

FINE ASIAN WORKS OF ART

Tuesday June 27, 2017

San Francisco



Bonhams



FINE ASIAN WORKS OF ART

Tuesday June 27, 2017 at 10am

San Francisco

BONHAMS

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PREVIEW

San Francisco
Saturday June 24
10am – 5pm
Sunday June 25
10am – 5pm
Monday June 26
10am – 5pm

SALE NUMBER: 24262

Lots 8001 - 8252

CATALOG: \$35

ILLUSTRATIONS

Front cover: Lot 8006
Inside front cover: Lot 8220
Back cover: Lot 8180
Session pages: Lots 8013 (detail),
8050, 8014, 8112, 8155-8157,
8196

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Please see pages 168 to 170
for bidder information including
Conditions of Sale, after-sale
collection and shipment. All
items listed on page 167, will be
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along with all other items
purchased, if not removed by
Thursday, July 6 by 4:30pm.

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ORDER OF SALE

Buddhist Art8001 – 8039

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BUDDHIST ART

Lots 8001-8039





8001



8002



8003

BUDDHIST ART

PROPERTY FROM VARIOUS OWNERS

8001

A GILT COPPER ALLOY FIGURE OF THE THIRD CHANGKYA HUTUKTU, ROLPAI DORJE

Qianlong period

Identified by his distinctive portrait featuring a congenital bump on his lower right cheek, the imperial preceptor of the Qianlong court presented with the sword-and-book attributes of Manjushri and Tsongkhapa, and raised upon a cushion base incised with lotus patterns.

6 1/2in (16.5cm) high

US\$3,000 - 5,000

With signed certificate from Y. Murakami of Tokyo with six-digit phone number-- the front with black and white photo inscribed *Chibetto Tokin hotoke* [Tibet Gilt Buddha] in Japanese and 'Ching dynasty bronze buddha with gold 17th-18th Century Tibet' in English

8002

A GILT COPPER ALLOY FIGURE OF BUDDHA

Qing dynasty, 18th/19th century

Possibly depicting Dipankara, one of the Buddhas of the past, as suggested his hands held in dharmacakra mudra as he sits in the posture of mediation, his robe bordered with incised scrolling leaves, his exposed flesh and face showing remains of cold gilt application and his hair colored with blue pigment, the remaining surfaces and the double lotus support covered with gilt, the base resealed.

4 1/8in (10.5cm) high

US\$3,000 - 5,000



8004

8003

A COPPER ALLOY FIGURE OF AVALOKITESVARA

Qing dynasty, Pala Revival, 18th/19th century

Depicted seated in the lalitasana posture of royal ease, coiffed in a high chignon adjacent to a small lotus blooming above his left shoulder, areas of his chest highlighted in 'cold gold,' all raised atop a tall elaborately rendered waisted plinth.

6in (15.2cm) high

US\$3,000 - 5,000

This charming bronze emulates the medieval Pala style. Originals were first introduced to China through exchanges between Tibetan monasteries and the Yuan court (1279-1368). By the 18th century, Qing palace collections had assembled significant holdings of examples to draw from. (See *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1992 and Chang & Hsu, *Buddhist Art from Rehol*, Taipei, 1999, respectively.) Compare the present example with other Pala Revival pieces sold at Bonhams, New York, 17 September 2014, lots 49-52; and published in Ulrich Von Schoeder, *Indo-Tibetan Bronzes* (Hong Kong: Visual Dharma Publications, 1981), 472; and Zangchuan fojiao zaixiang-Gugong bowuyuan cang wenwu zhenpin quanji (Hong Kong, 2008) p. 245, no. 234.



8005

8004

A BRASS ALLOY STUPA

Tibet, 13th/14th century

Associated with the Kadampa tradition, the chorten surmounted by a teardrop shaped lotus form finial above a protruding convex petal-form band surmounting a ridged conical neck blooming from a balustraded saw-tooth square-shape mid-section inlaid in two semi-precious cabochons, all above a bell-shaped foot encircled in a double lotus petal band surrounding the base.

5 1/4in (13.3cm) high

US\$3,000 - 5,000

Provenance

Private New York Collection, acquired in New York in 1990s

8005

A COPPER ALLOY STUPA

Tibet, 13th/14th century

Associated with the Kadampa tradition, the chorten surmounted by a teardrop shaped lotus bud-form finial above a flared disk surmounting a ridged conical neck protruding from a saw-tooth balustraded mid-section all surmounting the bell-form base encircled by a double lotus-petal band encircling the foot.

7 1/4in (18.4cm) high

US\$4,000 - 6,000

Provenance

Private New York Collection, acquired in New York in 1990s



8006

**PROPERTY FROM A PRIVATE NEVADA COLLECTION
SINCE THE 1950S**

8006

**A LARGE GILT COPPER ALLOY FIGURE OF A BODHISATTVA
Qianlong period**

Attired in elaborately rendered princely garb adorned by numerous inlaid cabochons of malachite, coral, carnelian and turquoise, holding his left hand in the vitarka gesture of discourse at chest level while his right touches the ground in front of him in the earth-witness mudra of bhūmiśparśa, raised atop a solidly-cast double lotus plinth; now supported by a later-made wood stand carved in stylized bands of lotus petals.

13 1/2in (34.3cm) height exclusive of wood stand

US\$15,000 - 25,000

The sculpture has a pacifying beauty and presence. It is a very fine example among the great number of like Buddhist bronzes proliferated during the Qianlong period. The bronze excels for its size and elegant modelling, and its iconography is also more complex, combining the enlightenment-attaining and teaching gestures with finely cast hands and fingers. It compares favorably to already fine examples of related sculptures sold at Bonhams, New York, 16 March 2015, lot 41; 17 March 2014, lots 30 & 31; 18 September 2013, lot 20; and 18 March 2013, lot 159.

Provenance

a private Nevada collection since the 1950s



8007 (front)



8007 (back)

PROPERTY FROM VARIOUS OWNERS

8007

A GILT COPPER ALLOY FIGURE OF MANJUSHRI RIDING A LION

Qing dynasty, 18th century

The Bodhisattva of Wisdom identified by the sword raised on his left shoulder, seated in the *lalitasana* posture of royal ease atop a lotus-form plinth fitted onto the elaborate saddle of the separately cast beast holding his head to the side with roaring jaws agape, details to his ferocious expression, bushy tail, and elaborate caparison highlighted in colored pigments, all inserted onto a crisply cast ovoid double lotus plinth.

14in (35.5cm) high

US\$10,000 - 12,000

Antoinette Gordon in *The Iconography of Tibetan Lamaism* (Rutland: Tuttle, 1959), 68, describes this form of Manjushri seated in royal ease upon a lion throne as the *Maharajalilamanjushri*. The Royal Ontario Museum holds a closely related example, that appears to have been cast in a single piece, but otherwise seems to stem from the same design overall, see Himalayan Art Resources item no.77535

Provenance

with Shirikolab Tokyo photograph developed 13 July 1964



8008

8008

A GILT COPPER REPOUSSÉ STANDING FIGURE OF AMITAYUS

Qing dynasty, 18th/19th century

Attired in elaborately rendered princely garb consisting of numerous separately-cast elements adorned in semi-precious cabochon inlay, the figure depicted standing upright on a lotus plinth proffering a bowl overflowing with swirls of crisply-cast amrita nectar.

17in (43cm) high

US\$7,000 - 10,000

See the smaller figure of White Mahakala dated to the 18th century offered at Christies New York sale of Indian and Southeast Asian Art number 2551 of 21 March 2012 as lot 802. That standing figure was clothed in similarly complex attire of numerous flowing diaphanous scarves, showed an equally broad face with an engaging expression of pigment highlighted details, and was supported upon a lotus plinth of similar design.



8009

8009

A GILT COPPER ALLOY FIGURE OF A LAMA

The figure seated on a platform of cushions, clothed in elaborately decorated robes, the surfaces incised with floral scroll patterns, his right hand in *Vitarka* mudra, the lama wearing an unusual, broad cap and bearing a benevolent expression with nearly closed eyes.

7 1/2 (19cm) high

US\$10,000 - 15,000

In contrast to other forms of Buddhist practice throughout the world, Tibetan tantric Buddhist culture places significant emphasis on practitioners learning from and basing much of their religious experience on the teachings of specific masters and as a result, the masters themselves, including lineage holders, incarnated teachers, or lamas, take on outsize importance as objects of veneration. For this reason, in Tibetan Buddhist art, there exists a strong tradition of depicting individual lamas in a very realistic manner so as to emphasize individual physical characteristics, namely facial features, so that illiterate practitioners may easily recognize specific lamas. In this bronze figure, we see realism manifesting itself in a rather unidealized portrait of a lama, with the face displaying a very strong jaw, unusually prominent cheekbones, a sharp nose and a deeply creased forehead, all characteristics that depart from stylized faces in Buddhist art, characteristics that tell us that this bronze is meant as a realistic portrait of a historical lama. For a similarly realistic portrait of a Buddhist master, see a gilt copper alloy figure of the first Panchen Lama, *Lobsang Chokyi Gyaltsen Pelzangpo*, Tibet, 17th century, Himalayan Art Resources item no. 2283, sold in our New York rooms, 13 March 2017, sale 24217, 3294.

8010

A GILT COPPER ALLOY FIGURE OF VAJRAPANI

Qianlong mark and period

Of standard wrathful iconography of a portly figure attired in snakes, holding his eponymous vajra in his upraised right hand while his left clasps a ghanta bell at his waist, skin covered in 'cold-gold' and hair highlighted in red pigments; supported by a stand incised with the *Da Qing Qianlong Nian Zao* cast to the upper edge above *jin gang sheng zhuang* incised along the bottom edge, the reverse incised to read *chu jin kou ling ce*.

7 3/4in (19.6cm) high

US\$4,000 - 6,000



8010

8011

A GILT COPPER ALLOY FIGURE OF SHADBHUJA MAHAKALA

Qing dynasty, 18th/19th century

Of standard iconography consisting of a six-armed wrathful deity bedecked in garlands of human heads and animal skins, crowned in a skull diadem, holding a mala of skulls, a damaru skull-drum, a karttika chopper and kapala bowl, all striding upon a elephant-headed figure prostrate upon a thin single-lotus plinth.

7in (18cm) high

US\$5,000 - 7,000

With signed certification and photograph from Y. Murakami of Tokyo with six-digit phone number, *Hojihora Yugengaisha, Tokyo-to Minato-ku Azabu Imai-Cho 21 banchi*; the front inscribed in Chinese or Japanese Kanji *Xizang Tongzhi (Qing shiba Shiji) Liu Bi Mohegala xiang* [Tibet cast bronze Qing 18th century six-armed Mahakala], and in English 'TIBET COPPER-ALLOY "BUDDHA" CHING DYNASTY 18TH Century.'



8011

8012

**A LARGE GILT COPPER ALLOY REPOUSSÉ FIGURE OF
USHNISHAVIJAYA**

Qing dynasty, 18th century

Of tall lithe build, the three heads of the female deity supporting elaborate diadems surrounding her high chignon above faces ritually-adorned in pigments to highlight the eyes, wisdom eyes and mouths forming both wrathful and benevolent expressions above massive turquoise overlay earrings and jewels adorning her royal raiment of flowing tassels draped over eight elegantly rendered hands supporting separately cast implements including a visvajra, bow, arrow, and kalasa-shaped plaque displaying the seed syllable of Amitayus, all seated dhyanasana upon a sturdily rendered double lotus plinth.

24 1/4in (61.6cm) high

US\$25,000 - 40,000

For an in-depth discussion on the difficulty of determining the sites of production for bronze figures cast to serve the needs of the very international Vajrayana Buddhism as practiced in the Qing Empire of the 18th century, see Patricia Berger, *Empire of Emptiness: Buddhist Art and Political Authority in Qing China* (Honolulu: University of Hawaii, 2003), 29-31. However, the tall, thin and smaller-chested characteristics of the present lot, similar to the 17th century Zanabazar prototypes she describes at length, suggests the piece may likely have been made for the court by the imperial ateliers in Dolonnor, Inner Mongolia.





8013 (detail of back)

THANGKAS FROM THE VAN DER WEE COLLECTION

8013

A THANGKA OF TSONGKHAPA

Central Tibet, 19th century

Distemper with cloth; recto with gold Tibetan inscriptions; verso imbued with red ink handprints and lengthy Tibetan black ink dedicatory inscription.

Himalayan Art Resources item no.100612

Image: 26 x 17 5/8 in (66 x 45 cm)

With silks: 53 x 29 in (135 x 74 cm)

US\$10,000 - 15,000

The founder of the Gelug school of Tibetan Buddhism, Je Tsongkhapa (1357-1419), appears at the center of the composition surrounded by vignettes from his life story with identifying inscriptions.

An elegantly written inscription on the reverse identifies the patron and his wishes for the painting, translated with the assistance of Himalayan Art Resources:

"To the bodhisattva Manjushri I bow!

Embodiment of the omniscience of the enlightened conquerors, gathered as one - the second Buddha Lord Manjushri [Tsongkhapa], to the body, speech, mind, qualities and activities I bow with confidence and devotion.

Oh Lord, in this realm [painting] all the activities of the virtuous ones, are finely composed with the life story, painted here in order for recollection, created as a worship object for Tsultrim Jampa.

May all the merit accumulated through creating this, be not only for oneself, but also become a cause of temporary and permanent result [for others].

The excellent tradition of the essence of the Buddha's teachings [Gelug], may those who uphold, preserve, and spread the teachings fill the earth. The religious precepts of the stainless teaching and practice, may it flourish until the end of samsara.

May all those who have seen, heard or touched this, all those with the teacher Lord Manjushri [Tsongkhapa] not separate, following the victorious ones, may they seek great benefit for the sake of all beings and the Dharma."

The patron might be the Third Purchok, Jampa Tsultrim Gyatso (1825-1901), whose life dates are in line with a stylistic dating of the painting, and who would have had the means to commission such a set. Based near Lhasa, the Third Purchok tutored the Twelfth and Thirteenth Dalai Lamas. For more information on his life, see <http://treasuryoflives.org/biographies/view/Jampa-Gyatso/3274>.

Tsultrim Jampa's hand prints are also pressed into the reverse of the painting's cloth, deepening its religious significance and the altruistic sentiments conveyed in the inscription. As Selig-Brown explains, "Confirmation of direct contact would also mean that, from a religious perspective, each painting is a relic of the lama who touched it and imbued it with his presence. As such it explains why these paintings are exceptionally sacred items for devotees." Selig-Brown, *Eternal Presence*, New York, 2004, p.21.

Published

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.41-43, fig.12

Exhibited

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

Provenance

The Van Der Wee Collection, Belgium, acquired by 9 July 1965



8013

8014

A THANGKA OF AMITABHA

Qing dynasty, 18th century

Distemper on cloth; Amitabha at the center surrounded by a celestial paradise of garden temples and scrolling clouds, peopled by Buddhas, Bodhisattvas, protector deities and gurus.

Himalayan Art Resources item no.100624

31in (78.7cm) height of image exclusive of mount

US\$10,000 - 15,000

Depicting Amitabha in the Pure Land of Sukhavati Heaven (Ch: *Jing tu*), the painting displays an intriguing synthesis between the Vajrayana Buddhism of the Manchu court and the Mahayana of the Han populace it ruled.

At the painting's apex, the founder of Tibet's Gelug school, Je Tsongkhapa, is flanked by a subsequent Dalai Lama and the Third Changkya Hutuktu, Rolpai Dorje (1717-86), the imperial preceptor at the Qianlong court, with his distinctive portrait and hat with upturned lappets.

Stylistically, the peony-like 'lotus' flowers and the intricate use of gold throughout sumptuous silks, architecture, wish-fulfilling trees, and aureoles are indicative of thangka painting in China centered around Beijing during the Qing dynasty. Compare with closely related examples sold at Bonhams, New York, 13 March 2017, lot 3045; 14 September 2015, lot 62; 17 March 2014, lot 28; and San Francisco, 10 December 2015, lot 8009; 19 December 2016, lot 8240.

Published

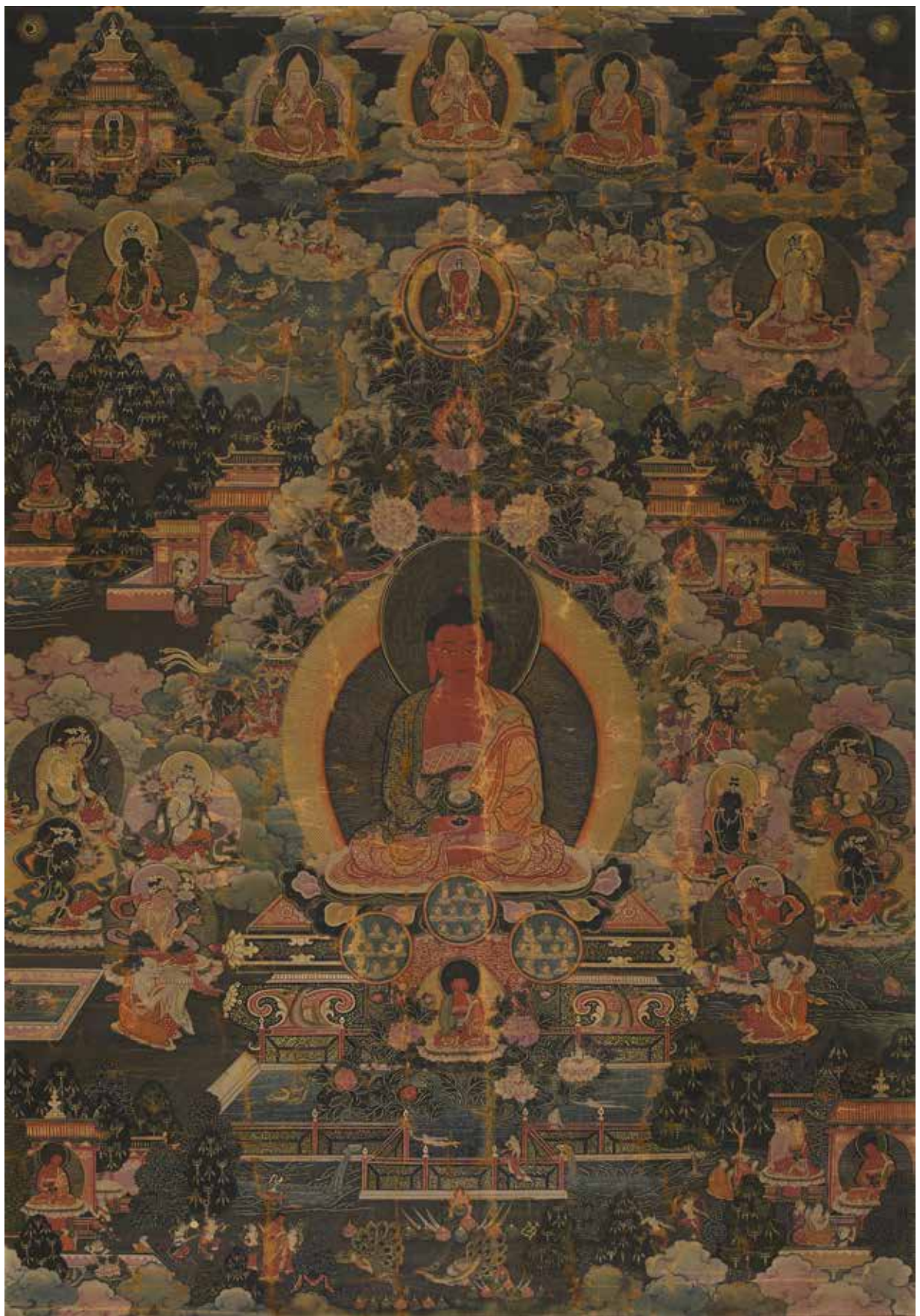
Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.73-74, fig.31.

Exhibited

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995.

Provenance

The Van Der Wee Collection, Belgium, acquired in Paris, October 1973



8014



8015

PROPERTY FROM ANOTHER OWNER

8015

A THANGKA OF TARA WHO PROTECTS FROM THE DANGER OF FIRE

Eastern Tibet, circa 19th century

Of tall rectangular section, rendered in a bright pastel palette to depict the deity attired in bright red multi-layered neck-to-ankle robes and seated in a garden replete with auspicious traditionally Han Chinese symbols: cranes, dragons, deer, even Magu presenting a peach; framed and glazed.

26in (66cm) visual height of image

US\$4,000 - 6,000

This finely painted thangka is from a set devoted to Green Tara and her capacity to protect from the Eight Dangers. A complete set of the same is held in the Rubin Museum of Art, including an example of this composition obviously drawn from the same woodblock prototype. See Mullin & Watt, *Female Buddhas*, New York. Sante Fe, 2003, pp.88-9.



8016

THANGKAS FROM THE VAN DER WEE COLLECTION

8016

A GOLD-GROUND THANGKA OF AKSHOBYA

Tibet, 18th/19th century

Distemper on cloth; as identified by his princely raiment, the erect vajra in his resting left palm and the right hand held in the earth witness *bhumisparsha mudra*, the main figure seated upon a lotus plinth reversed by an elaborate mandorla and surrounded by a celestial paradise with Buddhas and Bodhisattvas; framed and glazed.

Himalayan Art Resources item no.100657

22 1/2in (57.2cm) visible height of image

US\$6,000 - 8,000

Provenance

The Van Der Wee Collection, Belgium, acquired in Antwerp, 4 June 1969

8017

No lot



8018

PROPERTY FROM VARIOUS OWNERS

8018

A GILT METAL VAJRA

Heavily cast in standard form consisting of a central shaft bisected by a central node encircled by four closely grouped prongs, most exterior surfaces covered in vividly rendered faces, the interior crevices showing traces of oxidation.

5 1/4in (13.3cm) long

US\$3,500 - 5,000



8019

8019

A PIECED SILK HANGING WITH BROCADE VAJRABHAIRAVA MANTRAS AND DHARANIS

Tibet, 18th/19th century

The central rectangular fragment woven with a dark blue ground and faded yellow threads with six blocks of Sanskrit inscriptions in Tibetan uchen script relating to the practice of Vajrabhairava below placement instructions for each block woven in white threads with a horizontal line of Chinese characters to include left and right (zuo and you), front and behind (qian and hou), above and below (shang and xia) the forty-ninth Buddha (sishijiu Fo); the block of six repeated a second time above a partial block of four at the base; surrounded by pieced brocade triangles and strips in various patterns that form the border on each side.

76 1/2 x 62in (194 x 157.5cm)

US\$10,000 - 15,000



8020

8020

A GILT COPPER ALLOY FIGURE OF BUDDHA

Nepal, 16th/17th century

Depicting the standard iconography of the Sakyamuni Buddha attired in monks robes seated in dhyasana holding his right hand in the bhumisparsa gesture of 'earth witness' and clasping an alms bowl in his left hand relaxed on his lap, raised upon a crisply cast double lotus plinth.

6in (15.2cm) high

US\$8,000 - 12,000

The lotus base, with its separately cast lower half affixed on the interior, is typical of Nepalese pieces produced for Tibetan Buddhist patrons. See the 15th century prototype to this figure in Ulrich Von Schroeder, *Indo-Tibetan Bronzes* (Hong Kong: Visual Dharma Publications, 1981) 362-363, no 97E, as well as the more elaborate 17th century figural group of Cakrasamvara (*Op. Cit.*) 386-387, no 105E-- the latter sharing a nearly identical base with the present lot.



8021

8021

A GILT COPPER ALLOY FIGURE OF BUDDHA

Nepal, 14th century

Raised on a double lotus plinth, his right hand in the bhumisparsa gesture of earth-witness while his left rests in meditation on his upturned feet folded in the standard dhyanasana posture, the figure displaying areas of wear to the gilt consistent with age and adoration.

