the vessel issuing a small curved handle in the shape of the dragon's curling tail, the outer sides of the vessel decorated with a hexagonal diaper pattern within simple strings borders, all on a low foot, now with a later reticulated wooden cover and stand.
10in (25.4cm) wide
US$3,000 - 5,000

明 銅龍首花菱紋匜
A very similar vessel, of more plain design, lacking the diaper-pattern surface but with nearly identical spout and handle, is published by Philip K. Hu in Later Chinese Bronzes, the Saint Louis Art Museum and Robert E. Kresko Collections, Saint Louis, 2008, pg. 67, No.11.
**8006**

**TWO BRONZE VASES**  
*Ming dynasty*

The first, being a bottle vase of pear form, rising on a splayed foot, to a wide mouth, with two beast-masks issuing c-handles, the second, being a bottle vase with a tall foot supporting a compressed globular body rising to a long, thin neck with a garlic-shaped mouth, the neck with a ring band and the surface inlaid, likely in silver, with scroll designs.

*10 1/2in (26.7cm) high*

*US$2,000 - 3,000*

*Rose Kerr illustrates a bronze vase, from the collection of the Victoria and Albert Museum, similar to the first handled vase and dated 12th-14th century, in* Later Chinese Bronzes, *London, 1990, p. 41, fig. 27. The small garlic-mouth vase is related to an example also published in* Later Chinese Bronzes, *London, 1990, p. 64, fig. 50, dated 16th-17th century and from the collection of the Victoria and Albert Museum.*

---

**8007**

**A BRONZE VASE, HU**  
*18th/19th century*

Cast in baluster form, the vase rises on a two-tiered, hexagonal, splayed foot supporting a hexagonal pear-form body, each side decorated with an upright, blade-shaped panel enclosing key-fret and spiral scroll decoration, the neck with a wide key-fret band centered on a whirling boss on front and back, the neck also adorned with beast-masks issuing c-scroll handles, with a tiered mouth.

*7 3/4in (19.6cm) high*

*US$1,000 - 1,500*

*See a baluster-form vase with related beast-masks, key-fret patterns, and similar quality of casting, sold at Sotheby’s Hong Kong, 8 October 2014, sale HK0558, lot 3302, from the collection of Ulrich Hausmann.*

---

**8008**

**TWO ARCHAISTIC BRONZE CENSERS**  
*Ming dynasty and 18th/19th century*

The first censer, of Ming date, in the form of a tripod ding, with three straight, circular legs supporting a globular body, the sides cast with pendant blade-form cartouches enclosing stylized cicadas set against a key-fret ground, with a further decorative band of bosses just below the everted lip, with two upright handles, with later wood cover; the second censer, of 18th/19th century date and of* fangding *form with four straight, circular legs supporting a rectangular body, the sides of curved profile, each cast with a large taotie mask set against a key-fret ground, each corner with a projecting flange, the waisted shoulder supporting a flat, projecting lip issuing two upright handles, with later wood cover and wood stand.

*5 1/2in (14cm) height of the larger censer*

*US$2,000 - 3,000*

*明及十八或十九世紀* 銅垂葉紋三足鼎及銅饕餮紋四足方鼎
8009
**A BRONZE GU-FORM VASE**
17th/18th century
Rising on a canted foot, with a splayed lower section issuing four plain flanges, supporting a compressed globular mid-section, also with four conforming flanges, with a tiered shoulder defined by three string bands, all below a dramatically flaring trumpet neck.
7 3/4in (19.5cm) high
US$1,500 - 2,500

7世纪或十八世纪 铜出戟觚

An archaistic gu-form vase of similar silhouette and proportions, but with additional inlaid decoration, was sold at Sotheby’s New York, 21 March 2015, sale 9360, lot 766.

8010
**TWO BRONZE VASES**
17th/18th century
The first being a bottle vase resting on an integral tripod base, the body of pear-shape rising to a long, flaring neck and a wide mouth, the second being a baluster vase of square section, the spreading foot adorned with a key fret border, the main register with taotie masks in low relief on a key-fret ground, the shoulder with a border of archaistic bird forms, the neck cast with pendant blades just below a key-fret border and a square, projecting lip.
7in (17.8cm) high, the taller
US$1,500 - 2,500

7世紀或十八世紀 銅壺帶座及銅饕餮紋方壺

8011
**AN ARCHAISTIC BRONZE VESSEL, GUI**
Qing Dynasty
Rising on a high, stepped foot, the foot with a band of stylized animal figures on a leiwven ground, supporting a compressed globular body adorned with taotie masks on each side, with two loop handles crowned by animal masks, the lower portion of each handle issuing a decorative tab, the vessel with an everted lip, the underside bearing an apocryphal Xuande mark.
6in (15cm) wide
US$1,200 - 1,800

青銅仿古饕餮紋簋式爐
PROPERTY FROM THE MONTEREY MUSEUM OF ART,
SOLD TO BENEFIT THE MUSEUM FUNDS

8012
AN INSCRIBED ARCHAIC BRONZE RITUAL WINE VESSEL, GU
LATE SHANG DYNASTY, ANYANG PERIOD,
13th-11th century BC
Finely cast, with decoration in three registers, rising on a circular,
splayed foot, decorated with birds with hooked beaks and circular,
raised eyes forming taotie masks, all set on a geometric leiwen scroll
ground, rising to a bulbous central section with similar decoration, the
surface divided by four notched, vertical flanges, this central register
delimited by a single string border above and a contoured double
string border below, the flaring trumpet neck decorated with upright
blades above an unusual band of geometric rosettes, the interior of
the foot with cast pictographs, the bronze weathered to a soft greyish
green patina.
6 7/8in (17.4cm) high

US$40,000 - 60,000

Provenance
The Monterey Museum of Art, accession number 1985.016

The pictographs cast in the interior of the foot read 子朱皿, which can
be interpreted as meaning that a member of the Zhu family has been
granted the title of viscount.

The quality of casting seen in this gu is very high and the design is
a classic example of the mature Anyang-period ‘Style 5’ as defined
by Max Loehr and illustrated by J. Rawson, Chinese Bronzes: Art
and Ritual, London, 1987, p. 27, fig. 9(f). A bronze gu with similar
casting quality and with related leiwen scroll decoration, notched
flanges and string borders dividing the three sections, dated Anyang
period, Shang dynasty, 12th-11th century BC, is in the collection
of the Freer Sackler Museum, Washington D.C., accession number
F1940.3. A related gu, also with a nearly identical band of highly
unusual geometric rosettes and dated 13-12th century BC, was sold
at Christie’s New York, 15 March 2015, sale 3720, lot 3179. A further
bronze gu, dated 13th-12th century BC, formerly in the Arthur M.
Sackler collection, was sold at Christie’s New York, 18 March 2009,
sale 2268, lot 201. It exhibits similarly broad proportions and surface
decoration.
PROPERTY FROM THE MONTEREY MUSEUM OF ART, 
SOLD TO BENEFIT THE MUSEUM FUNDS

8013
AN ARCHAIC BRONZE RITUAL FOOD VESSEL, DING
Western Zhou dynasty
Boldly cast, with deeply rounded walls rising to an everted lip, the body raised on three columnar legs and divided into two horizontal registers by a string border, the upper register cast with a qiequ band in high relief containing six highly stylized kui dragons confronting on vertical flanges, with two canted U-shaped loop handles standing up from the lipped rim, the underside with triangular seam lines, the exterior with soft green patina and the interior with some incrustation and verdigris.
7 3/4in (19.8cm) wide

US$50,000 - 80,000

Provenance
The Monterey Museum of Art, accession number A88:12

The present ding is notable for its crisp casting and exceptionally bold qiequ dragon band in the upper register. A closely related qiequ ding, with a highly similar decorative band and silhouette, dated Western Zhou, is in the collection of the National Museum of China, Beijing. Another ding, with nearly identical form, and an analogous decorative band, dated Western Zhou dynasty, excavated at Dongjia Village, Qishan County, Shaanxi in 1975, is in the collection of the Shaanxi Museum. A further related example with similarly high relief in its decoration, dated Western Zhou dynasty is in the collection of the Xuyi County Museum, Jiangsu. A ding with related form and kui dragon decoration, dated 10th century BC, was sold at Christie’s Hong Kong, 1 December 2010, sale 2832, lot 3217.
A BRONZE RITUAL WINE VESSEL, FANGHU
Han Dynasty
The vessel is of baluster form and square section, applied with two finely cast taotie masks suspending movable ring handles.
11 1/8in (28.3cm) high

US$8,000 - 12,000

Provenance
Purchased F. Kusaka, Shogado, Tokyo, 2 May 1980
AN ARCHAIC BRONZE RITUAL VESSEL, JUE
Shang dynasty

The vessel is raised on three splayed, blade-like legs supporting a body of elongated, globular form and vertical orientation, the left wall with a simple loop handle, the surface without decoration save for three raised horizontal bands encircling the upper quadrant, the mouth with a long, U-shaped spout at the front and a triangular projection at the back, the rim issuing a pair of tubular, vertical posts with whorl-cast caps, the vessel covered all over with green, brown and blue encrustations, the body with a single-character inscription facing the handle.

7 in (17.7 cm) high

US$8,000 - 12,000

Provenance
Purchased F. Kusaka, Shogado, Tokyo, 14 December 1958

See a very similar jue vessel, with nearly identical decoration, sold at Bonhams San Francisco, 16 December 2014, sale 21820, lot 8004.
8016
AN ARCHAIC BRONZE RITUAL FOOD VESSEL, GUI
Early Western Zhou dynasty
The vessel of compressed globular form, rising on a high, undecorated, splayed foot, the body of bombe shape, the waisted neck flanked by a pair of loop handles issuing from ram-form masks, the handles meeting the base of the body at square pendant tabs, the shoulder cast with a narrow register within string borders, containing two pairs of confronted, stylized kui dragons with raised eyes on a leiwen ground, bisected by an horned animal mask in high relief to each side, all below a flared rim.
8 1/4in (21cm) wide
US$15,000 - 20,000

Provenance
Purchased from F. Kusaka, Shogado, Tokyo, 22 December 1958

The decoration of this vessel displays the quintessential stylistic changes that define that evolution of bronze design at the beginning of the Zhou dynasty. Most prominent in the design is the dominance of stylized animal motifs with streamlined shapes, a phenomenon that began in the late Shang period and accelerated in the early Western Zhou. René-Yvon Lefebvre d’Argencé illustrates two very similar gui vessels in Bronze Vessels of Ancient China in the Avery Brundage Collection, San Francisco, 1977, p. 79, No. XXXI. A very similar gui was sold by Bonhams London, 16 May 2013, sale 20579, lot 411. Many early Western Zhou gui vessels have tiered feet, however the current vessel has a curving, flared foot, very similar to another example sold by Bonhams London, 14 May 2015, sale 22234, lot 4.
8017
A PALE GREEN JADE BELT PLAQUE
Tang dynasty
The nearly square plaque is carved on the front face with a musician seated on a fringed mat, with fabric scarves swirling about the figure, the reverse pierced with holes for attachment, the pale green stone is of whitish hue.
1 7/8in (4.5cm) wide
US$4,000 - 6,000

唐 青白玉雕樂師紋腰牌

For a similar square jade belt plaque decorated with an image of a musician, in this case carved from black jade, see an example at the Museum of East Asian Art, Bath, United Kingdom (manager ID 487). Four related examples, originally in the Feng Wen Tang Collection, were sold at Christie’s Hong Kong, 7 October 2014, lot 148, sale 3329. A set of ten belt plaques of this type is in the collection of the Metropolitan Museum of Art, New York (accession number 1992.165.22a-j), and they are described as depicting dancers and musicians of Central Asian origin, probably of Kizil ethnicity.

8018
A RETICULATED GREY JADE PLAQUE
Yuan dynasty
The softly gleaming grey stone with fine russet striations, intricately carved with a smiling man in a long sleeved robe and trousers striding purposefully through a spray of lingzhi fungus and flowing sashes, the reverse unfinished.
2 3/4in (7cm) long
US$10,000 - 15,000

元 灰玉鏤雕仙人靈芝紋牌

8019
A CARVED JADE CENSER, DING
Ming dynasty
Of archaistic rectangular ding form, the two shorter sides carved with two looped handles, the body deeply undercut with seal script characters in horizontal panels above studded bosses separated by protruding flanges, the gently splayed legs decorated in archaistic animal head designs; the grayish matrix marked with light brown streaks.
6in (15cm) high
US$15,000 - 20,000

明 青白玉乳釘紋沖天耳四足方鼎

Provenance
Private Texas Collection
8020
**TWO JADE CARVINGS**
Ming dynasty
The first of tree trunk form carved with pine tree branches to the exterior, the green matrix shows russet skin; the second of compressed oval seal paste box and cover incised with kui dragon to the top panel, the grey matrix marked with brown streaks.
2 2/3in (7cm) high and 2 1/2 (6.5cm) wide

US$3,000 - 4,000

明 青玉雕樹根形筆筒及灰白玉印泥蓋盒

Provenance
Mary Morrison Collection, Vancouver, Canada

8021
**A PALE GREEN JADE RETICULATED WATER COUPE**
17th century
The water coupe carved as an open blossom wreathed by an elaborately twisting stem, also issuing leaves, smaller blossoms and buds, the stone of pale green jade with russet inclusions.
4 3/4in (12cm) wide

US$2,000 - 3,000

十七世紀 青白玉鏤雕花形水丞

See a very similar water coupe, from the collection of Joanna Lau Sullivan, sold in our New York rooms, 14 March 2016, sale 23337, as half of lot 8046. Another related water coupe was sold at Christie’s New York, 24 March 2011, sale 2427, as half of lot 1513.

