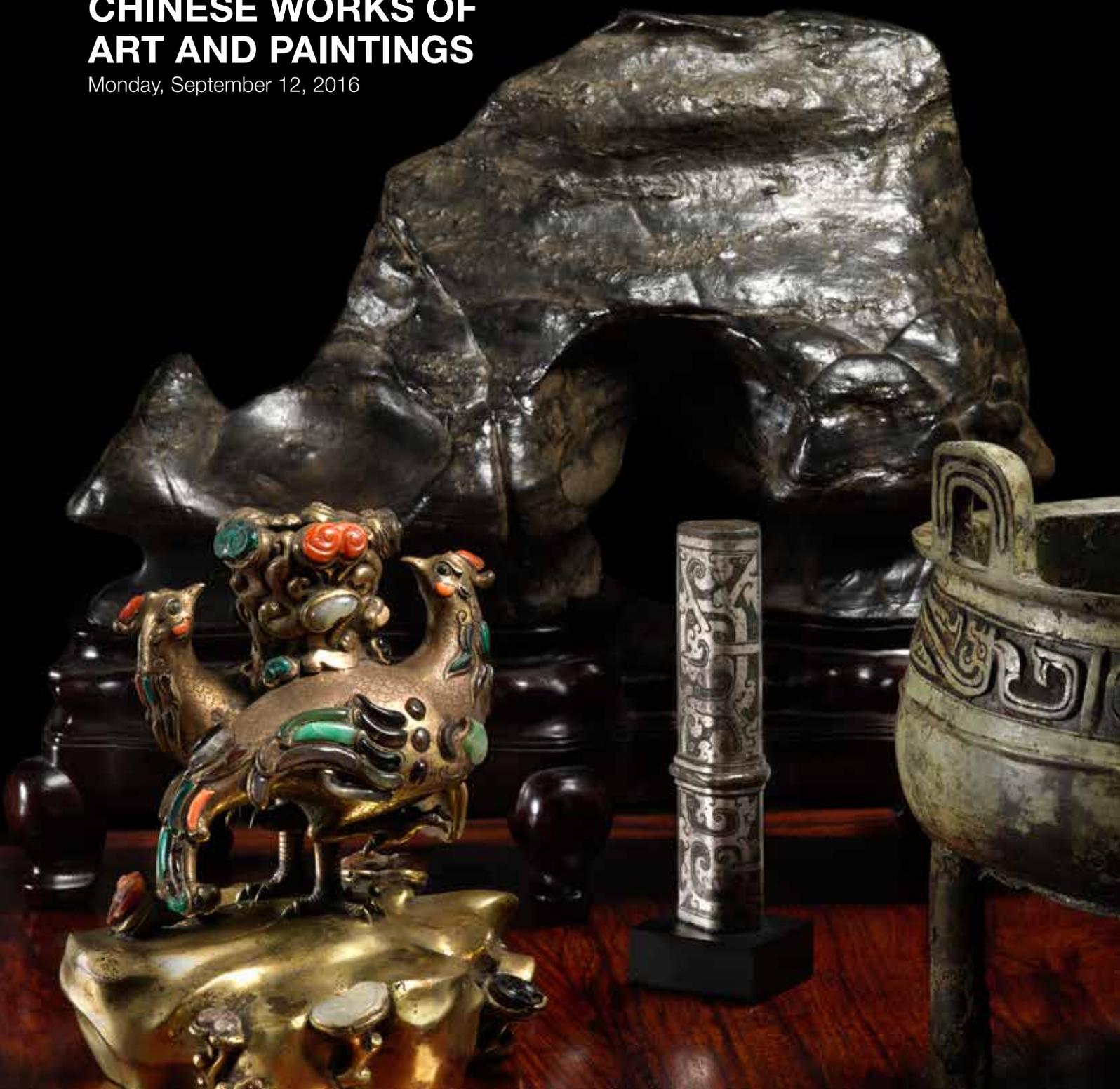


CHINESE WORKS OF ART AND PAINTINGS

Monday, September 12, 2016



Bonhams

NEW YORK



CHINESE WORKS OF ART AND PAINTINGS

Monday, September 12, 2016, 1pm
New York

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PREVIEW

New York

Friday September 9
10am to 5pm
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Sunday September 11
10am to 5pm

SALE NUMBER: 23427

Lots 8000 - 8144

CATALOG: \$35

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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

INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART TEAM



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EARLY BRONZES AND METALWORK

Lots 8000 - 8016





8000

1 - 7999
No lots

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

明 銅繩紋鋪首活環耳壺

Most *hu*-form archaic 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

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

公元前三世紀 東周晚期 銅錯銀鐃

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

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 銅鑲金冲天耳象首三足爐

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

8003

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 銅團花紋冲天耳三足鼎帶蓋

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.



8004

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.



8005



8006

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

明 銅蒜頭瓶及銅獸耳瓶

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

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

十八或十九世紀 銅迴紋地象耳壺

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

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 stringing bands, all below a dramatically flaring trumpet neck.

7 3/4in (19.5cm) high

US\$1,500 - 2,500

十七或十八世紀 銅出戟觚

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.



8009

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

十七或十八世紀 銅壺帶座及銅饕餮紋方壺



8010

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 leiwen 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



8011



Detail

**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

晚商安陽時期 公元前十三至十一世紀 青銅饗饗紋出戟觚 《子朱皿》款

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

西周 青銅夔龍紋冲天耳三足鼎

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.





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

8014

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

漢 銅鋪首活環方壺

Provenance

Purchased F. Kusaka, Shogado, Tokyo, 2 May 1980



8015

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.

7in (17.7cm) high

US\$8,000 - 12,000

商 青銅爵

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.



Detail



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 a horned animal mask in high relief to each side, all below a flared rim.

8 1/4in (21cm) wide

US\$15,000 - 20,000

西周早期 青銅夔龍紋象耳簋式爐

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 Lefèvre 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.

JADE
Lots 8017 - 8044





8017

PROPERTY OF AN AMERICAN PRIVATE COLLECTION

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

PROPERTY OF VARIOUS OWNERS

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

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.

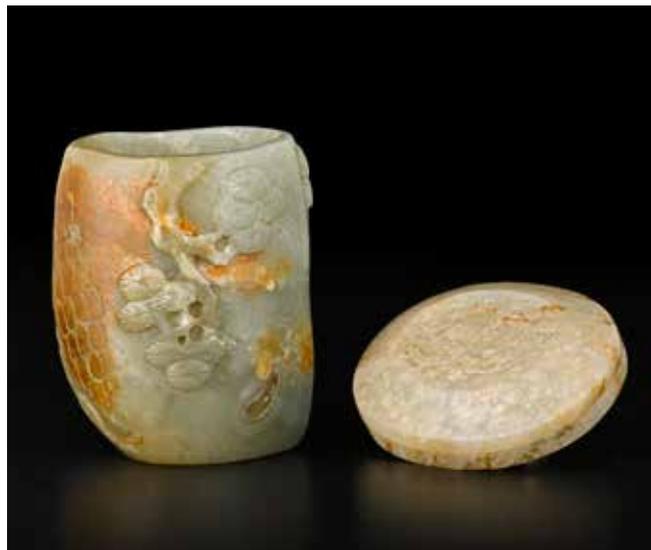
2 2/3in (7cm) high and 2 1/2 (6.5cm) wide

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



8020

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.



8021

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.



8022



8023

8023

A YELLOW JADE HOUND

Ming dynasty

The reclining hound carved with its folded paws outstretched, its head looking behind, the long body with articulated ribs and a long slender tail sweeping under the rear haunches, the yellow stone with a russet inclusion.