4in (10cm) high

US\$2,000 - 3,000

8022

A GROUP OF SIX GILT JEWELRY AND RITUAL ITEMS

Tibet and Nepal, 19th/20th century

The first a ring supporting a large coral cabochon carved in raised relief to depict Ganesh, the second a similar ring supporting an uncarved coral cabochon, the third, fourth, and fifth a group of counters for a mala rosary, including a short string of small gilt beads suspending a miniature phurbu ritual dagger, a gilt vajra linked to a kartika ritual chopper, a visvajra with one prong replaced by a bell, and the sixth a teardrop-shaped amulet covered in a depiction of the Avalokiteshvara Shadakshari and reversed by a makara-head formed in coral, turquoise and gilt filigree.

2in (5cm) width of last

US\$1,000 - 1,500

Compare to similar rings illustrated in Rhie & Thurman, *A Shrine for Tibet*, New York, 2009, p.280.

Provenance

Grace Collection, US since mid-late 1990s



8022



8023

8023

A GOLD AND SILVER AND GEM-SET DOUBLE-SIDED GAU
Nepal, 19th/20th century

Of convex rectangular form with indented corners, the exterior and some interior surfaces adorned in inset rubies, sapphires, pearls, coral, and turquoise all on a dense ground of gilt filigree surrounding images of Tara and Manjusri, both sides hinged from a central clasp formed as a vajra and opening to reveal further interior images of Tara, Avalokitesvara, the infant Buddha and the Kalacakra seed syllable.

2 7/8in (7.3cm) wide

US\$2,000 - 3,000

Related amulets from the Grace Collection were sold by Bonhams, New York, 13 March 2017, lots 3001 & 3003; and San Francisco, 28 June 2016, lot 8004.

Provenance

Grace Collection, US since mid-late 1990s

8024

A CAST COPPER ALLOY FIGURAL GROUP
Nepal, 19th century or earlier

Depicting a paired male and female kinnara below a smaller multi-armed deity, possibly Vishnu, reversed by an elaborate multi-level flaming mandorla surmounted by a small garuda head; all raised atop an ovoid plinth lined by a lotus petal band covering the front edge supporting a small Ganesh figure.

4 1/2in (11.5cm) high

US\$5,000 - 7,000



8024



8025



8026 (back)

8025

AN ILLUSTRATED MANUSCRIPT

Thailand, 19th century

Of elongated rectangular shape bound accordion-style as a Thai samut khoi folding book, illustrated in colorful images and text.
26 3/4in (68cm) long

US\$2,000 - 3,000

Provenance

collection of Frances Yeend, West Virginia, acquired during 1940s-1960s, by repute a Private Virginia Collection

Famous Thai narratives popular in the 19th century include the legend of Phra Malai, a merit-accruing tale of a Theravada monk descending to hell, as well as the Jataka tales of the Buddha's previous lives.



8026

8026

A LARGE GILT-METAL FILIGREE AND INSET STONE VOTIVE PLAQUE

Nepal, circa 19th century

Of tall rectangular shape, worked in an intricate mesh of gilt wire inlaid in a dazzling array of semi-precious cabochons and bone tinted in several colors; centered by a bodhisattva attired in princely raiment and surrounded by lotus petals blooming at either shoulder all within an elaborate archway and plinth; below two pair of apsaras, flanked by a pair of Nagarajas, and raised above two soldiers shouldering firearms and surrounding royal donor figures mounted on an elephant and an elaborately caparisoned horse, all recessed within the surrounding frame adorned in a similar in repeating makara heads and stylized blossom patterns.

26in (66cm) high

US\$15,000 - 25,000

Provenance

from the collection of Burne Hogarth (1911-1996), the original illustrator of Tarzan

For a similar example, see the slightly smaller and perhaps less elaborate plaque to Vishnu offered as lot 8001 in these rooms as part of Bonhams Sale 23416 of Fine Asian Works of Art 28 June 2016.

As noted there, additional examples of plaques like the present lot are held in the Art Institute Chicago (Acc# 1982.1674); the Newark Museum as published in Pratapaditya Pal, *Where the Gods are Young*, (New York: Asia Society, 1975), pp. 113 & 132, no. 83; and the Jacques Marchais Museum of Tibetan Art as published in Lipton & Ragnubs, *Treasures of Tibetan Art*, New York, 1996, p. 229, no. 121.

These votive plaques would have been made for an early modern domestic shrine. Interestingly, as well as being a typically breathtaking example of Nepalese craftsmanship, the present lot includes two Gurkha soldiers among the pantheon of deities venerated, symbols of Nepalese wartime bravery since the early 19th century.



8027

8027

TWO SMALL GILT BRONZE RELIGIOUS FIGURES

The first, composed of Tang dynasty elements depicting the Daoist divinity Laozi, seated with his arms resting on a three-legged arm rest, the drapery of his robes overhanging a waisted lotus plinth rising from an octagonal base, now attached with solder to a gilt metal four-legged stand, the flaming mandorla topped with a seated Buddha and originally meant for a Buddhist figure of Guanyin also a later addition to the sculpture; the second a Tang period standing figure of Guanyin holding a fly whisk in the raised right hand and a vase in the lowered left hand while standing on a waisted lotus plinth supported on a reticulated four-legged stand, the tenon projecting from the back of the head meant to hold a now-lost mandorla (losses).

5 3/4 and 4 1/2in (14.5 and 11.5cm) high

US\$4,000 - 6,000

An early bronze figure of Laozi from the R. H. Ellsworth Collection, seated with three-legged arm rest, backed by a leaf-shaped halo and dated by inscription to 602, was sold in Sotheby's, New York, 19 March 2002, lot 139 (3 7/8in high). A gilt bronze seated figure of Laozi, dressed in a different crown but cast with billowing drapery over a plinth similar to this example, was dated to the early Tang period, 7th-8th century, and sold in Christie's, New York, sale 2027, 17 September 2008, lot 391 (6 1/2in high).



8028

8028

TWO MINIATURE GILT BRONZE BUDDHIST FIGURES

Tang dynasty

The larger figure depicting Guanyin holding a kalasa in his lowered left hand and traces of a possible chowry in his raised right hand as he stands on a lotus bud rising amid tendrils symmetrically issuing from a conical base that appears to be incomplete, the back of the head cast with a drilled flange to hold a halo that is also no longer preserved; the smaller figure holding similar attributes and standing on a waisted lotus flower support rising from remains of a square base.

5 5/8 and 3 3/4in (14.2 and 9.5cm) high

US\$3,000 - 5,000



8029

PROPERTY FROM THE IRENE CHIN COLLECTION, SAN FRANCISCO, CALIFORNIA

8029

A CAST BRONZE FIGURE OF THE CROWNED BUDAI

Ming dynasty

Bearing traces of gilt to most surfaces, the corpulent figure attired in a robe incised in lotus motifs and open to reveal his large belly as he leans upon his eponymous sack of treasures and suspends a strand of mala beads on his right knee, all surmounted by the remnants of a jeweled crown enclosing seated figures.

13 1/4in (33.6cm) high

US\$8,000 - 12,000

Provenance

purchased T.Z. Shiota February 18th, 1963



8030

PROPERTY FROM VARIOUS OWNERS

8030

A GILT BRONZE FIGURE OF THE INFANT BUDDHA

17th century

Cast standing on a double lotus base, the left hand pointing to the sky, the right pointing to the earth, with a tunic around his waist, traces of lacquer and gilt.

7 1/4in (18.4cm) high

US\$3,000 - 5,000

8031

A GILT BRONZE SEATED BUDDHA AND LOTUS STAND

Ming dynasty, 16th/17th century

The Buddha seated dhyanasana with his hands joined in dhyana mudra, his outer garment completely covering his left shoulder, partially covering his right shoulder and falling across the chest to expose the upper edge of his undergarment, the edges of both delicately incised with lotus plants and leaf scrolls on a minutely pounced ground; the associated stand of somewhat larger size than the figure but of the same period, cast as a lotus flower rising from a reticulated leaf scroll base and similarly covered in gilt.
12 1/2in (31.7cm) high

US\$15,000 - 25,000

Provenance

a private collection, New Zealand

Although well matched in the color of the gilt, the figure and the stand may be associated as the base of the figure is a bit smaller than the top of the lotus flower stand. The stand and the figure may have been part of a triad set that was dispersed some time in the past. See, for example, the three gilt bronze Buddhas and stands from a French private collection, sold in Sotheby's London sale 10 November 2010, lot 226 (*26cm high*, also as 16th/17th century).

The lotus stand in this lot is also fronted by two narrow ribbons falling obliquely from the edge: the ribbons may have been the trailing ends of the bow-tied belt to an undergarment belonging to another figure from the original set. For the ribbons on the stand front related to the bow-tied belt on another Ming figure, see the separately cast gilt bronze Mahasthamaprapta bodhisattva sold in these rooms in sale 22411, 23 June 2015, lot 7083 (*13 3/4in, 35cm high*).

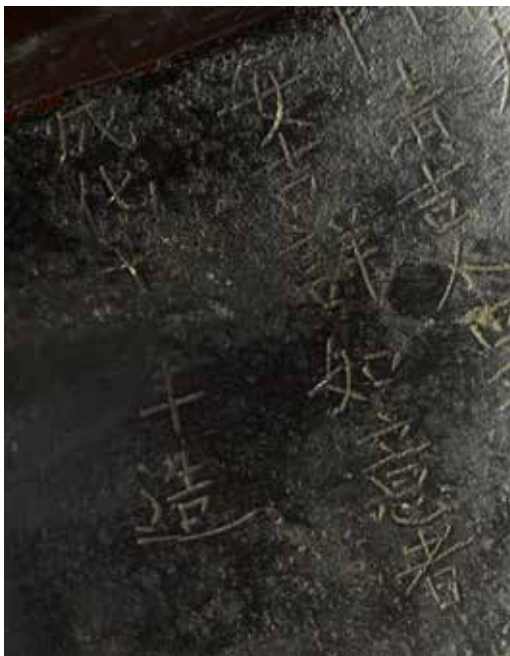




8032 (front)



8032 (back)



8032 (base)



8033

8032

A POLYCHROME LACQUERED BRONZE SEATED GUANYIN
Ming dynasty, dated by inscription to Chinghua tenth year (1474)

The crowned and bejeweled figure seated dhyanasana with both hands resting in dhyana mudra and two lotus plants rising along her arms, one supporting a kalasa and the other a white parrot, the front of the waisted plinth cast with opposing bands of lotus petals and two protruding lotus blossoms and the back incised with a long dedicatory inscription with donor names and the date, the surfaces covered in black and red lacquer with traces remaining of gilt lacquer. 11 1/4in (28.5cm) high

US\$5,000 - 7,000

8033

A SMALL GILT BRONZE GUARDIAN DEITY
Qing dynasty, 18th/19th century

The youthful figure standing dressed in a fluttering shoulder scarf, elaborate helmet and armor as he stands with empty hands meant to hold an identifying attribute that is no longer preserved, the separately cast lotus plinth also with losses. 4 7/8in (12.5cm) high

US\$4,000 - 6,000



8034

8034

A GILT COPPER ALLOY FIGURE OF THE MEDICINE BUDDHA
Qing dynasty, 18th/19th century

Identified by the myrobalan seed proffered by the figure's right hand outstretched in the varadamudra of bestowal while the left, drilled for a now lost alms-bowl, rests in the figure's lap upon his legs held in the dhyanasana posture of meditation, all raised upon a double plinth; the surfaces of the plinth and the figure's attire highlighted in gilt.

6 3/8in (16.2cm) high

US\$3,000 - 5,000

8035

A CAST-BRONZE FIGURE OF DOUMU

Qing dynasty

The 'Dipper Mother' (also *Doulao Yuanjun*) depicted standing in flowing robes adorned in elaborate jewelry and in tassels highlighted in gilt, her calm expression surmounted by a tall top knot without ushnisha and reversed by two human faces and a sow's head,



8035

holding an alms bowl and pointing with two fingers in the main arms outstretched in front of her while fifteen additional hands all held in the karanamudra of expelling negativity flare out on either side; all raised upon a lotus petal plinth.

10 1/4in (26cm) high

US\$2,500 - 4,000

The sow's head discreetly cast to the back of the figure's head identifies the deity as the Daoist 'Dipper Mother' or 'Doumu,' as well as highlights her relationship to the Buddhist Bodhisattva Marici. The Museum fur Ostasiatische Kunst has a lacquer statue of this deity with a similarly rendered head and expression dated to the Song dynasty. See as well the Dehua porcelain version in the collection of the Asian Art Museum of San Francisco which shares intriguing similarities in the rendering of the garments, as published in He Li, *Chinese Ceramics: A New Comprehensive Survey from the Asian Art Museum of San Francisco* (New York: Rizzoli International, 1996), pl. 681.



8036

8036

A LARGE METAL ALLOY AND CARVED JADE STUPA

Late Qing dynasty

Likely of Mongolian manufacture or made for Mongolian clientele, the multi-layered edifice surmounted by a metal openwork finial of turquoise and coral cabochons above the columnar neck formed of mottled celadon colored jade carved in raised relief lotus bands, raised atop the globular jade body painted in a gilt band of jeweled garlands and hollowed out to enclose a miniature figure of Amitayus; all raised upon a massive irregularly pyramidal metal alloy tiered base adorned in gilt Eight Auspicious Emblem bands along the top surfaces and surrounded by repoussé motifs encircling the sides highlighted by additional semi-precious stone cabochons; now supported by a fitted wood stand.

24in (61cm) height inclusive of wood stand;

20in (50.9cm) approximate height exclusive of wood stand

US\$8,000 - 12,000



8037 (detail)

Purchased

Chinese Arts Gallery Hong Kong 26 December, 1977, with receipt

The technique of enhancing jade pieces in metal alloy with repoussé designs inlaid with turquoise and coral is usually associated with Mongolia-- indeed the crescent surmounted by a circle and flames forming the finial of the present lot is also found on the top of the Soyombo, the symbol on the flag of the modern nation of Mongolia.

For a pair of stupas of similar composition also dated to the late Qing dynasty, see lot 221 from Christie's New York sale of 17 September, 2008 number 2027.



8037 (front)



8037 (back)

8037 ^W

A CARVED WOOD STANDING GUANYIN

18th century

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\$6,000 - 9,000

Provenance

Galerie Jacques Barrere, Paris

A C14 radiocarbon test by Ciram Labs in September 2016 confirms the wood likely dates to the 18th century.



8038 (detail)



8038 (front)



8038 (side)

PROPERTY FROM A SAN FRANCISCO COLLECTION

8038 ^W

A MASSIVE POLYCHROME AND GILT LACQUERED WOOD FIGURE OF GUANYIN, THE GIVER OF SONS, SONGZI GUANYIN

Late Qing dynasty

Of pieced wood construction covered with layers of gilt lacquer over gray clay and colored with blue and red pigments, the figure posed leaning slightly forward her serene face looking downward and her knotted coiffure framed by the folds of an outer garment that envelopes her as she sits in the posture of royal ease with the right knee raised and the left leg folded beneath her to support a separately carved baby boy holding a gold ingot; the associated pieced wood stand of hexagonal section finished in red and gilt lacquer over shou characters and bats carved along the aprons and the legs topped with lion heads attached to a black lacquered stretcher base.

56in (142cm) height of figure

24 1/4in (61.5cm) height of wood stand

US\$25,000 - 40,000

Chapter 25 in the *Lotus Sutra* records that Avalokiteshvara can bestow children of either sex, depending on the mother's wishes. However a male was desired in Chinese traditional culture as only a male could enter government service. The gold ingot held in the hand of the baby boy in this sculpture thus symbolizes the wealth that a son could bring to the family from the emoluments of office. For a discussion by Robin Burlingham of Songzi Guanyin illustrated in a late 16th century painting, see *Latter Days of The Law: Images of Chinese Buddhism 850-1850* (Spencer Museum of Art, Kansas, 1994), cat. no. 46, pp. 358-359.



8039

PROPERTY FROM VARIOUS OWNERS

8039

A LARGE GILT LACQUERED WOOD FIGURE OF A SEATED BODHISATTVA

Qing dynasty

Her hood loosely covering a high crowned chignon above a serene expression above a chest adorned in elaborate jewels, the hands rendered to support a now lost implement resting upon the legs leisurely held in the rajalalitasana posture of royal ease, carved to sit upon a now lost throne or plinth.

26 1/2in (67.5cm) high

US\$8,000 - 12,000

One possible missing object for this figure's hands could have been a child, identifying this as the *Songzi Guanyin* or Avalokitesvara giver of sons. A slightly smaller gilt-lacquered wood Guanyin dated to the 17th/18th century was offered in our London New Bond Street show rooms as lot 245 in their sale 23237 of 12 May 2016. That figure shared a similar peaceful expression and similarly rendered jeweled raiment as the present lot.



8040



8041

INDIAN ART

PROPERTY FROM A PRIVATE COLLECTION

8040

BUDDHA AVATARA CHAMPA, CIRCA 1700

Opaque watercolor on paper, framed and glazed; the deity seated on a lotus pedestal within an enclosure flanked by two Hindu devotees.

5 3/4 x 8 1/8in (14.7 x 20.6cm) *image*

US\$10,000 - 15,000

Provenance

purchased 1985 from Maggs London

8041

SAMBARA AND RATI GULER, CIRCA 1830

Opaque watercolor on paper, framed and glazed; the demon walking with the wife of Rama in front of his dwelling.

8 1/4 x 11 1/2in (21 x 29.3cm) *image*

US\$8,000 - 12,000

Provenance

purchased 1984 from Maggs London

8042

HARIHARA PAHARI, 19TH CENTURY

Opaque watercolor and gilt on paper, framed and glazed; the half-Shiva half-Vishnu manifestation with the characteristic attributes and vehicles Nandi and Garuda.

7 7/8 x 8 3/4in (20 x 22.3cm)

US\$1,000 - 1,500

Provenance

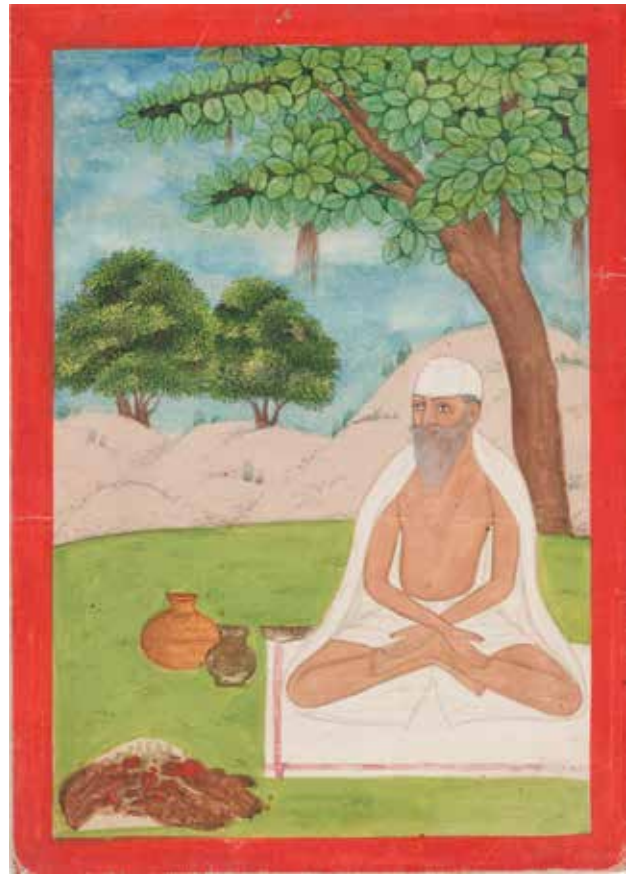
purchased 1985 from Maggs London



8042



8043



8044



8045

8043

**THE EMPEROR JAHANGIR ENTHRONED
DELHI, CIRCA 1800**

Opaque watercolor on paper, framed and glazed; seated on a raised dais and attended by high-ranking ministers and servants.
8 1/4 x 5 1/2in (21 x 14cm) image

US\$4,000 - 6,000

Provenance

purchased 1985 from Maggs London

8044

**SEATED SADU
LATE 19TH CENTURY**

Opaque watercolor on paper, framed and glazed; the holy man clothed in white and seated in a landscape with offerings.
6 x 4in (15.3 x 10.2cm) image

US\$2,000 - 4,000

Provenance

purchased 1984 from Maggs London



8046



8047

8045

**AN ATTENDANT PRESENTING A BUCK TO A PRINCE
DELHI, CIRCA 1800**

Opaque watercolor on paper, framed and glazed; approaching the prince seated in a large tree bordering a pond.
10 x 7 1/4in (25.4 x 18.4cm) *image*

US\$2,000 - 4,000

Provenance

purchased 1985 from Maggs London

8046

**HANUMAN REVERED BY A PRINCE
KOTAH, CIRCA 1830**

Opaque watercolor on paper, framed and glazed; the deity seated on a throne in front of offerings, some held in the hands of the seated ruler.

9 x 7in (22.9 x 17.8cm) *image*

US\$3,000 - 5,000

Provenance

purchased 1985 from Maggs London

PROPERTY FROM ANOTHER OWNER

8047

AN INDIAN DRAWING OF VISHNU

Kangra, late 18th century

Ink and slight color on paper, now matted, framed and glazed; depicting Vishnu seated under an umbrella within a garden pavilion surrounded by devotees.

9 1/4 x 6in (23.5 x 15.2cm) *sight dimensions of drawing*
14 1/4 x 10 3/4in (36.2 x 27.5cm) *the frame*

US\$4,000 - 6,000



8048



8048



8049

8048

ONE INDIAN MINIATURE AND ONE DRAWING

19th century

The first, a *Rajasthani* miniature, opaque watercolor on paper, possibly depicting Maharaja Man Singh (1783-1843) of Jodhpur and his court in a garden; the second, a *Kangra school* preparatory sketch, ink on paper, depicting two lovers; each drawing matted, framed and glazed.

12 x 9 3/4 in (30.5 x 24.8cm) and 8 x 5 1/2 in (20.2 x 14cm)

sight dimensions of drawings

17 x 14 3/4 in (43 x 37.5cm) and 14 3/4 x 12 1/2 in (37.5 x 31.8cm)

the frames

US\$2,500 - 4,000

PROPERTY FROM A SAN FRANCISCO BAY AREA COLLECTION

8049

A PAIR OF INDO-PORTUGUESE TURBO AND MOTHER-OF-PEARL DECANTERS

Gujarat, circa 17th century

The body comprised of *turbo marmoratus*; the applied neck, lid, and fittings of *pinctada maxima*.

12 3/4 in (32.3 cm) height of taller decanter

US\$3,000 - 5,000

Compare with similar powder horns and vessels sold at Christie's, London, 23 September 2015, lot 242; 7 October 2008, lot 262; and New York, 21 September 2005, lot 188.

Provenance

Sotheby's, New York, 4 June 1994, lot 436

JADE AND HARDSTONE CARVING

Lots 8050-8095





8050



8051

JADE AND HARDSTONE CARVINGS

PROPERTY FROM VARIOUS OWNERS

8050

A MUGHAL STYLE SPINACH JADE LOTUS BOWL

Of oval section, thinly carved in the Indian style with overlapping lotus petals that form the curving walls and undulating rim, the opposing leaf-scroll handles issuing from a coiled stem that forms the oval foot; the translucent walls of variegated green hue marked with opaque black and deep green inclusions.

7in (17.8cm) length across the handles

US\$4,000 - 6,000

8051

A CARVED WHITE AND RUSSET JADE LANDSCAPE BOULDER 18th/19th century

Of horizontal format, one side carved with the sun emerging amid clouds and two bats in flight above faceted rocks, a river and a pine tree, the clouds continuing onto the reverse above further angular rock faces and foliage; the matrix displaying a faint gray-green cast in contrast to the rich russet markings on the clouds and rocks.