8022
**A PALE GREEN JADE TWO-HANDLED CUP**
17th/18th century
The cup of compressed globular form and raised on a low foot, with two handles, each formed as the head of a mythical beast, the exterior carved on each side with a shou character between four rows of circular bosses, the stone of pale green color, with russet inclusions.
5in (12.7cm) wide

US$3,000 - 5,000

十七或十八世紀 青白玉雙耳小盃

See a similar cup, sold at Christie’s New York, 2 October 2012, sale 2585, as half of lot 215.
8024
A SMALL MOTTLED GRAY JADE CARVING
OF A RECUMBENT ELEPHANT
Ming dynasty
The elephant modelled with its head looking downward with its trunk curled, the tail curled to the left side, the forelegs tucked underneath, the grayish matrix marked with black and brown streaks mostly on its back.
3in (7.5cm) long
US$3,000 - 5,000

Provenance
Mary Morrison Collection, Vancouver, Canada
8025

A SINO-MONGOLIAN SILVER POMANDER WITH A RETICULATED JADE COVER
The jade, Ming dynasty, the silver mounting, late Qing/Republic period
The pomander of rounded section, rising on feet composed of floral and foliate scroll, supporting a compressed, globular body formed of foliate scroll work framing quadrilobed cartouches enclosing pairs of bats framing flower heads, the surface embellished with blue and red cabochons, the cover incorporating a well-carved and reticulated Ming pale green jade plaque depicting peonies amid leaves and rocks.
2 7/8in (7.3cm) high
US$3,000 - 5,000

漢蒙銀香盒嵌鏤雕花卉紋玉牌
玉：明
銀香盒：晚清或民國

8026

A SILVER SINO-MONGOLIAN POMANDER WITH A RETICULATED JADE COVER
The jade, Ming dynasty, the silver mounting, Late Qing/Republic Period
The pomander of round shape, rising on feet composed of foliate scroll, supporting a compressed, globular body formed of foliate scrollwork and flying bats, the surface decorated with blue and red cabachons, the cover incorporating a well-carved and reticulated Ming pale green jade plaque of convex shape, carved with a chime issuing from a vase, flanked by bats, wreathed in foliate scrollwork.
3 3/8in (9.5cm) high
US$3,000 - 5,000

漢蒙銀香盒嵌鏤雕平安吉慶玉牌
玉：明
銀香盒：晚清或民國

CHINESE WORKS OF ART AND PAINTINGS | 19
8027

A WHITE JADE PLAQUE
The plaque of quadrilobed, ovoid shape, the outer contours framed by archaistic scroll work, the main register with a cartouche enclosing three boys holding symbols of prosperity, the upper register decorated with cloud and lingzhi forms.
2 3/4in (7cm) high

US$8,000 - 10,000
8028

A FINE YELLOW JADE PENDANT
18th century
The pendant well carved in an archaistic style to depict the contorted forms of two confronted birds, set against a background of swirling spirals, the stone of even yellow-green hue with a hole for suspension.
2in (5cm) long

US$7,000 - 10,000
8030

A WHITE JADE PLAQUE WITH RABBITS
Zhiting mark
Carved to one side with three rabbits glancing upwards, the reverse with a four-line inscription in running script, signed Zhiting, the stone an even white tone.
2 3/4in (7cm) long

US$5,000 - 7,000

白玉兔紋牌《芝亭》款

8029

A WHITE JADE BOX AND COVER
18th century, the inscription later
Of rounded rectangular shape, with curved sides rising to the edge of the box and cover, the lip of both box and cover decorated with a key-fret border, the top of the cover carved with stylized taotie masks facing each side, surrounding a central oval cartouche enclosing a nine-character inscription, the stone of varied white hue with russet inclusions.
2 3/4in (7cm) long

US$1,000 - 1,500

十八世紀 白玉饕餮紋蓋盒 款後加
8031
**A WHITE JADE GOULD PENDANT**
18th/19th century
Carved in the round as a large double gourd surrounded by leafy tendrils and smaller double gourds, accented by a flying bat.
3in (7cm) long

US$6,000 - 8,000

十八或十九世紀 白玉瓜藤珮

8032
**A CARVED WHITE JADE BOY**
18th/19th century
The white stone delicately carved as a smiling boy, stepping forward bearing a bough of peaches, now mounted as a finial with silvered metal rock form mount.
2 1/2in (6.3cm) height of the jade

US$3,000 - 5,000

十八或十九世紀 白玉童子把件
8033
**A LARGE PALE GREEN JADE PLAQUE**
18th century
The even oval stone of unusual size and carved with an amusing scene of a grinning boy tending to a wrinkled elephant with a tasseled ruyi scepter while another boy approaches holding aloft a vase filled with precious tools, all within a rocky hollow with pine trees, the jade mounted as the back to a mirror attached to a long, ribbed hard stone shaft.
5 3/4in (14.6cm) width of jade plaque
US$4,000 - 6,000
十八世纪 青白玉吉祥如意牌手鏡

8034
**A PALE CELADON JADE BELT HOOK**
18th century
The hook of plain, undulating form, the reverse with a button for attachment, the body terminating in a dragon head, carved from stone of even hue.
4in (10.3cm) long
US$1,500 - 2,000
十八世紀 青白玉帶鉤

**Provenance**
Purchased by the current owner at Sotheby’s London, 10 November 2010, sale L10211, lot 220 (partial lot)
8035
**A CARNELIAN AGATE TREE FORM VASE**  
18th century  
The stone carved in the round in the form of a naturalistic hollowed tree stump, encircled by gnarled leafy branches, the blossoms highlighted by the natural inclusions in the stone, with a wood stand.  
*4 3/4in (12cm) height of the vase*

US$7,000 - 9,000

十八世紀 瑪瑙雕樹根形瓶

8036
**AN UNUSUAL BANDED AGATE BOX AND COVER**  
18th/19th century  
The box of quadrilobed form, the cover of conforming shape, raised on four low feet, the stone having a highly translucent matrix, with warm brown bands, the interior well-hollowed and the surface exhibiting a high polish.  
*2in (5cm) long*

US$2,000 - 3,000

十八或十九世紀 瑪瑙海棠形蓋盒

A banded agate brush washer, dated Yongzheng period and with a four-character seal mark, was sold in our London rooms, 12 May, 2011, sale 18827, lot 184. A banded agate cup, dated 18th century, was sold at Christie's London, 10 November 2015, sale 10377, lot 207.
8037
A GROUP OF FIVE WHITE JADE RINGS
Qing dynasty
The first carved on one side with monkeys and a peach tree; the second with an incised design of a floral spray accompanied by a poem in lishu, both the image and characters highlighted with gilding; the third carved with archaic characters; the fourth carved with archaistic patterns in low relief; the fifth carved with a continuous landscape with a figure and crane.
1 3/8in (3.5cm) diameter of the largest ring
US$7,000 - 9,000

清白玉板指五只

The incised poem reads 一種寒英性獨柔露華拂檻最風流長生殿裏癡情重
既占春還不讓秋, and is recorded in the Qianlong emperor's Yu Zhi Shi San Ji, Juan 3 御製詩三集, 卷三.
8038
AN AMBER CARVING OF TWO SQUIRRELS
Qing dynasty
The amber of exceptional clarity and rich honey-red color, carved as a pair of squirrels mutually clambering around each other from head to toe.
1 3/4in (4.5cm) long

US$7,000 - 9,000
With the fall of the Qing in 1912, keen art dealers like Yamanaka saw a tremendous opportunity for acquiring important examples of Chinese art from the most patrician families of Beijing. Arriving in the summer of 1912, just months after the Xuantong Emperor Puyi's abdication in February of that year, Yamanaka made arrangements to acquire the contents of the mansion from Puwei, who was seeking asylum in the German protectorate and facing accumulating debt. In Yamanaka's words “by his (Prince Gong) orders, everything was as he left, even to a half-smoked cigarette.”

Within months, the property from the royal home was being uncrated in New York City, to be offered February 27th – March 1st on Madison Square South. The sale brought $279,805 (an equivalent of roughly $6,800,000 in 2016 dollars) for 535 lots, and the buyers that peppered the salesroom were among the cognoscenti of the day. Joseph Duveen, C. T. Loo, John D. Rockefeller Jr, and Louis C. Tiffany all successfully bid, and museums would benefit immediately with Charles Lang Freer spending lavishly on three archaic jades and three Shang bronzes. The New York Times review of the sale on March 2, noted that “Big prices were the rule at the Prince Kung sale” but sadly noted “the art treasures of the Palace were neglected and covered with dust and dirt when the arrangement was made to have them brought to this country.” The high prices achieved in the sale had an unfortunate aftershock as shortly after the sale American Art News warned its readers that there was a rash of counterfeit bronzes being offered “of modern manufacture and of inferior quality” and “probably inspired by the high figures brought…at the Prince Kung sale”.

PROPERTY OF AN EAST COAST PRIVATE COLLECTION

8039
A RARE PAIR OF WHITE JADE ‘BIRD’ BOXES AND COVERS
18th Century
Each crisply carved as a long-tailed bird, the lower body with finely detailed claws tucked underneath comprising the box, and the upper body comprising the cover with carefully incised feathers leading to a stiffly upright tail, each bird clasping in its beak a multi-headed branch of lingzhi fungus variously inlaid with rose quartz and jadeite, the jade of an attractive pale green with cloudy highlights; tiered wood stands. 6in (15.4cm) long, each

US$40,000 - 60,000

十八世紀青白玉鳥形蓋盒

Provenance
An East Coast private collection
Collection of Edward M. M. Warburg, by repute
Prince Gong, Puwei (1880-1936), by repute
Prince Gong, Yixin (1833-1898), by repute

Of the numerous important sales of Chinese art arranged by Yamanaka Sadajiro in the late 19th and early 20th centuries, none is more legendary than the "The Remarkable Collection of the Imperial Prince Kung" held in New York over the course of three days in the late winter of 1913. Yamanaka acquired the entire collection from Puwei (Prince Gong, 1880-1936) who inherited the multi-building compound Gong Wangfu (Prince Gong’s Mansion) and its contents from his grandfather Yixin (Prince Gong, 1833-1898), the sixth son of the Daoguang emperor. Prior to being occupied by the Qing royal lineage, the mansion was the home of He Shen, the notoriously powerful eunuch under the Qianlong emperor.
PROPERTY OF VARIOUS OWNERS

8040
A GROUP OF THREE WHITE JADE RINGS
Qing dynasty
The first with a row of raised shou medallions around the center; the second carved in low relief with figures in a mountainous landscape; the third with a russet inclusion on the lip.
1 1/4in (3.2cm) diameter, the largest
US$3,000 - 5,000
清 白玉板指三只

8041
A GROUP OF THREE NEPHRITE AND JADEITE RINGS
Qing dynasty/Republic period
The first carved in low relief of a lotus pond with a frog and insect, with emerald green and russet inclusions; the second with an incised decoration of a floral spray, with a finely incised imperial poem in kaishu; the third ring of spinach jade with black inclusions, carved with a continuous scene in high relief.
1 1/8in (2.9cm) diameter of the largest ring
US$4,000 - 6,000
清或民國 玉及翠玉板指三只

The inscription on second ring reads 御製詩 秋羅底把並州剪應製仙人霓羽裳漫說漢 秋色好 請看秋色在山莊, and is included in Qinding Rehe zhi, juan 94, 欽定 熱河志 卷九十四, dated 1761.
8042

A GROUP OF THREE NEPHRITE RINGS
Qing dynasty
The first with horizontal and vertical bands of C scrolls; the second taking the form of a crouching mythical beast; the third with horizontal and vertical bands of C scrolls, with attractive russet patches.

1 1/8in (2.9cm) diameter of the largest ring

US$2,500 - 4,000

清 玉板指三只

8043

A GROUP OF SIX JADE RINGS
Qing dynasty
The first with a band of facing ruyi lappets, the stone a striking green and black; the second with a white center band; the third with a repeating motif of stylized flowers; the fourth carved in low relief with lion dogs playing with a brocade ball amidst a mountainous landscape; the fifth with a sinuous dragon above waves and below clouds; the sixth with a taotie mask and archaic patterns.