2 3/4in (7cm) long

US\$8,000 - 10,000

明 黄玉犬像摆件



8024

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

明 灰黑玉象摆件

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

漢蒙銀香盒嵌鑲雕花卉紋玉牌
玉：明
銀香盒：晚清或民國



8025

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 (8.5cm) high

US\$3,000 - 5,000

漢蒙銀香盒嵌鑲雕平安吉慶玉牌
玉：明
銀香盒：晚清或民國



8026



8027



8027 (reverse)

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

白玉雕五穀豐登牌



8028



8028 (reverse)

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

十八世紀 黃玉鳥紋珮



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

8029



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.

2in (5cm) long

US\$5,000 - 7,000

白玉兔紋牌 《芝亭》款

8030

8031

A WHITE JADE GOURD 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



8031

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



8032



8033

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

十八世紀 青白玉吉祥如意牌手鏡



8034

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



8035

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.



8036



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



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

清 琥珀雙獾把件



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
Yamanaka & Co., The American Art Galleries, New York, 22 February 1913, *The Remarkable Collection of the Imperial Prince Kung of China*, lot 26 (illustrated), 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.

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 peeped 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".





8040



8041

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 秋羅底把并州剪應製仙人
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



8043

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



8044

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 archaic 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 marbled 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 攬胎弦紋枕

The use of marbled 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.

8045



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 borne 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.

8046



8047

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

十八世紀 德化白釉關帝像



8048

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 to a tan color in the recesses.

6 1/4in (16cm) high

US\$4,000 - 6,000

十七或十八世紀 德化白釉觀音坐像

Provenance
E. & J. Frankel



8049

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

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.



Detail

8050

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 3/4in (47.5cm) high

US\$20,000 - 30,000

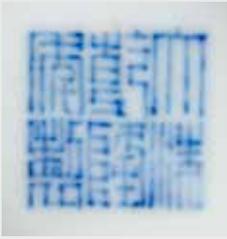
明崇禎 青花人物故事圖筒瓶

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





Mark



Interior

8052

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盃 《大清乾隆年製》青花篆書款



Mark



8053

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 1/4in (15cm) wide

US\$5,000 - 7,000

清道光 彩釉冰裂梅花紋「外圓內方」高足碟
《道光年馮氏製》 鑿紅楷書款

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.



8054

8054

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

劉雨岑 粉彩花鳥圖瓷版三片 丙戌年款(1946年)



8055

8055

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

傳曾龍昇 瓷繪頭像兩尊

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





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8056

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

唐 石獅子像

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



8058

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

唐 佛坐像石碑

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.



8059

**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

US\$3,000 - 5,000

唐至遼 銅鑲金千手觀音站像

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 Avalokitesvara first appeared in Chinese art during the reign of the first Tang emperor, Tang Gaozu (AD 618-626). The depiction was then 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. *41 1/2in (105.4cm) high*

US\$10,000 - 15,000

明 木雕觀音站像

Provenance

Galerie Jacques Barrère, Paris

8061

**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 1/4in (23.5cm) high

US\$8,000 - 12,000

明 銅鑄文殊菩薩坐像



8061

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8062

**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 3/8in (46.4cm) high, overall

US\$8,000 - 12,000

十七世紀 彩漆仙女站像

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.



8062



8063

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 scarves framing his confident stance.
7in (17.8cm) high

US\$7,000 - 10,000

十八世紀 銅鑲金護法神像

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

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 銅鑲金雙身佛像

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

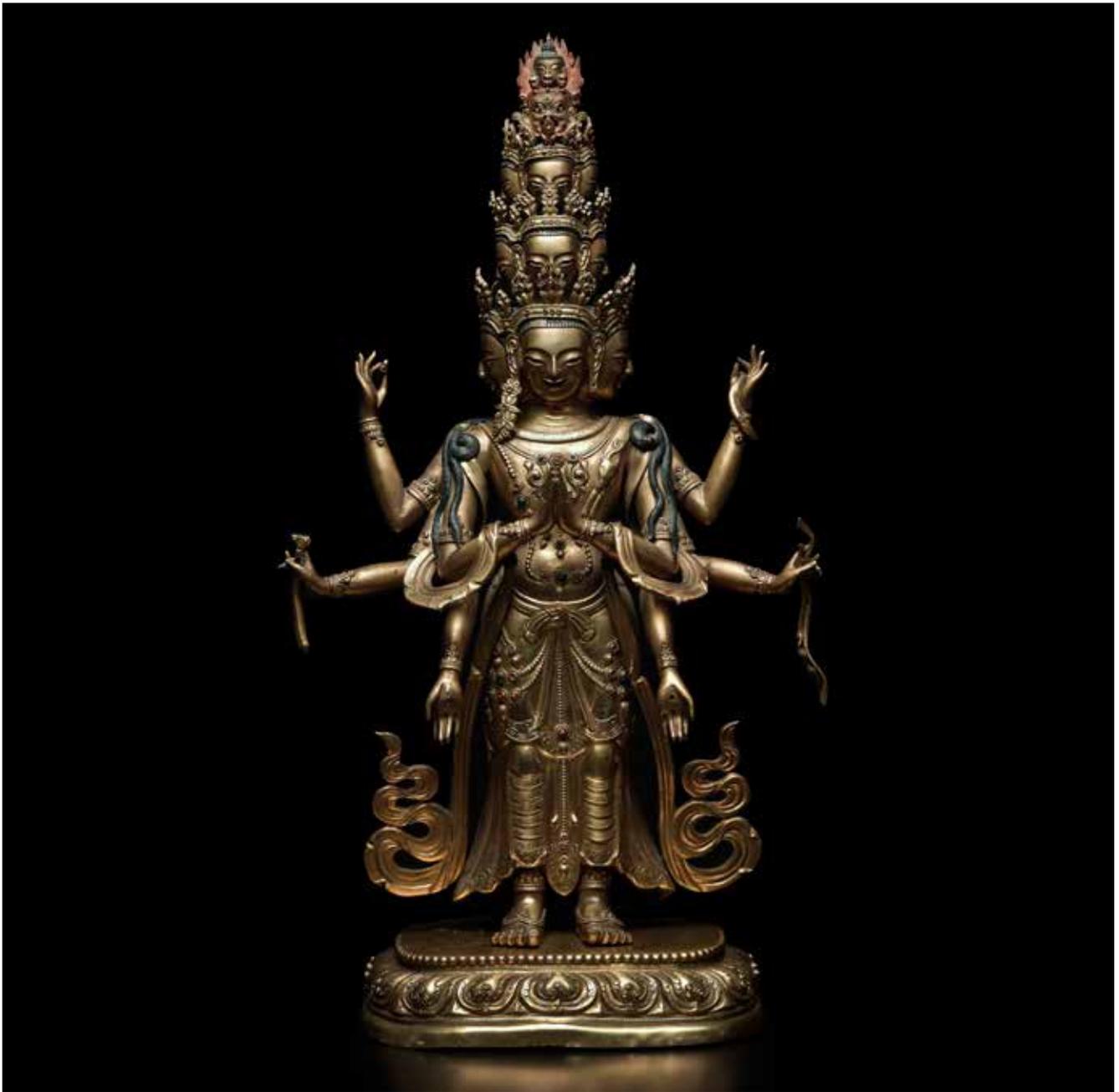
8065

**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 handling and active worship.
5in (12.7cm) high

US\$4,000 - 6,000

十八世紀 銅鑲金四臂觀音像



8066

8066

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

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.