3 1/2 x 4 3/8 x 1in (8.9 x 11.1 x 2.5cm)

US\$8,000 - 12,000

Provenance

purchased from Bonhams, San Francisco sale 21820, 16 December 2014, lot 8158

ex private collection of Dr. Ivan Szekeley, acquired on 17 December 1970 from René Kitchen Ltd., London



8052

PROPERTY OF A GENTLEMAN

8052

A FINE CARVED JADE CUP

The slightly everted mouth rim surmounting gently tapered sides delicately incised in a carefully-composed archaistic band of geometric patterns and beast-heads beneath additional beast-head and geometric scroll patterns forming the elaborate opposing handles, all raised atop the slightly off-center waisted foot; the thinly carved stone of translucent creamy gray hue streaked in veins of russet and whorled in icy white inclusions.

6 1/2in (16.5cm) width over handles

US\$15,000 - 25,000



8053



8054



8055



8056

PROPERTY FROM A PRIVATE WASHINGTON COLLECTOR

8053

A CARVED 'CHICKEN BONE' JADE BELT HOOK

18th/19th century

Deeply undercut and delicately detailed throughout, with alert tabby ears and grooved beard on the sinuous young dragon facing the mature dragon head with a well articulated jaw, horns, and line-incised mane continuing onto the underside of the curving handle finished with an oval button, the subtly polished matrix of opaque creamy white hue.

5 1/8in (13.1cm) long

US\$3,000 - 5,000

PROPERTY FROM ANOTHER OWNER

8054

TWO WHITE JADE JADE BELT HOOKS

Qing dynasty

The larger carving deeply undercut with a young chilong grasping a lingzhi fungus branch as it faces the dragon head hook with undercut jaw and tongue, the brows and manes incised in delicate parallel lines on the brightly polished surfaces displaying a faint gray-green cast; the smaller belt hook similarly carved and finished, but with the distinctive detail of tiny ridges raised along the backbone of the young chilong facing the dragon head hook, the off-white matrix polished to a soft luster.

5 1/4 and 4 1/2in (13.3 and 11.5cm) long

US\$3,500 - 5,000

PROPERTY FROM A HAWAII ESTATE

8055

A CARVED OVOID JADE PLAQUE

Late Qing/Republic period

Of convex shape carved in high raised relief to one side to depict the Hehe twins dwarfed by an elephant draped in an elaborate saddle blanket beneath a blooming prunus tree; the stone of slightly greenish white color.

4 1/8in (10.3cm) wide

US\$2,000 - 3,000



8057



8058

PROPERTY FROM VARIOUS OWNERS

8056

TWO JADE CARVINGS

Qing dynasty

The first a square plaque intricately reticulated and finished to both sides to depict the Hehe twins within an elaborate ground of scrolling vines and auspicious emblems, the stone of uniform white hue now surrounded by a thin-sectioned square 'spinach' jade frame; the second a small pendant carved as a stylized leafy bouquet of gourds and lingzhi fungus, the stone of gray white hue mottled by icy inclusions and subtle patches of russet.

4 x 4in (10 x 10cm) dimensions of the first and larger inclusive of spinach jade frame

US\$2,000 - 2,500

8057

A GREEN JADEITE STANDING BEAUTY

19th century

Dressed in flowing garments, shoulder scarf and ribboned sash as she empties a basket of flowers, the blossoms falling onto a separately carved base undercut as an oval ring of scudding waves now attached to the figure; the stones varying in hue from pale green to cloudy white with veins of attractive russet hue; the reticulated wood base now also attached to the figure.

*5 1/2in (14cm) height of the jadeite figure and base
6 5/8in (16.8cm) height overall including wood stand*

US\$2,000 - 2,500

8058

A WHITE JADE VASE AND COVER

19th century

Of flattened baluster form, the body encircled with a band of scrolling *kuirong*, between petal lappets around the base and upright leaves at the neck, flanked by a pair of dragons, the domed cover carved with pendant leaves, the translucent stone with cloudy white inclusions.

6 3/8in (16.2cm) high

US\$3,000 - 5,000

8059

A GREENISH-WHITE JADE COVERED CENSER

19th century

Of compressed bombé form raised on three low conical feet, the walls carved in the Moghul style with a lotus petal band above a wider band of flower and leaf scrolls that repeat on the flat tops of the loop handles supporting loose rings and also encircle the domed cover accented by tiny drill holes forming a lacy background below the lotus flower finial; the thinly sectioned matrix displaying faint russet staining in some of the natural fissure lines.

6 3/4in (17.1cm) length across the handles

US\$20,000 - 30,000





8060

8060

A PAIR OF SPINACH JADE CUPS

Qianlong yuzhi marks and of the period

Each cup of elongated ovoid section with thinly sectioned walls tapering sharply inward above the well-cut foot, the *four-character mark* in seal script incised across the recessed base and colored with gilt pigment, the matrix richly mottled in shades of green and marked with black and milky white inclusions.

2 5/8in (6.8cm) high

US\$8,000 - 12,000



8061

8061

A SPINACH JADE TWIN VASE

Qianlong four-character mark, late Qing/Republic period

Including an oval sectioned baluster-form vase with reticulated strap handles and cover joined to a quadrilobate gu-form vase by a five-clawed scaly dragon and three sinuous chilong chasing flaming pearls, the neck of the baluster-form vase bearing the *four-character mark* incised on the side reversing the five-clawed dragon, the two vases supported on a stepped plinth deeply undercut with strap work dragons; the richly hued matrix marked throughout with black inclusions.

11 3/4in (29.8cm) height overall

US\$10,000 - 15,000

Provenance

two small circular labels attached, one printed A. V. and M. R. Santos London, the other printed K. R. Rizk Collection



8062

PROPERTY FROM A RENOWNED EUROPEAN COLLECTOR

8062

A SPINACH JADE DISH

18th century

Subtly carved with a flared rim to the curving walls that thicken gradually as they descend toward the square-cut foot ring surrounding the slightly convex surface of the recessed base, the stone richly mottled in shades of dark green with tiny patches of milky hue, some natural surface pitting and fissure lines.

9 1/4in (23.5cm) diameter

US\$4,000 - 6,000

PROPERTY FROM ANOTHER OWNER

8063

A LARGE SPINACH JADE STANDING BEAUTY

20th century

Dressed in traditional layered garments and undercut ribbon sash, her hair combed into a knotted chignon as she faces to her right while turning toward the left with her graceful hands grasping a string of beads; the richly hued matrix polished to a bright luster and marked with some tiny black inclusions.

15 1/4in (38.8cm) high

US\$8,000 - 12,000



8063



8064

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTOR

8064

A FINE MUGHAL STYLE WHITE JADE COVERED VASE

Late Qing/Republic period

The delicate vessel surmounted by a leafy lotus flower shaped finial centering the convex lid fitted onto the shoulders supporting opposing additional undercut lotus flowers suspending separately carved rings; the very thin exterior surfaces covered in shallow relief leafy vine and floral motifs and raised atop a short foot incised in concentric rings of lobed petals; the stone of uniform icy white hue. *5 1/4in (13.3cm) width over handles*

US\$10,000 - 15,000

Provenance

The Jade Collector, Beverly Hills, prior to 2010



8065

8065

A CARVED WHITE JADE MUGHAL STYLE FOOTED BOWL

Very thinly carved in quadrilobate section surmounted by a slightly everted mouth rim supporting opposing elaborately undercut lotus-form handles at either end suspending separately-carved rings, the tapered body supported by a floriform waisted foot, the exterior surfaces bearing shallow raised-relief floral motifs above the repeating leaf-form band encircling the foot; carved from stone of translucent greenish hue.

10 1/4in (26cm) width over handles

US\$10,000 - 15,000

Provenance

The Jade Collector, Beverly Hills, purchased July 18, 2006



8066

8066

A PAIR OF CARVED JADE BOWLS

Qianlong marks, 20th century

The very thin compressed inverted bell-form side walls surrounding the interior wells centered by raised-relief lotus and ruyi shaped roundels, the exteriors incised in raised relief to depict continuous figural tableaux of bodhisattvas standing and seated upon lotus leaves floating serenely on churning waves and separated by an assembled group of auspicious emblems drawn from both Han and Vajrayana Buddhist traditions, the recessed bases bearing the four-character *Qianlong nian zao* marks incised in gilt within a square cartouche; the stone of translucent spinach hue streaked in veins of black inclusions.

7 1/8in (18cm) wide

US\$10,000 - 15,000

Provenance

The Jade Collector, Beverly Hills, purchased March 8, 1999



8067

8067

AN UNUSUAL CARVED JADE CUP

Of simple attenuated inverted conical shape enmeshed within an elaborately undercut and reticulated figural tableau of seven scholars and their boy attendants engaging in chess and painting connoisseurship amid a rocky grove of pine and peach trees forming the opposing handles, carved from stone of celadon hue flecked and streaked in notable patches of russet inclusions; raised atop a fitted wood stand reticulated in consonant subject matter.

9in (23cm) width over handles

US\$8,000 - 12,000

Provenance

S. Bernstein & Co collection, San Francisco; with label affixed to underside, purchased October 1, 1998

8068

A FINE CARVED JADE BOWL

Late Qing/Republic period

Carved in the Mughal style in globular-form beneath a very slightly everted mouth rim supporting opposing handles rendered as a stylized pair of curling lotus flower buds, the translucently thin walls incised in descending registers of elaborately composed floral bands in delicately shallow raised relief, all supported by the elegant floriform foot of simple stylized chrysanthemum shape; the stone of uniform olive hue flecked by very isolated russet inclusions.

8in (20.3) width over handles

US\$20,000 - 30,000

Provenance

The Jade Collector, Beverly Hills, purchased January 13, 1999





8069

**A FINELY CARVED WHITE JADE
MUGHAL STYLE VASE**

Of tall and thin stick neck shape covered in delicate raised-relief with an elaborate figural tableaux of mythical celestial subject matter and enmeshed within an elaborate network of undercut and reticulated flower and vine handles at the sides and neck suspending separately carved rings two of which enclose the lengthy chain handle securing the similarly elaborate domical lid to the body and terminating in a lotus leaf handle made for suspension from an elaborate wooden stand carved of consonant subject matter; the stone of uniform slightly off-white hue.
7 3/4in (19.6cm) height of vase and lid exclusive of chain and stand

US\$8,000 - 12,000

Provenance

The Jade Collector, Beverly Hills, purchased August 15, 2003

8070

A LARGE WHITE JADE DISH

Thinly carved in the Mughal style, the wide and shallow interior surfaces covered by an elaborately-composed shallow raised-relief stylized lotus flower, the mouth rim encircled by four reticulated leafy lotus blossoms supported by the otherwise unadorned exterior sides, the recessed base carved in additional baroque-influenced stylized floral ruyi patterns; the stone of translucent greenish white hue flecked in black inclusions.

11 1/2in (29cm) width over handles

US\$6,000 - 8,000

Provenance

Robyn Turner Gallery, San Francisco, California, purchased October 10, 2003

8069



8070 (front)



8070 (back)



8071

8071

A FINELY CARVED JADE COVERED BOWL

The domical lid surmounted by a lotus flower finial and fitted into the globular body supporting opposing reticulated lotus-form handles suspending rings, the exterior surfaces incised in shallow relief Mughal-style floral motifs and raised atop a floriform foot; the stone of mottled sea-foam hue flecked in isolated black inclusions.
9 3/4in (24.7cm) width over handles

US\$5,000 - 8,000

Provenance

The Jade Collector, Beverly Hills, purchased July 18, 2006



8072 (front)



8072 (back)

8072

A CARVED JADE BOULDER

Qing dynasty

Of irregular ovoid section, the natural nodes of the substantial pebble worked along all sides to depict an idyllic and auspicious pastoral mountainous landscape of pavilions, stairs, scrolling clouds, gnarled pines, cranes, lingzhi fungi, and grasses, one side depicting a scholar traversing a treacherous river bridge, the reverse a vertiginous waterfall tumbling from rocky heights; the stone whorled and streaked in gradated hues of russet and olive.

11 in (28cm) wide

US\$15,000 - 25,000

Provenance

The Jade Collector, Beverly Hills, purchased February 16, 2000



8073

8073

A MUGHAL-STYLE COVERED VASE

Contemporary

Of tall and attenuated square section surmounted by the fitted lid centered by a ridged lotus-flower shaped finial, the exterior surfaces of lid and body covered in a densely-composed reticulated ground of blooming lotus vines undercut to seemingly float above the surfaces, the four corners further supporting at the shoulders additional floral tendrils suspending separately carved ring handles; the stone of uniform greenish celadon hue.

8 1/4in (21cm) high

US\$8,000 - 12,000

Provenance

The Jade Collector, Beverly Hills, purchased August 15, 2003



8074

8074

A CARVED JADE BUDDHA'S HAND CITRON

20th century

The numerous lithe tendrils of the fruit blooming from an undercut frond of gnarled leafy branches and wave-like rocks forming a base; the stone of yellowish green hue streaked in veins of crimson inclusions.

6in (15.2cm) height exclusive of stand

US\$2,500 - 4,000



8075

8075

A CARVED JADE ARCHAISTIC COVERED VASE

Qianlong mark, 20th century

Inspired by ancient bronze *lei*-form prototypes, the fitted lid surmounted by a finial formed by a chilong hanging from a ruyi-shaped strap and bearing the densely-incised *four-character mark* surrounded by vertical columns of raised bosses lining the edges which continue down the neck supporting opposing grinning beast head handles supporting separately carved rings above the tapered and compressed body covered in shallow relief patterns of confronting birds within Shang/Zhou inspired dissolved geometric scrolls, all supported by an attenuated foot; the stone of dark spinach hue marked in cloudy whorls and flecked in isolated in black inclusions.

12 3/4in (32.5cm) high

US\$10,000 - 20,000

Provenance

Robyn Turner, New York, New York, purchased October 23, 2006



8076

PROPERTY FROM THE COLLECTION OF ADA LUM

8076

A CARVED JADE RECUMBENT HORSE

Qing dynasty

Propping the front right hoof on the ground to peer over its gracefully ridged backbone and its rounded flanks, the equine adorned in incised individuated strands of mane framing the pert ears and friendly expression; the stone of celadon color attractively streaked in tight veins of russet.

6 3/4in (17.2cm) long

US\$6,000 - 8,000

PROPERTY FROM VARIOUS OWNERS

8077

A FINE WHITE JADE HAIR PIN

18th/19th century

The pure white cylindrical shaft elegantly carved and undercut at one end with the 'Three friends of Winter', the pine, bamboo and plum elements superbly integrated into the crest of the pin.

8 3/4in (22.3cm) long

US\$4,000 - 6,000



8078

8078

A WHITE JADE 'EIGHT IMMORTAL' ROSARY

The forty-eight plain matched carved circular beads separated by figures of the 'Eight Immortals', two of the figures suspended as pendants from the chain.

16 1/4in (41.3) including pendant figure

US\$2,500 - 4,000



8077



8079

8079

TWO CIRCULAR JADE PARROT PENDANTS

Late Qing/Republic period

Each similarly intricately reticulated to both verso and recto in delicately thin circular section to depict the central bird perching upon a sprig of bamboo within a densely composed mesh of foliage all encircled by a border of repeating scroll-work and archaic confronting dragon heads, the stone of white-hued gray-green color.
2 1/4in (5.7cm) diameter

US\$2,000 - 3,000



8080



8081



8082

8080

A CARVED JADE WATER COUPE

Depicting a small scholar official, likely the Han dynasty explorer Zhang Qian, seated in an elongated irregular ovoid vessel surrounded by raised-relief lotus blossoms and leaves and raised upon churning waves; carved from well-polished stone of greenish-white hue mottled in isolated cloudy inclusions.

4in (10cm) long

US\$2,500 - 4,000

8081

A WHITE JADE BI DISC WITH CHILONG DESIGN

Qing dynasty

The young dragon depicted grasping in its mouth a lingzhi fungus, the surfaces raised in rounded relief with tiny line-incised details and reversed by four cross-hatched chevrons surrounded by C-scrolls, the stone showing a very pale celadon cast.

2in (5cm) diameter

US\$2,500 - 4,000



8083

**PROPERTY FROM THE COLLECTION OF H. LEE TURNER,
KANSAS**

8082

A CARVED NEPHRITE OCTAGONAL LIBATION CUP

Ming dynasty or later

The thinly sectioned walls tapering sharply inward toward a conforming tall foot and supporting three chilong, the larger parent dragon at one end forming the handle and two younger dragons crawling up opposing sides; the off-white matrix showing cloudy white and pin-point black inclusions; with later reticulated wood stand.
4 3/8in (11cm) long

US\$2,500 - 4,000

8083

A MOTTLED JADEITE LIDDED ARCHAISTIC VASE

20th century

Of flattened baluster form, the narrow sides deeply undercut with rows of projecting flanges below opposing animal head handles supporting loose rings, the principal faces carved with taotie mask panels between stiff leaf bands engraved on the neck and flared foot, the conforming cover topped with a fu-lion finial; the matrix of mottled sea-foam green and faint lavender hue.
8 1/4in (21cm) high

US\$10,000 - 15,000



8084

8084

A CARVED JADEITE FIGURE OF A BEAUTY

Late Qing/Republic period

The high chignon surmounting a peaceful expression, the figure depicted standing in flowing robes enmeshed in blooming vine and lotus flowers descending down her right side beside a vase on a stand, the stone of whorled hues of cream and sea-foam displaying isolated veins of apple green; raised atop a fitted wood stand reticulated in lingzhi and rock motifs.

7 3/4in (19.6cm) height inclusive of stand

US\$3,000 - 5,000



8085

8085

A CARVED JADEITE FIGURE OF A BEAUTY

Late Qing/Republic period

Depicted coiffed in a high chignon and attired in simple flowing robes clasping a blooming lotus to one side in both hands; carved from stone of mottled hues of green ranging from apple to sea-foam surrounding further patches of russet and earth-tones, affixed to fitted wood stand.

7 3/4in (19.6cm) height exclusive of stand

US\$3,000 - 5,000



8086

PROPERTY FROM ANOTHER OWNER

8086

A JADE MOUNTED METAL ALLOY CANDLE STICK

Qing dynasty elements

Assembled in the Mongolian style, surmounted by a pricket within an upper drip pan encircled by thin band of nephrite intricately reticulated in archaistic scroll patterns mounted upon a central stave adorned in rings of turquoise c-shaped cabochons, metal alloy scroll patterns and applied cast chilong dragons, supporting the central drip pan of jadeite whorled in mottled hues of sea-foam and apple green above a nephrite base incised as a curling lotus leaf and adorned in further coral c-shaped cabochons.

13 1/4in (33.6cm) high

US\$3,000 - 5,000

Purchased
Chinese Arts Gallery Hong Kong 26 December, 1977, with receipt.



8087

PROPERTY FROM THE COLLECTION OF H. LEE TURNER, KANSAS

8087

A CARVED AND PIECED JADE TRIPOD CENSER

20th century

The base of sturdy globular section covered in intricately composed raised-relief archaistic patterns and raised atop three claw-form legs supporting elaborately rendered opposing handles suspending separately carved rings below a balustrade lining the rim supporting three additional reticulated jade canisters concentrically fitted to resemble a multi-tiered pagoda with tiled eaves surmounted by a globular finial; carved from stone of uniform dark 'spinach' hue.

33in (83.8cm) high overall

US\$8,000 - 12,000



8088



8089



8090

PROPERTY FROM VARIOUS OWNERS

8088

A CARVED JADE FIGURAL GROUPING OF LIONS

19th century

The mother depicted recumbent tugging at curling ribbons set between her and the cub nuzzled at her flanks; the stone of cloudy hue streaked in cloudy veins of russet and gray.

2 7/8in (7.3cm) long

US\$2,000 - 3,000

8089

A CARVED JADE SEAL PASTE BOX AND COVER

Qing dynasty

Of circular section, the flattened domical cover carved in high relief with a fu-lion chasing an embroidered ball above a natural circular depression in the matrix colored with richly mottled russet veins, the conforming circular box finished with a very low circular foot ring and showing a small patch of the deep russet in the predominant pale gray-green matrix.

2 1/8in (5.3cm) diameter

US\$2,000 - 3,000

Provenance

Asian Art Studio, acquired at the Arts of Pacific Asia Show, San Francisco, 2007

8090

A MALACHITE SCHOLAR'S ROCK

Mounted in a fitted wood stand to display numerous vertical stalactic masses protruding upwards from the arching exterior curve of the unworked specimen in a manner recalling traditional mountain form brush-rests or traditional *shanshui* landscapes, the stone of whorled hues of pine green.

5 1/2in (14cm) height inclusive of stand

US\$2,500 - 4,000

The current lot is likely an upside-down stalactite cluster formed on the ceiling of a copper cave as a secondary mineral deposit.



8091

8091

SIX WHITE JADE RINGS

Qing dynasty

The first of uneven form with russet patches to the exterior; the second with a flattened side with a russet skin; the final four of cylindrical form with inward-canted edge at the top, the stone an even white color.

1 1/4in (3.2cm) diameter of largest

US\$2,000 - 3,000

8092

A GROUP OF FOUR GOLD-MOUNTED JADE CARVINGS

The first a plaque of ovoid shape, carved in raised relief to depict a child playing a wind instrument below a suspended chime reversed by a four-character inscription and seals reading *wen* and *wan*, the stone of grayish white hue mounted in a gold frame of butterfly and floral openwork; the second a naturalistic cicada carved from stone of grayish white hue within a gold frame of flowers and leaves; the third a circular pendant of archaistic beast form carved from stone of uniform whitish gray hue within a thin gold frame of stylized cloud wisps and surrounding a gold *fu*-character; the fourth an intricately reticulated square moth reversed by a tapered cylinder suspended by a separately carved ring handle perhaps originally a feather holder, the stone of slightly grayer hue and mounted in a gold frame of phoenix and scrolling clouds.

2 5/8in (6.7cm) diameter of third and largest inclusive of frame

US\$7,000 - 9,000

8093

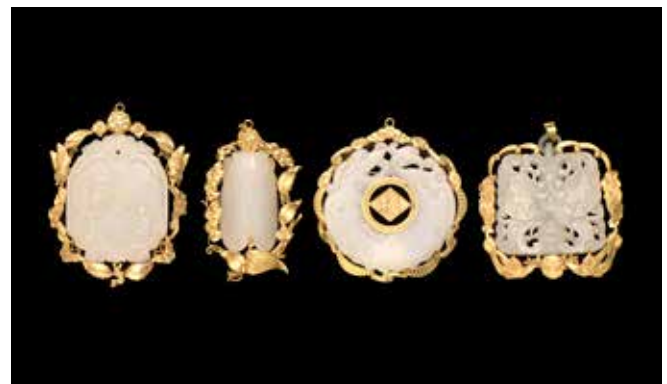
A GROUP OF FOUR JADE CARVINGS

Qing dynasty

Including a white jade carving of a recumbent ox, a pale greenish white toggle of a recumbent ram, a white jade bi disc, and a pale greenish white miniature carved seal with tortoise finial.

2 3/8in (5.2cm) length of largest

US\$3,000 - 5,000



8092



8093



8094

8094

A LARGE CARVED JADE FIGURE OF A BEAUTY

Late Qing/Republic period

The tall figure attired in flowing robes and coiffed in a high chignon above her genial face next to a tall baluster vase clasped in both hands above a large child standing beside her on a plinth, carved in stone of celadon hue mottled in notable cloudy inclusions and veins of russet; firmly affixed to wooden stand.