1 1/8in (2.9cm) diameter of the largest ring

US$6,000 - 9,000

清 玉板指六只
A CELADON JADE BRUSH WASHER

19th century

The brush washer of rectangular, quadrilobed form, raised on four curving, cloud-shaped feet, with two handles carved in the shape of archaistic animal heads supported by scroll work, the exterior with realistic scene in low relief depicting quails among reeds and waves, the square, projecting lip with a key-fret border, with a conforming wooden stand.

9in (22.9cm) wide

US$10,000 - 15,000

十九世紀 青玉歲歲平安圖葵花形獸耳洗
PORCELAIN AND CERAMICS
Lots 8045 - 8055
8045
A SMALL CERAMIC PILLOW
Late Tang/Early Song dynasty
The pillow of ovoid section, reminiscent of a bean, rising on slightly flaring walls to a rounded lip enclosing an angled and curved upper surface, formed from marbleized clay of contrasting reddish and dark browns, covered in an attractive light green glaze, the marbled pattern very similar in appearance to the web of a spider.
5 1/2in (14cm) wide
US$1,000 - 1,500

晚唐或宋 掬胎弦紋枕

The use of marbleized clay in ceramics became widespread in the Tang dynasty. This form of pillow is most common to the Song period. A pillow of similar shape was sold at Bonhams San Francisco, 15 November 2011, sale 19413, lot 3314. A pillow of similar marble decoration and green glaze was sold at Christie’s New York, 15 September 2009, sale 2196, lot 314.

8046
A LONGQUAN FIGURE OF GUANYIN
Yuan/Early Ming dynasty
The deity seated in dhyanasana on a fabric-draped rocky outcrop, attended by a small acolyte, and flanked by a bottle and a bird, the body swathed in flowing robes and pendant jewels, the head crowned by a very elaborate headdress centered on a Buddha figure, the face with a benevolent expression and low, hooded eyes, the glaze of attractive light blue-green hue, the face, hands and chest left unglazed.
9in (22.9cm) high
US$4,000 - 6,000

元或明早期 龍泉青釉觀音坐像

Longquan figures depicting deities, decorated with delicately carved elements left unglazed for visual interest, are a particular feature of the Yuan and early Ming dynasties. Often, ceramics of this type feature a small deity figure surrounded by an elaborate shrine, but a similar work, depicting a seated Guanyin, was sold at Bonhams San Francisco, 20 December 2011, sale 19433, lot 8275. A very closely related figure, with nearly identical face, headdress and robes, but seated on a throne born by an elephant, was sold at Sotheby’s New York, 16 September 2014, sale 9192, lot 144. See also a very similar bodhisattva figure on a pachyderm from the E.T. Chow collection, sold at Sotheby’s London, 16 December 1980, lot 327.
8047
A BLANC DE CHINE FIGURE OF GUANDI
18th century
Well-sculpted, the deity is shown seated on a weather-hollowed rock, wearing the robes and cap of a scholar, flanked by a dragon emerging from billowing clouds and a lion.
9in (22.9cm) high
US$4,000 - 6,000

8048
A BLANC DE CHINE FIGURE OF GUANYIN
17th/18th century
The deity well modeled, perched on a rocky outcrop, with her arms resting on a rock ledge, her right arm grasping a ruyi scepter, the body clothed in flowing robes, exposing her bare left foot, a hood draped from a lingzhi form tiara, the glaze with an ivory white tone, pooling in the crevices with a warm tone.
9 1/4in (23.5cm) high
US$5,000 - 7,000

8049
A BLANC DE CHINE FIGURE OF GUANYIN
17th century
The deity depicted with the right hand resting on her raised knee, exposing a bare foot, draped in voluminous robes, adorned with a pendant jeweled necklace, a hood partially covering her elaborately coiffed tresses, the figure seated on an eroded rock, the glaze of ivory white, pooling in the crevices with a warm tone.
9 1/4in (23.5cm) high
US$5,000 - 7,000

Provenance
E.& J. Frankel

十八世紀 德化白釉關帝像

十七世紀 德化白釉觀音坐像

The face of this figure is particular sensitive. A Guanyin figure of related design and with a similarly delicate face is illustrated by John Ayers in Blanc De Chine, Divine Images in Porcelain, New York, China Institute, 2002, p. 85, no. 36. See a related Guanyin figure, sold at Bonhams London, 20 May 2008, sale 15796, lot 245.
A BLUE AND WHITE SLEEVE VASE  
Chongzhen period  
Of tall cylindrical form rising to the high shoulders below the waisted neck and flared rim, attractively painted in brilliant blue tones with a scene of travelers in a rocky landscape, including an elaborate cart drawn by oxen, two figures mounted on donkey and several porters, the scene wreathed in sinuous clouds.  
18 3/4 in (47.5 cm) high  

US$20,000 - 30,000  

See a related example sold in our London rooms, 10 November 2011, sale 18981, lot 110, with similar figures, rocky outcrops and clouds. Another fine example was sold at Bonhams London, 6 November 2014. A further sleeve vase with rocky landscape, with an inscription dating the piece to 1639, is illustrated by J. Curtis, Chinese Porcelains of the Seventeenth Century: Landscapes, Scholar’s Motifs and Narratives, New York, 1995, no. 4. Buffalo appear often in sleeves vases, with another example depicting grazing buffalo illustrated by Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, 1990, no. 99.

8050  
No Lot
A TURQUOISE GLAZED COVERED BOWL
Qianlong six-character mark and of the period
The bowl finely potted with curving walls rising to slightly everted mouth rim, all standing on a short foot, the shallow well painted with five bats in iron-red, the exterior walls covered in turquoise enamel, the mark on the recessed base written in cobalt blue seal script; the cover decorated in the same enamels and with the same mark.
4 7/8in (12cm) diameter
US$5,000 - 7,000

清乾隆 松石綠釉繪礬紅五福紋蓋盌 《大清乾隆年製》青花篆書款
A POLYCHROME PORCELAIN STEM BOWL
Daoguang Mark and of the period
The shallow dish of square form with canted corners, rising on a wide circular stem, the exterior decorated in underglaze blue with plum blossoms on a cracked-ice ground, the petals picked out in gilt, each of the four sides adorned with a circular medallion in overglaze iron red enclosing a four-character seal, the interior glazed in translucent sky blue, the walls rising to a wide lip, glazed in powdery green, the lip carved with a continuous border of cloud scroll in low relief, the interior of the stem glazed in sky blue, the underside with a mark in overglaze iron red reading Daoguang nian Fengshi zhi.
6 1/4 in (15 cm) wide

US$5,000 - 7,000

Two of the seals decorating the exterior read waiyuan neifang (round without and square within), an idiomatic expression implying the concept of having a gentle exterior and a strong interior, which echoes the square shape of the dish and the round shape of the pedestal.

Porcelains with the Fengshi or Feng-clan mark are known and highly sought after. A famille rose censer with this mark, also dated Daoguang period, was sold at Christie's New York, 15 September 2011, sale 2463, lot 1610. Using seals as a decorative scheme is also a known convention of the Daoguang period, illustrated in a pair of iron red dishes, sold at Christie's London, 11 May 2011, Sale 3949, lot 611.
A SET OF THREE PORCELAIN PLAQUES DEPICTING BIRDS AND FLOWERS
Liu Yucen (1904 - 1969)
The porcelain plaques of vertical rectangular format, the first depicting three roosters inspecting an insect among yellow peonies, the second illustrating red-feathered birds among plum blossoms and bamboo by a waterfall, the last showing mandarin ducks amid bamboo and lotus, each signed and sealed by Liu Yucen, one plaque dated bingxu (1946), each mounted in a wood frame.
32 x 8 1/4in (81.3 x 21cm) long
US$4,000 - 6,000

TWO PAINTED BISCUIT HEADS
Attributed to Zeng Longsheng (1901-1964)
Both ceramic heads are finely sculpted and painted with great sensitivity, the first being a lifelike depiction of Bodhidharma and the second being a more stylized rendering of Buddha, with blue hair and a red ushnisha.
4 3/4in (17cm) height of the larger
US$3,000 - 5,000

See a group of six biscuit heads of luohan sold at Sotheby's New York, 21 March 2015, sale 9360, lot 882.
RELIGIOUS ART AND SCULPTURE
Lots 8056 - 8069
A LARGE CARVED MARBLE FIGURE OF A LION
Tang dynasty
Finely carved as an exceedingly muscular lion seated on its hind legs, the extended forelegs and bulging chest taut with energy, the face bearing a fearsome expression with teeth bared and eyes bulging, the mane gathered in neat, spiral locks, the figure perched on a rectangular base.
8 1/4in (21cm) high

US$10,000 - 15,000

Among the Tang dynasty carved-stone lion figures that have come to the market in recent years, this example displays some of the highest quality of carving. See a very similar figure of a lion, formerly in the collection of Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, carved from black stone, sold at Bonhams London, 12 May 2016, sale 23237, lot 16. Another closely related lion figure, formerly in the collection of Robert Hatfield Ellsworth, was sold at Christie’s New York, 17 March 2015, sale 11418, lot 16.
PROPERTY OF VARIOUS OWNERS

8057

A LIMESTONE BODHISATTVA HEAD
Northern Wei dynasty, Longmen caves
A slender elongated face, with a gentle smile, the hair parted at the center and wearing a high, pointed crown, the stone of a taupe cast, with a wood stand.
6 1/4in (15.8cm) high

US$10,000 - 15,000

北魏 龍門石窟 石灰岩觀音頭像

Provenance
Parke-Bernet Galleries, Chinese Art from Collection of Tonying & Co Inc, 5 April 1956, lot 158
A SMALL STONE BUDDHIST STELE
Tang dynasty
The stele formed as an arched alcove raised on a rectangular plinth, the alcove enclosing a figure of the Buddha, seated on a fabric-draped lotus throne, the hands arranged in the abhaya mudra, the figure clothed in a flowing robe, the face with a sweet countenance, the interior of the alcove with traces of polychrome.
8 3/4in (22cm) high

US$2,500 - 3,500

A very similar stele, dated AD 664, also in the form of an arched alcove, but enclosing multiple figures, is in the collection of the Freer Sackler Museum, accession number RLS1997.48.3976. A further alcove-style stele, dated AD 659, in this case of rectangular shape but enclosing a very similar Buddha figure, is also in the collection of the Freer Sackler museum, accession number RLS1997.48.3489. A stylistically related figure rendered in gilt bronze was sold at Sotheby's New York, 17 September 2014, sale n09191, lot 424.
A SMALL GILT BRONZE FIGURE OF THOUSAND-ARMED GUANYIN
Tang to Liao dynasty
Well cast, the deity stands erect, with two primary arms held before the body in the vitarka mudra, the body issuing 36 further arms grasping various auspicious objects, the head crowned with a large tiara, clothed in flowing robes, the reverse displaying a secondary face and a pair of arms clasped above the head, the body flanked by two dramatically scrolling scarves, the surface with a number of hollows which most likely originally housed gems.
2 1/4in (5.7cm) high

See a miniature gilt bronze figure, in this case depicting a monk, dated early Tang dynasty, with very similar casting and drapery in the robes, offered at Christie’s London, 24 June 1974, in the sale of the Frederick Mayer Collection of Chinese Art, lot 138.

In *The Thousand-armed Avalokitesvara*, New Delhi, 1988, pg. 48, Lokesh Chandra notes that the thousand-armed depiction of Avalokiteshvara first appeared in Chinese art during the reign of the first Tang emperor, Tang Gaozu (AD 618-626). The depiction was then was promulgated throughout Asia over the next several hundred years, spreading through Central Asia and Japan.
8060

A CARVED WOOD STANDING GUANYIN
Ming dynasty
The deity realistically carved, holding a small figure of a lion in her left hand as she stands on a double-tiered lotus base, her hair gathered into an elegant topknot held in place by a large and elaborate crown with two plaits falling across each shoulder to frame the face with downcast eyes and enormous ears, the deity's flowing robes overlaid with large garlands of jewels and flanked by pendant scarves, remnants of pigments adhering in the recesses of the carving.