US\$15,000 - 20,000

十八世紀 銅鑲金錘疊十一面觀音像





8067

**A GILT COPPER ALLOY CAST AND REPOUSSÉ SHRINE TO
WHITE TARA**

17th/18th century

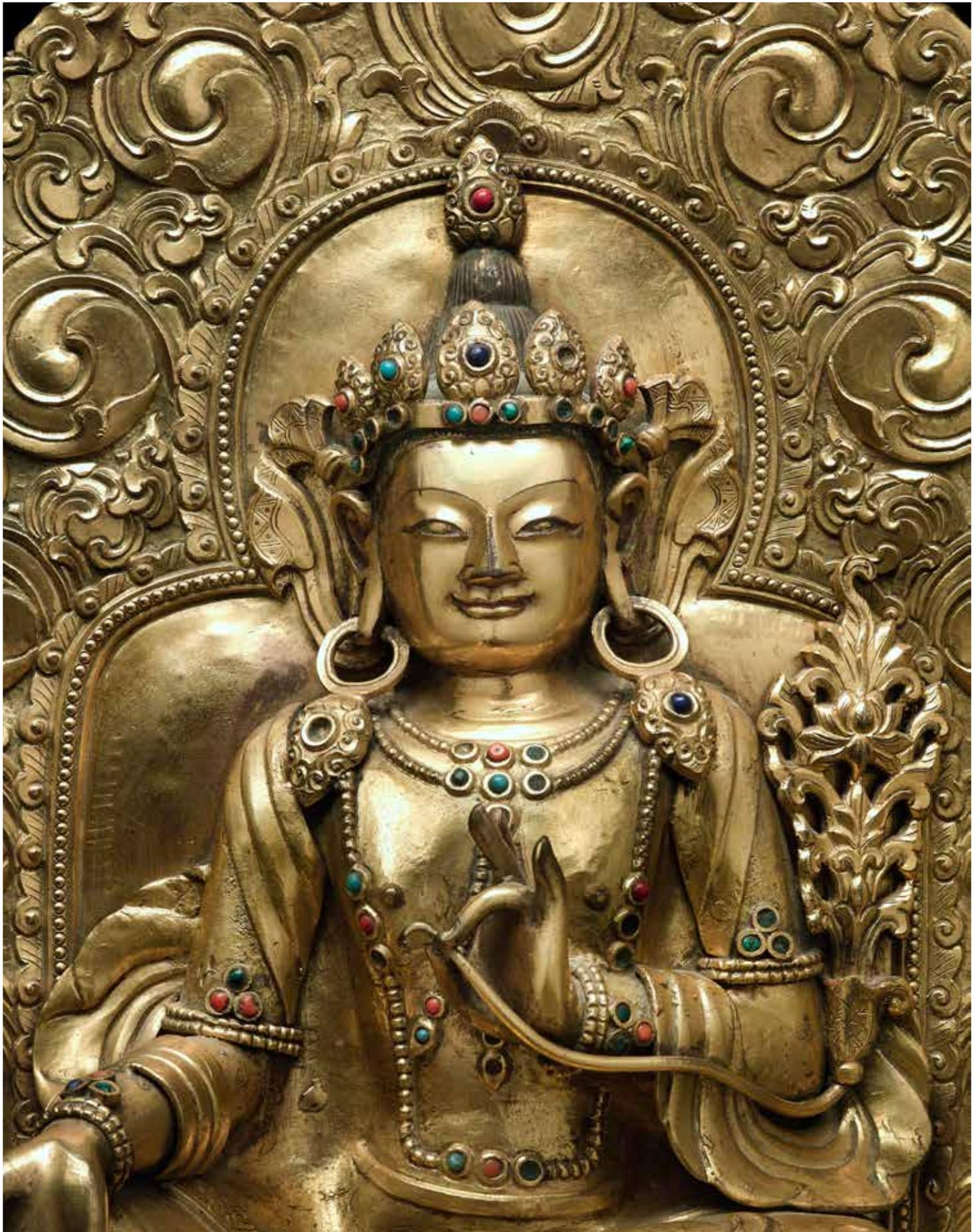
The resplendent ensemble with a separately cast lotus supporting her right foot and a glorious foliate mandorla behind her attached by rivets to the lotus throne, mounted onto a wood backing with stamped *visvajra* underneath.

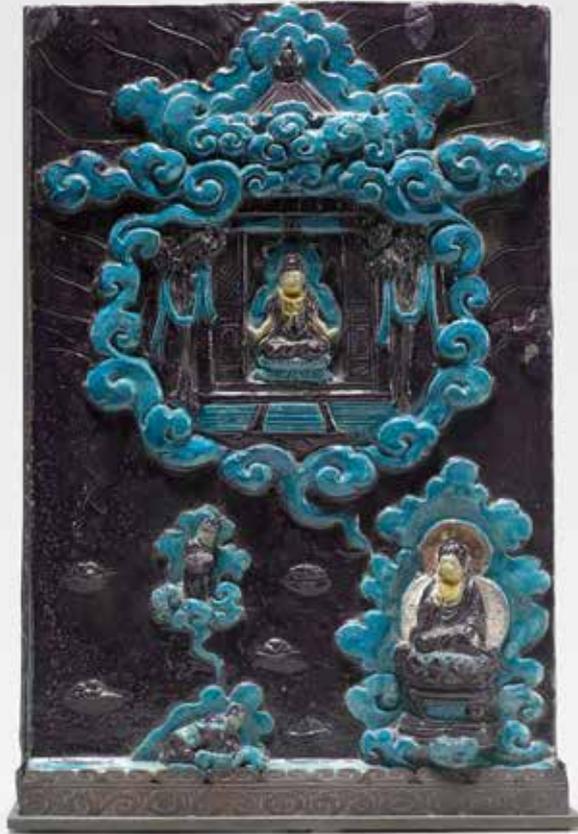
16in (40.6cm) high

US\$30,000 - 50,000

十七或十八世紀 銅鑲金白度母神龕

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.





8068

A LARGE AND UNUSUAL FAHUA-GLAZED BUDDHIST ARCHITECTURAL FITTING MADE BY THE QIAO FAMILY KILNS
Tianqi period, Ming dynasty