11 3/4in (30cm) approximate height exclusive of stand

US\$5,000 - 7,000

8094A

A CARVED JADE CENSER

17th century

The cup supporting opposing elaborately-rendered beast head handles separated by additional beast-head and raised flanges encircling the waisted neck, the body of bombé form incised in dissolved taotie mask motifs, all supported by the flared foot rim; the stone of gray-green hue displaying numerous veins of cloudy and russet inclusions and isolated black flecks; surmounted by a carved wood lid adorned in raised relief dragons and scroll work and centered by a carnelian finial.

5 3/4 in (14.6cm) width over handle

US\$4,000 - 6,000

For a Ming dynasty cup very similar to this lot, see the example offered as lot 46 in New York Christies sale of the de Guigné collection, sale 12189, 24 March 2016.



8094A



8095

8095

A LARGE JADE BELT HOOK MOUNTED AS A MAGNIFYING GLASS

The jade, 18th/19th century

Fluidly carved, the undercut jaw of the dragon head hook confronting the deeply undercut figure of a chilong along the curving handle, reversed by a circular button of carefully rounded edges, carved from stone of pale greenish-white hue, suspending a magnifying glass mount marked 'Bensabbot, Sterling.'

9 3/4in (24.7cm) total length

5in (12.2cm) length of jade

US\$5,000 - 7,000

For a nearly identical piece see Bonhams New York sale 23337 of 14 March 2016 lot 8109.

As noted there, a very similar belt hook, of nearly identical design, execution and proportions, dated 18th century, is in the collection of The Metropolitan Museum of Art, accession number 02.18.374.

The mark on these magnifying glasses likely refers to Bensabbot of Chicago, a jeweler founded in 1878 who, like Edward Farmer of New York, was known for mounting Chinese jade and hardstone carvings in precious metal housings to re-purpose them for the American luxury goods market.

CHINESE BRONZES AND METALWORK

Lots 8096-8110



PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

8096

**A CAST BRONZE CEREMONIAL TRIPOD AND COVER, DING
Eastern Zhou dynasty**

Finely executed, the vessel of compressed globular form cast with a raised string band at mid-section, three sturdy legs and a pair of flared U-shaped handles below a constricted lip that supports the domed lid with its flaring finial, the finial and handles covered with tiny spirals and dissolved dragons, the walls of the cover and body encircled with bands of more complex interlaced dragons against a leiwen ground.

15 1/4in (38.8cm) width across handles

13in (33cm) height with lid

US\$40,000 - 60,000

Provenance

Spink and Sons, London

This vessel is representative of decoration associated with bronzes excavated in 1923 in Liyu, northern Shanxi. The "Liyu style" is characterized by a progression of interlocking and overlapping dragon bands embellished with a wide variety of volutes, spirals, feathers, horns and other motifs cast on the surface of bronze vessels, rendered in flat decoration or complex raised patterns. For published examples of related ding with extensive analysis, see George W. Weber, Jr. *The Ornaments of late Chou Bronzes*. Rutgers University Press, 1973, pp. 95-97, R.O. #30; ex C. T. Loo collection, now in the Royal Ontario Museum; Max Loehr. *Ritual Vessel of Bronze Age China*. Asia House, 1968., no. 63; Rene-Yvon Lefebvre d'Argencé *Bronze Vessels of Ancient China in the Avery Brundage Collection*. Kodansha, 1977, pp. 118-121; John Alexander Pope *et al. The Freer Chinese Bronzes. Volume 1*. Washington, 1967, no. 96.





8097

**PROPERTY FROM A RENO PRIVATE COLLECTION,
PURCHASED IN SANTA FE IN 1991**

8097

A CAST BRONZE FIGURE OF ZHENWU

Dated by inscription to 1591

Identified by his bare feet and his long slicked-back hair, the Daoist god depicted seated in elaborately cast armor holding his left hand in an unusual esoteric gesture on his knee, the reverse of his right shoulder incised to read *Wanli shijiu nian ji* with traces of additional inscriptions reversing his left hip; showing minute traces of gilt and now supported by a replacement base.

16in (40.5cm) high

US\$5,000 - 7,000



8098

PROPERTY FROM VARIOUS OWNERS

8098

A CAST BRONZE FIGURE OF A SAGE

17th century

Dressed in layered garments and a scholar's ribboned cap that covers the back of his bearded head, reading an opened scroll as he stands on an openwork rocky base.

11in (28cm) high

US\$3,000 - 5,000

The simplified mass of this figure's beard as well as the edited folds of his clothing recall similar conventions found in a set of Eight Immortals on openwork stands (cat. no. 105, pp. 154-155) and a solitary figure of Han Zhongli (cat. no. 109, p. 157) in the Musée Cernuschi, ascribed to a 16th or 17th century date by Michel Maucuer in *Bronzes de la Chine impériale des Song aux Qing* (Paris, 2013). It is possible that this figure may represent Laozi holding a scroll, rather than one of the Eight Immortals.



8099



8100

8099

A BRONZE MIRROR STAND WITH APPLIED GILT DECORATION
17th/18th century

Cast in sections, the hollow base in the shape of a recumbent qilin turning its head backward toward the left, the separately cast mirror support fronted with a triangular front covered with raised cloud scrolls and a back flange of crescent moon shape, the worn surfaces of both sections showing traces of applied gilt.
 9 1/2in (24.2cm) long

US\$4,000 - 6,000

For a parcel gilt example in the Victoria & Albert Museum, dated to the Song or Yuan period, see Rose Kerr in *Later Chinese Bronzes* (London, 1990), cat. no. 87, pp. 100-101. Two other examples in the Musée Cernuschi were published by Michel Maucuer in *Bronzes de la Chine impériale des Song aux Qing* (Paris, 2013): one with traces of applied gilt similar to this lot, ascribed to the 14th-15th century (cat. no 57, p.112); the other finished with a black patina, as 16th-17th century (cat. no. 58, p. 113).

8100

A CAST BRONZE BOMBÉ CENSER
Xuande mark, Qing dynasty

Of substantial size and weight, of standard form consisting of a flat mouth rim above a compressed globular body supporting opposing attenuated loop handles all raised on a flared foot encircling the recessed base bearing the six-character mark impressed to the center.
 13 1/2in (34.2cm) width over handles

US\$4,000 - 6,000



8101

8101

A TALL REPOUSSÉ SILVER BALUSTER VASE

Hui yuan mark, late Qing/Republic period

Formed with a rolled rim to the flaring neck and an elongated ovoid body raised on a splayed ring foot, the walls encircled with mountain peaks above a dense forest enveloping a sage seated under a pine tree reversed by grooms tending eight horses, all chased in raised relief against a minutely pounced ground, the base stamped with the *two-character maker's mark* to the left of the tiny stamp reading *zuwen* (pure silver).

27 3/4in (70.5cm) high

134t oz 2.7dwt

US\$4,000 - 6,000



8102

8102

A GILT BRONZE FIGURAL PAPER WEIGHT

18th century

Cast as a bearded immortal with a gourd slung over his shoulder and ample belly exposed above his cord-tied robe.

3in (7.5cm) long

US\$1,000 - 1,200



8103

**PROPERTY FROM THE ESTATE OF
BARBARA J. DEVEUVE, PHOENIX,
ARIZONA**

8103

**A GOOD BRONZE RECTANGULAR
CENSER WITH LION HEAD HANDLES**

Xuande mark, 18th century

Of heavy casting with a flared rim and rounded corners to the bombé walls supported on a tall foot, the narrow waist encircled by a narrow band of stylized phoenixes facing one another on a coiled lei wen ground that repeats as a band filling the foot, the short sides supporting lion head handles and the recessed base bearing the *six-character mark* in standard script raised within a rectangular reserve.

12in (30.5cm) long

US\$5,000 - 7,000

PROPERTY FROM ANOTHER OWNER

8104

**A FINE GILT BRONZE AND CLOISONNÉ
ENAMEL RUYI SCEPTER WITH JADE
MOUNTS**

Four-character Qianlong mark and of the period

The tapered gilt bronze shaft cast with *bajixiang* and set with three elegantly carved white jade plaques, the large ruyi-shaped head carved and undercut with figures in a garden under pine, the others with scholars in a pavilion and on a rocky promontory in a landscape waterway, the sides and the back of the scepter executed in cloisonné enamel with trailing pendants of fronted lotus and shou medallions in multi-colored enamels surrounding the *four-character mark*.

18 3/4in (47.7cm) long

US\$10,000 - 15,000

**PROPERTY FROM A PRIVATE
WASHINGTON COLLECTOR**

8105

**TWO SIMILAR GILT BRONZE STANDS
WITH ENGRAVED LOTUS DECORATION**

Qing dynasty

The near pair of rectangular form with cut corners raised on conforming leaf-shaped feet, the flat tops similarly engraved with lotus flowers in bloom within a frame of waves, the side walls cast in raised relief with a jeweled lotus petal band and flower and leaf scroll patterns on the aprons separated by engraved scrolls along the set-in waist.

3 1/8 x 9 5/8 x 6 5/8in (8 x 24.5 x 16.8cm)

and

3 1/4 x 9 1/4 x 6 1/2in (8.2 x 23.5 x 16.5cm)

US\$4,000 - 6,000



8104



8105



8106

**PROPERTY FROM A PRIVATE
NORTHWEST COLLECTION**

8106

**A CLOISONNÉ ENAMELED WHITE
ELEPHANT**

18th/19th century

Standing at rest with its head turned forward and trunk turned up, the colorfully inlaid trappings including a covered vase resting on a black saddle with a yellow ground tasseled saddle cloth below a turquoise ground cloth inlaid with a bat and chime suspended over rocks and waves, the wires and exposed edges finished with gilt.

7 3/8in (18.8cm) high

7 1/4in (18.5cm) long

US\$10,000 - 15,000

The combination of a vase and elephant is a visual pun for the phrase *taiping youxiang* (Where there is peace, there is a sign): vase and peace having the same sound *ping*, elephant and sign using the same character *xiang*. The saddle (*ma'an*) holding the vase also presents another visual pun, as the second character *an* in the binome (*ma'an*) has the same sound as the second character in an other word for peace, *pingan*. See Terese Tse Bartholomew, *Hidden Meanings in Chinese Art* (San Francisco, 2006), p. 237., no. 8.12; and p. 247, no. 8.26.

A white ground cloisonné elephant, of larger size with differing ears and supporting a double gourd vase, was sold in Bonhams, Hong Kong sale 23440, lot 51. See also the pair of turquoise ground cloisonné elephants, of similar small size and head configuration to the elephant in this sale, was sold in Sotheby's, New York sale 19 and 20 March 2007, lot 552 (8 5/8in, 22cm also as 18th/19th century).

PROPERTY FROM VARIOUS OWNERS

8107

**A CLOISONNÉ GU-FORM VASE WITH
ANIMAL MASK DECORATION**

18th century

Of slender attenuated form and constructed in at least two sections, the interior neck and exterior surfaces intricately inlaid in gilt wires with a variety of animal masks picked out in shades of blue, green and other subtle colors against a turquoise enamel ground filled with leiwen-shaped wires, the exposed metal edges of the rim, foot and projecting flanges on the central ovoid bulb all finished in gilt.

13 1/4in high

US\$4,000 - 6,000



8107



8108

8108

A PAIR OF CLOISONNÉ ENAMELED ARCHAISTIC DUCK VESSELS

18th/19th century

The facing pair posed with their heads turned slightly forward and their tail feathers curved inward toward their webbed feet as each supports a separately cast beaker vase on its back, the wire-outlined decorations highlighted in subtle colors on the turquoise ground and the exposed metal surfaces finished in gilt.

14in (35.5cm) high

US\$18,000 - 25,000

Provenance

purchased from Sotheby's, New York sale 8171, 30 March 2006, lot 179



8109

8109

A PEWTER-ENCASED YIXING TEAPOT

Qing dynasty

Of guqin or zither form supporting a fitted lid, arching handle, and tapered spout all formed partially from carved hardstone, one side incised to depict a bird perching upon leafy branches, reversed by a poetic inscription bearing a signature reading *Bulang*; the clay interior bearing the seal of early 19th century potter Yang Pengnian reading *Yang Pengnian zhi*.

5 1/4in (13.3cm) high

US\$2,500 - 4,000



8110

8110

A CLOISONNÉ HU-FORM VASE

Late Qing/Republic period

Of full pear shape raised on a tall foot and applied with separately cast elephant head handles, the walls encircled with a narrow lingzhi fungus band above two larger bands of classic lotus flowers and leaf scrolls separated by a band of bats in cloud-collar cartouches, the motifs picked out in white and richly hued enamels on a uniform turquoise ground, the concave base and the various exposed edges finished in gilt.

12 7/8in (32.7cm) high

US\$4,000 - 6,000

CHINESE WORKS OF ART AND FURNITURE

Lots 8111-8136



PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

8111

**A LARGE CARVED CINNABAR LACQUER COVERED BOX
WITH NINE DRAGONS DECORATION**

18th/19th century

Of compressed globular form, carved in high relief across the flat top with a front-facing dragon emerging amid cloud banks from a ground of lozenge-shaped waves that repeats along the curving walls of the cover and the base behind eight further dragons chasing flaming pearls amid clouds, bordered by narrow key-fret bands that also encircle the exterior foot, the interior surfaces and the recessed base covered in black lacquer.

17 1/4in (44cm) diameter

For circular bowl and stand of smaller size (*20.2cm diameter of the bowl*), but similarly carved with six dragons amid clouds on a lozenge wave-patterned ground and key-fret bordered bands, the base carved with a six-character Qianlong mark in regular script, see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 46: Qing Dai Qi Qi* (The Complete Collection of Treasures of the Palace Museum, Beijing 46: Qing Lacquer ware) (Hong Kong, 2006), cat. no. 12, p. 21

US\$40,000 - 60,000



8111



8112



8112



8112



8112

PROPERTY FROM THE MACTAGGART COLLECTION

8112

A FINE PAIR OF CINNABAR LACQUER PANELS

Late 18th/Early 19th century

Each panel depicting scholars enjoying leisurely pursuits, pursuing painting, antique viewing and calligraphy in the intimate setting of a manorial complex garden, finely executed in complex relief against geometric patterned grounds, one panel bearing an incised seal reading *Kuisheng zhi yin* to the lower right corner; the scenes reversed by panels showing children playing games and music rendered in gold lacquer on a black lacquer ground bearing lengthy inscriptions including signatures and a seal possibly reading *Huang Xiangfu*, each panel set into a hardwood frame.
24 3/4 x 22 3/4 in (62.9 x 57.8cm)

US\$5,000 - 8,000

Provenance

The Mactaggart Collection

The seal on the bottom right of one panel is that of Lu Kuisheng (ca 1775-1850). For a larger eight-panel screen mounted with cinnabar panels incised in similarly rendered figural decoration with a similar seal, see the example from the Elinor Majors Carlisle collection, offered in these rooms as lot 8249 in sale 19433 of 20 December 2011. It is interesting to note that this panel is of similar overall construction to that of the Carlisle example: the eight panels of the screen also were reversed by black and gilt lacquer decoration.

8113

**A LARGE WOOL PILE PILLAR RUG WITH DRAGON
DECORATION**

19th century

The honey brown ground woven with waves and clouds in shades of yellow and ecru surrounding a three-clawed dragon with blue scales chasing a flaming pearl beneath a jeweled canopy.

165 x 32 1/4in (419 x 81.9cm)

US\$8,000 - 12,000

Provenance

The Mactaggart Collection

8114

No lot



8113



8115

PROPERTY FROM VARIOUS OWNERS

8115

**AN EMBROIDERED BLUE SILK GAUZE
SUMMER DRAGON ROBE**

Late Qing dynasty

The nine dragons worked in couched gilt-wrapped threads with some details in white and polychrome threads added in the intricate counted stitch technique also used for the cloud scrolls and auspicious emblems against the wanzi diaper ground and the tall lishui border; the black gauze neck bands and cuffs embroidered *en suite*.

54 3/4in (139cm) long

US\$7,000 - 9,000



8116

8116

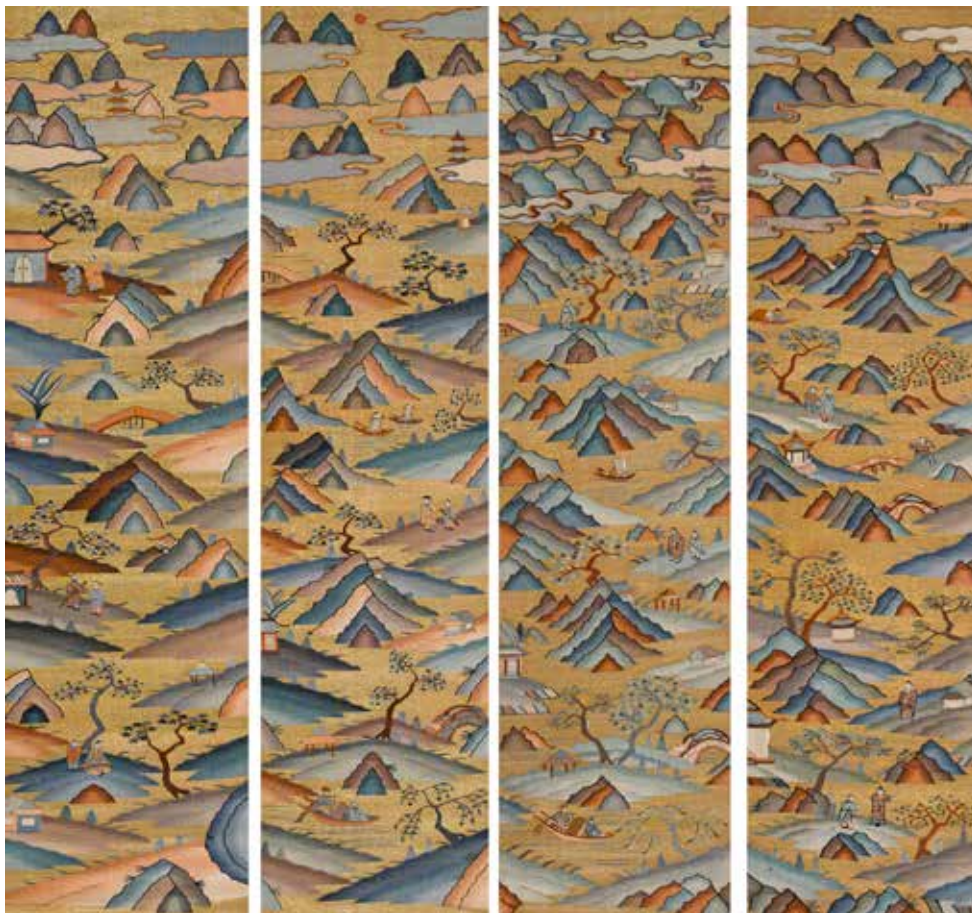
**AN EMBROIDERED BLUE SILK GROUND
DRAGON ROBE**

Late Qing dynasty

The nine spirited dragons rendered in thick gilt-wrapped threads as they chase flaming pearls amid brightly colored cloud scrolls, bats, a basket of auspicious fruit and other symbols scattered above the tall lishui border, the black silk collar and horseshoe cuffs, now attached to replacement sleeves, also embroidered *en suite*.

53in (134.6cm) long

US\$4,000 - 6,000



8117

8117

**A SET OF FOUR KESI-WOVEN SILK
LANDSCAPE PANELS**

Republic period

Each panel depicting scholars and attendants traveling on water and mountain passes or enjoying the scenery in rural retreats, woven in subdued colors against a background of with gilt-wrapped threads and minimal painted details.

52 x 13 1/4in (132 x 36.5cm) average
dimensions

US\$3,000 - 5,000

8118

**A PIECED SILK BROCADE CEREMONIAL
ROBE AND COLLAR**

Tibet, 18th/19th century

The robe constructed with midnight blue silk brocade for the chest and back, the skirt and sleeves made from narrow stripes of yellow and pale red brocade combined with two different patterns of midnight blue silk brocade woven in polychrome and gilt-wrapped threads with large-scale flowers and fruiting branches, the lining of loosely woven cotton; the cloud collar using pieces of dark brocade woven with a large-scale dragon design and a scalloped border of intricately patterned brocade in shades of brown.

53in (134.6cm) long



8118

US\$3,000 - 5,000



8119

**PROPERTY FROM THE COLLECTION OF DR. ROBERT ROSEN,
LOS ANGELES, CALIFORNIA**

8119

A SHOUSHANSHI RECTANGULAR PLAQUE

Late Qing/Republic Period

Carved and undercut as an imaginary landscape waterway depicting of a manorial complex with majestic rock formations towering over pavilions and majestic pines with cranes in flight nearby, set into a mixed wood frame carved with *bajixiang* into a trestle-form stand carved with ribbon-tied *ruyi* scepters over geometric beaded apron joined to scrolled feet and pierced bird-headed spandrels.

17 1/2 x 13 1/4in (44.5 x 33.7cm) plaque

29 1/2in (74.9cm) height including wood stand

US\$8,000 - 12,000



PROPERTY FROM VARIOUS OWNERS

8120

**A SCHOLAR'S ROCK MOUNTED WITHIN
A HANGING PANEL**

The Taihu stone of gnarled arching shape, supported by a carved hardwood stand all mounted within a black lacquer panel bearing raised seals reading possibly *jun gong* and *Tang Ying zhi yin* in the bottom left corner opposed by a larger rectangular cartouche of stylized characters perhaps inspired by Daoist talisman calligraphy mounted in the upper right, all below an additional floating panel centered by a four-character inscription formed by raised coral-glazed porcelain reading *yun gen miao yun* and besides smaller characters reading *Tang Ying*; all within a hardwood frame mounted for suspension.

49in (124.5cm) total height of panel;
14in (35.5cm) approximate height of visible
rock

US\$12,000 - 18,000

8120



8121



8122

8121

**A CARVED WOOD SCEPTER WITH SEMI-
PRECIOUS STONE INLAY**

19th century

Delicately worked in wood figured in darkly mottled hue, intricately undercut as intertwined twigs of lingzhi fungus and peaches growing from a common branch that attaches to an oval head, the fruits and fungus inlaid with mother-of-pearl, malachite, carnelian and other colored stones.

16 1/4in (41.2cm) long

US\$10,000 - 15,000

8122

**A RECTANGULAR LACQUERED WOOD
BOX WITH JADE AND MOTHER-OF-
PEARL OVERLAY DECORATION**

Qianlong mark

Depicting an exotic foreigner riding a fu lion accompanied by two cubs constructed with intricately finished tiles of various colors and material set within an extensively cracked brown lacquer ground covering the exterior surfaces and underside bearing a gilt-painted *Qianlong yu lan zhi bao* mark in seal script, the interior surfaces covered in cracked red lacquer (repaired).

12 1/2in (31.8cm) long

US\$1,000 - 1,500



8123

8123

A BAMBOO INCENSE HOLDER DEPICTING THE THREE LAUGHERS AT TIGER BROOK (HU XI SAN XIAO)

18th century

Illustrating a mythical meeting of the Confucian poet Tao Yuanming (365-427), the Daoist Lu Xiuqing (406-477) and the Buddhist recluse Huiyuan (334-427) engaged in congenial conversation as they cross a stone bridge over a water course surrounded by rocks and vegetation; the cylindrical bamboo section deeply undercut and polished to a soft luster, the soft wood collar and base finished in reddish brown lacquer.

6 7/8in (17.5cm) high

US\$2,000 - 3,000

8124

TWO BAMBOO INCENSE HOLDERS DEPICTING BEAUTIES IN GARDENS

19th century

Each of cylindrical form, deeply undercut and polished to a soft luster: the larger container depicting two beauties paging through a book as they sit around a rock work table under pine trees and fantastic rocks; the smaller container showing a single pensive beauty seated alone at a table; the soft wood collars and bases on the holders finished in dark reddish brown lacquer.