US$10,000 - 15,000

明 木雕觀音站像

Provenance
Galerie Jacques Barrère, Paris
A BRONZE FIGURE OF MANJUSHRI
MING DYNASTY
Raised on a low integral stand with six small feet, the figure is well cast, with an unusual degree of detail, the deity seated on a large lion, the beast's mane arranged in intricate curls, the god clothed in flowing robes, the right hand resting on the right knee, the left hand raised in the vitarka mudra, the chest adorned with pendant jewels, the god bearing a small tiara.
9 1/4 in (23.5 cm) high
US$8,000 - 12,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

AN UNUSUAL POLYCHROME-DECORATED WOOD FIGURE OF A COURT LADY
17th century
Well carved as a standing lady, assuming a swaying, three-quarter stance, the right hand gesturing and the left hand grasping a corner of her fluttering, flowing robes, the full face with a sedate countenance below an elaborate, piled coiffure with a small tiara, the surface decorated with gilt, green, red, blue, brown, purple and cream pigments, with wood stand.
18 3/8 in (46.4 cm) high, overall
US$8,000 - 12,000

A polychrome-decorated, carved wood figure of similar date, carving style and pigments, in this case depicting a monk, was sold at Bonhams San Francisco, 24 June 2013, sale 20982, lot 1155. A set of four standing figures, depicting luohan, of very close style and quality, was sold at Sotheby's Paris, 10 June 2015, sale PF1507, lot 193.
PROPERTY OF VARIOUS OWNERS

8063
A GILT COPPER ALLOY FIGURE OF A LOKAPALA
18th century
Wearing a thickly cast gilded lower garment and swirling silk scarfs framing his confident stance.
7in (17.8cm) high

US$7,000 - 10,000

十八世紀 銅鎏金護法神像

The primary entourage of Tibetan Buddhist deities protecting the mortal realm consists of the Four Guardian Kings (Vaishravana, Dhritarashtra, Virudhaka, Virupaksha) and the ten protectors of each of the cardinal and sub-cardinal directions, including zenith and nadir. The only one to have a human head, this figure likely depicts the protector of the North. Compare the subject with a group of six lokapalas published in Lipton & Ragnubs, Treasures of Tibetan Art, New York, 1996, p. 206.

8064
A GILT COPPER ALLOY VAJRABHAIRAVA RETINUE FIGURE
18th century
Transfixed on each other, the embracing fierce deities each with three faces and six arms holding ritual choppers and skull bowls in their primary hands.
6 1/5 in (16.5 cm) high

US$4,000 - 6,000

十八世紀 銅鎏金雙身佛像

Provenance
Private Canadian Collection, acquired San Francisco, 1995

This sculpture would have originally appeared as part of a retinue for Vajrabhairava called the 'Ten Wrathful Ones'. Compare to very similar examples sold at Sotheby’s, Paris, 16 December 2015, lot 71, and Bonhams, New York, 14 March 2016, lot 56.

8065
A GILT COPPER ALLOY FIGURE OF AVALOKITESHVARA SHADAKSHARI
18th century
Finely cast with a peaceful and determined expression, and with a glossy patina on raised edges from prolonged ritual handing and active worship.
5in (12.7cm) high

US$4,000 - 6,000

十八世紀 銅鎏金四臂觀音像
A GILT COPPER ALLOY REPOUSSÉ FIGURE OF ELEVEN-HEADED AVALOKITESHVARA

18th century

With separately cast crowns, earring, bow and arrow, and lotus throne, the radiant deity smiles with tiers of serene faces before a penultimate wrathful face and the crowning head of Amitabha.

15in (38cm) high

US$15,000 - 20,000

十八世紀 銅鎏金鍛臘十一面觀音像

With eleven heads for each of the cardinal and sub-cardinal directions (including zenith and nadir), this arresting iconographic form embodies Avalokiteshvara as a cosmic bodhisattva capable of universal compassion. The form rose to great prominence in the Qianlong period, with many, likely as the present example, being produced at the Dolonor ateliers to cater to the tremendous proliferation of Vajrayana temples.
A GILT COPPER ALLOY CAST AND REPOUSSE SHRINE TO WHITE TARA
17th/18th century
The resplendent ensemble with a separately cast lotus supporting her right foot and a glorious foliate mandorla behind her attached by rivets to the lotus throne, mounted onto a wood backing with stamped visvajra underneath.
16in (40.6cm) high

US$30,000 - 50,000

Distinguished by the completely open lotus in bloom by her right shoulder, Tara appears in this form to bestow longevity upon the devotee. She is the Mother of Mercy and Compassion. In her most popular origin myth, she is said to have arisen from the tears of Avalokiteshvara as he wept for the suffering of all beings.
A LARGE AND UNUSUAL FAHUA-GLAZED BUDDHIST ARCHITECTURAL FITTING MADE BY THE QIAO FAMILY KILNS

Tianqi period, Ming dynasty

The tile of rectangular shape, glazed in deep purple, turquoise blue and cream, decorated with a scene of a donor prostrated before the Buddha, likely Bhaisajyaguru, praying for merit with a spirit shown floating above in heaven, all below a central cartouche centering on another Buddhist deity, wreathed in elaborate cloud scroll, enthroned in an opulent, heavenly palace, carved with an inscription reading Di Ba Da Yuan (The Eighth Great Vow), the reverse with extensive inscriptions describing production of the tile by the Qiao family of Yangcheng, Shanxi, an inscription carved on the back dated Tianqi yuannian er yue shi wu ri (first year of the Tianqi period, second month, 15th day) [1621], now mounted on a metal display stand.

19in (48cm) high

This architectural fitting provides a fascinating and rare glimpse into the world of Ming ceramic and architectural production through the plethora of inscriptions on the reverse. The fitting was originally made by the Qiao family kilns at Yangcheng city, Shanxi, and was commissioned for and installed at the Temple of Three Faiths at Lizhai village, Zezhou County, Shanxi province. The temple still stands and is noted for opulent wood and tile ornamentation, with much of the tile work having been furnished by the Qiao family. The temple was renovated and embellished multiple times, including in the Kangxi, Qianlong and Daoguang periods, and it is likely that this fitting was displaced during one of these expansion campaigns. The Qiao family, headed by Qiao Yongfeng, who is named in the fitting’s inscriptions, was a nationally prominent manufacturer of tile decoration, winning the commissions to supply both the Beijing imperial palace and the Ming imperial tombs with decorative tiles. The Palace Museum Beijing holds many architectural fittings produced and signed by the Qiao family. Shanxi province contains many historical sites rich with tiles from the Qiao family kilns, one of the most notable being the famous pagoda at Shoushengsi, Jincheng city, completed in 1608, which features numerous tiles fittings similar to the current piece (Zhang Qicai, “Qiao Yongfeng, Yangcheng Qiaoshi Liuli de Tuchu Daibiao”, Jinchen Xinwenwang, 10, September 2015, Web, 27 July 2016). The inscription on the front of the tile, Di Ba Da Yuan ("The Eighth Great Vow"), likely refers to the eighth vow of the Medicine Buddha, Bhaisajyaguru, in which the Buddha vows to help all women, who wish to be reincarnated as men, achieve their goal.

A tile of smaller size and very similar workmanship is in the collection of the British Museum, museum number 1985,0718.1, sharing the glaze colors, degree and style of relief and depiction of figures.
A SILK EMBROIDERED THANGKA OF USHNISHAVIJAYA
Mongolia, 19th century
Silk flosses with metal couching; with mounted silk borders.
49 5/8 x 26 3/4in (126 x 67.8cm) dimensions of image
55 5/8 x 32 7/8in (141.6 x 83.3cm) dimensions of silk mount

US$4,000 - 6,000

Provenance
Private Canadian Collection, acquired New England, circa 1985

EMBELLISHED BRONZES
Lots 8070 - 8074
A CLOISONNÉ AND GILT BRONZE BOWL
Qianlong period
The bowl has deep, rounded sides raised on a short, canted foot, the foot decorated with green enamel and gilt wire in a foliate band, below a red, blue, white and yellow lotus band, the main register of the wall decorated with eight Buddhist emblems wreathed in multi-colored foliate scroll, all against a turquoise ground, the sides rising to an everted rim, decorated with a key fret border in blue and green between gilt bands, the interior with a gilt surface, the underside with a Qianlong six-character mark within a square double-line border.
4in (10cm) diameter

US$10,000 - 15,000

清乾隆 銅鎏金琺瑯飾八寶盌 《大清乾隆年製》楷書款

A cloisonné enamel vase, with Qianlong mark and of the period, embellished with similar decoration, including lotus flowers and Buddhist symbols on a ground of nearly identical, multi-colored foliate scrolls, was sold in our London rooms, 16 May 2013, sale 20579, lot 325.
PROPERTY OF VARIOUS OWNERS

8071
A CLOISONNE HAT STAND
18th century
The hat stand is composed of four segments, rising on a convex, two-tiered foot, supporting a tall shaft formed from baluster and gu-shaped sections, all below a compressed globular top with a circular aperture, the bronze elements gilt and the surface covered with polychrome floral and archaistic designs on a turquoise enamel ground.
13 1/2in (34.2cm) high
US$6,000 - 8,000

十八世紀 掐絲琺瑯纏枝纏紋帽架
A very similar hat stand, with segments of the same forms and with a similar combination of archaistic and floral scroll-work decoration, is in the collection of the Metropolitan Museum of Art, New York, accession number, 20.110.32, and has been dated Kangxi Period.

8072
AN UNUSUAL GILT BRONZE AND POLYCHROME GLASS LANTERN
18th/19th century
Of square baluster form with waisted neck and foot, formed of openwork pierced bronze with foliate decoration, chased all over, each side with a glass panel decorated with fret work, bats and swirling leaf sprays, now with a conforming wood stand.
10 3/4in (27cm) high
US$3,000 - 5,000

十八或十九世紀 銅鎏金嵌玻璃版琺瑯蝙蝠纏枝紋燈
A very similar pair of gilt bronze lanterns was sold at Christie’s New York, 19 October 2007, sale 1954, lot 289.
8073
A GILT BRONZE AND ENAMEL DECORATED FIVE-PANEL TABLE SCREEN
Late Qing/Republic period
The ensemble masterfully constructed in imitation of a much larger floor screen with five delicately enameled panels, each painted with a scene of birds and flowers on the front, the panels set within gilt bronze frames cast with elaborate garlands of leaves and flowers, the top and sides further adorned with cloud-shaped panels forming an elaborate crown, all decorated with lotus flowers and leaves against a brilliant blue enamel ground; the panels on the reverse enameled with dragons and archaistic phoenixes, the gilt bronze frame etched with foliate patterns, and the entire screen raised on a tiered lotus platform decorated with blue enamel.
22 1/2in (57cm) high

US$30,000 - 50,000
A HARDSTONE-INLAID GILT BRONZE PHOENIX-FORM CANDLE HOLDER
Qianlong period
Cast as two phoenixes, each standing on one leg upon a rocky outcrop, the birds facing one another with heads cocked, their bodies confronting on a tangled mass of lingzhi fungus sprouting from their backs, the lingzhi bunch containing the recess for a candle, the birds' bodies' delicately chased with feather patterns, the birds and lingzhi forms embellished with multi-colored hardstone inlay.

6 1/2in (16.5cm) high

US$60,000 - 90,000

The phoenix (fēng) has been an aspect of Chinese culture since before the evolution of the written language. It is the second of the four heavenly spirits, along with the dragon, qílin, and tortoise. Exhibiting supernatural characteristics, the phoenix harms neither insects nor a blade of grass, subsisting on bamboo seeds and water; and it appears only to mortals in advance of an auspicious occurrence. Likely inspired by the red jungle fowl (Gallus gallus), the phoenix's resplendent features were otherworldly.

This candle holder belongs to group of finely crafted, double-phoenix-form, gilt-bronze luxury articles that are decorated with polished hardstone. A very similar vessel, but adorned with recumbent birds, was sold at Bonhams London, 6 November 2014, sale 21355, lot 270. A nearly identical candle holder was sold at Sotheby's Hong Kong, sale HK0308, lot 1734. A further pair of candle holders of almost the exact same design was sold at Christie's New York, 26 March 2010, sale 2297, lot 1179. There is also a vessel in the Victoria and Albert museum that follows this model very closely (museum number M.743-1910).
TEXTILES
Lots 8075 - 8080
8075
AN EMBROIDERED BROCADE SILK PANEL
Yuan dynasty, 13th-14th century
On light blue silk brocade ground, embroidered with repeating rows of dragon roundels and floral medallions in orange, red and yellow silk floss, the satin stitch complementing the brocade pattern.
56 x 23in (142.2 x 58.4cm)
US$5,000 - 7,000
元 十三至十四世紀 藍錦地繡花卉龍團紋條幅

8076
TWO FRAMED SILK BROCADE PANELS
17th century
Two textile fragments, each independently framed, lampas weave with gold leaf metallic brocade ribbon on a navy blue ground showing a stylized cloud motif amid auspicious symbols.
31 x 8 3/8in (78.7 x 21.3cm) and 29 3/4 x 8 1/2in (75.5 x 21.6cm)
US$2,000 - 3,000
十七世紀 藍緞地繡吉祥雲紋條幅兩幅
8077
A RARE PAIR OF KESI CHAIR COVERS
17th century
Each with an inverted red-crowned crane in the top register, the chair back with a gold thread four-claw mang dragon amid clouds, the seat with a lotus framed by a shaped medallion, and the front overhang with facing horses within a celestial landscape, mounted.
58 1/2 x 35 1/4in (148.6 x 45cm) each panel

US$10,000 - 15,000

A very similar pair of kesi chair covers, dated as 16th-17th century, was sold at Christie’s London, 11 June 2004, lot 43.
8078
AN EMBROIDERED THRONE SEAT CUSHION COVER
18th century
Richly embroidered with a central lotus motif in satin stitch, surrounded by four pairs of lion dogs facing a ribboned wheel in couched gold-wrapped thread with Peking knot, encircled by nine kui dragons in gold wrapped thread, enclosed by a key fret border and further bordered by scrolling lotus in satin stitch, now mounted on a frame.
42 x 42 1/4in (106.6 x 107.2cm)

US$7,000 - 9,000

十八世紀 黃緞地繡獅龍及纏枝蓮紋坐墊
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8079
A FINE KESI PANEL OF IMMORTALS
18th century
The brightly colored panel depicts immortal deities in a heavenly landscape mounted as a hanging scroll, highlighted with ink and colors, with gold-wrapped threads.
72 x 38 3/8in (182.8 x 97.5cm)

US$15,000 - 20,000

十八世紀 緙絲群仙祝壽圖掛屏
PROPERTY OF VARIOUS OWNERS

8080
A WOOL FELT AND SILK EMBROIDERED DRAGON BANNER
Late 19th century
Of triangular form, on a yellow felt ground with each side embroidered in silk floss with a ferocious five-clawed dragon, the serrated sides with blue flames.
128 x 92 x 86in (325 x 233.6 x 218.4cm)

US$2,500 - 4,000

十九世紀晚期 羊氈繡龍紋旗

Two similar banners were sold at Christie’s South Kensington, 12 November 2010, sale 5528, lot 1372.
COLLECTION OF MARK S. PRATT, WASHINGTON D.C.