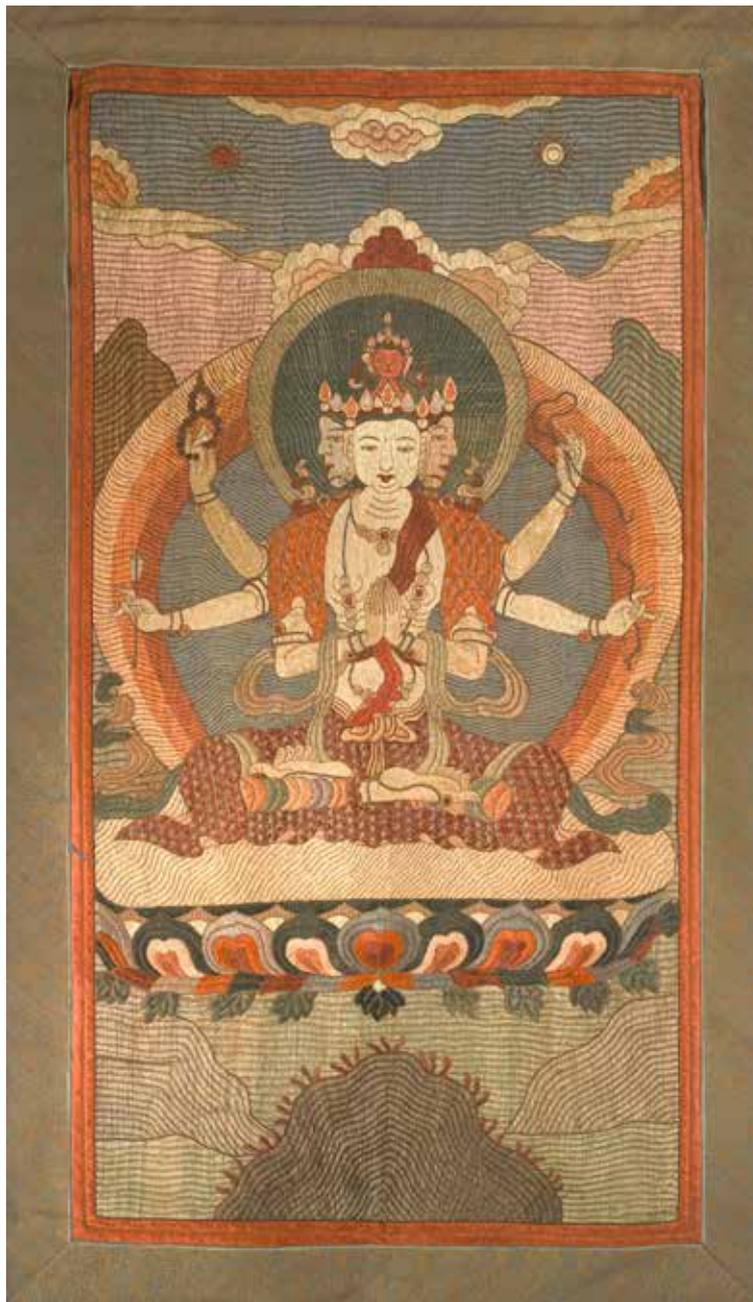
The tile of rectangular shape, glazed in deep purple, turquoise blue and cream, decorated with a scene of a donor prostrated before the Buddha, likely Bhaisajyaguru, praying for merit with a spirit shown floating above in heaven, all below a central cartouche centering on another Buddhist deity, wreathed 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 eryue shiwu ri* (first year of the Tianqi period, second month, 15th day) [1621], now mounted on a metal display stand.
19in (48cm) high

US\$5,000 - 7,000

明天啟 瑤華藍彩佛像建築構件 喬家窯造

澤州李寨村
教堂設心禪僧海峰門徒壽山徒孫妙福
陽城□
-男喬常正
-喬常遠
-孫喬賜初
天啟元年二月十五日

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.



8069

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

蒙古 十九世紀 尊勝佛母刺繡唐卡

Provenance

Private Canadian Collection, acquired New England, circa 1985

Compare with two related examples sold at Bonhams, New York, 17 March 2014, lots 48 & 49.

EMBELLISHED BRONZES

Lots 8070 - 8074





PROPERTY OF AN AMERICAN PRIVATE COLLECTION

8070

A CLOISSONNÉ 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 銅鑲金琺瑯飾八寶盃 《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 掐絲琺瑯纏枝蓮紋帽架

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.



8071

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 銅鑲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.



8072



Reverse

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 archaic 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

晚清或民國 銅鑲金嵌珐瑯花鳥紋板五聯桌屏





8074

**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

清乾隆 銅鑲金嵌雜寶鳳形燭台

The phoenix (*feng*) 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, *qilin*, 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

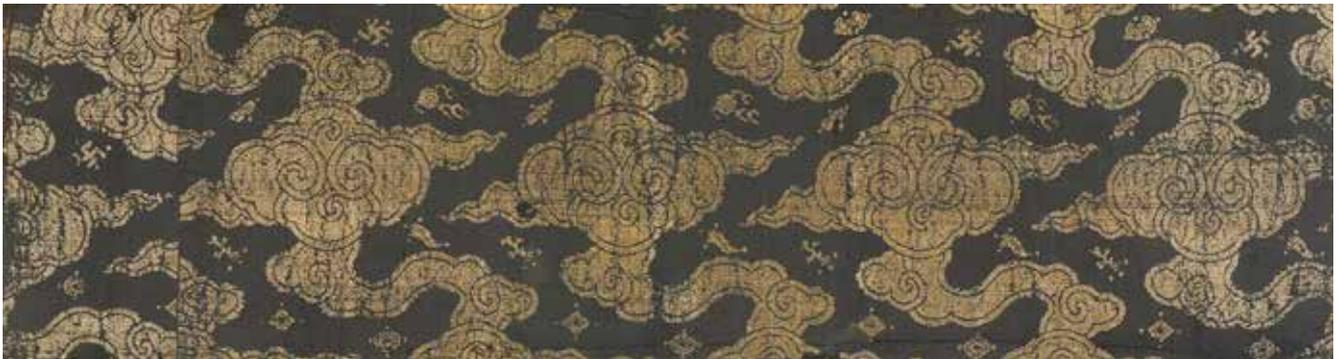
Two textile fragments, each independently framed, lampas weave with gold leaf metallic brocade ribbon on a navy blue ground showing a stylized cloud motif amid auspicious symbols.

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

8075



8076



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

十七世紀 繡絲龍紋椅套一對

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

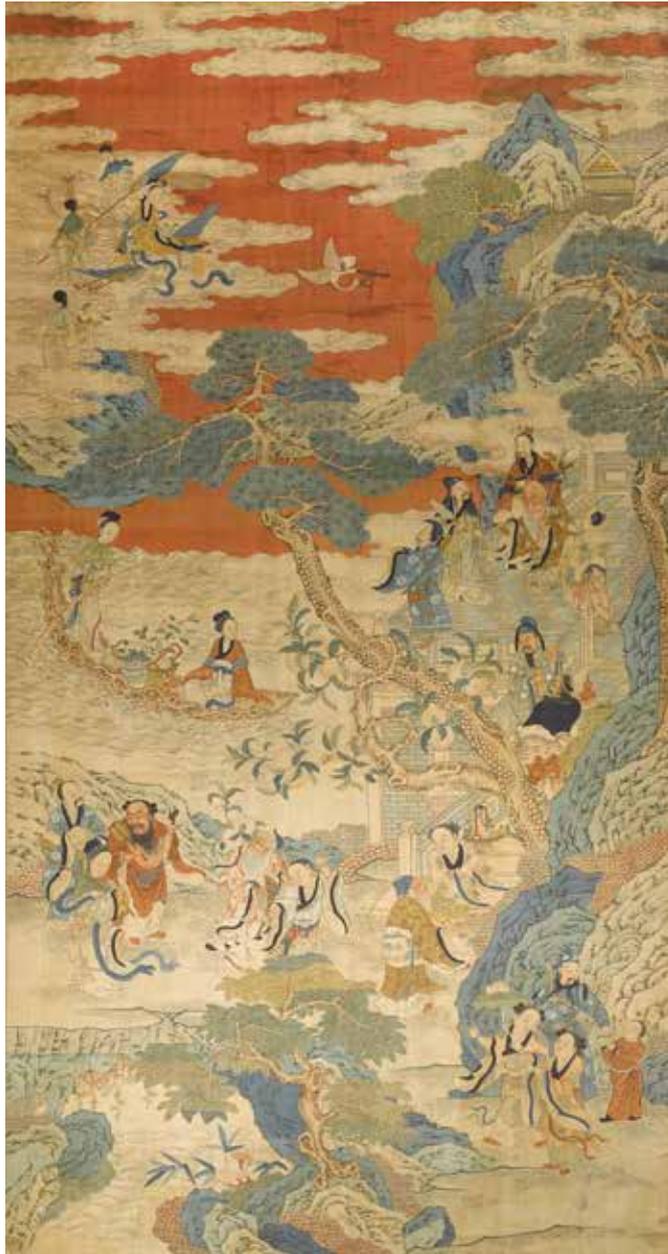
18th century

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 緯絲群仙祝壽圖掛屏



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.