7 3/8 and 7in (18.7 and 17.8cm)

US\$2,000 - 3,000



8124



8125

8125

THREE SCHOLAR'S CARVED ACCESSORIES

Including two carved wood scepters, each in the form of a lingzhi fungus branch with an undercut subsidiary twig forming part of the long handle; the third a bamboo water coupe deeply hollowed as a peach enclosed by a deeply undercut peach branch that extends toward a bat on the in-curving shoulder; *together with* a miniature cast metal ladle. [4]

17 and 16 3/8in (43 and 41.5cm) length of scepters

3 1/2in (9cm) maximum width of water coupe

US\$800 - 1,200



8126



8127



8128

PROPERTY FROM A PRIVATE CARMEL COLLECTION

8126 ^Y

A HUANGHUALI COSMETIC BOX, GUANPIXIANG

19th century

The well-figured panel top hinged to the back and opening to reveal and removable two-panel tray fitted into a double-door compartment housing five staggered drawers set above a plain base, the box fitted with *huangtong* hardware and butterfly hinges set off by shaped handles for transport

14 1/4 x 13 3/8 x 11in (36.2 x 34 x 28cm)

US\$3,000 - 5,000

PROPERTY FROM VARIOUS OWNERS

8127

A CARVED BUDDHA'S HAND CITRON OF CHENXIANGMU-TYPE

The numerous gnarled inwardly-curling tendrils of different lengths but all blooming from a single nodule on one end attached to a gnarled and leafy branch fragment, intricately undercut from fragrant lightweight material of dark reddish hue.

5in (12.7cm) long

US\$6,000 - 8,000

8128

**TWO SMALL CARVED WOOD
CONTAINERS**

17th/18th century

The first a circular sectioned huanghuali brush pot with subtly waisted walls polished to a soft luster enhancing the rich grain and finished with a slightly concave base; the second hongmu bottle carved with a rolled rim around a cylindrical drill hole forming the cavity to the body fluted as a four-petal flower, supported on four tiny corner feet projecting from the short foot and recessed base.

3 1/2in and 4in (9 and 10cm) high

US\$1,800 - 2,500

Provenance of the brush pot
circular paper label on the base printed *E & J
FRANKEL COLL.* in black ink

8129

A SCHOLAR'S ROCK

The resonant black rock of Ying type with deep furrows, intricate wrinkled surfaces and angular profile suggesting the outspread wings of an auspicious bat; supported on an elaborately carved wood stand.

12 1/2in (32cm) length

12 1/2in (32cm) height including wood stand

US\$800 - 1,200

8130 ^Y

A ZITAN ALTAR TABLE, PINGTOUAN

Late Qing/Republic Period

The well-matched multi-board panel top set into a mitred, mortise and tenon frame above a beaded apron and tubular supports joined by a single humpback stretcher.

32 x 50 x 15 3/4in (81.3 x 127 x 40cm)

US\$4,000 - 6,000

8131

A PAIR OF JICHIMU SIDE CHAIRS

19th century

Each well figured backsplat set off by a yoke back top rail and joined to tubular supports run through the seats forming the back legs, the sturdy seat from fitted with soft cane matting and butted to u-shaped aprons enclosed by front supports and staggered stretchers.

40 1/4in (102.2cm) high

US\$4,000 - 6,000



8130



8131



8132

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTOR

8132 Y Φ

A FINE EIGHT-PANEL HARDSTONE OVERLAY SCREEN **late 19th/early 20th century**

Each panel depicting scholars and sages in a lush garden complex, the figures picked out in semi-precious stones including jade, malachite, agate and carnelian with mother of pearl, bone and ivory elements and set into a black lacquer ground, one panel bearing a Daoguang 8th year date (1828) and a lengthy description of the lot's creation, set over bird and flower vignettes separated by elegant hardwood panels carved in geometric designs housed in a hardwood frame, the screen reversed by numerous dedicatory inscriptions, at least one bearing a Kangxi date as well as incised landscape scenes including one bearing an attribution to the early 18th century painter Wang Yu.

76 x 18 7/8in (193 x 48cm) each panel inclusive of frame

US\$15,000 - 25,000

Provenance

Warren Imports, Laguna Beach California purchased October 2005

According to the lengthy inscription on one panel, the creation of this lot began in the first year of the Daoguang era when a Boyuan collected sumptuous materials and mounted them on a frame he identifies as Nanmu to recreate the sage figures of antiquity as painted by Tang Yin (1470-1524).



8132 (back)

PROPERTY FROM A SOUTHERN CALIFORNIA MUSEUM

8133

A PAIR OF HUALI TWO-DRAWER COFFERS, LIANER CHU

Republic Period

The floating panel top set into a mitred, mortise and tenon frame above two recessed drawers and a pair of mounted double doors over a u-shaped apron to the front butted to shaped oval supports.
33 1/2 x 43 x 17 1/4in (85.8 x 109.2 x 43.8cm)

US\$3,000 - 5,000

Provenance

Property from a California Institution

8134 ^Y

A HUANGHUALI THREE DRAWER COFFER

Republic Period

The floating panel top set into a mitred, mortise and tenon frame with separate upturned scrolled ends over three recessed drawers set with brass mounts and two plain well-figured panels and a straight apron joined to oval-shaped supports.
32 1/2 x 74 x 18-1/2in (82.6 x 188 x 46.4cm)

US\$20,000 - 40,000

Provenance

Property from a California Institution



8133



8134



8135

PROPERTY FROM VARIOUS OWNERS

8135

A MOTHER-OF-PEARL INLAID BLACK LACQUER CABINET

19th century

Elegantly inlaid with flowers of the four seasons including plum, chrysanthemum, wisteria and peony, each discrete scene showing blossoming plants issuing from stylized rockwork with insects hovering nearby, the double doors opening to reveal a plain brown lacquer interior fitted with a single shelf, the doors and side panels mounted with etched metal hardware. *20 x 17 3/8 x 8 3/4in (50.8 x 45.1 x 22.2cm)*

US\$3,000 - 5,000



8136

8136

A MOTHER-OF-PEARL INLAY LACQUER TABLE

Qing dynasty

Of black hue and uniform craquelure, surmounted by a square top panel displaying a detailed figural tableau of the Eight Immortals amid a lush garden setting, all surrounded by bands of geometric patterns and blooming peach fronds lining the edges and also covering the aprons, spandrels and square-section legs terminating in metal feet. *36 1/2 x 36 1/2 x 18in (92.7 x 92.7 x 45.7cm)*

US\$4,000 - 6,000

CHINESE CERAMICS

Lots 8137-8186





8137

CHINESE CERAMICS

PROPERTY FROM A PRIVATE COLLECTION

8137

A POLYCHROME PAINTED GRAY POTTERY HORSE

Han dynasty

Molded in two sections: the hollow head with arched neck and indentations along the top of the mane meant for ears, and the elongated hollow body with a hole for a tail, four partly filled apertures for legs on the underside and a large hole to the front meant for an unknown function; the realistic trappings and abstract patterns on both sections painted in white and black outline on a reddish brown ground well-preserved; with fitted wood base.

13 5/8in (34.5cm) length of body

11 1/2in (29.2cm) height of horse

Published

Annette L. Juliano, *Bronze, Clay and Stone: Chinese Art in the C. C. Wang Family Collection* (Hsi An t'ang, 1988), cat. No. 22

Provenance

Sotheby's, New York sale 6101, 27 November 1990, lot 8; purchased in 1990 from J. J. Lally & Co., New York

US\$1,000 - 1,500



8138 (front)



8138 (back)

8138

A SANCAI GLAZED POTTERY TOMB ATTENDANT

Tang dynasty

Posed as an archer with as his right arm bent and left arm extended and he gazing intently forward as he stretches a bow that is no longer preserved, his elaborate armor and leggings and as well as the recumbent ox and rockery base that supports him all glazed with amber, cream and leaf green glazes while the unglazed surfaces of his helmet and head show traces of pigments; with rectangular wood display stand.

33 1/4in (84.5cm) height of figure

35 1/4in (89.5cm) height including wood stand

US\$4,000 - 6,000

Provenance

J. J. Lally & Co., New York, purchased in 1990



8139



8139

**PROPERTY FROM THE PORTLAND ART MUSEUM,
PORTLAND, OREGON, SOLD TO BENEFIT THE MUSEUM
ACQUISITION FUND**

8139

A JUN WARE DISH WITH SPLASHED DECORATION

Jin/ Yuan dynasty

Formed with a slightly canted rim and shallow curving well covered with lavender-glaze displaying two purple splashes and thinning to a mushroom brown along the rim, the glaze stopping unevenly on the exterior in deep welts to expose the russet-burnt fabric on the lower walls, square-cut foot pad and recessed base.

6 1/4in (16cm) diameter

US\$3,000 - 5,000

This dish entered the collection of the Portland Art Museum in 1935.

PROPERTY FROM VARIOUS OWNERS

8140

A JIANYAO TEA BOWL WITH HARE'S FUR MARKINGS

Song dynasty, 12th/13th century

Potted with an indented lip on the exterior walls that taper sharply inward toward a short foot with a shallow recessed base, the glaze of deep blue-black hue where thickly covering the floor of the well and ending an uneven welt on the exterior walls but forming russet striations that resemble hare's fur as it thins to a solid rust brown along the rim.

4 1/2in (11.5cm) diameter

US\$3,000 - 5,000



8140



8141

8141

A RUSSET AND BLACK GLAZED CONICAL BOWL

11th/12th century

The conical sides rising to a slightly flared rim, applied with russet splashes on a lustrous black glaze stopping just short of the biscuit foot.

5 1/2in (14cm) diameter

US\$2,500 - 4,000

Provenance

acquired in Texas, 2008

8142

A JIANYAO DARK GLAZED TEA BOWL

Song dynasty, 12th/13th century

Potted with characteristic coarse brown clay visible across the short foot and lower body rising sharply to form an indented lip on the exterior and a deep well on the interior, the dark blue-black glaze covering most surfaces except for faint russet-hued striations resembling hare's fur where it thins along a portion of the upper exterior wall.

4 7/8in (12.2cm) diameter

US\$2,000 - 3,000

8143

TWO CIZHOU-TYPE BROWN GLAZED CERAMICS WITH RUSSET DECORATION

Jin/Yuan dynasty

The first a thinly walled bowl, the dark brown glaze on the interior well centered with an unglazed firing ring surrounded by five iron oxide splashes, the glaze ending unevenly to expose the buff colored fabric along the lower exterior walls and well-cut foot ring (glaze abraded); the second an ovoid bottle with a small ringed mouth, covered unevenly with mottled black and brown glaze, the shoulder painted in iron oxide with a stylized bird or leaf pattern, the recessed base and foot unglazed (chips).

8 1/8in (20.7cm) diameter of bowl

8 1/2in (21.5cm) height of bottle

US\$2,500 - 4,000



8142



8143



8144

8144

A LONGQUAN CELADON DEEP BOWL WITH FOLIATE RIM
Ming dynasty

The barbs on the flaring rim conforming to the subtly ribbed exterior walls incised with flowering branches above a band of lotus petals carved along the canted lower body, the deep well incised with the character fu in a combed quatrefoil frame and the walls filled with an overlapping feather pattern, the olive green glaze covering all surfaces except an unglazed firing ring on the deeply recessed base.
6 3/8in (16.2cm) diameter

US\$2,000 - 3,000

8145

A LONGQUAN CELADON CONICAL TEA BOWL
Song dynasty

Molded with a flared rim and wide well tapering sharply inward to the wedged foot surrounding the shallow recessed base, the limpid gray-green glaze covering all surfaces except the pad of the foot burnt cinnamon brown along the edges, a silver band applied at a later date to the lip.
5 7/8in (15cm) diameter

US\$6,000 - 8,000



8145

8146

A QINGBAI FOLIATE-RIMMED BOWL
Southern Song dynasty, 12th/13th Century

The flared rim carved with six notches and the wide curving well incised with a stylized peony branch with some combed details, the lustrous and pale blue-green glaze covering all surfaces except the recessed base burnt a dark cinnamon brown.
7 3/4in (19.5cm) diameter

US\$1,500 - 2,000

Provenance

purchased from Bonhams & Butterfields, San Francisco, sale 15288, 18 June 2007, lot 6339;
 inventory from the Daibutsu Art Studio, San Francisco

8147

A CELADON GLAZED OIL LAMP
13th/14th century

Of circular section with a reservoir at the top in the form of a shallow lotus bowl on a tall foot rising out of a cut work octagonal balustrade above opposing animals applied in raised relief to the tall stepped base with hollow interior, the slightly degraded glaze of pale green-green hue covering all surfaces except the foot pad.
7 1/8in (18cm) high

US\$2,000 - 3,000

Provenance

acquired from Dragon House, San Francisco, 2012



8146



8147

8148

A LONGQUAN CELADON GLAZED JAR AND COVER

Northern Song dynasty

The jar potted with a cupped rim, waisted neck, a pair of small loop handles on the shoulder and vertical striations incised into the walls of the ovoid body, the densely crazed and degraded glaze of dark olive green hue applied everywhere except for the lip of the rim and the shallow recessed base within the tall foot; the conical cover, possibly assembled but of the same period, similarly line-incised and cut as lotus petals along the exterior edges, the glaze of similar hue and crazing.

12 1/4in (31cm) height including cover

US\$1,200 - 1,800

For a similarly shaped jar from the Northern Song period, see Zhu Boqian, *Longquan yao qing ci* [Celadons from Longquan Kilns] (Taipei, 1998), cat. no. 58, p. 97.



8148

DR. ROBERT ROSEN COLLECTION OF CHINESE PORCELAIN

Lots 8149 – 8157



Dr. Robert Rosen was a highly esteemed and respected Los Angeles doctor who took great pleasure in his collection of fine antiquities from around the world. He started his vast collection in the early 1970s and continued collecting until he passed away in 2007. Born in New York in July of 1933, Dr. Rosen attended medical school in Chicago, Illinois. It was here that he began his impressive radiology career at Cook County Hospital before moving his wife and three children to Los Angeles in 1962. While continuing his practice at USC County Hospital, Dr. Rosen also travelled the world extensively acquiring his personal collection of Asian art, clocks, fine furniture, and decorative artistry that spans from antiquity to the early 20th century. Due to his discerning eye, he gained respect, forming friendly and professional relationships with respected antique dealers and auction houses in London and Los Angeles. Devotion to his wife and children coupled with his sense of adventure and varied tastes makes this collection both timeless and eclectic. Dr. Rosen had an in-depth knowledge of the market, and his private collection is a testimony to his passion for collecting fine antiques for over 40 years. He would be delighted to know that part of his collection will be enjoyed by future antique collectors and enthusiasts.



8149



8150

**PROPERTY FROM THE COLLECTION OF DR. ROBERT ROSEN,
LOS ANGELES, CALIFORNIA**

8149

**A CYLINDRICAL BLUE AND WHITE BRUSH POT WITH
FEMALE IMMORTALS**

Transitional period

Of cylindrical form with a slight flare to the rim, the exterior walls delicately incised with a flower and leaf scroll band above and a wave-patterned band below a depiction of Chang E, Goddess of the Moon, holding a rabbit as she stands with two attendants in a mythical palace setting painted in underglaze blue, the lustrous glaze stopping neatly along the rounded edge of the unglazed base.
6 1/2in (16.5cm) high

US\$6,000 - 8,000

8150

**A NARROW CYLINDRICAL BLUE AND WHITE BRUSH POT
WITH FIGURAL DECORATION**

Transitional period

The walls delicately incised with a flower and leaf band above and a band of waves below a moonlit scene of two scholars conversing near a large windscreen on a balustraded palace terrace amid rocks and clouds, the lustrous glaze stopping neatly along the rounded edge of the slightly concave base.
6 7/8in (17.3cm) high

US\$3,000 - 4,000



8151



8152

8151

A PAIR OF MOLDED BLUE AND WHITE PORCELAIN BEAKER VASES

Kangxi period

Each *gu* shaped vessel elegantly potted and molded with a ground of peony meanders and fronted blossoms setting off reserves of scholars and attendants and fishermen in a landscape enclosed in leaf, fan and circular reserves executed in brilliant cobalt blue.

18in (45.7cm) high

US\$8,000 - 12,000



8153

8152

**TWO POWDER BLUE GROUND
CONTAINERS WITH ENAMELED
DECORATION**

18th century

The first a covered ewer painted with fish painted in iron red, gilt and black to both sides of the pear-shaped body, the deeply recessed base unglazed; the second a triple gourd vase with shaped reserves on opposing sides of each lobe painted with mythical bests, flower-filled fans and assembled antiques in the famille verte palette, the recessed base within the foot covered with a colorless glaze.

8 1/2 and 9 1/4in (21.5 and 23.5cm) high

US\$2,000 - 3,000



8154

8153

A BLUE AND WHITE GU-FORM VASE

18th century

Molded with a cupped rim on the trumpet neck painted in outline with warriors watching a groom examine a horse, the cylindrical mid-section outlined with clusters of seasonal flowers and garden rocks and the flared rim encircled with a continuous landscape with scholars playing chess on a pleasure boat gliding through water.

12in (30.4cm) high

US\$1,200 - 1,500

8154

A LARGE BLUE AND WHITE CHARGER

17th century

The canted rim cut with a subtle barbed edge and painted in bright cobalt with alternating reserves of flowering branches and auspicious emblems that extend onto the shallow well surrounding a large flower basket on a display stand framed by diaper-patterned reserves, the exterior painted with simply drawn lappet reserves, the lustrous glaze covering all surfaces except the foot pad and roughly finished recessed base.

19 7/8in (50.5cm) diameter

US\$2,000 - 4,000



8155

8155

A MING STYLE BLUE AND WHITE EWER

Qianlong six-character mark and of the period

The repaired ewer of pear shape with flowering branches surrounding the ogival reserves on the body of opposing peach and loquat branches, a xiangcai pattern rising on the spout and lingzhi fungus sprigs filling the curving handle, the *mark* in seals script centering the deeply recessed base; fitted with a replacement chased silver lid and chain.

10 3/8in (26.5cm) height of porcelain

11 3/8in (29cm) height including metal cover

US\$4,000 - 6,000



8156

8156

**A MING STYLE BLUE AND WHITE BOTTLE VASE,
YUHUCHUNPING**

Six-character Qianlong mark and of the period

The restored vase molded with a flared trumpet neck pear shaped body on a tall flared foot, painted in richly hued cobalt wash and outline with plantain leaves, leaf scrolls and trefoil bands above a continuous garden view of bamboo, plantains and other vegetation growing amid faceted rocks and low fences, the deeply recessed base centered with the *mark* written in seal script.

11 1/8in (28.3cm) high

US\$3,000 - 5,000



8157



8157 (detail)

8157

A BLUE AND WHITE STEM BOWL WITH LANTSA INSCRIPTION
Qianlong six-character mark and of the period

The repaired cup potted with steep sides rising from a flat base to a flared rim, the exterior painted in rich cobalt hues with eight lantsa characters amid classic lotus blossoms on scrolling leafy stems, the spreading foot encircled with with beaded tassels below a band of lotus lappets, the floor of the interior well filled with a large flower head, and the seal script *mark* written in a horizontal line on the interior base.

5 1/4in (13.2cm)

US\$2,500 - 4,000



8158

PROPERTY FROM VARIOUS OWNERS

8158

**A PAIR OF BLUE AND WHITE BOWLS
DECORATED WITH MYTHICAL BEASTS**
Wanli marks, Kangxi period

Each of hemispherical shape raised on a tall foot, a qilin amid flames filling a circular reserve centering the interior well while five other fabulous creatures tread across scudding waves on the exterior walls, the recessed base bearing the *six-character mark* written in standard script within a double ring.

7in (18cm) diameter

US\$6,000 - 8,000

8159

A BLUE AND WHITE GLOBULAR VASE
Kangxi

The compressed globular body skillfully painted with two reserves of a landscape waterway showing fishermen moored in an inlet cove and two scholars conversing in a clearing; cut down from a larger vessel, with pierced wood cover.

6 in (15.2cm) high

US\$2,000 - 3,000



8159



8160



8161



8162

8160

A GROUP OF FOUR BLUE AND WHITE PORCELAINS

Late Ming and 18th century

Including two 'double-duck' water coupes, each molded as a pair of conjoined Mandarin ducks, the coupe with the lighter shades of underglaze blue finished with apertures to the beak of the left duck (lacking covers, chips, one coupe cracked); the third a thinly molded Kraaks porcelain deep dish with canted rim, painted with a duck and water weeds in a reserve across the floor of the well (chips, glaze frits); the largest a charger from the Nanking Cargo, with floral sprays on the wide canted rim and goldfish swimming amid water weeds across the floor of the well (minor chips).

*5in (12.7cm) average length of water coupes
8 1/4 and 18in (21 and 45.7cm) diameters of the dishes*

US\$1,500 - 2,500

Provenance of the charger

Christie's, Nanking Cargo label numbered 224

See Christie's, Amsterdam, The Nanking Cargo sale, 28 April-2 May 1986: the fish pattern in blue and white appeared in lots 1222-1250, pp. 36-39, each listed as *45cm diameter*. Lot 1224 (assuming it is this charger numbered 224) is listed on p. 38 but not illustrated.

8161

A GROUP OF SEVEN BLUE AND WHITE DISHES

Chongzhen/Shunzi period

Each potted with a flared rim, the interior freely painted with two figures, possibly Hanshan and Shide, beneath a full moon, the exterior decorated with two pairs of bare branches extending downwards from the rim, the base with a double circle.

6in (15.2cm) diameter

US\$2,500 - 4,000

8162

A PAIR OF LARGE WUCAI ENAMELED COVERED FOOD WARMERS WITH LINERS

Guangxu six-character marks and of the period

Each molded as a full-bellied tripod with a pair of loop handles, fitted with a conforming liner and a domed cover: the tripod and cover finely decorated with two dragons amid flower sprays chasing flaming pearls, divided by two descending phoenixes below a narrow band of the Eight Buddhist Emblems interspersed with ruyi heads, both displaying the *six-character mark* in underglaze blue standard script; the outside edge of the liner accented with gilt striping and the underside displaying the *same mark* in iron red.

8 1/4in (21cm) high

9 3/4in (24.8cm) width across the handles

US\$1,500 - 2,500

PROPERTY FROM A PRIVATE CZECHOSLOVAKIAN COLLECTION

8163

A LARGE BLUE AND WHITE STICK NECK VASE, TIANQIUPING
Late Qing/Republic period

Heavily but carefully potted with a cylindrical neck and globular body painted in shades of cobalt with a peony flower and leaf scroll pattern set between a narrow flower head and leaf band below the rim and an overlapping flower petal band above the foot, the foot pad and recessed base left unglazed.

27 3/8in (69.5cm) high

US\$10,000 - 15,000

Provenance

acquired by a family member in Czechoslovakia in the 1940s, and thence by descent

8164

A LARGE 'CHINESE IMARI' COVERED BALUSTER JAR
Kangxi period

Surmounted by a domical lid centered by a replaced finial; the ovoid body covered in a ground of iron-red and gilt floral decoration surrounding phoenix on rocks, all above the foot encircled by a lotus petal band surrounding the unglazed underside.

23 1/2in (59.8cm) height inclusive of replaced finial

US\$2,000 - 3,000

Provenance

acquired by a family member in Czechoslovakia in the 1940s (with Czech export inspection stamp to the underside); and thence by descent.



8163



8164



8165

PROPERTY FROM VARIOUS OWNERS

8165

A FAMILLE ROSE ENAMELED CRICKET AND BUTTERFLIES BOWL

Daoguang six-character mark and of the period

Potted with a flared rim and curving walls painted in opaque enamels with a butterflies flying around a cricket munching on the leaves of a flowering plant above a tapered foot, the recessed base displaying the *six-character mark* in underglaze blue seal script. *5 3/4in (14.7cm) diameter*

US\$4,000 - 6,000

A pair of identical bowls was sold in Christie's, London sale 6913, 8 June 2004, lot 6913.