8081
**A HUANGHUALI BRUSH POT, BITONG**
Late Qing/Republic Period
The cylindrical pot with subtly flaring walls, the base inset with a plug, the wood of warm hue with prominent grain.
6 3/8in (16.3cm) high

US$2,000 - 3,000

晚清或民國 黃花梨筆筒

8082
**A TIELIMU BRUSH POT, BITONG**
Late Qing/Republic period
The brush pot of cylindrical form, with slightly flaring walls, the underside centered by a circular plug, the wood of very dark, rich brown tone, displaying a prominent raised grain.
5 1/2in (14cm) high

US$2,000 - 3,000

晚清或民國 硬木筆筒

8083
**A HUANGHUALI BRUSH POT, BITONG**
Late Qing/Republic period
Of cylindrical, subtly waisted form, the base with a separate plug, the wood with attractive, swirling grain and warm patina including areas of golden and dark brown.
4 5/8in (11.9cm) high

US$1,000 - 2,000

晚清或民國 黃花梨筆筒
8084
A ZITAN OVAL TRAY
QING DYNASTY
The shallow tray made of thinly carved zitan wood, of dense grain with characteristic silvery markings, the tray raised on a low oval foot and the gently flaring low sides with a narrow bevel beneath the rim.
6 7/8in (17.5cm) wide
US$2,000 - 3,000

清 紫檀托盤
A similar tray, but with quatrefoil form, was sold at Sotheby's Hong Kong, 4 April 2013, sale HK0405, lot 130.

8085
A FINE BOXWOOD INCENSE TOOL HOLDER
18th century
Realistically carved in a trilobed shape as a large lotus leaf, cinched with a fine cord to form a tubular vessel, the exterior walls carved with the veins of the leaf, the surface gently polished to highlight the wood grain.
6in (15cm) high
US$4,000 - 6,000

十八世紀 黃楊木雕蓮瓣式小瓶
Plant-form incense tool holders carved in wood are a known convention of the 18th century. An example in zitan, from the collection of Robert H. Blumenfield, was sold at Christie’s New York, 22 March 2012, sale 2648, lot 1291.
A RARE AND LARGE TIXI LACQUER DISH
15th/16th century

The circular dish, with shallow rounded sides, finely carved in relief through layers of black and thinly layered cinnabar red lacquer, with three concentric bands of ruyi-head scroll surrounding a central, five-petaled flower head, the reverse decorated with carved scroll-work on the cavetto, raised on a circular foot, the underside undecorated, together with a Japanese silk wrapper, and a heavily inscribed wood box and cover.

12 3/4in (32.4cm) wide

US$15,000 - 20,000

A very similar lacquer tray is in the collection of the Metropolitan Museum of Art, New York, accession number 2015.500.1.78.
Bonhams is pleased to offer selections from the Ian Falconer Collection of Chinese Scholar's Rocks and Scholar's Objects. This collection was formed by Mr. Falconer over a ten-year period beginning in 2000, and assembled with the guidance of prominent Asian decorative arts scholar and dealer Kemin Hu. It is among the most historically and stylistically diverse single-owner collections of its kind to be offered at auction in recent years.

Ian Falconer is an American artist, children’s book author and theatrical set and costume designer. He has illustrated over thirty covers for The New Yorker magazine, and is widely known for his iconic Olivia children’s book series, winner of the Caldecott Medal. He has created set and costume designs for the Royal Opera at Covent Garden, Theatre du Chatelet Paris, New York City Ballet, and Pacific Northwest Ballet, and collaborated with David Hockney on stage projects for the Los Angeles Opera and the Lyric Opera.

The aesthetic quality and range of periods, forms and materials of the works in Falconer’s unique collection offer an exceptional opportunity for connoisseurs to view the art of Chinese scholar’s rocks from the enlightened perspective of an artist’s eye.

邦瀚斯非常榮幸地推出伊恩·福克納（Ian Falconer）供石與文房用品收藏中的一系列精選作品。這些供石是福克納先生從2000年起, 在著名亞洲藝術品專家和古董商胡克敏 (Kemin Hu) 的指導下, 通過十年的時間逐漸積累的。福克納先生所收藏的這些供石是此類近代個人藏家拍賣中最具有歷史性、風格最多樣化的收藏之一。

福克納先生是知名的美國藝術家、兒童文學作家、舞台和服裝設計師。他曾為《紐約客》雜志（The New Yorker）創作過三十多期雜誌封面。在福克納先生為兒童創作的作品中，以小豬奧利維亞（Olivia）系列最為著名。該作品榮獲了2001年凱迪克繪本大獎（The Caldecott Medal）。除繪圖外，福克納也曾多次為科文特花園皇家歌劇院（Royal Opera at Covent Garden）、巴黎夏特雷劇院（Theatre du Chatelet Paris）、紐約市芭蕾舞團（New York City Ballet）及西北太平洋芭蕾舞團（Pacific Northwest Ballet）做舞臺與服裝設計。他也曾與大衛·霍克尼（David Hockney）合作為洛杉磯歌劇院（Los Angeles Opera）與芝加哥抒情歌劇院（Lyric Opera）設計舞臺項目。

福克納先生所收藏的供石擁有極高的審美質量，展現了不同時代的風格，同時也囊括了各種形態和材料，為收藏家提供了一次以藝術家的角度鑒賞供石的獨特機會。
PROPERTY FROM THE COLLECTION OF IAN FALCONER

8087
A MOUNTAIN-RANGE-FORM MALACHITE SCHOLAR'S ROCK
The scholar's rock is in the form of a jagged peak, with sheer cliffs and steeply sloping faces, the stone of lustrous polish and with dramatic bands and waves of light and deep greens, with wooden box and stand.
4 3/4in (12cm) high

US$5,000 - 7,000

綠松石山子擺件

Provenance
Kagedo Gallery, Seattle, Washington

Likely previously held in a Japanese collection, the stone is accompanied by a box that is inscribed on the exterior of the lid Kujaku Ishi Kariyama Tsuki Shitan Dai (Peacock Stone (Malachite) in the Form of a Mountain (with) Rosewood Stand); and dated on the reverse of the lid Meiwa nana nen, kanoe tora shoto (Meiwa 7th year [1770], year of the tiger, early winter).

Since at least the 12th century, malachite scholar's rocks were rare and sought after, listed among the most desired types of stones in Du Wan's famous Yunlin shipu. See J. J. Lally & Co., Chinese Art from the Scholar's Studio, New York 2015, no. 67. A similar example was sold at Sotheby's Hong Kong, 11 April 2008, sale HK0271, lot 2709.

8088
A CARVED BOXWOOD ROOT-FORM STAND
Carved from a wide section of boxwood and extensively hollowed, pierced and undercut to resemble an tangled network of roots issuing from a cracked tree trunk, the wood polished to a warm brown hue, accompanied by an old wood box.
13 1/2in (34cm) wide

US$4,000 - 6,000

黃楊木隨形架

Provenance
Kagedo Gallery, Seattle, Washington

See a very similar stand sold at Sotheby's Hong Kong, 4 April 2012, lot HK0405, lot 144, from the Water, Pine and Stone Retreat Collection.
8089
**TWO GREEN MALACHITE SCHOLAR’S ROCKS**
One of even bright green stone, with smoothly rounded protuberances piled atop each other and contrasting with the irregularly finished lower section; the other of darker green color with smaller formations, the elements and form suggesting the intricacy of taihu rock; two wood stands.
3 1/4in and 4 1/2in (8.4cm and 11.5cm) high

US$4,000 - 6,000

綠松石山子兩件

Provenance
Kemin Hu

8090
**A DRAGON FORM ROOT WOOD SPECIMEN ‘SCHOLAR’S ROCK’**
Late Qing/Republic period
Well carved from burl wood in the form of a writhing dragon, its body contorted, limbs spread in a wide stance and its head cocked with jaws gaping, with a smaller beast perched on its back, with conforming wood stand.
9 1/4in (23.5cm) wide

US$2,000 - 3,000

晚清或民國早期 木根龍形擺件

Provenance
Kemin Hu
8091

A MOUNTAIN PEAK-FORM SCHOLAR’S ROCK

Of triangular section, one part composed of long, vertical peaks, linked to the other part composed of contrasting, smaller formations and intricate hollows, the stone of brown and blackish hue, with a conforming wood stand.

15 1/2in (39.5cm) high

US$2,500 - 4,000

山子

Provenance
Kemin Hu

8092

A CYPRESS WOOD ‘SCHOLAR’S ROCK’

Formed from an eroded cypress tree stump, the rock takes the form of dramatic cliffs and peaks, visually similar to the limestone karst formations of Southern China, with the contours and wood grain presenting spectacularly undulating shapes, with a conforming wood stand.

27 1/2 (70cm) wide

US$2,500 - 4,000

柏木山子
A ROOTWOOD 'SCHOLAR'S ROCK' CARVING
Intricately formed as a cloud-like rock formation elegantly rising from a narrow base, the irregular hollows with softly rounded edges and well-patinated on the front side, wood stand.
9 1/4in (23.5cm) high
US$2,000 - 3,000

A GROUP OF THREE SCHOLAR'S ROCKS
The first is a mountain peak-form limestone scholar's rock with a large cave-like hollow, the matrix of light gray hue, marbled with veins of white and cream color; the second is a rock formed with three steep peaks with a tall vertical piercing, the stone of mottled gray and tan colors; the final stone is of undulating, horizontal form, with a large piercing, the stone of lustrous dark green tone, each with conforming wood stand.
13 1/2in (34cm) length of the largest
US$4,000 - 6,000
8095
**A TAIHU-TYPE LIMESTONE SCHOLAR’S ROCK**
The rock of horizontal orientation, with both sharp and soft contours, the ethereal form deeply eroded and hollowed, with many chasms and piercings, the stone of light gray hue and smooth polish, together with conforming wood stand.
16in (40.6cm) wide
US$2,000 - 3,000

石灰岩仿太湖石山子

Provenance
Kemin Hu

---

8096
**A LARGE LINGBI-TYPE SCHOLAR’S ROCK**
The stone of gray color with fine striations, of slender depth and finely balancing on two ‘feet’ to suggest lightness and ethereality, wood stand.
15in (38cm) high
US$3,000 - 5,000

灵璧石山子

Provenance
Kemin Hu

---

8097
**A GRAY LIMESTONE SCHOLAR’S ROCK**
Of soft gray color and horizontal orientation, the large irregular stone with three spreading prongs, elegantly balanced on three feet, with deep hollows linked by narrow arches to contrast solidity with space, with a tall, conforming wood pedestal.
16 1/2in (42cm) high
US$3,000 - 5,000

石灰岩山子
8098
A GROUP OF FOUR BURL-WOOD BRUSH AND SCROLL POTS
Late Qing/Republic period
The brush and scroll pots formed from sections of natural burl wood, the interiors well hollowed and the exteriors burnished to accentuate the whirling grain of the wood, three of the pots with wooden stands of conforming shape.
12 1/4in (31cm) height of the largest
US$2,000 - 3,000

8099
A RETICULATED SCHOLAR'S ROCK-FORM JADE BRUSHREST AND A RETICULATED CHRYSANTHEMUM STONE ROCK-FORM BRUSHREST
Ming/early Qing dynasty
The first, carved of greenish-yellow jade with russet inclusions, the latter carved from black stone with geometric white, crystalline patterns resembling chrysanthemum heads, each carved in the form of water-worn rocks, each with a conforming wood stand.
4 1/3in (11cm) and 5 1/2in (14cm) wide
US$3,000 - 5,000