SCHOLARS OBJECTS

Lots 8081 - 8101





8081



8083



8082

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

PROPERTY OF VARIOUS OWNERS

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.



8084

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.



8085



8086

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

十五或十六世紀 剔犀如意雲紋大圓盤

A very similar lacquer tray is in the collection of the Metropolitan Museum of Art, New York, accession number 2015.500.1.78.



THE IAN FALCONER COLLECTION OF CHINESE SCHOLAR'S ROCKS AND SCHOLAR'S OBJECTS

伊恩·福克納的供石收藏與文房用品



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》雜誌 (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年凱迪克兒童繪本大獎 (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 Convent 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) 做舞台與服裝設計。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) 設計舞台項目。

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.



8087

8088

A CARVED BOXWOOD ROOT-FORM STAND

Carved from a wide section of boxwood and extensively hollowed, pierced and undercut to resemble a 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.



8088

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



8089

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



8090



8091

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

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

8093

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

根木山子



8093

8094

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

山子三件



8094

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



8095

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

靈璧石山子

Provenance

Kemin Hu



8096

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



8097



8098



8099

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

晚清或民國 瘿木筆筒及畫筒四件

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

明或清早期 玉雕山子筆架及菊花石筆架

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



8101

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

靈芝及蕈形標本擺件

A lingzhi specimen of similar size, mounted on a zitan table screen, with an inscription by the Qianlong Emperor, dated to 1774, is in the collection of the Palace Museum, Beijing, and is illustrated by Evelyn S. Rawski and Jessica Rawson in *China, The Three Emperors, 1662-1795*, London, Royal Academy of the Arts, 2005, pg. 285, no. 199. A similar lingzhi specimen was sold at Sotheby's London, 13 May 2015, sale L15210, lot 253.

Provenance
 Kemin Hu

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

晚清或民國時期 根木靈芝形柄

FURNITURE

Lots 8102 - 8105





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

8102

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.



8103

**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

十八或十九世紀 黃花梨平頭案

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.



8104

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

十八世紀 黃花梨方桌

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 archaic 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





8106

8106

ANONYMOUS (15TH-16TH CENTURY)

Female Figure with Basket

Mounted, framed and glazed, ink and color on silk.

49 x 19 in (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.



8107

8107

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 17 in (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

**PROPERTY FROM THE RENDEZHAI
(HOUSE OF BENEVOLENT LEARNING) COLLECTION**

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 writing 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) 誥命聖旨 「救命之寶」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 OF VARIOUS OWNERS

8110

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 羅漢像兩幅 水墨絹本 鏡框

Provenance

Acquired from James Soong in the 1970s

8110



8111

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

鄒一桂 仿李公麟十八羅漢像 水墨紙本 手卷

A copy of Li Gonglin's *Eighteen Luohan* is in the collection of the National Palace Museum, Taipei, perhaps providing the model for Zou Yigui's handscroll. See *Gugong shuhua tulu*, vol.15, Taipei, 1995, pp. 279-282.

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

周璣 洛神賦 水墨絹本 立軸

Provenance

Shogado Gallery, Kyoto, by repute



8112



8113

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 jianchang*.

57 x 19 1/2in (144.8 x 49.5cm)

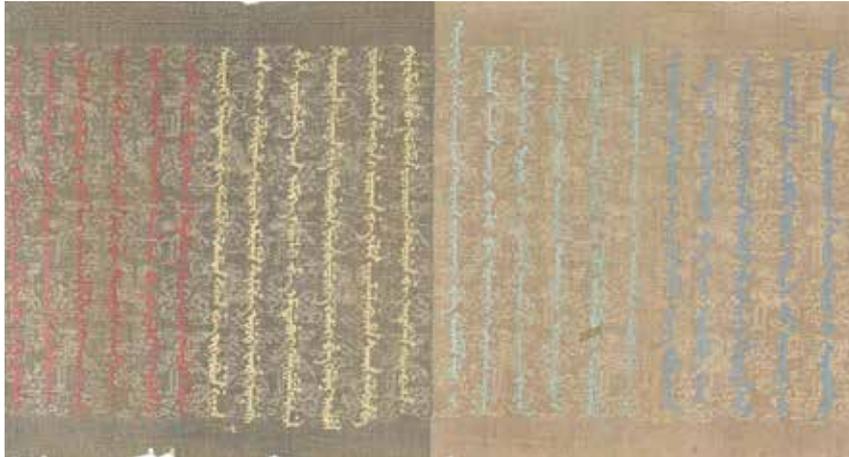
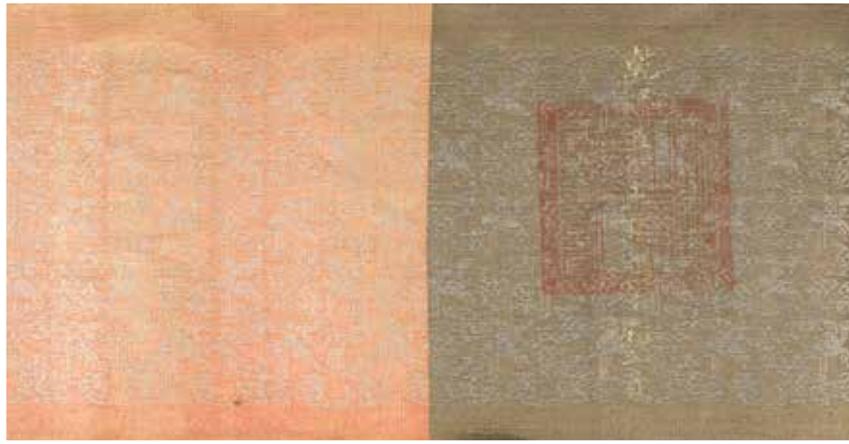
US\$12,000 - 18,000

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.



8114



8115

AN IMPERIAL EDICT (QIANLONG PERIOD, 1766)

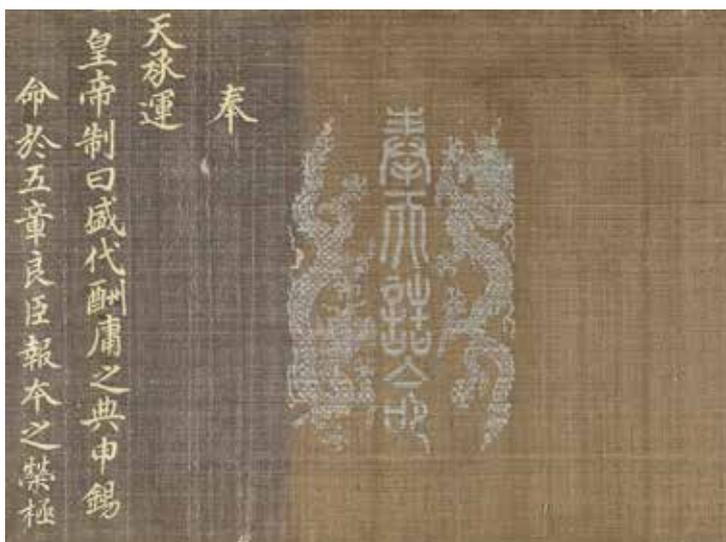
Handscroll, colored ink on silk, bearing the date of the 55th year of the Qianlong reign (1766), consisting of inscriptions in Manchu and Chinese.
12 x 154in (30.5 x 391cm)

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)



8116

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



PROPERTY OF VARIOUS OWNERS

8118

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 jiazhi 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)

US\$10,000 - 15,000

戴熙 1858年作 仿吴镇山水 水墨纸本 手卷

Provenance

Private collection, San Francisco



8119

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

8119

LI JIAN (1747-1799)

Ink landscape, 1795

Hanging scroll, ink on paper, inscribed and signed *Erqiao 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



8120

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



8121

ANGLO-CHINESE SCHOOL, EARLY 19TH CENTURY

Officials Assembling for the Trial of Seamen of the Ship *Neptune*
Oil on canvas, framed.