8166

8166

A LARGE FAMILLE ROSE ENAMELED FLOWER AND MAGPIE CHARGER

Yongzheng mark, Republic period

Thickly molded with a flared rim along the shallow curving well displaying magpies in flight amid branches of golden brown and blue enamel issuing pink and white blossoms that repeat on the exterior walls combined with lingzhi fungus plants, the recessed base bearing the *six-character mark* in underglaze blue standard script enclosed within a double ring. *21in (53.3cm) diameter*

21in (53.3cm) diameter

US\$7,000 - 10,000

**PROPERTY FROM A TEXAS
COLLECTION**

8167

**A LARGE FAMILLE ROSE ENAMELED
STICK NECK VASE, TIANQIUPING**

Qianlong mark, Late Qing/Republic period

Painted with bees and butterflies flying amid
poppies in bloom around a garden rock,
the enamels in the petals thickly applied
and accented with incised lines, the deeply
recessed base bearing the *six-character*
mark in underglaze blue seal script.

22in (56cm) high

US\$10,000 - 15,000



8167

8168

**A FAMILLE ROSE ENAMELED STICK
NECK VASE, TIANQIUPING**

Late Qing/Republic period

Its long neck and compressed globular
body enameled with vividly hued tree peony
branches in bloom above a pair of quail
standing on the narrow ground plain below,
the recessed base bearing the *six-character*
mark in underglaze blue seal script.

22 3/4in (55cm) high

US\$6,000 - 8,000



8168



8169



8170

PROPERTY FROM VARIOUS OWNERS

8169

**A PAIR OF FAMILLE ROSE EXPORT
PORCELAIN BOWLS WITH FIGURAL
DECORATION**

Circa 1800

Each painted with an iron red and gilt
trifid band along the interior surface of the
thick walls, the exterior divided into two
large reserves of elegantly dressed ladies
and gentlemen wearing Manchu official
hats separated by smaller frame around a
standing beauty and a seated fisherman.
11 3/4in (28cm) diameter

US\$4,000 - 6,000

8170

A PAIR OF FAMILLE ROSE ENAMELED CYLINDRICAL JARS AND COVERS

Lin zhi cheng xiang marks, Republic period

Each painted in gilt and brilliantly hued enamels with the Hundred Children theme of young princes celebrating the New Year with festival lanterns and fire crackers, the shoulder and foot areas bordered with blue enamel leiwen patterns and delicately painted flowers and leaf scrolls that repeat on the rim of each cover centered with a peach branch finial, the recessed base bearing the *four-character mark* in iron red enamel.

8 3/4in (22.2cm) high

US\$4,000 - 6,000

Provenance

acquired prior to the 1960s

A pair of covered food containers with the same mark and similar Hundred Princes decoration was sold in Bonhams, San Francisco sale 22510, 10 December 2015, lot 8181.

8171

A FINE ROSE SGRAFFITO GROUND AND POLYCHROME ENAMELED VASE

Jurentang mark, Republic period

Its waisted neck painted with three circular reserves and the elongated ovoid body with three rectangular reserves variously filled with magpies, flowering and leafy foliage carefully drawn in richly hued enamels surrounded by a vivid rose enamel ground incised with a delicate leaf scroll pattern, a layer of turquoise enamel finishing the interior neck and the recessed base bearing the incised *four-character mark* in seal script and *China* stamped in red.

33 1/4in (84.5cm) high

US\$10,000 - 15,000

PROPERTY FROM A PRIVATE NORTHWEST COLLECTION

8172

A DOUCAI DECORATED VASE

Qianlong mark, late Qing/Republic period

The wide trumpet neck coated with turquoise enamel on the interior and supporting iron red and gilt-enameled dragon handles on the exterior along with successive bands of stiff leaves, shou medallions, Eight Buddhist Treasures and composite lotus flowers blooming amid leafy tendrils and bats drawn in underglaze blue and colored with iron red, yellow, green and purple enamels, the recessed base bearing the *six-character mark* in underglaze blue seal script.

17 1/2in (44.5cm) high

US\$3,000 - 5,000



8171



8172



8173



8174

PROPERTY FROM VARIOUS OWNERS

8173

A CELADON GLAZED BOWL WITH CARVED ISLAMIC DECORATION

16th/17th century

Molded with a flared rim and wide curving well raised on a tall foot, the glaze layer carved away to form ogival reserves on the exterior walls alternating between Arabic inscriptions and flowering branches and an elaborate octofoil interlace across the deep well combining Gordian knots with Arabic calligraphy, the recessed base showing traces of a Chinese maker's mark in underglaze blue beneath the remains of celadon glaze.

6 5/8in (15.8cm) diameter

US\$3,000 - 5,000

8174

A SKY-BLUE GLAZED BOTTLE VASE

18th century

Formed with a flared rim to the long waisted neck rising from a compressed globular body encircled with a raised double string band and supported on a well-cut foot ring, the pale cobalt wash applied to the exterior walls beneath a colorless glaze covering all surfaces except the foot pad.

6 3/4in (17cm) high

US\$3,000 - 5,000

8175

No lot

8176

A PARTIAL MILLEFLEUR DECORATED PORCELAIN TEA SET

Qianlong marks, Republic Period

Consisting of ten cups, ten saucers, one teapot, creamer and sugar, each elegantly decorated in the millefleur pattern on a cafe-au-lait ground, the edges accented in gilt.

7 1/4in (18.4cm) height of teapot

US\$2,500 - 4,000

Provenance

from an Oregon estate, the original owner lived in China in the 1930s



8176

8177

**A FAMILLE ROSE AND GILT-DECORATED
PERFUMIER AND COVER**

Qianlong mark, 20th century

The bowl-shaped body molded and finely enameled on the exterior with a row of overlapping lotus petals over a green lotus pod gilded with *wan*-fret design, supported on a splayed foot, centered with a blue enamel four-character mark against a gilded ground, the pierced and molded domed cover decorated five archaistic *kuilong* surrounding a *shou* medallion.

3 1/4in (8.5cm) high

US\$2,000 - 3,000



8177



8178



8178



8179

8178

A FAMILLE ROSE ENAMELED LOBED VASE

Qianlong mark

The mouth rim of floriform shape surmounting the wasted neck above a flattened body supporting molded beast head ring-handles on the shoulders and raised atop a flared foot, the exteriors displaying elaborate bird and flower reserves bordered in gilt and surrounded by a lime-green ground strewn in colorful floral roundels, the recessed base bearing the *six-character mark* in underglaze blue. *6in (15.2cm) high*

US\$5,000 - 7,000

8179

A GILT AND ENAMELED PORCELAIN FIGURE OF THE THE BUDDHA

Fujian hui guan mark, Republic period

Hollow molded following Ming prototypes with a prominent urna rising amid the curls of hair on his full face as he sits dhyanasana on a waisted plinth and his hands in dhyana mudra also clasping a Pearl of the Law, the surfaces covered in a coffee brown glaze beneath gilt enamel details and the hair tinted with blue enamel, the unglazed base centered with a circular opening and two impressed seals reading *Xie quan ji zao* and *Fujian hui guan*.

16in (40.5cm) height of porcelain

18 1/4in (46.5cm) height with fitted wood stand

US\$6,000 - 8,000



8180 (detail)

PROPERTY FROM A TEXAS COLLECTION

8180

A SET OF FOUR POLYCHROME ENAMELED PORCELAIN LANDSCAPE PLAQUES

Tian Hexian, Dated by inscription to 1933

Of tall rectangular section, depicting traditional waterside landscapes bestrewn in figural details of rustic and scholarly figures hiking through mountain passes and seated in pavilions while distant sailboats sail towards the rocky horizon, the topography formed by gentle greens and blues, in places blurred additionally by subtle washes of sienna and burnt umber to contrast with the crisply rendered foreground details enhancing both a sense of panoramic distance and wistful nostalgia; all four plaques inscribed in two or four stanza poetic odes on pastoral themes as well as with the name of the artist and red seals reading *Hexian*, three additionally inscribed with the *Guiyou* cyclical date; all mounted within large rectangular frames surrounded by applied reticulated vine and lotus woodwork of delicate softwoods.

15 x 9 1/2in (38.1 x 24.1cm) visible dimensions of porcelain;
39in (99cm) total height of frames

US\$30,000 - 50,000

Provenance

Property from a Texas Collection

By repute, this lot has been in the collection since the late 1990s.

Tian Hexian (1894-1952) began his career in the Revenue Bureau of Jingdezhen before going on to teach at the Jiangxi porcelain night school. It was there where he started painting porcelain. Though among the Eight Friends of Zhushan he would become better known for his later depictions of prunus blossoms, his early works were landscapes done in what he saw as the style of Song through Qing master painters. See Simon Kwan, *Muwen Tang Shoucang Quanji: Minguo Ciqi [The Muwen Tang Collection Series: Chinese Porcelain of the Republic Period]* (Hong Kong: Muwen Tang Fine Arts Publication, 2008), 17 and 41 for a short biography.

Compared to his later blossom plaques, his landscapes are considerably less common. However, see Lai Suk Yee et al., *Innovations and Creations: a Retrospect of 20th Century Porcelain from Jingdezhen [Xinhua Yinghua: Ershi Shiji Jingdezhen Ciyi Huigu]* (Hong Kong: Chinese University of Hong Kong, 2004) no 56 for a 1939 landscape plaque. That example shows the same use of slightly yellowish, almost muddy, areas to highlight the mottled shades of lavender periwinkle forming the major landmasses to evoke a sense of hazy distance. On the inscription on that published plaque, Tian describes the work as being a copy of the works of 'Old Man White Stone' just as he does on one of the plaques in the current lot-- referring to the early to mid-Ming landscape artist Shen Zhou (1427-1509).

Inscriptions:

1)
山抹微雲楊帶秋
漁舟一葉超輕流
夕陽萬枝知何處
忘及煙波伴白頭
仿宋人之法奎仙田青

The mountain is smeared in Anhui clouds and the willows are dressed in autumn,
While the fisherman's boat like a single leaf ever so lightly flows,
The setting sun knows where to alight on thousands of branches,
And the mist creeps up to accompany that white haired man.
the ink of Hexian Tian in the Song manner

2)
忪木驚春山靨開，
門臨溪水小橋迴。
杖藜閒句數飛鳥，
莫帶塵囂到此來。
癸酉冬月奎仙田青寫於珠山
I delight in trees and prance amid spring, grinning at the mountains
From my house next to the waters of the stream and its tiny bridge
My bamboo crutch tapping to idle lyrics chases off a number of birds
Don't bring your worldly cares to this place!
The winter months of the *guiyou* year (1933)
written in the ink of Hexian Tian at Zhushan

3)
白雲深處雁行斜，
水瘦山癯家路賒。
仿石谷子之大意
癸酉冬十二月
奎仙田青寫於珠山
The geese track off-kilter into the deep white clouds
The water is thin and the mountain emaciated, the road home interminable
In imitation of the overall spirit of the Stone Valley Master [Wang Hui (1632-1717)]
the twelfth month of the *guiyou* year (equivalent to 1933) written with the ink of Hexian Tian at Zhushan

4)
從來野意葉今古
看箇閒人境便殊。
仿白石老人法
癸酉除夕前二日
奎仙田青寫于珠山
The rural attitude has always been constant, surrounded by the very same leaves now as in the past
But when you run into an idle friend there, the world around you suddenly turns different.
In imitation of the manner of the old man of the white rocks [Shen Zhou 1427-1509]
the *guiyou* year (equivalent to 1933) two days before New Years Eve
written with the ink of Hexian Tian at Zhushan



8180



8180 (details)



8181

PROPERTY FROM VARIOUS OWNERS

8181

A SET OF TWO FAMILLE ROSE ENAMELED PORCELAIN PLAQUES

Jurentang marks, Republic Period

Each rectangular plaque painted in scenes of female figures in garden settings, the painting finely executed in shades of green and blue heightened with gilt and other pigments, each bearing an iron red Jurentang seal mark.

10 1/4 x 15 1/4in (26 x 38.7cm)

US\$5,000 - 7,000

A set of four similar porcelain plaques, also bearing the Jurentang mark was sold in these rooms 17 December 2013, lot 8361.



8182

8182

A QIANJIANGCAI ENAMELED PORCELAIN PLAQUE MOUNTED AS A TABLE SCREEN

Late Qing/Republic period

The plaque depicting the legendary grouping of seven historical poets and writers from the 3rd century CE known as the Seven Sages of the Bamboo Grove engaged in the four accomplishments expected of a gentleman: mastery of the stringed instrument *qin*, shown in its cloth cover held by one figure, the game of chess (*qi*) being played by two scholars seated in the lower left, calligraphy (*shu*) about to be written on a rock face by a figure in the upper left, and painting (*hua*) being examined by the figures at the right, below the inscription reading *Zhulin Qi Xian* (Seven Sages of the Bamboo Grove) and bearing the signature of the late Qing dynasty ceramicist Yu Huanwen; the plaque set within a mixed wood frame supported in an elaborate pieced and reticulated stand with transverse feet.

16 1/2 x 10in (42 x 25.5cm) sight dimensions of plaque
29in (73.6cm) height including stand

US\$3,000 - 5,000

Provenance

acquired in the 1950s by a family in Portland, Oregon, by repute



8183

8183

A PAIR OF MIXED WOOD WALL PLAQUES MOUNTED WITH FAMILLE VERTE ENAMELED PORCELAIN PLAQUES

The plaques 19th century

The porcelain painted in the traditional palette with figural scenes inspired by martial and historical narratives; mounted in groups of three onto a pair of pieced burlwood panels enclosed within wood frames.

11in (28cm) sight dimensions of porcelain

54 3/4 x 20 in (139 x 51cm) dimensions of wood frames

US\$6,000 - 8,000



8184

PROPERTY FROM A PRIVATE NORTHWEST COLLECTION

8184

A FAMILLE ROSE ENAMELED VASE WITH BAT HANDLES

Qianlong mark, Republic period

The bats applied to the tall shoulder painted in gilt and iron red above a continuous landscape around the elongated ovoid body painted in famille rose enamels with scholars gathered in a rural retreat and reversed by eight horses grazing on a grassy field, the shallow recessed base bearing the *four-character mark* in overglaze blue enamel clerical script.

13 1/4in (35cm) high

US\$3,000 - 5,000



8185

PROPERTY FROM THE COLLECTION OF H. LEE TURNER, KANSAS

8185

TWO SANCAI GLAZED POTTERY STANDING BUDDHA FIGURES

19th century

Each similarly posed standing on a lotus flower plinth with a circular halo framing the head, their slender bodies clothed in a shoulder scarf and a double-layered monk's robe tied with a long ribbon sash, the shorter figure holding a globular jewel and the taller figure a pagoda, the surfaces picked out in purple, green, yellow and colorless glazes.

28 3/4 and 29 1/2in (73 and 75cm) high

US\$10,000 - 15,000

8186

A SANCAI GLAZED POTTERY FIGURE OF GUANYIN AND ATTENDANTS

19th century

Guanyin posed seated in royal ease on a lotus leaf between the young Shancai to her right and Longnu to her left, all supported on a tiered rock formation fronted with a fish, a dragon and a lotus plant, the surfaces fired with yellow, green, purple and colorless glazes.

20in (51cm) high

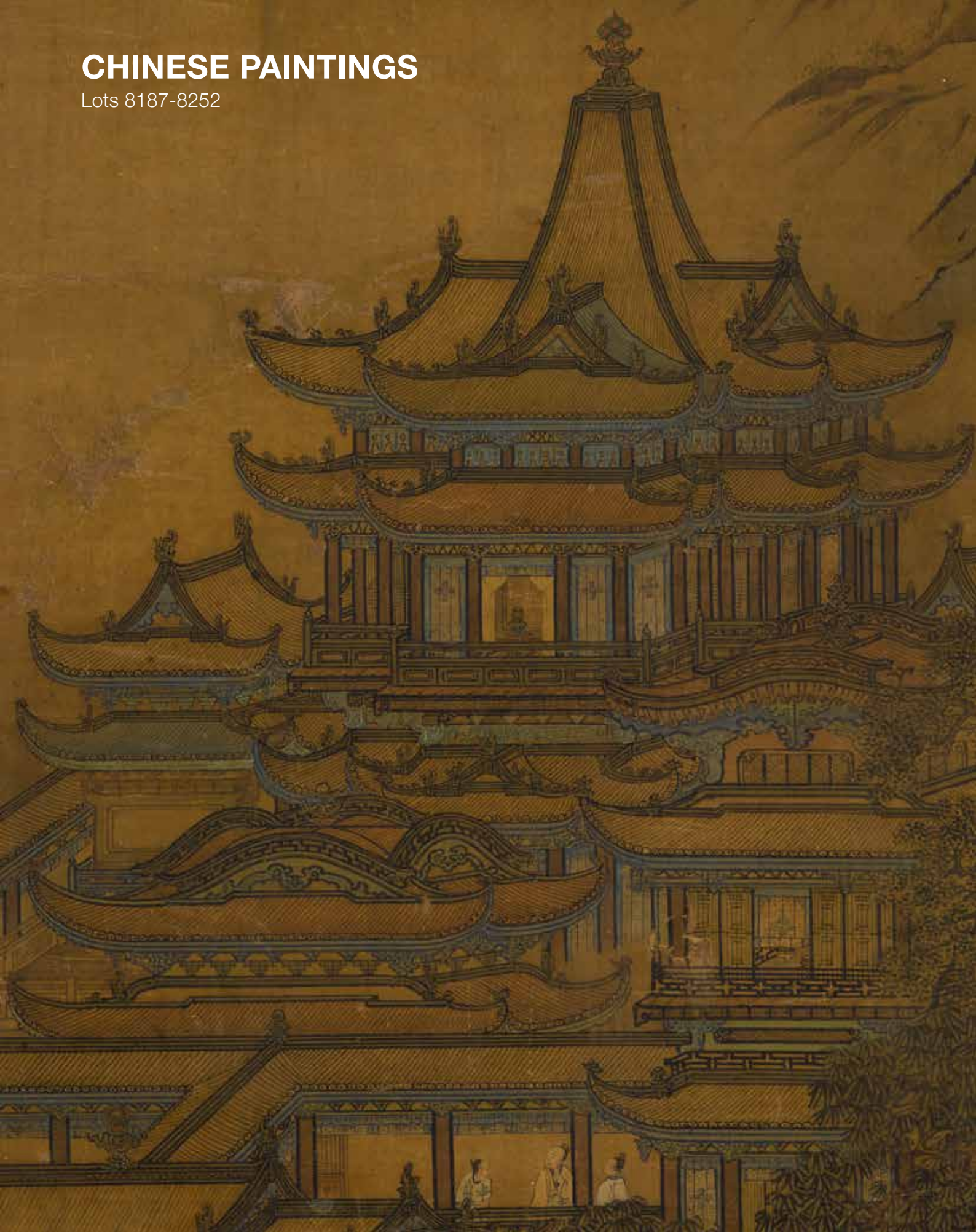
US\$3,000 - 5,000



8186

CHINESE PAINTINGS

Lots 8187-8252





8187



8188

CHINESE PAINTINGS

PROPERTY FROM VARIOUS OWNERS

8187

AFTER ZHAO MENGJIAN (1199-1264)

Narcissi

Hand scroll, ink on paper, bearing an inscription with a cyclical date of *guiwei*, signed *Yizhai Zhao Mengjian* with one seal reading *Zhao Zigu*, a spurious Qianlong imperial collection seal, and with five additional collectors' seals.

11 1/4 x 136in (28.5 x 345.4cm)

US\$5,000 - 7,000

仿 趙孟堅 水仙圖 水墨紙本 手卷

8188

ATTRIBUTED TO SHANG RUI (17TH-18TH CENTURY)

Mountain Landscape

Hand scroll, ink and color on paper, titled, bearing a date reading *gengshen zhi qiu* (possibly 1740) and a signature reading *Mucun Heshang* and two seals reading *Shangrui* and *Mucun* and one collector's seal, mounted with a four character title, ink on gold-flecked paper, dated *yiwei qiu* (possibly 1895) and bearing a signature reading *Xu Naichang* with one seal reading *Jiyu*.

8 3/4 x 49in (22.3 x 124.5cm)

US\$3,500 - 5,500

(傳) 上睿 萬疊青嵐 設色紙本 手卷



8189

8189

ATTRIBUTED TO WU LI (1632-1718)

Landscape in the style of Wang Meng

Hanging scroll, ink and light color on paper, with a title, inscription and dedication, signed *Mojing daoren* followed by a seal, with six collectors' seals on the painting, and an additional three collectors' seals on the outer mounting.

40 1/2 x 14 1/2 in (102.9 X 36.8cm)

US\$6,000 - 9,000

(傳) 吳歷 南岳松雲 設色紙本 立軸



8190

8190

ATTRIBUTED TO XIANG YUANBIAN (1525-1590)

Old Pine Trees

Hanging scroll, ink on paper, inscribed and signed *Molinzi Xiang Yuanbian*, with two artist's seals reading *liqiao* and *Molin Shanren*, and four collectors' seals, three reading *Yizhai jiucang*, *Chen Lanpu*, and *Nanhai Kong Guangtao shending jinshi shuhuayin*, and with an exterior title slip dated *yisi qiu* (1965, autumn) and signed *Tang Hong* (Tang Hong, b. 1926).

24 1/4 x 12 3/8 (61.4 x 31.5cm)

US\$8,000 - 12,000

(傳) 項元汴 古松清泉圖 水墨紙本 立軸



8191

8191

ANONYMOUS (MING DYNASTY)

Landscape

Hanging scroll, ink and color on paper, with two seals, one reading *Liuru Jushi*, with an exterior title slip signed *Tang Hong* (Tang Hong, b. 1926).

34 5/8 x 15 3/8in (82.8 x 32.8cm)

US\$6,000 - 9,000

無款 (明) 山水幽居圖 設色紙本 立軸



8192

8192

ATTRIBUTED TO QIAN WEICHENG (1720-1772)

Landscape after Tang Yin

Hanging scroll, ink on silk, inscribed with a date reading *guiyou* (1753), and bearing the signature *Qian Weicheng* with three seals.

33 1/4 x 12 1/2in (84.4 x 31.8cm)

US\$2,500 - 4,000

Provenance

purchased in Wuhan, Wenwu Shangdian, 1988

(傳) 錢維城 仿唐寅山水 設色絹本 立軸



8193

8193

TANG YIFEN (1778-1853)

Landscape with Scholar, 1830
Hanging scroll, ink and color on paper, dated *gengyin zhong dong* (1830, mid-winter), dedicated to *Shutang* and signed *Tang Yifen* with one artist's seal reading *Yusheng* and one collector's seal.
26 1/2 x 14 1/2in (67.3 x 36.8cm)

US\$2,500 - 4,000

湯貽汾 山水 設色紙本 立軸 一八三〇年作



8194

PROPERTY FROM THE ANZHOUMA COLLECTION, HONOLULU, HAWAII

8194

QIAN DU (1764-1844)

Landscape after Zhao Lingrang, 1814
Hanging scroll, ink and color on paper, dated *jiashu dong* (1814, winter), inscribed and signed *Qian Shumei*, with two artist's seals reading *Qian Du si yin* and *Qian Shumei*.
26 5/8 x 11 1/4in (67.6 x 28.6cm)

US\$8,000 - 12,000

錢杜 擬趙令穰山邨圖 設色紙本 立軸 一八一四年作



8195

PROPERTY FROM ANOTHER OWNER

8195

ATTRIBUTED TO HU ZHANG (1848-1899)

Fish and Peach Blossoms
Hanging scroll, ink on satin, inscribed and bearing a signature reading *Tiemei* with one seal reading *Hu Zhang yin xin*.
46 1/4 x 15 1/2in (117.5 x 39.4cm)

US\$2,000 - 3,000

(傳) 胡璋 鰱魚桃花 水墨綾本 立軸



8196

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTOR

8196^W

ATTRIBUTED TO YUAN JIANG (CIRCA 1671-CIRCA 1746)

Celestial Landscape in the manner of Guo Zhongshu
Eight hanging scrolls mounted as a large panel painting, ink and color
on silk laid down on Masonite boards and framed, at left inscribed
with a title, bearing a cyclical year reading *bingyin* and a signature
reading *Hanshang Yuan Jiang* with two seals reading *Yuan Jiang yin*
and *wentao*.