Chrysanthemum stone, found in Hunan province, is often elaborately carved to form scholar’s rocks that highlight its spectacular crystal patterns. A chrysanthemum stone scholar’s rock was sold at Christie’s New York, 16 September 2010, sale 2339, lot 1223. Brush rests carved from jade in the form of scholar’s rocks are an intriguing and elegant convention of the scholar’s desk. A similar reticulated jade brush rest was sold in our New York rooms, 14 September 2015, sale 22461, lot 8110.
8100

A LINGZHI SPECIMEN AND A MUSHROOM SPECIMEN

The first, a large section of lingzhi fungus, polished and highlighted with pigments, the second, a bouquet of mushrooms sprouting from a common stem, both with conforming, carved-wood stands. 11 3/4in (30cm) width of the lingzhi specimen

US$2,500 - 4,000

8101

AN UNUSUAL LINGZHI FUNGUS-FORM ROOT-WOOD SCEPTER

Late Qing/Republic period

Naturalistically carved as a bifurcated branch of lingzhi fungus, the surface polished to an even sheen and the wood of deep brown hue. 13 1/2in (34cm) wide

US$2,000 - 3,000

Provenance

Kemin Hu
FURNITURE
Lots 8102 - 8105
A HUANGHUALI THREE-DRAWER COFFER, LIANSANCHU
The rectangular two-board top set into a mitre, mortise-and-tenon frame over an ‘ice-plate’ edge tenoned to beaded legs and housing a horizontal row of three drawers above a plain, rectangular frieze and u-shaped apron, the top set off by beaded scallop-edged spandrels joined to beaded frames on the short sides, the well-figured wood of honey tone.
34 x 55 x 22 5/8in (86.3 x 139.8 x 57.5cm)

US$30,000 - 50,000

十八或十九世紀 黃花梨連三櫥

Provenance
Acquired from Y.K. Ma, Hong Kong, 1959

For a similar example, see the example sold at China Guardian as lot 4312 in their sale of May 11, 2013.
A HUANGHUALI SIDE TABLE, PINGTOUAN
18TH/19TH CENTURY
The three-board top set into a mitre, mortise-and-tenon frame with double ‘ice-plate’ edge and exposed tenons on the short side, the plain u-shaped aprons butted and half-lapped into the oval shaped legs joined by paired transverse oval stretchers.
32 3/4 x 24 1/4 x 52in (83.2 x 61.6 x 132cm)

US$20,000 - 30,000

Provenance
Acquired from Y.K. Ma, Hong Kong, 1961

Another side table was offered at Hong Kong Guardian as lot 370 in their sale of 7 October 2012.
A SQUARE HUANGHUALI TABLE, FANGZHUO

18th century

The rectangular three-board top set into a mitre, mortise and tenon frame with ‘ice-plate’ and ‘thumb print’ edge frame showing exposed tenons on two sides, the oval legs double tenoned to concave beaded supports and giant arm braces housed under elegant openwork t-shaped aprons.

33 x 39 1/4 x 39 3/4in (83.8 x 100 x 101cm)

US$60,000 - 90,000

Provenance

Acquired from Y.K. Ma, Hong Kong, 1959

An example with less elaborate aprons was offered as lot 4420 in China Guardian’s sale of 17 May 2014.
PROPERTY OF VARIOUS OWNERS

8105
A ZITAN FRAME
Late Qing Dynasty
The frame is of rectangular shape and horizontal orientation with a hump-backed top bar bearing a bronze ruyi-form ring for suspension, the surface of the frame carved with archaistic scroll work and lotus heads and leaves, the interior of the frame with an additional key-fret border. The wood has a dark brown hue with reddish highlights.
45 1/4in (115cm) wide

US$10,000 - 15,000

晚清 紫檀框
PAINTINGS, PRINTS AND BOOKS
Lots 8106 - 8144
**ANONYMOUS (15TH-16TH CENTURY)**
Female Figure with Basket
Mounted, framed and glazed, ink and color on silk.
49 x 19in (124.4 x 48.2cm)

US$2,500 - 4,000

*佚名
十五至十六世紀 魚籃觀音像 設色絹本 鏡框*

With the simple, secular robes and telltale basket the figure carries, it is tempting to interpret this painting as a depiction of the bodhisattva Avalokiteshvara as ‘Fish Basket Guanyin’ (Yulan Guanyin 魚籃觀音, or Ma Langfu Guanyin 馬郎婦觀音), one of 33 manifestations of the compassionate savior. Several Song and Yuan depictions of this deity have survived. The present painting appears to be based on earlier prototypes such as the late 13th-early 14th century example in the collection of the Museum of Fine Arts, Boston.

**ATTRIBUTED TO CHEN HONGSHOU (1598-1652)**
Figures
Hanging scroll, ink and colors on silk, with an inscription and two artist's seals, and a collector's seal reading Leigong, with a title slip reading Chen Laolian Ju'an qimei tu.
35 3/4 x 17in (90.8 x 43.2cm)

US$7,000 - 10,000

*傳陳洪綬 舉案齊眉圖 設色絹本 立軸*

Provenance
Purchased in Taipei 1959 from Ma Jizuo (Ma Chi-tso, 1915-2009)

The figures depicted in this scroll are the husband and wife Liang Hong and Meng Guang of the Eastern Han Dynasty (25-221). The artist has illustrated an important episode in the couple's story, where the wife presents a tray of food raising it the level of her eyebrows, an act of respect and admiration.

For an exploration of the story of Liang Hong and Meng Guang and interpretations of their story in Ming dynasty painting, see Lin Xiaoping, “Wu Shi'en's Liang Hong and Meng Guang: A Misreading,” Myriad points of view: new research on Ming and Qing paintings in the Roy and Marilyn Papp collection, Phoebus, p. 79-99.
PROPERTY OF VARIOUS OWNERS

8108
WU WEIYE (1609-1671)
A blue and green landscape
Ink and color on silk, framed and glazed, inscribed by the artist and signed Wu Weiye with two artist’s seals, and with three collector’s seals on the painting, mounted together with an ink on silk colophon dated Daoguang fifth year (1825) and signed Wang Tingru (1804-1852) with three calligrapher’s seals, and a title slip, ink on silk, signed Jiweng, with a calligrapher’s seal.
51 1/2 x 24in (131 x 61cm)

US$8,000 - 10,000

吳偉業 青綠山水圖 設色絹本 鏡框
8109

AN IMPERIAL EDICT (KANGXI PERIOD, 1685)
Ink on paper, mounted as a handscroll, heavily inscribed in Chinese and Manchu with two seals reading Chiming Zhibao in Manchu and Chinese, dated Kangxi, 24th year, 11th month, 28th day (1685), the calligraphy rendered in ink on paper embellished with printed decoration depicting dragons writhing among clouds.
16 1/2 x 44 1/4in (42.1 x 112.6cm)

US$4,000 - 6,000

清康熙二十四年(1685年) 諥命聖旨 『敕命之寶』印 水墨紙本

Provenance
Rendezhai (House of Benevolent Learning) Collection, acquired in Hong Kong between 1949-1971

Edicts of this size, rendered on paper decorated with this style of border, appear to be a convention of the Kangxi period. A highly similar edict, dated 1652, bearing identical seals, was housed until 1929 at the storehouse of the Grand Secretariat at the Imperial Palace, Beijing and then purchased, along with all the remaining records of the Grand Secretariat by the Museum of the Institute of History and Philology, Academia Sinica, Taipei, Item No. 103986. Another related edict, dated 31 October 1716 and produced by the Imperial Printing Office, Beijing, is illustrated by Evelyn S. Rawski and Jessica Rawson in China, The Three Emperors, 1662-1795, London, Royal Academy of the Arts, 2005, p. 230, no. 149, with that example held in the collection of the British Library, London, accession number 19954.c.12.

PROPERTY FROM THE RENDEZHAI (HOUSE OF BENEVOLENT LEARNING) COLLECTION

8109

ANONYMOUS (EARLY QING DYNASTY)
Two Paintings of Luohan
Ink on silk, two album leaves, each with two partial seals, framed and glazed.
7 1/2 x 10 5/8in (19 x 27cm)

US$3,000 - 5,000

佚名 清早期 聶漢像兩幅 水墨紙本 鏡框

Provenance
Acquired from James Soong in the 1970s
COLLECTION OF MARK S. PRATT, WASHINGTON D.C.

8111  
**ZOU YIGUI (1686-1772)**  
Eighteen Luohan after Li Longmian  
Horizontal handscroll, ink on paper, with a long inscription by the artist dated *renwu* (1762) and with a previous exterior title slip by Chen Cenzhi (1852-1922) mounted on the interior with one seal of the calligrapher reading Chen and 13 other seals.  
10 1/2 x 85in (26.8 x 216cm)  
**US$7,000 - 10,000**


PROPERTY OF VARIOUS OWNERS

8112  
**ZHOU XUN (1649-1729)**  
Goddess of the Luo River  
Hanging scroll, ink on silk with a long inscription being an excerpt of Cao Zhi’s (192-232) *Luoshen fu* (Rhapsody of the Luo River Goddess), with three artist’s seals; the outer wood box with a Japanese inscription.  
18 3/4 x 12 1/8in (47.6 x 30.8cm)  
**US$3,000 - 5,000**

Provenance  
Shogado Gallery, Kyoto, by repute

**COLLECTION OF MARK S. PRATT, WASHINGTON D.C.**

8111  
**ZOU YIGUI (1686-1772)**  
Eighteen Luohan after Li Longmian  
Horizontal handscroll, ink on paper, with a long inscription by the artist dated *renwu* (1762) and with a previous exterior title slip by Chen Cengzhi (1852-1922) mounted on the interior with one seal of the calligrapher reading Cengzhi and 13 other seals.  
10 1/2 x 85in (26.8 x 216cm)  
**US$7,000 - 10,000**

8113
**ANONYMOUS (18TH CENTURY)**
Magu with Deer and Monkey
Ink and color on silk, laid onto board and framed.
44 x 27 3/4in (111.7 x 70.4cm)

US$8,000 - 12,000

佚名 十八世紀 麻姑獻壽圖 設色絹本 鏡框

The Daoist goddess, grasping a lingzhi fungus (representing longevity),
is shown with a deer and a monkey (this pair producing a rebus for
the attainment of high office), together bearing numerous auspicious
symbols, including multiple gourds (abundance), lilies (purity), peonies
(wealth) and a lotus pod (peace). See a painting of a lady, dated 18th
century, perhaps by the same hand or circle, with great similarities
in the rendering of the figure, especially the exceptionally sensitive
depiction of the face, and the elaborately patterned textiles, illustrated
by Julia White and Chen Fongfong in *Beauty Revealed*, Berkeley,
2013, pg. 85, Cat. 16.

8114
**ANONYMOUS LANDSCAPE (18TH CENTURY)**
Hanging scroll, ink and color on silk, with six collectors’ seals, one
reading *Tao Zhai jiancang*.
57 x 19 1/2in (144.8 x 49.5cm)

US$12,000 - 18,000

佚名 十八世紀 山水樓閣圖 設色絹本 立軸

Although absent in signature and artist’s seals, it is highly likely the
scroll is from the hand of Yuan Jiang (ca. 1680-1730), a native of
Yangzhou who specialized in large format, fantastic landscapes
appreciated by the wealthy merchant elite class in his hometown.
Yuan Jiang’s paintings are readily recognizable by their expansive
atmospheric qualities, detailed architectural rendering (jiehua) of
palaces, and cloud-like, swirling magical rock forms. Evoking an
otherworldly scene of opulence and magnificence, Yuan Jiang’s
landscapes revive the monumental splendor of Tang and Song dynasty
landscape paintings in the early Qing dynasty.
8115

AN IMPERIAL EDICT (QIANLONG PERIOD, 1766)

Handsroll, colored ink on silk, bearing the date of the 55th year of the Qianlong reign (1766), consisting of inscriptions in Manchu and Chinese.

12 x 154in (30.5 x 391cm)

US$7,000 - 10,000

Provenance
Sotheby's London, 12 May 2010, Lot 217 (partial lot)
AN IMPERIAL EDICT (QIANLONG PERIOD, 1766)
Handscroll, colored ink on silk, bearing the date of the 55th year of the Qianlong reign (1766), consisting of inscriptions in Manchu and Chinese.
12 x 151in (30.5 x 383.5cm)

US$7,000 - 10,000

清乾隆五十五年(1766年) 五色織錦加官封冕聖旨

Provenance
Sotheby’s London 12 May 2010 Lot 217 (partial lot)
COLLECTION OF MARK S. PRATT, WASHINGTON D.C.

8117

HUANG YI (1744-1802)

Three Landscapes

Mounted together as a horizontal handscroll, three ink landscapes, the first signed Xiaosong with a seal reading Huang Yi zhi yin, the second landscape with a seal reading Yi, the third landscape with a seal reading Huang Yi zhi yin.