12 3/4 x 15in (32.5 x 38cm)

US\$10,000 - 15,000

十九世紀早期 外銷油畫繪英國水手等待法庭審判 油彩畫布 鏡框

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.

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.



8122

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

康鳳 十九世紀 山水畫 設色絹本 鏡框



8123

8123

PU HUA (1832-1911)

Bamboo and Stone

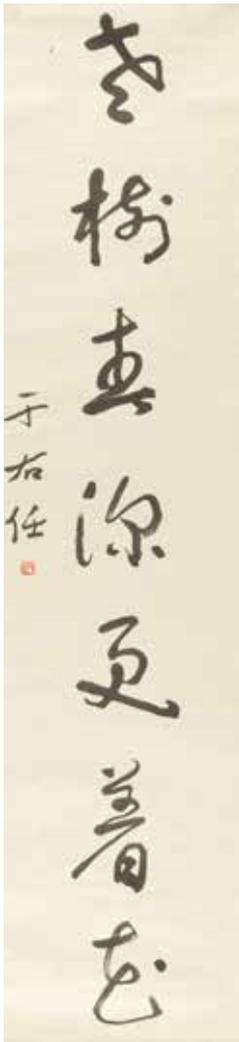
Hanging scroll, ink on paper, inscribed by the artist, signed Pu Hua, with one artist's seal reading *Zuoying*, title slip by Tang Hong, dated *bingwu* (1966).

57 1/2 x 15 1/2in (146 x 39.3cm)

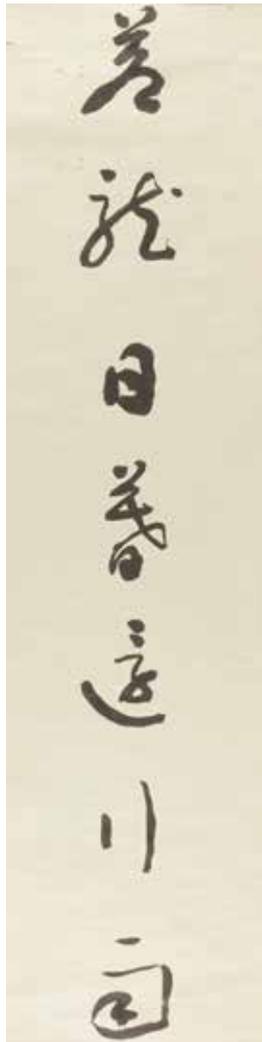
US\$8,000 - 12,000

蒲華 竹石圖 水墨紙本 立軸

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



8124



8125

**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



8126

**PROPERTY FROM THE RENDEZHAI
(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

鄧芬 1940年作 荷花圖 水墨紙本 立軸

Provenance

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



8127

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

黃君璧 1954年作 山水 設色紙本 鏡框



8128



8129

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

黃君璧 1974年作 山水 設色紙本 鏡框

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

黃君璧 1954年作 山水 設色紙本 鏡框



8130

WANG JIYUAN (WANG CHI-YUAN, 1893-1975)

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

王濟遠 1973年作 蓮池 油彩水墨畫布 鏡框

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

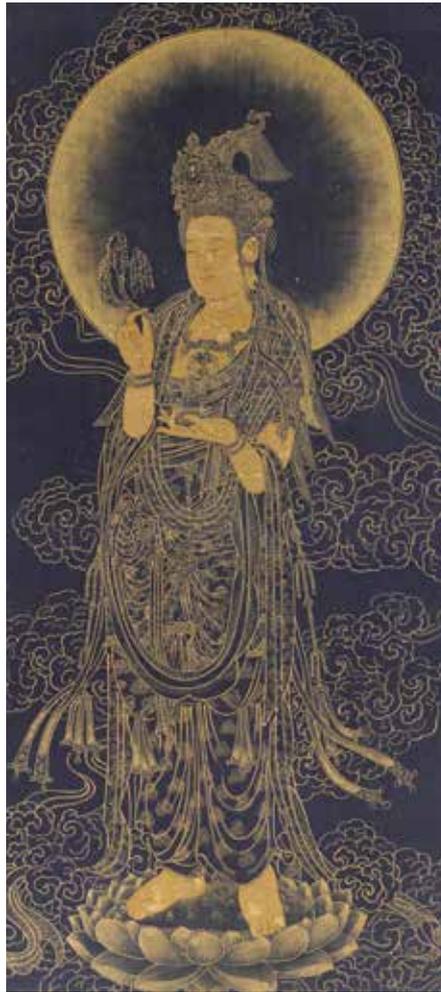
趙少昂 1986年作 寒江獨釣圖 設色紙本

Published

Yiyuan duoying, Shanghai renmin meishu chubanshe, 2005, page 24, catalog 38.