69 1/2 x 144 3/4 (176.53 x 367.6cm) exclusive of outer frame

Provenance

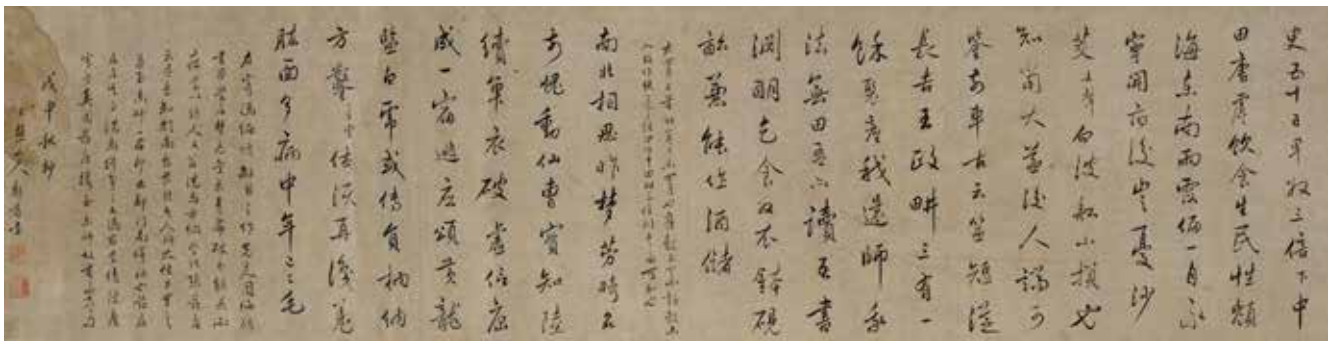
Sotheby's, New York, 23 March 2004, lot 558
Deaccessioned from the Lyman Allyn Art Museum, Connecticut
College, New London, Connecticut, accession no. 1962.292

(傳) 袁江 蓬萊佛境 設色絹本 鏡片

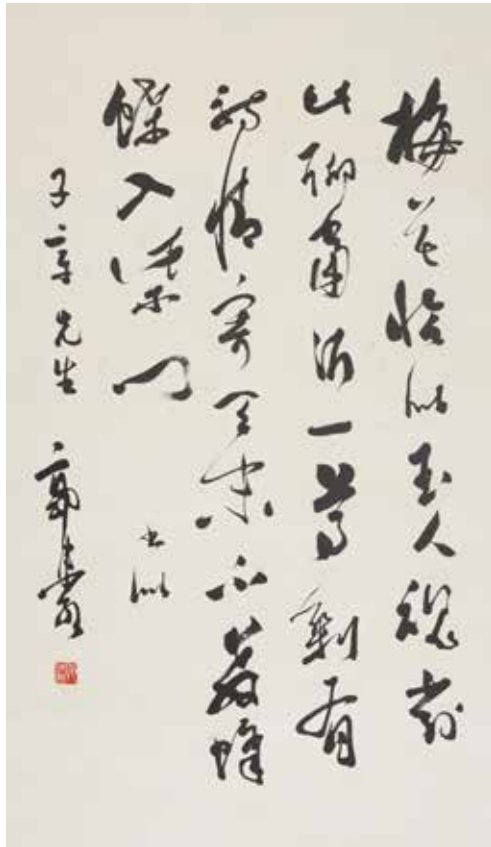
US\$70,000 - 100,000



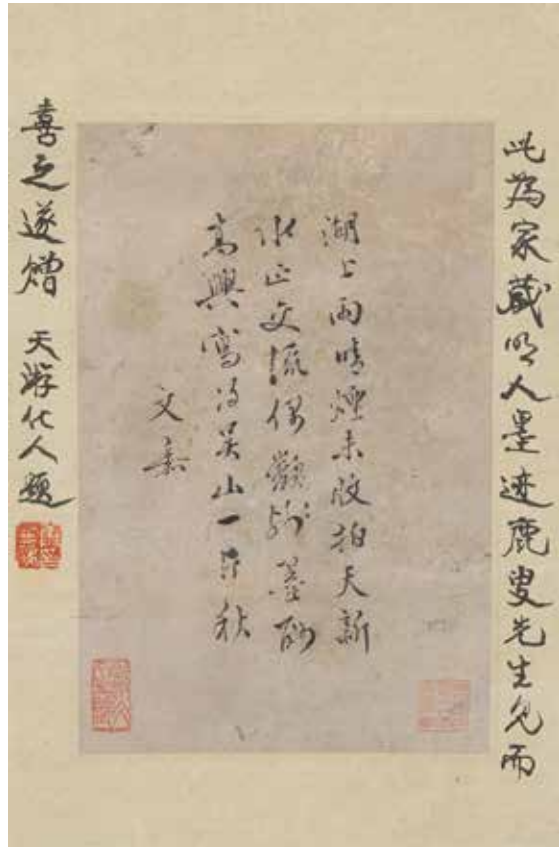
8196 (detail)



8197



8198



8199

PROPERTY FROM THE ANZHOUMA COLLECTION,
HONOLULU, HAWAII

8197

ATTRIBUTED TO LI JIAN (1747-1799)

Calligraphy in Running Script

Hand scroll, ink on paper, last inscription signed *Erqiao Shanren Li Jian*, dated *wushen* (1788), with seven seals reading *Shiding*, *Li Jian yin xin*, *Erqiao*, *Jianmin*, *Li Jian zhi yin*, *Li Jian si yin*, *Erqiao*, and two collectors' seals.

11 1/4 x 136in (28.6 x 345.4cm)

US\$5,000 - 7,000

(傳) 黎簡 行書書法 水墨紙本 手卷

PROPERTY FROM VARIOUS OWNERS

8198

GUO MORUO (1892-1978)

Calligraphy in Running Script

Hanging scroll, ink on paper, dedicated to *Zijing* and signed *Guo Moruo* with one artist's seal reading *Guo Moruo*.

30 3/4 x 18in (78.1 x 45.7cm)

US\$5,000 - 8,000

郭沫若 行書書法 水墨紙本 立軸



8200

8199

WEN JIA (1501-1583)

Calligraphy in Running Script

Hanging scroll, ink on paper, signed *Wen Jia* with two seals, one reading *Nanhai Kang shi Wanmu Caotang shu cang suo cang*, with an inscription on the mount signed *Tianyou Huaren* (Kang Youwei) and followed by an artist's seal reading *Kang Youwei yin*.

9 7/8 x 6 1/2in (25.1 x 16.5cm)

US\$4,500 - 6,000

The inscription on the mount indicates that this small work of calligraphy by the Ming dynasty artist Wen Jia (1501-1583) was once in the collection of Kang Youwei (1858-1927), who parted with the work when he gifted it to a *Lusou xiansheng* 鹿叟先生. *Lusou* was the *hao* of Shiraishi Rokusaburo 白石六三郎 (1868-1943), who managed the Japanese restaurant Rokusan'en 六三園 in Shanghai, and famously hosted many Shanghai painters at the restaurant, as well as organized Wu Changshuo's first solo exhibition there in 1914.

文嘉 行書書法 水墨紙本 立軸

8200

ATTRIBUTED TO YUAN JIANG (CIRCA 1671-CIRCA 1746)

Landscape

Hanging scroll, ink and color on paper, inscribed and signed *Yuan Jiang*, dated *guihai chun ri* (1743, spring), with one artist's seal reading *Wentao* and four collectors' seals.

20 1/8 x 24 1/4in (51 x 62cm)

US\$10,000 - 15,000

(傳) 袁江 清泉竹林圖 設色絹本 立軸



8201



8202

8201

ZHENG XU (B. 1858)

Landscape in the Style of Fang Shishu, 1920
Hanging scroll, ink on silk, inscribed, dated *gengshen er yue* (1920, second month) and signed *Xiangshan Zheng Xu* with two artist's seals reading *Xiangshan Zheng Xu* and *Jilin shu hua*.

58 x 11 3/4in (147.3 x 29.8cm)

US\$2,500 - 3,500

鄭煦 仿方士庶山水 水墨絹本 立軸 一九二〇
年作

8202

WEN BOREN (1502-1575)

Landscape, 1561
Hanging scroll, ink and color on paper, inscribed and signed *Wufeng Shanren Wen Boren*, dated *Jiajing xinyou liu yue* (1561, sixth month) with two artist's seals reading *Wufeng* and *Wen Boren* and two collectors' seals.

47 1/2 x 13 3/8in (120.6 x 33.9cm)

US\$40,000 - 60,000

文伯仁 秋景山水圖 設色紙本 立軸 一五六一
年作



8203

8203

AFTER SU HANCHEN (17TH/18TH CENTURY)

Boys with Melons

Hanging scroll, ink and color on silk, bearing a date of *bingchen* year and a signature reading *Su Hanchen*, with four collectors' seals.
28 7/8 x 16 3/4in (73.4 x 42.5cm)

US\$5,000 - 7,000

仿 蘇漢臣 嬰戲圖 設色絹本 立軸



8204

8204

WANG DAI (17TH/18TH CENTURY)

Luohan

Hanging scroll, ink, color and gold on indigo paper, dated *Kangxi san shi san nian jia shu* (1694) and signed *Wang Dai* with two artist's seals reading *chen* and *Dai*.
49 3/8 x 26 5/8in (126 x 67.6cm)

US\$10,000 - 18,000

王岱 羅漢 設色金筆磁青紙本 立軸



8205

8205

WANG ZHEN (1867-1938)

Fisherman, 1923

Hanging scroll, ink and color on paper, inscribed, dated *kuihai zhong dong* (1923, mid-winter), and signed *Bailong Shanren Wang Zhen* with two artist's seals reading *da xie* and *Yiting da li*.
48 3/4 x 14in (123.8 x 35.6cm)

US\$5,000 - 7,000

王震 漁父圖 設色紙本 立軸 一九二三年作



8206

8206

PU RU (1896-1963)

Seated Monk

Ink on paper, mounted for framing, inscribed with a poetic quatrain and signed *Xinyu* with two artist's seals reading *Pu Ru* and *renchen* (1952).
25 1/8 x 11in (63.8 x 28cm)

US\$8,000 - 12,000

溥儒 松下觀水 水墨紙本 鏡片



8207

8207

HUANG HUANWU (1906-1985)

Deer in Landscape, 1947

Ink and color on paper, mounted, framed and glazed, titled, dated *sanshiliu nian shengdanjie* (1947, Christmas), dedicated to *Beishou*, inscribed as painted in San Francisco and signed *Hanseng di Huanwu* with three artist's seals reading *Hanseng*, *Huanwu zhi shu*, and *luan shi tou xian*.

33 1/2 x 16in (85.6 x 40.7cm)

US\$5,000 - 7,000

Provenance

private collection, San Francisco, acquired directly from the artist by the original owner

黃幻吾 群鹿圖 設色紙本 鏡框 一九四七年作



8208

8208

WEN YONGCHEN (1922-1995) AND ZHANG SHAOSHI (1913-1991)

Flying a Kite, 1979

Hanging scroll, ink and color on paper, inscribed as a collaboration between Wen Yongchen (figures) and Zhang Shaoshi (landscape), dated *jiwei qiu yue* (1979, autumn) and titled, the kite string composed of miniature script in Chinese and at left ending in miniature script in English reading *WRITTEN BY WAN WING SUM, 23 OCTOBER 1979 SINGAPORE*, with four artist's seals reading *Zhang Shaoshi*, *Wen Yongchen yin*, *Wen Yongchen wu shi wu hou suo zuo shu hua* and *you shi ba shi yu guo*, and one collector's seal. 38 1/4 x 21 1/2in (97.2 x 54.6cm)

US\$4,000 - 6,000

溫永琛、張韶石 兒嬉戲鸞圖 設色紙本 立軸 一九七九年作



8209



8210

8209

GAO JUN (1900-1960)

Buddhist Figure, 1929

Hanging scroll, ink and color on paper, possibly depicting Bodhidharma, inscribed, dated *jisi dong* (1929, winter) and signed *Gao Jun* with three artist's seals, two reading *Shanzhi zhi shu*, *Gao Jun da li*.
58 1/2 x 32in (148.5 x 81.3cm)

US\$7,000 - 9,000

高峻 達摩圖 設色紙本 立軸 一九二九年作

8210

AFTER WEN BOREN (19TH/20TH CENTURY)

Playing the Qin

Hanging scroll, ink and color on paper, inscribed and bearing a signature reading *Wufeng Daoren Wen Boren* with three seals.
22 3/4 x 12 1/4in (57.8 x 31cm)

US\$1,500 - 2,500

仿 文伯仁 高士圖 設色紙本 立軸

8211

GUAN LIANG (1900-1986)

Opera Figures

Ink and color on paper, mounted for framing, signed *Guan Liang* with two artist's seals reading *Guan Liang* and *Guan*.
13 x 11 3/8in (33 x 28.9cm)

US\$4,000 - 6,000

Provenance

acquired directly from the artist

關良 蘇三起解圖 設色紙本 鏡片



8211



8212

8212

PU RU (1896-1963)

Winter Palace, 1941

Ink and color on silk, mounted, framed and glazed, dated *xinsi er yue* (1941, second month), signed *Xinyu* and with one artist's seal reading *Pu Ru zhi yin*.

17 1/2 x 9 1/8 in (44.5 x 23.2cm)

US\$5,000 - 8,000

溥儒 冬景山水 設色絹本 鏡框 一九四一年作



8213

8213

PU RU (1896-1963)

Scholar Admiring Cypress

Ink and color on paper, framed and glazed, inscribed, signed *Xinyu* and with two artist's seals reading *Pu Ru* and *Songchaoke*.

30 x 16 3/4 in (76.2 x 42.5cm)

US\$7,000 - 9,000

溥儒 秋陰賞柏圖 設色紙本 鏡框



8214

8214

ZHANG DAQIAN (1899-1983)

Calligraphy

Ink on paper, mounted for framing, dedicated to *Renjun* and signed *Zhang Daqian Yuan zhi yin xin* and *Daqian Jushi*.

12 3/4 x 39 1/8in (32.4 x 99.3cm)

US\$15,000 - 20,000

張大千 書法 水墨紙本 鏡片

8215

ZHANG DAQIAN (1899-1983)

Bamboo and Prunus, 1959

Ink and color on paper cardboard, now framed and glazed, inscribed and signed *Zhang Daqian Yuan*, with two artist's seals reading *Zhang Yuan* and *Daqian Jushi* and dedicated to *Ding Yi* and *Shun Mei* for their wedding gift, dated *jihai zhi qiu* (1959, autumn).

10 5/8 x 9 1/2in (26.9 x 24.1cm)

US\$18,000 - 25,000

Provenance

gifted by the artist to the owners to commemorate their wedding

張大千 梅竹雙清圖 設色紙卡 鏡框 一九五九年作



8215



8216

8216

PU RU (1896-1963)

Boating in Verdant Landscape

Hanging scroll, ink and color on silk, inscribed with a poetic quatrain, dedicated to *Beishou* and signed *Xinyu* with three artist's seals reading *Pu Ru, yi duo hong yun*, and *xi huang ren*.
30 1/4 x 15 3/8in (76.8 x 39cm)

US\$15,000 - 20,000

Provenance

private collection, San Francisco, acquired directly from the artist by the original owner

溥儒 隨山放舟圖 設色絹本 立軸



8217

8217

ZHAO SHAO'ANG (1905-1998)

Landscape with Fisherman and Tree

Hanging scroll now mounted, ink and color on paper, signed *Shao'ang* with one artist's seal reading *Shao'ang*.
33 x 12 1/2in (83.8 x 31.7cm)

US\$7,000 - 9,000

趙少昂 泛舟圖 設色紙本 鏡片



8218

8218

QI BASHI (1864-1957)

Squirrels

Ink and color on paper, mounted, inscribed by the artist and signed

Baishi with one artist's seal reading *Baishi*.

9 1/2 x 15in (24.2 x 38.2cm)

US\$20,000 - 30,000

齊白石 彊取不仁 設色紙本 鏡片



8219

8219

PU RU (1896-1963)

Mountain Landscape

Horizontal scroll, mounted for framing, ink on paper, inscribed with a poetic quatrain, signed *Xinyu* with two seals reading *Yuhu* and *Pu Ru*.
 4 7/8 x 48 7/8in (12.4 x 124.2cm)

US\$20,000 - 30,000

溥儒 孤峰泛舟圖 水墨紙本 鏡片

8220

QI BAISHI (1864-1957)

Fish of Longevity and Prosperity, 1953

Ink on paper, matted, titled *chang nian da gui*, dedicated to *Qiaowen*, dated *guisi* (1953) and signed *Baishi*, with three artist's seals reading *Qi Da, gui meng kan ci yu*, and *Huiwutang* and one collector's seal.
32 x 18 1/4in (81.5 x 46cm)

US\$50,000 - 70,000

Provenance

Bonhams Hong Kong, 23 November 2012, lot 713
formerly in the collection of the paleographer Ma Kwok Kuen 馬國權
(1931-2002)

A similar painting of mandarin fish is illustrated in *Celestial Skillfulness: the Calligraphy and Painting of Qi Bai-shi Masterpieces from Liaoning Provincial Museum*, National Museum of History, Taipei, 2011, p.177

齊白石 長年大貴 水墨紙本 鏡片 一九五三年作





8221

QI BAISHI (1863-1957)

Shrimp, 1946

Hanging scroll, now framed and glazed and laid onto foam core, ink on paper, inscribed by the artist with a dedication to *Liuxian* (Chu Chia-hua, 1893-1963), dated *bingxu* (1946) autumn eighth month, signed *Qi Huang Baishi* with one seal of the artist reading *Baishi*.

37 1/2 x 17 1/4in (95.25 x 43.8cm)

US\$15,000 - 25,000

Chu Chia-hua (朱家驊), who used the courtesy name Liu-hsien, was a major political figure during the Republic period, profoundly involved with education. He served as minister of education from 1932-1933 and again from 1944-1948. He was named president of Academia Sinica in 1940, following the death of Tsai Yuan-pei, and held the post until 1958, succeeded by Hu Shih.

齊白石 蝦 水墨紙本 鏡框 一九四六年作

8221

PROPERTY FROM THE ANZHOUMA
COLLECTION, HONOLULU, HAWAII

8222

QI BAISHI (1864-1957)

Praying Mantis and Linden Leaves
Ink and color on paper, mounted for framing,
signed *Baishiweng hua* with one artist's seal
reading *Baishi*.

24 3/8 x 9 5/8in (61.9 x 24.4cm)

US\$15,000 - 20,000

齊白石 楸葉螳螂 設色紙本 鏡片



8222



8223

PROPERTY FROM VARIOUS OWNERS

8223

PU RU (1896-1963)

Amitayus Receiving Offering and Calligraphy in Standard Script
Ink and color on silk and ink on paper, painting and calligraphy mounted together and framed, the painting signed *Pu Ru* with two artist's seals reading *Pu Ru* and *Xinyu*; the calligraphy signed *Pu Ru* with two artist's seals reading *Pu Ru* and *Xinyu*.
7 x 5 7/8in (17.8 x 15cm) each

US\$6,500 - 8,000

溥儒 獻壽圖、楷書書法 設色絹本、水墨紙本 鏡片

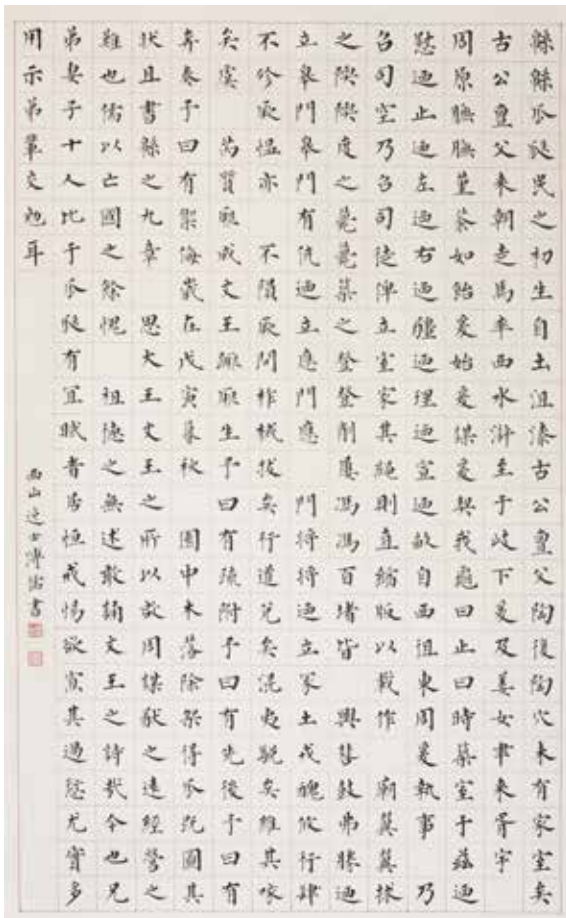
8224

PU RU (1896-1963)

Calligraphy in Standard Script
Hanging scroll, ink on lined paper, signed *Xishan Yishi Pu Ru* and with two artist's seals reading *Pu Ru zhi yin* and *Xinyu*.
34 5/8 x 20 7/8in (88 x 53cm)

US\$4,000 - 6,000

溥儒 楷書書法 水墨紙本 立軸



8224



8225

8225

PU RU (1896-1963)

Landscape, 1955

Hand scroll, ink and color on silk, with a poem inscribed by the artist, dated *yiwei la yue* (1955, twelve month) and signed *Xinyu* with two artist's seals reading *jiuwangsun* and *Xinyu*.

5 5/8 x 33in (14.3 x 83.8cm)

US\$8,000 - 10,000

溥儒 高風茅舍 設色絹本 手卷 一九五五年作

8226

LI YANSHAN (1898-1961)

Summer Landscape, 1958

Hanging scroll, ink and color on paper, inscribed with a poetic quatrain, dedicated to *Beishou*, dated *wushu dong* (1958, winter) and signed *Li Yanshan* with three artist's seals reading *Xuandui*, *Juduan*, and *shuangtie dilou*.