4 1/8 x 16in (10.5 x 40.6cm)

US$5,000 - 7,000

黃易 山水畫三幅 水墨紙本 手卷
DAI XI (1801–1860)
Ink Landscape after Wu Zhen, 1858
Hand scroll, ink on paper, inscribed, dated wuwu qiu ri (an autumn day in 1858) and signed Chunshi Dai Xi with one seal of the artist reading Chunshi and one collector’s seal, mounted with a four-character title dated Tongzhi jiazi zhongqiu (mid-autumn of 1864) and signed Dushan Mo Youzhi (1811–1871), followed by three colophons variously inscribed and signed by Wu Yun (Wu Pingzhai, 1811–1883), Yu Yue (1821–1906), and Wu Yinsun (1851–1921).  
12 1/8 x 93 3/8in (31.1 x 222.6cm)
COLLECTION OF MARK S. PRATT, WASHINGTON D.C.

8119

LI JIAN (1747–1799)
Ink landscape, 1795
Hanging scroll, ink on paper, inscribed and signed Er’qiao shanren Li Jian, dated yimao (1795), with three artist’s seals, the first one possibly reading Li Jian siyin, the second one Shiding, Erqiao shanren, with one collector’s seal, with a title slip signed Yunyi jingtang zhencang and a seal reading Yunchan.
72 x 18 3/4in (182.9 x 47.6cm)

US$5,000 - 7,000

黎簡 1795年作 山水 水墨紙本 立軸

PROPERTY OF VARIOUS OWNERS

8120

ATTRIBUTED TO HUANG JUN (1775–1850)
Ink landscape, 1808
Ink on silk, mounted for framing and laid on to board, inscribed with a poem, dated wuchen (1808), and signed Huang Jun with two seals.
43 3/4 x 17 1/4in (111.1 x 43.8cm)

US$3,000 - 5,000

傳黃均 1808年作 山水 水墨絹本 鏡片
All have gathered for the 1807 trial of fifty-two seamen of the East Indiaman Neptune, accused in the death of a Chinese citizen, Leu A-Ting, during a vengeful riot, itself a response to a robbery. After six weeks without a settlement, during which all trade was suspended, the sailors were interrogated by senior Chinese merchants and their British counterparts. Ultimately only one was found guilty of accidental manslaughter, receiving a small fine of four pounds--to the victim's family to defray burial expenses--and a year of house arrest. A lenient penalty, but in accordance with Qing law, and far less severe than death by strangulation, the punishment had the guilty party been charged with murder.

Other nearly identical compositions of this celebrated event are extant. Versions are in the National Maritime Museum in Greenwich, and the Hong Kong Museum of Art. In addition to activity outside the court, there is also a companion piece that illustrates the trial itself.

The scene illustrates in great detail the gathering in the public square in the foreign factory site in Jiaqing period Guangdong. Specifically from left to right the buildings depicted are the Imperial hong, the Swedish hong, the Old English hong- the doorway marked with a red banner to signal the occasion at hand--the Fungtai hong, and the New English hong. Under a foreboding sky on the right, a crowd of merchants emerges from Hog Lane, a dense strip of open front shops selling tobacco, food, spirits, and novelties catering to the foreigners; and from the left a procession of officials approaches.
8122
KANG FENG (19TH CENTURY)
Landscape
Framed and glazed, ink and color on silk, inscribed by the artist with a dedication to Xiaogu, with an illegible seal.
49 3/4 x 16 7/8in (126.3 x 42.8cm)
US$2,000 - 3,000

8123
PU HUA (1832-1911)
Bamboo and Stone
Hanging scroll, ink on paper, inscribed by the artist, signed Pu Hua, with one artist's seal reading Zuoying, title slip by Tang Hong, dated bingwu (1966).
57 1/2 x 15 1/2in (146 x 39.3cm)
US$8,000 - 12,000

COLLECTION OF MARK S. PRATT, WASHINGTON D.C.
PROPERTY FROM THE RENDEZHAI (HOUSE OF BENEVOLENT LEARNING) COLLECTION

8124
**YU YOUREN (1879-1964)**
Calligraphy in running script
A couplet, mounted as hanging scrolls, ink on paper, signed by the artist, with one artist's seal.  
54 x 13 1/2in (137.2 x 34.3cm) each

**US$7,000 - 9,000**

于右任 行書楹聯 水墨紙本 立軸

**Provenance**
Rendezhai (House of Benevolent Learning) Collection, acquired in Hong Kong between 1949-1971

PROPERTY OF VARIOUS OWNERS

8125
**DONG ZUOBIN (1894-1963)**
Calligraphy in oracle bone script, 1958
Hanging scroll, cinnabar and ink on paper, with a dedication, signed by the artist Dong Zuobin, with two artist's seals, one reading Dong Zuobin, the other one reading Yantang.  
30 1/2 x 11 1/2in (77.5 x 29.2cm)

**US$3,000 - 5,000**

董作賓 1958年作 甲骨文書法 水墨紙本 立軸

**Provenance**
Acquired in Taiwan, early 1970s
PROPERTY FROM THE RENDEZHAII
(HOUSE OF BENEVOLENT LEARNING) COLLECTION

8126
DENG FEN (1894-1964)
Lotus, 1940
Hanging scroll, ink on paper, inscribed and signed by the artist, dated genchen (1940), with one artist’s seal reading Deng Fen.
39 x 11 1/2in (99 x 29.2cm)

US$5,000 - 7,000

 PROPERTY OF VARIOUS OWNERS

8127
HUANG JUNBI (1898-1991)
Landscape, 1954
Mounted, framed and glazed, ink and color on paper, inscribed and signed by the artist, dated jiawu (1954), with one artist’s seal reading Huang Junbi yin.
21 3/4 x 11 1/2in (55 x 29cm)

US$5,000 - 7,000

Provenance
Rendezhai (House of Benevolent Learning) Collection, acquired in Hong Kong between 1949-1971
8128

HUANG JUNBI (1898-1991)
Landscape, 1974
Mounted, framed and glazed, ink and color on paper, inscribed by the artist and signed Junweng Huang Junbi, dated Jiayin (1974) with three seals of the artist reading Huang Junbi yin, Junweng and Baiyun tang.
21 1/4 x 35 1/4in (54 x 89.5cm)

US$10,000 - 15,000

Provenance
Acquired in Taiwan, 1970s

8129

HUANG JUNBI (1898-1991)
Landscape, 1954
Mounted, framed and glazed, ink and color on paper, inscribed and signed by the artist, dated Jiawu (1954), with one artist’s seal reading Huang Junbi yin.
11 1/4 x 21 3/4in (29 x 55cm)

US$5,000 - 7,000

Provenance
Acquired in Taiwan, 1970s
Lotus Pond, 1973
Framed, oil and ink on canvas, inscribed by the artist and dated 1973, sixth month, tenth day, and signed Wang Jiyuan in New York with four affixed seals of the artist.
53 x 39in (134.6 x 99cm)

US$10,000 - 15,000

Provenance
Acquired directly from the artist, by repute

Born in Jiangsu Province, Wang Jiyuan studied under Liu Haisu at the Shanghai College of Art beginning in 1913. Later training in France and Japan between the years 1926-1931, the artist would return to Shanghai and together with the artists Ni Yide (1901-1970), Pang Xunqin (1906-1985) and Chen Zhengbo (1895-1947) he co-founded the Juelanshe (Storm Society), one of the first and most influential modern art societies in China.

Emigrating to the United States in 1941, Wang Jiyuan first arrived in San Francisco, but settled in New York in 1947. In addition to teaching at Syracuse University in the 1950s, he would establish the School For Chinese Brushwork in New York City, teaching traditional Chinese painting to generations of students and holding travelling exhibitions with Zhang Daqian. Wang Jiyuan’s oeuvre—whether in oil or in traditional Chinese media—reflected his study of European techniques and fluency in Chinese calligraphy and brushwork. The present lot, painted when the artist was 80 years old, is a testament to his ability to fuse the two distinct traditions.
8131
ZHAO SHAO'ANG (1905-1998)
Winter Landscape, 1986
Ink and color on paper, inscribed and signed by the artist, dated bingyin (1986), with three artist's seals.
26 3/4 x 54in (67.9 x 137.1cm)

US$20,000 - 30,000

趙少昂 1986年作 寒江獨釣圖 設色紙本

Published
Yiyuan duoying, Shanghai renmin meishu chubanshe, 2005, page 24, catalog 38.
8132
**DENG BAI (1906-2003)**
Birds and Willow
Hanging scroll, ink and color on silk, inscribed and signed by the artist Baisou hua, with two artist’s seals, reading Baisou and Deng.
49 5/8 x 12 3/4in (126 x 32.4cm)

US$3,000 - 5,000

8133
**XU BANGDA (1911-2012)**
Bodhisattva
Hanging scroll, ink, light color, and gold on indigo-dyed silk, inscribed and signed by the artist, followed by the artist’s seal reading Bangda zhi yin.
28 x 15 1/8in (71 x 38cm)

US$2,000 - 3,000

8134
**CUI ZIFAN (B. 1915)**
Red and Black Rooster, 1984
Hanging scroll, ink and color on paper, dated Jiazi (1984), signed Zifan, with one seal of the artist reading Cui Zifan.
31 1/2 x 18in (80 x 45.7cm)

US$4,000 - 6,000

**Provenance**
Acquired by the current owner from the family of the artist

**Published**
C.C WANG (WANG JIQIAN, 1907-2003)
Landscape, 1968
Hanging scroll, ink and color on paper, inscribed by the artist, dated wushen (1968), and signed Jiqian with two artist's seals, one reading Wang Jiqian xu.
24 1/2 x 36in (62.2 x 91.4cm)

US$15,000 - 25,000
JOHN WAY (WEI LETANG 1921-2012)
Untitled, 1963
Oil on paper, framed and glazed, signed by the artist and dated to 1963, inscribed at lower left John Way ‘63, with a label on the reverse from the John Peterson Gallery of Boston, describing the painting as “Untitled (Green)”.
14 1/2 x 23in (37 x 58.4cm)
US$2,800 - 4,500

FONG CHUNG RAY (FENG ZHONGRUI, B. 1933)
Painting 1971-75
Ink and color on paper, framed and glazed, inscribed by the artist and signed Feng Zhongrui, also inscribed on the reverse in English reading Fong Chung-Ray Painting 1971-75.
21 1/4 x 34 3/4in (54 x 88.2cm)
US$3,000 - 5,000
8138

ZAO WOU-KI (ZHAO WUJI, 1920-2013)

Nu Debout (Standing Nude)
11 3/4 x 9 1/4in (29.7 x 23.7cm)

US$5,000 - 7,000

趙無極 裸女像 作品 鏡框

References:

8139

RODERICK WHITFIELD
THE ART OF CENTRAL ASIA, THE STEIN COLLECTION IN THE BRITISH MUSEUM,
3 Volumes
Kodansha International Limited, Tokyo, Japan, 1982.
Hardcover, as stated limited English language edition of 550 copies; each volume covered in red cloth and ecru artificial vellum with stamped gold front and spine, dark yellow cloth covered storage boxes printed en suite each with color photo detail on front, volumes 1 and 2 subtitled respectively Dunhuang I and Dunhuang II; volume 3 subtitled Textiles, Sculpture and Other Arts.

US$3,000 - 5,000

羅德瑞克·韋陀著 1982年
西域美術: 大英博物館藏斯坦收集品三冊
8140

**ORIENTAL ART**

*1948-2002*

Consisting of 175 issues.