8132



8133



8134

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

鄧白 垂柳花鳥圖 設色絹本 立軸

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

徐邦達 觀音圖 描金藍絹本 立軸

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

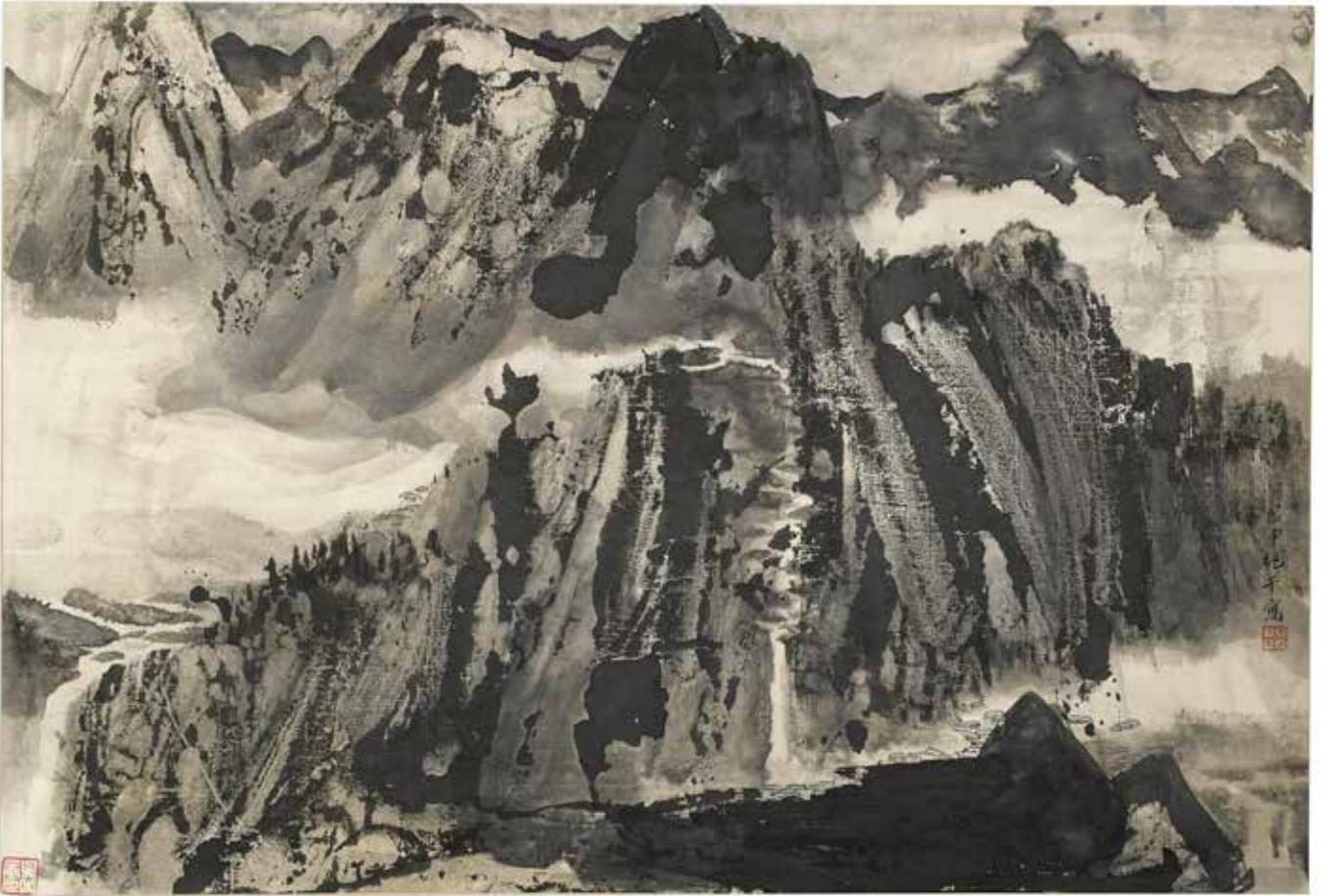
崔子範 1984年 紅黑公雞 設色紙本 立軸

Provenance

Acquired by the current owner from the family of the artist

Published

A Selection of Paintings by Cui Zifan, Pacific Asia Museum, 1995, Pasadena, CA, page 40, catalog number 26.



8135

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*.

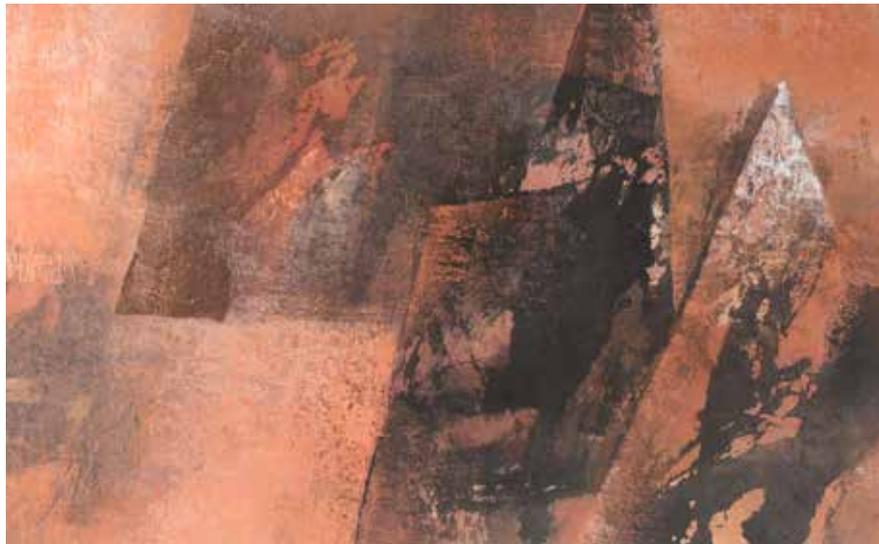
24 1/2 x 36in (62.2 x 91.4cm)

US\$15,000 - 25,000

王季遷1968年作 山水 設色紙本 立軸



8136



8137

8136

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

魏樂唐 1963年作 無題 油彩紙本 鏡框

8137

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

馮鍾睿 1971-75年作 抽象 設色紙本 鏡框

8138

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

Nu Debout (Standing Nude)

Etching print, framed and glazed, signed, dated with edition "36/50 Wou-Ki Zao 51", printed by G. Leblanc, Paris.

11 3/4 x 9 1/4in (29.7 x 23.7cm)

US\$5,000 - 7,000

趙無極 裸女像 版畫 鏡框

References:

N. Jacometti, *Catalogue Raisonné de l'oeuvre gravée et lithographiée de Zao Wou-Ki 1949-1954*, Berne, Switzerland, 1955, pl. 45. p. 55

Y. Rivière, ed., *Zao Wou-Ki Les estampes 1937 - 1974*, Arts et Métiers Graphiques, Paris, 1975, pl, 73, p. 46

J. Ågerup, *Zao Wou-Ki, The Graphic Work: A Catalogue raisonné 1937-1995*, Copenhagen, Denmark, 1994, pl. 71. p. 52



1838

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.

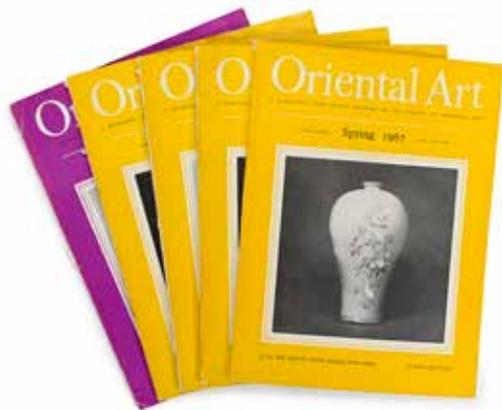
US\$3,000 - 5,000

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



8139



8140



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)
 Thirteen volumes, vol 1, no 1 Jan 1996 – vol 4, no 4 April 2002.

US\$1,000 - 1,500

中國考古及美術雜誌 11冊

8141

8142

A GROUP OF BOOKS ON ASIAN AND BUDDHIST ART

Consisting of *Journal of the Royal Asiatic Society* 24 volumes; *Ting Celestial realms*; *Tingley Buddhas*; *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 Institu* 12 volumes; *Studies in Silk Road Coins and Culture*; Lerner & Koss *The Lotus Transcendent*; Jongeward et al *Gandharan Buddhist Reliquaries*; and 82 booklets and offprints.

US\$1,000 - 1,500

亞洲藝術及佛教藝術書籍



8142

8143

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 Meiyingtang part I-V, Sakamoto Goro, Robert Chang Collection, among others; for a complete list please consult our website.

US\$1,000 - 2,000

五十八本拍賣目錄



8143

8144

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]

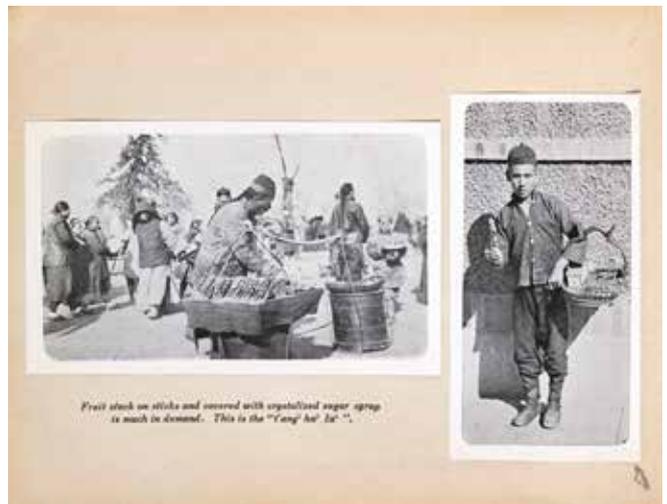
US\$1,000 - 1,500

山姆·康士頓著 1936年作《北京人文風情》

FIRST EDITION 'submitted to the California College in China in part fulfillment of the requirements for the degree of Master of Arts.' The title page of this lot is stamped and the inside back cover applied with a paper label reading *The Peking Bookshop Grand Hotel des Wagons-Lits*. The Bird & Bull Press produced an edition in 1993.