**US$1,000 - 1,500**

東方美術雜誌 1948-2002年

8141

**CHINA ARCHEOLOGY AND ART DIGEST (13 VOLUMES)**


**US$1,000 - 1,500**

中國考古及美術雜誌 11冊
A GROUP OF BOOKS ON ASIAN AND BUDDHIST ART
Consisting of Journal of the Royal Asiatic Society 24 volumes; Tingle Celestial realms; Tingley Buddhhas; Gandhara The Buddhist Heritage Pakistan; Artibus Asiae, seven volumes; Bulletin De L’ecole Franca D’Extreme-Orient, 6 volumes; Colloquies on Art and Archaeology in Asia, two volumes; Wenwu, one volume; Bulletin of the Asia Institute 12 volumes; Studies in Silk Road Coins and Culture; Lerner & Kost The Lotus Transcendent; Jongeward et al Gandharan Buddhist Reliquaries; and 82 booklets and offprints.
US$1,000 - 1,500

A GROUP OF FIFTY-EIGHT AUCTION CATALOGS 1989-2015
An impressive selection of Christie’s and Sotheby’s auction catalogs from recent Hong Kong, London and New York sales, including Meiyintang part I-V, Sakamoto Goro, Robert Chang Collection, among others; for a complete list please consult our website.
US$1,000 - 2,000

CALLS, SOUNDS AND MERCHANDISE OF THE PEKING STREET PEDDLERS
A book by Samel Victor Constant, Peking: the Camel Bell [1936] Oblong 8vo. Illustrated with 60 full page color illustrations, 16 mounted plates from photographs, mounted paper-pattern. Original colored silk covered boards (toning to pages, wear and losses to silk on covered boards); together with a Chongqing city opera ticket stub dated September 9, 1945, assorted Chinese language translation exercises, a group of eight bodhi tree leaves each painted with one of the Eight Immortals, and a typed paper carbon copy entitled Some Impressions of Student and Faculty Life in Chengtu after a Month’s Observation., dated January 1945 as ‘written by a graduate of Ginling, Class of 1924, Recently arrived on the campus in Chengtu.’ [lot]
US$1,000 - 1,500

END OF SALE
FINE CHINESE CERAMICS
AND WORKS OF ART
Tuesday 29 November 2016
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Hong Kong

ENQUIRIES
Hong Kong
+852 2918 4321
chinese.hk@bonhams.com

THREE ARCHAIC BRONZE RITUAL VESSELS
Late Shang to Western Zhou Dynasty
Estimates from HK$300,000-1,800,000
Provenance:
A distinguished European private collection
formed in the first half of the 20th century

INQUIRIES
+ 1 917 206 1677
bruce.maclaren@bonhams.com

CHINESE SNUFF BOTTLES
featuring the Elsa Glickman Collection
Monday September 12, 2016
New York

Bonhams
NEW YORK

International Auctioneers & Appraisers – bonhams.com/chinese
FINE CHINESE CERAMICS AND WORKS OF ART
Tuesday 29 November 2016
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Hong Kong

THREE ARCHAIC BRONZE RITUAL VESSELS
Late Shang to Western Zhou Dynasty
Estimates from HK$300,000-1,800,000
Provenance:
A distinguished European private collection formed in the first half of the 20th century

ENQUIRIES
Hong Kong
+852 2918 4321
chinese.hk@bonhams.com

Bonhams
PORTRAITS OF THE MASTERS
108 Bronze Sculptures Of The Tibetan Buddhist Lineages
30 September - 12 October 2016
Admiralty, Hong Kong

IMAGES OF DEVOTION
Including Masterpieces from the Collection of Ulrich Von Schroeder
29 November 2016
Admiralty, Hong Kong

GLOBAL EXHIBITION TOUR
New York
9-14 September 2016
Taiwan
29-30 October 2016
Hong Kong
30 September-12 October 2016
25-29 November 2016

THE TENTH KARMAPA CHOYING DORJE
(1604–1674)
Marpa Receives the Poet-Saint Milarepa
Distemper on silk
Image: 51 x 31.4 cm (20 1/8 x 12 3/8 in.)
HK$10,000,000 - 15,000,000

ENQUIRIES
Edward Wilkinson
+852 2918 4321
edward.wilkinson@bonhams.com
Doris Jin Huang 金夢
+1 917 206 1620
doris.jinhuang@bonhams.com

TO BE OFFERED FOR SALE
BY SEALED BID AUCTION
bonhams.com/himalayan

Bonhams
HONG KONG
bonhams.com/himalayan
A GILT COPPER ALLOY
FIGURE OF MARPA
Tibet: 17th century
15.1 cm (6 in.) high

Published
D. Dinwiddie (ed.),
Portraits of the Masters,
London, 2003, pp.142-3, pl.19

TO BE OFFERED FOR SALE
BY SEALED BID AUCTION

Bonhams
HONG KONG

bonhams.com/himalayan
Asia Week New York 2017 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 9–18, 2017. 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 2017 as well as on the Asia Week New York website.

www.asiaweekny.com
CONDITIONS OF SALE

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

1. As used herein, the term “bid price” means the price at which a lot is successfully knocked down to the purchaser. The term “purchase price” means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST $100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE $100,000 UP TO AND INCLUDING $2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER $2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer’s hammer, the highest bidder shall have purchased the lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier’s check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited. The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser’s obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys’ fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property’s auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition of lots consigned hereunder shall be resolved by the arbitrator at the time of sale. Any disputes between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the “Buyer’s Guide” portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser’s risk and expense, as set forth in more detail in the “Buyer’s Guide.” Accounts must be settled in full before property will be released. Packaging and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the “Buyer’s Guide” section of the catalog.

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator’s award shall be in writing and shall set forth findings of fact and legal conclusions.

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

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;
SELLER’S GUIDE

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams’ address in envelopes marked as “photo auction estimate”. Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

PROFESSIONAL APPRAISAL SERVICES

Bonhams’ specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today’s retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

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

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

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

Estate Services

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

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

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the $ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is to a reserve. The reserve is the minimum auction price that the auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

- $50-200 ......................... by $10s
- $200-600 ......................... by $20/50/80s
- $600-1,000 ......................... by $50s
- $1,000-2,000 ..................... by $100s
- $2,000-5,000 ..................... by $200/500/800s
- $5,000-10,000 ................... by $500s
- $10,000-20,000 ................ by $1,000s
- $20,000-50,000 ................ by $2,000/5,000/8,000s
- $50,000-100,000 ............... by $5,000s
- $100,000-200,000 ............ by $10,000s
- $200,000-500,000 ............ at auctioneer’s discretion

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

Buyer’s Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other states or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday September 21 without penalty. After September 21, collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of $5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

Currency Converter

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

Please note that all oversized lots listed below, that are not collected by 4PM ON WEDNESDAY SEPTEMBER 21 will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 10AM ON MONDAY SEPTEMBER 26

Address
Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer .................. $75
Daily storage........... $10
Insurance (on Hammer + Premium + tax) 0.3%

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at +1 (917) 464 4346
+1 (347) 468 9916 (fax) c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at +1 (917) 464 4346 or c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE
Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION
May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate’s warehouse upon production of the “Collection Slip” obtained from the Cashier’s office at Bonhams.

PLEASE NOTE

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

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

OVERSIZED LOTS

8060
8068
8073
8097
8102
8103
8104
8105
TYPICAL HEADINGS USED IN THE CATALOG

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

AUTHORSHIP

WANG HUI
The piece is, in our opinion, a work of the artist.

ATTRIBUTED TO WANG HUI
The piece is, in our opinion, from the period of the artist and possibly by his hand.

SCHOOL OF WANG HUI
The piece is, in our opinion, in the style of the artist, possibly of a later period.

AFTER WANG HUI
The piece is, in our opinion, a copy done in the spirit of the artist.

“SIGNED”
The piece has a signature which, in our opinion, is that of the artist.

“BEARING THE SIGNATURE OF” OR “INSCRIBED”
The piece has a signature which, in our opinion, might be spurious or that of a later follower of the artist.

CERAMICS, PORCELAINS AND OTHER WORKS OF ART

FAMILLE VERTE OVOID VASE
KANGXI MARK AND PERIOD
When the piece is, in our opinion, a work of that period, reign or dynasty and marked as such, the date and mark appear in bold below the description.

FAMILLE VERTE OVOID VASE
KANGXI PERIOD
When the piece is, in our opinion, a work of that period, reign or dynasty, the date appears in bold below the description.

FAMILLE VERTE OVOID VASE
KANGXI MARK
When the piece, in our opinion, was manufactured during the 20th century or later, or when its date of manufacture is unclear, but bears a mark, the mark appears alone in bold below the description.

FAMILLE VERTE OVOID VASE
When the piece, in our opinion, was manufactured during the 20th century or later, or when its date of manufacture is unclear, no date appears below its bold description.

GLOSSARY

PHONETICS OF THE PINYIN AND WADE-GILES SYSTEMS

The following phonetic chart is provided as a pronunciation aid.

INITIAL SYLLABLES:

<table>
<thead>
<tr>
<th>Pinyin</th>
<th>Wade-Giles</th>
</tr>
</thead>
<tbody>
<tr>
<td>an</td>
<td>en</td>
</tr>
<tr>
<td>e</td>
<td>o</td>
</tr>
<tr>
<td>i</td>
<td>u</td>
</tr>
<tr>
<td>li</td>
<td>u (li/hsu)</td>
</tr>
<tr>
<td>ie</td>
<td>ieh</td>
</tr>
<tr>
<td>oang</td>
<td>ung</td>
</tr>
<tr>
<td>ue</td>
<td>ueh</td>
</tr>
<tr>
<td>ui</td>
<td>u</td>
</tr>
<tr>
<td>uo</td>
<td>i</td>
</tr>
<tr>
<td>yi</td>
<td>YU</td>
</tr>
<tr>
<td>YOU</td>
<td>YU</td>
</tr>
</tbody>
</table>

FINAL SYLLABLES:

<table>
<thead>
<tr>
<th>Pinyin</th>
<th>Wade-Giles</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>p</td>
</tr>
<tr>
<td>p</td>
<td>t</td>
</tr>
<tr>
<td>d</td>
<td>k</td>
</tr>
<tr>
<td>t</td>
<td>ch</td>
</tr>
<tr>
<td>g</td>
<td>ch'</td>
</tr>
<tr>
<td>k</td>
<td>ch</td>
</tr>
<tr>
<td>zh</td>
<td>ts, tz</td>
</tr>
<tr>
<td>sh</td>
<td>ts' tz'</td>
</tr>
<tr>
<td>z</td>
<td>i</td>
</tr>
<tr>
<td>r</td>
<td>x</td>
</tr>
<tr>
<td>x</td>
<td>ns</td>
</tr>
</tbody>
</table>

NOTICES TO ALL BUYERS

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in the front part of this catalog. Condition reports are available upon request from the Asian Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

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

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

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

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

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

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

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.
NO GUARANTEE OF AUTHENTICITY
FOR CHINESE PAINTINGS

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

NO GUARANTEE OF AUTHENTICITY
FOR JAPANESE AND KOREAN PAINTINGS

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

INCLUDING:

Property formerly in the Collection of Dr. Dominic Man-Kit Lam
Property from a Bay Area Collector
Property from a California Collection
Property from a Gentleman
Property from a German Private Collector, Acquired in China
Beginning in the 1960s
Property from a Hawaiian Collection by Descent through the Family, Acquired in Hong Kong in the 1960s and Later
Property from a Lady
Property from a Los Angeles Estate
Property from a Los Angeles/Paris Collection
Property from a New England Collection
Property from a Pacific Northwest Collector
Property from a Palm Beach Collector
Property from a Private Collection in Belvedere, California, Thence by Descent to the Present Owner
Property from a Private European Collection, Acquired Early 1980s to mid 1990s
Property from a Private Las Vegas Collection
Property from a Private Las Vegas Collection
Property from a Private Northwestern Collector
Property from a Private Redding Collection
Property from a Private San Francisco Collection
Property from a Private San Francisco Collection
Property from a Private Washington Collector
Property from a Prominent San Francisco Collector
Property from a Renowned European Collector
Property from a San Francisco Collector
Property from a Sonoma County Collection
Property from a Southern California Museum
Property from a Tucson Arizona Private Collection
Property from a West Coast Collection
Property from Jadestone, Portland, Oregon
Property from the Bortolot Collection of Himalayan Thangkas
Property from the Collection of a Lady
Property from the Collection of Ada Lum
Property from the Collection of Brooks and Dorothy Cofield
Property from the Collection of Cynthia Bach and Jim Matthews
Property from the Collection of Esther Lo Chinn, Honolulu, Hawaii
Property from the Collection of Frances Cole, by Repute the 1915 Pan-Pacific Exhibition in San Francisco
Property from the Collection of Joseph Klein (1899 - 1987), New York, New York
Property from the Collection of Manabi Hirasaki
Property from the Collection of Virginia Murray, Sacramento, California

Property from the Conner Prairie Museum
Property from the Estate of Anne M. Savacool
Property from the Estate of Constance Crowely Peabody, San Francisco
Property from the Estate of Faith Domergue
Property from the Estate of Joanna Lau Sullivan
Property from the Estate of Mary Filipin
Property from the Estate of Ms. Naomi Lindstrom, San Francisco, California
Property from the Estate of Sylvia and Eli Goldsmith, Long Island, New York
Property from the Estate of Sylvia and Eric Elsesser, San Francisco
Property from the Estate of Sylvia McLaughlin, Berkeley, California
Property from the Estate of the Crosthwaite Family
Property from the Franklin F. Kuo Family Trust
Property from the Gallery of T.Z. Shiota, San Francisco
Property from the Joyce B. Doheny Trust
Property from the Meeker Collection
Property from the Monterey Museum of Art, Sold to Benefit the Museum Funds
Property from the Sarkiaian Collection, Denver, Colorado
Property from Xanadu Gallery, San Francisco
Property from Xanadu Gallery, San Francisco
Property sold by the Board of Trustees of a Midwestern Museum
Property to Benefit the Westminster Presbyterian Church, Portland, Oregon
General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer’s Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer’s Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company’s behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER’S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER’S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.