Another copy of this first edition was sold in Bonhams, New York, Sale 22795, 13 April 2015, Lot 22.

END OF SALE



8144

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

INQUIRIES
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(1604-1674)**

Marpa Receives the Poet-Saint Milarepa
Distemper on silk
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HK\$10,000,000 - 15,000,000

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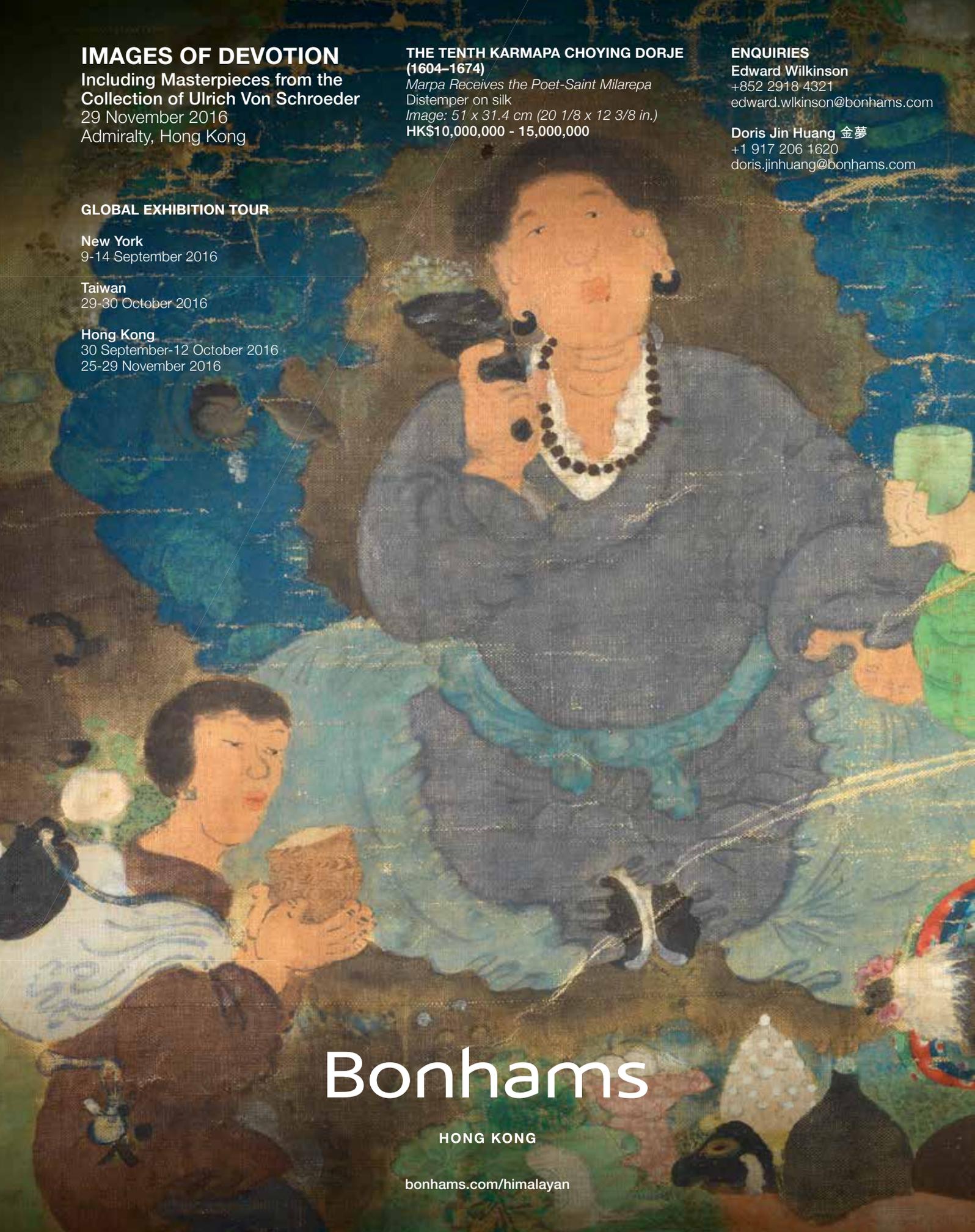
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PORTRAITS OF THE MASTERS

108 Bronze Sculptures Of
The Tibetan Buddhist Lineages
30 September - 12 October 2016
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Admiralty, Hong Kong

TO BE OFFERED FOR SALE
BY SEALED BID AUCTION

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

ENQUIRIES

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ASIA WEEK

NEW YORK

紐約亞洲藝術週

March 9–18, 2017

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 offered 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, to 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 **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

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. Packing 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;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

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"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

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SELLER'S GUIDE

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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.

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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.

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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.

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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 catalogs, 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 ρ 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 confidential and does not exceed the low estimate value.

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At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

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.

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
\$200-500	by \$20/50/80s
\$500-1,000	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
above \$200,000	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.

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.

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 Cashier 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 state 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 Cashiers 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.



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.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available 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.

PHONETICS OF THE PINYIN AND WADE-GILES SYSTEMS

The following phonetic chart is provided as a pronunciation aid.

INITIALS SYLLABLES:

Pinyin	Wade-Giles
an.....	en
e.....	o
i.....	ih
ü.....	u (si/ssu)
ie.....	ieh
ong.....	ung
ue.....	ueh
ui.....	uei
uo.....	o
yi.....	i
YOU	YU
YU	YU

FINAL SYLLABLES:

Pinyin	Wade-Giles
b.....	p
p.....	p'
d.....	t
t.....	t'
g.....	k
k.....	k
zh.....	ch
k.....	ch
ch.....	ch'
q.....	ch'
z.....	ts, tz
c.....	ts' tz'
r.....	j
x.....	hs

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, licensure 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.

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 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 San Francisco Collection
Property from a Private Seattle Collector
Property from a Private Seattle Collector
Property from a Private Texas 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

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.

Property from the Conner Prairie Museum
Property from the Estate of Anne M. Savacool
Property from the Estate of Constance Crowley Peabody, San Francisco
Property from the Estate of Faith Domergue
Property from the Estate of Joanna Lau Sullivan
Property from the Estate of Mary Flippin
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 Sarkisian 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

CONTACTS

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Chief Executive Officer

Laura King Pfaff †
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(415) 503 3319

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

BONHAMS * SAN FRANCISCO DEPARTMENTS 220 San Bruno Avenue San Francisco California 94103 (800) 223 2854

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20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

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Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Catherine Williamson, ext. 65442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches

Dana Ehrman, ext. 65407
Claire De Biasio-Paris, ext. 65483

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs Prints

Morisa Rosenberg, ext. 65435

Natural History

Thomas E. Lindgren, ext. 65437 †
Claudia Florian, G.J.G., ext. 65437 †

California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

* Indicates saleroom

† Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410



Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIPcode: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

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.	
Your signature:	Date:



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