42 3/4 x 17in (108.5 x 43.2cm)

US\$5,000 - 7,000

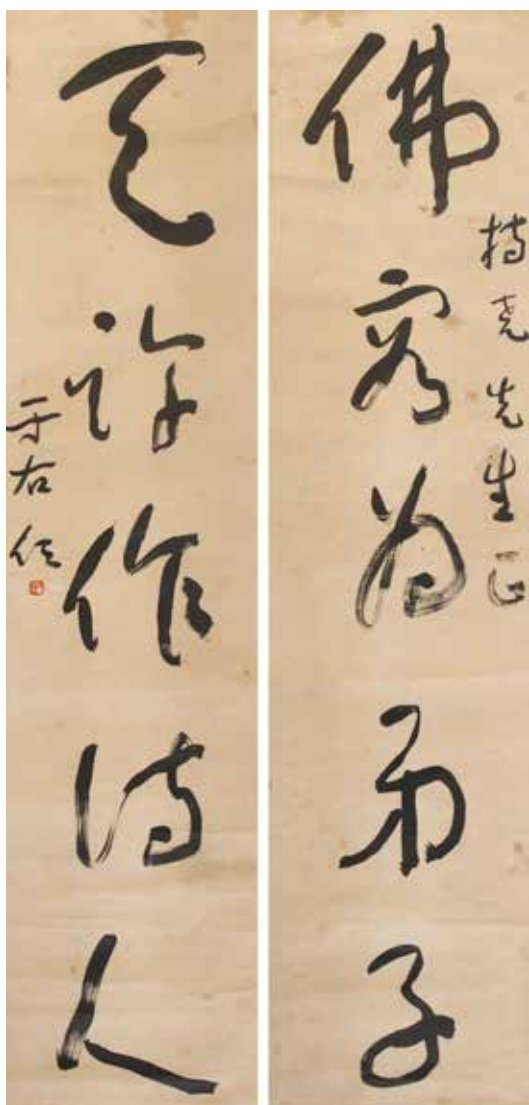
Provenance

private collection, San Francisco, acquired directly from the artist by the original owner

李研山 孟夏乘涼圖 設色紙本 立軸 一九五八年作



8226



8227

8227

YU YOUREN (1879-1964)

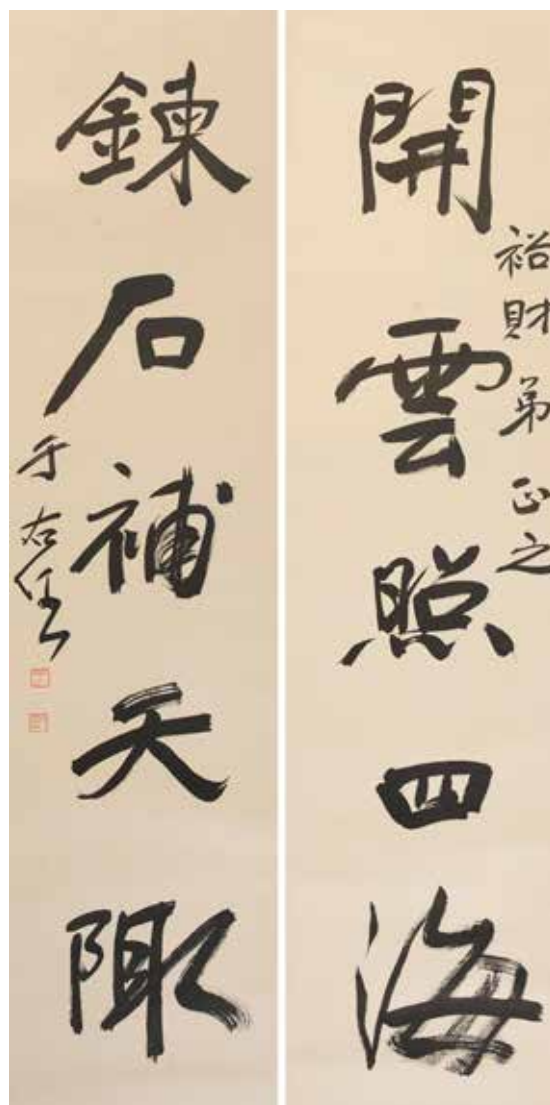
Couplet of Calligraphy

A pair of hanging scrolls, ink on paper, possibly dedicated to Yang Yao and signed Yu Youren with one artist's seal reading Youren.

52 x 12 3/4in (132 x 32.4cm) each

US\$4,000 - 6,000

于右任 行書書法 水墨紙本 立軸一對



8228

8228

YU YOUREN (1879-1964)

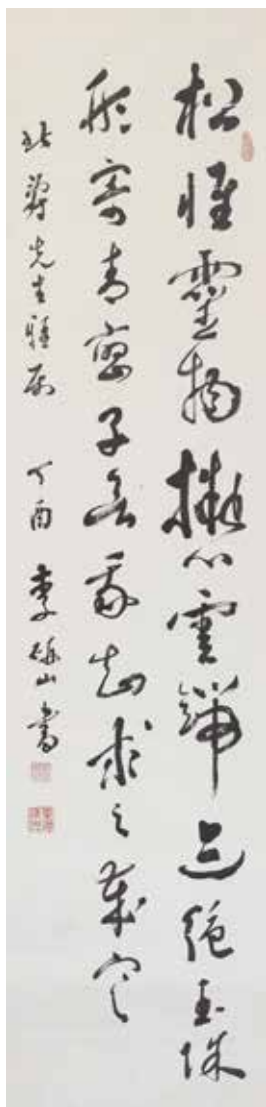
Couplet of Calligraphy in Running Script

A pair of hanging scrolls, ink on paper, dedicated to Yucan and signed Yu Youren with two artist's seals reading Yu and Youren.

54 x 13 3/8in (137.2 x 38cm) each

US\$7,500 - 9,000

于右任 行書書法 水墨紙本 立軸一對



8229

8229

LI YANSHAN (1898-1961)

Calligraphy in Running Script, 1957

Hanging scroll, ink on paper, dedicated to *Beishou*, dated *dingyou* (1957) and signed *Li Yanshan* with three artist's seals, two reading *Xinhui Li Juduan yin* and *mo chi qing xing*.

52 1/4 x 12 5/8in (132.8 x 32cm)

US\$3,500 - 5,000

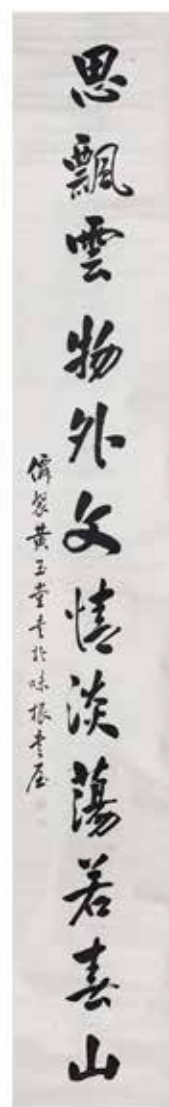
Provenance

private collection, San Francisco, acquired directly from the artist by the original owner

李研山 行書書法 水墨紙本 立軸 一九五七年作



8230



8230

VARIOUS ARTISTS (19TH/20TH CENTURY)

Two Couplets of Calligraphy

a) Chen Rong (1876-1956) Couplet of Calligraphy in Regular Script, a pair of hanging scrolls, ink on paper, dedicated to *Jingbo*, dated *gengyin xin qiu* (1950, autumn) and signed *Lingnan Chen Rong* with two artist's seals reading *Chen Rong shi yin* and *Yu'an*.

53 1/2 x 12 1/4in (136 x 31cm) each

b) Huang Yutang (1841-1913) Couplet of Calligraphy in Running Script, a pair of hanging scrolls, ink on paper, signed *Xianqiu Huang Yutang* with two seals reading *chen Huang Yutang* and *Xianqiu*.

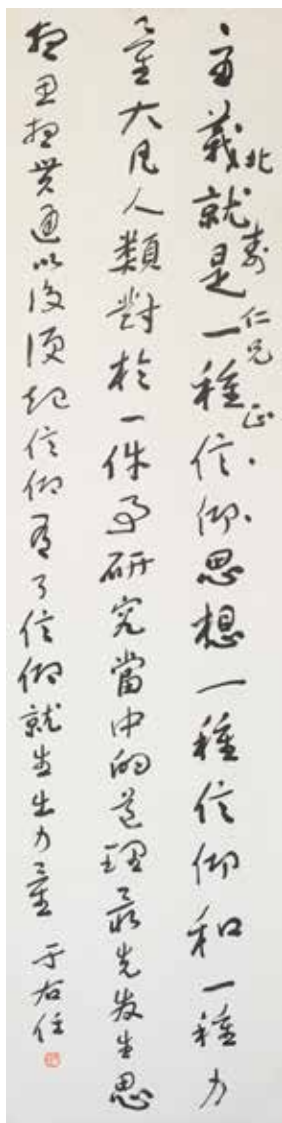
116 x 15 1/4in (294.5 x 38.7cm) each

US\$4,500 - 6,000

Provenance

private collection, San Francisco

陳融、黃玉堂 楷書、行書書法 水墨紙本 對聯兩對



8231

8231

YU YOUREN (1879-1964)

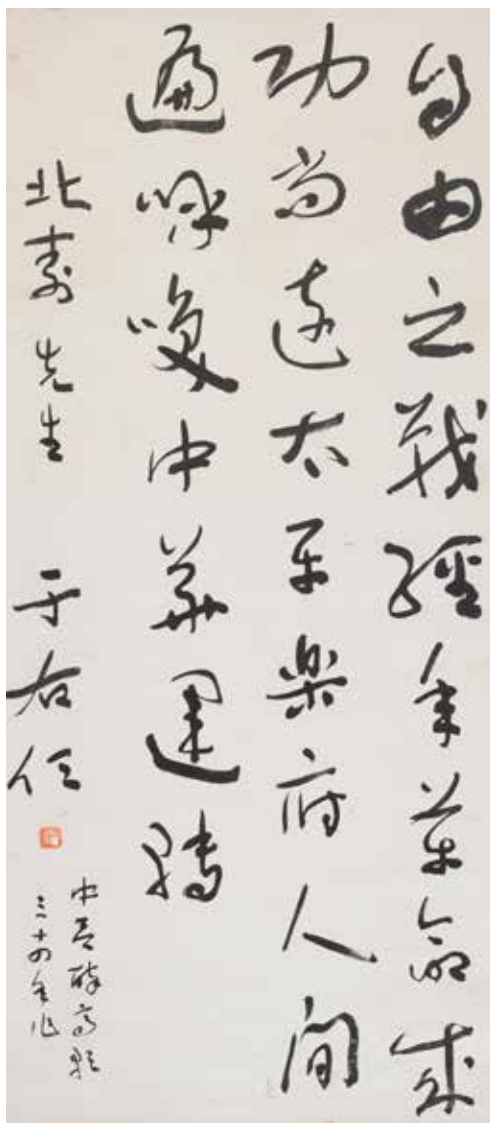
Calligraphy in Running Script
Hanging scroll, ink on paper, dedicated to
Beishou, and signed *Yu Youren* and with one
artist's seal reading *Youren*.
54 1/2 x 13 3/4in (138.4 x 35cm)

US\$6,000 - 8,000

Provenance

private collection, San Francisco, acquired
directly from the artist by the original owner

于右任 行書書法《三民主義·民族主義第一講》水墨紙本 立軸



8232

8232

YU YOUREN (1879-1964)

Calligraphy in Running Script, 1945
Hanging scroll, ink on paper, dated 1945,
dedicated to *Beishou*, and signed *Yu Youren*
and with one artist's seal reading *Youren*.
37 1/4 x 16 3/8in (94.6 x 41.6cm)

US\$5,000 - 7,000

Provenance

private collection, San Francisco, acquired
directly from the artist by the original owner

于右任 行書書法《樂府·自由之戰》水墨紙本 立軸 一九四五年作



8233

8233

QI GONG (1912-2005)

Calligraphy in Running Script, 1983
Hanging scroll, ink on paper, dated 1983,
winter, inscribed as written at the Beijing
Normal University and signed *Qi Gong* with
three artist's seals reading *Shenzhu*, *Qi Gong*
and *Yuanbai*.
39 1/4 x 18 1/4in (99.7 x 46.3cm)

US\$7,000 - 9,000

啓功 行書書法《論書絕句》水墨紙本 立軸 一九八三年作

8234

QI GONG (1912-2005) AND YU JIGAO (B. 1932)

Calligraphy and Flower and Insects
Ink on gold-flecked paper or ink and color on paper, folding fan, on one side Qi Gong, Calligraphy in Running Script, with a dedication and signed *Qi Gong* with one artist's seal reading *Qi Gong*; reversed by Yu Jigao, Flowers and Insects, dated *jiashu qiu yue* (1994, autumn) and signed *Yu Jigao* with one artist's seal reading *Jigao*.
9 1/2 x 17 1/2 in (24.1 x 44.5 cm)

8234



US\$4,500 - 6,000

啓功、喻繼高 行書書法、草蟲圖 水墨灑金紙本、設色紙本 成扇

8235

WU JINGDING (1904-1972)

Lushan Waterfall
Hanging scroll, ink and color on paper, inscribed by the artist and signed *Shanyin Wu Xizeng* with two artist's seals reading *Yanling* and *Jingding*, with colophons by Zhang Guangyu and Jin Yumin (1906-1982), the first dated *jiayin si yue* (1974, fourth month) signed *Zhang Guangyu* with two calligrapher's seals reading *Zhang Guangyu xi* and *Qian'an shuhua*, the second signed *Jin Yumin* with two calligrapher's seals reading *Jin Yumin* and *Yizhai*.
52 1/2 x 13 1/4 in (133.3 x 33.6 cm)

US\$5,000 - 7,000

吳鏡汀 廬山觀瀑 設色紙本 立軸

Wu Jingding, also known as Wu Xizeng, was a Beijing native, and had a long career as a teacher of traditional Chinese landscape painting. Teaching at Jinghua Art college prior to 1949, he later taught at the Central Academy of Fine Art. Among his students were Qi Gong (1912-2005) and Tian Shiguang (1916-1999).

8236

QI GONG (1912-2005)

Landscape
Hanging scroll, ink and color on paper, inscribed and signed *Yuanbei Jushi Qi Gong* with three artist's seals reading *Yuanbei Caotang*, *Qi Gong zhi yin* and *Yuanbai Jushi*.
53 x 25 1/4 in (134.6 x 64.2 cm)

US\$7,000 - 9,000

啓功 山水 設色紙本 立軸



8235



8236



8237



8238

8237

KONG XIAOYU (1899-1984)

Still Life with Fruits, Butterflies, and Potted Flowers, 1944

Ink and color on paper, mounted on board and framed, titled, dated *jiashen xin qiu* (1944, autumn), signed *Xiaoyu Weng Kong Xianying* with two artist's seals reading *Kongzi qishier shi sun* and *Xiaoyu* and four collectors' seals, three reading *zhi zu chang le*, *ren zhe chang shou* and *Huang Beishou jian shang zhang*.

15 1/8 x 41 3/4in (38.8 x 106cm)

US\$4,000 - 6,000

Provenance

private collection, San Francisco

孔小瑜 瓜瓞綿綿 設色紙本 木框 一九四四年作

8238

ZHAO SHAO'ANG (1905-1998)

Two Paintings of Birds and Flowers

Ink and color on paper, each mounted for framing, the first of Plum Blossoms and Bees; the second of Bird on Branch, both signed *Shao'ang* with two artist's seals reading *Zhao* and *wo zhi wei wo zi you wo zai*.

11 5/8 x 14 1/4in (29.5 x 36.2cm); 11 3/4 x 14 5/8in (29.8 x 37.2cm)

US\$5,000 - 7,000

趙少昂 花鳥畫 設色紙本 鏡片兩幅



8239



8240

8239

LI KUCHAN (1899-1983)

Grapes

Ink on paper, album leaf mounted, framed and glazed, inscribed and signed *Kuchan* with one artist's seal reading *Li shi Kuchan*.

13 5/8 x 16 3/4 in (34.6 x 42.5cm)

US\$3,000 - 5,000

李苦禪 葡萄 水墨紙本 鏡框

PROPERTY FROM THE COLLECTION OF JESSE MILES LEWIS

8240

ZHANG SHUQI (1899-1956)

Flowers and Butterflies

Ink and color on paper, mounted, framed and glazed, signed *Zhang Shuqi* with one artist's seal reading *Shuqi*.

12 1/8 x 19 1/2 in (30.8 x 49.5cm)

US\$3,000 - 5,000

張書旂 花蝶圖 設色紙本 鏡框



8241

PROPERTY FROM THE ANZHOUMA COLLECTION, HONOLULU, HAWAII

8241

SUN XINGGE (1897-1996)

Orchid and Rock

Ink on paper, mounted for framing, inscribed and signed *Shiwan Shanren*, with three artist's seals reading *Sun Xingge yin*, *Shiwan Shanren suozuo*, and *Shiwan shanren zhixi*. 22 3/4 x 20 3/4in (52.7 x 58cm)

US\$2,000 - 3,000

Provenance

gifted by a friend who acquired directly from the artist

孫星閣 蘭石圖 水墨紙本 鏡片

PROPERTY FROM VARIOUS OWNERS

8242

WANG ZHEN (1867-1938)

Lotus

Hanging scroll, ink and color on paper, inscribed by the artist and signed *Bailong Shanren* with three seals of the artist reading *Wang Zhen da li*, *Yiting* and *pomo*. 52 3/4 x 12 3/4in (134 x 32.3cm)

US\$5,000 - 7,000

王震 白蓮 設色紙本 立軸

8243

YANG SHANSHEN (1913-2004)

Ink Lotus with Bird

Hanging scroll, ink and color on paper, dedicated to *Beishou*, inscribed as painted in San Francisco and signed *Shanshen* with one artist's seals reading *Shanxin*. 47 1/2 x 22 1/2in (120.7 x 57.2cm)

US\$6,000 - 8,000

Provenance

private collection, San Francisco, acquired directly from the artist by the original owner

楊善深 殘荷小鳥 設色紙本 立軸



8242



8243

8244

FONG CHUNG RAY (FENG ZHONGRUI, B. 1933)

Untitled (Abstraction), 70-41
Ink and color on paper, mounted for framing
at the upper left inscribed *qi shi zhi si shi y*,
(70-41) and signed *Feng Zhongrui*.
31 5/8 x 31 5/8 in (80.3 x 80.3 cm)

US\$4,500 - 6,000

馮鍾睿 無題 (七〇之四十一) 設色紙本 片



8244



8245

8245

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

Landscape, 1989
Hanging scroll, ink and color on paper, dated
jisi yuan yue nian er ri (1989, first month,
twenty-second day) and signed *Jiqian zuo*.
25 1/4 x 25 in (64.2 x 63.5 cm)

US\$15,000 - 20,000

王己千 山水 設色紙本 立軸 一九八九年作



8246

8246

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

Ink Landscape, 1993

Ink on textured paper, mounted, framed and glazed, inscribed and dated *guiyou er yue jiu ri* (1993, February 9th) and signed *Wang Jiqian* with two artist's seals reading *Jiqian zao* and *wu ren wu wo fei gu fei jin*.
28 x 31in (71.1 x 78.7cm) sight

US\$15,000 - 20,000

Provenance

acquired directly from the artist

王己千 水墨山水 水墨紙本 鏡框 一九九三年作



8247

8247

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

Mountain Range 1984

Ink on paper, mounted, framed and glazed, inscribed and dated *jiazi shi yi yue liu ri* (1984, November 6th) and signed *Wang Jiqian* with two artist's seals reading *Jiqian zao* and *wu ren wu wo fei gu fei jin*.
22 1/4 x 33 1/4in (56.5 x 84.4cm) sight

US\$7,500 - 10,000

Provenance

acquired directly from the artist in the mid-1980s

王己千 巒綿山脈 水墨紙本 鏡框 一九八四年作

8248

YANG SHANSHEN (1913-2004)

Tiger, 1982

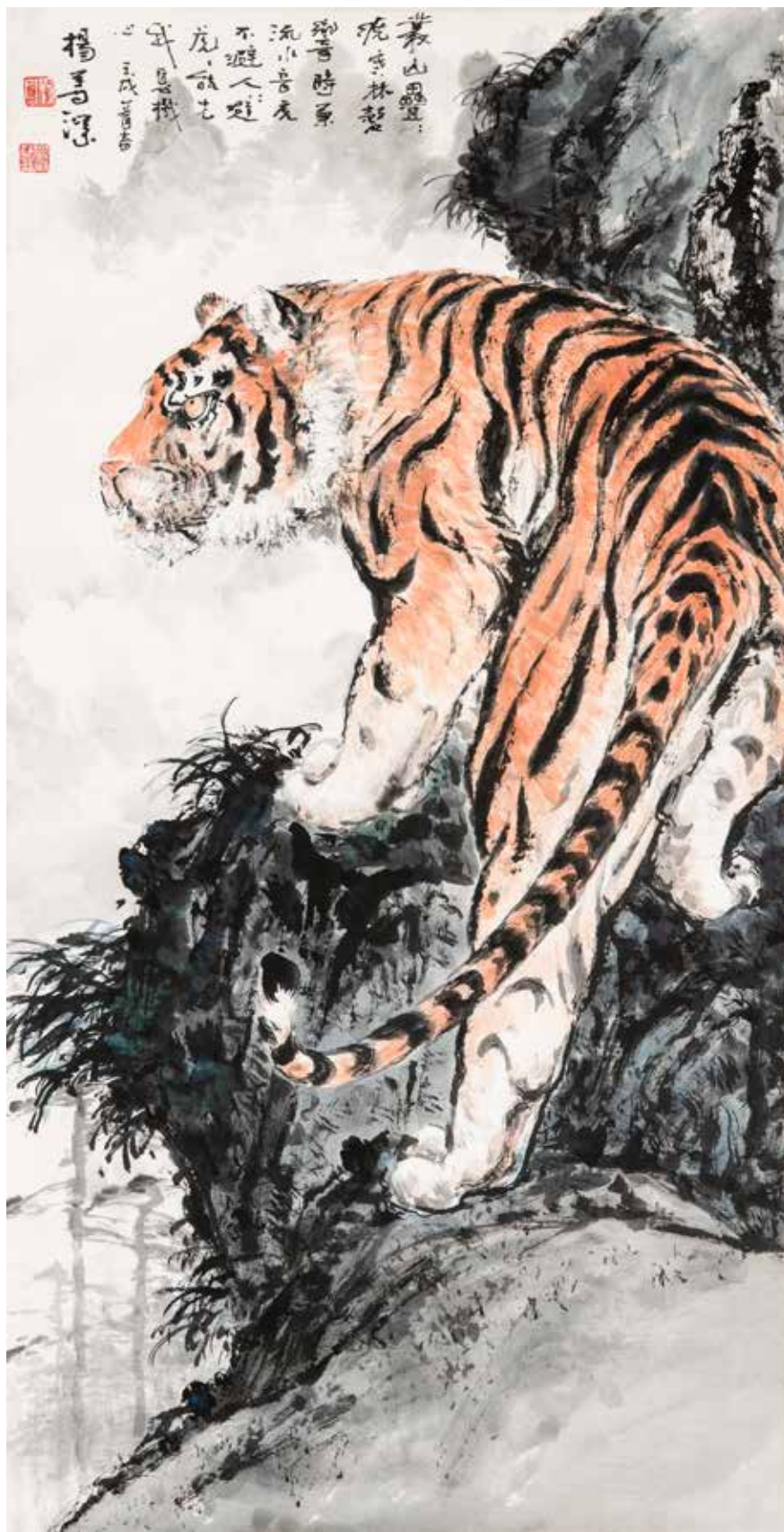
Ink and colour on paper, mounted, inscribed, dated *renxu* (1982) and signed *Yang Shanshen*, with two artist's seals reading *Yang shi* and *Shanshen shu hua*.
52 3/4 x 26 3/4in (134.5 x 68cm)

US\$30,000 - 40,000

Provenance

Bonhams San Francisco, 19 June 2012, lot 6360

楊善深 猛虎圖 設色紙本 鏡片 一九八二年作



8248



8249

**PROPERTY FROM THE ANZHOUMA COLLECTION,
HONOLULU, HAWAII**

8249

LIU DAN (BORN 1953)

Celestial Musician based on Dunhuang murals

Ink and color on paper, mounted for framing, with one artist's seal
reading *Liu Dan huayin*.

17 1/2 x 26 7/8in (44.5 x 68.2cm)

US\$4,000 - 6,000

Provenance

acquired directly from the artist

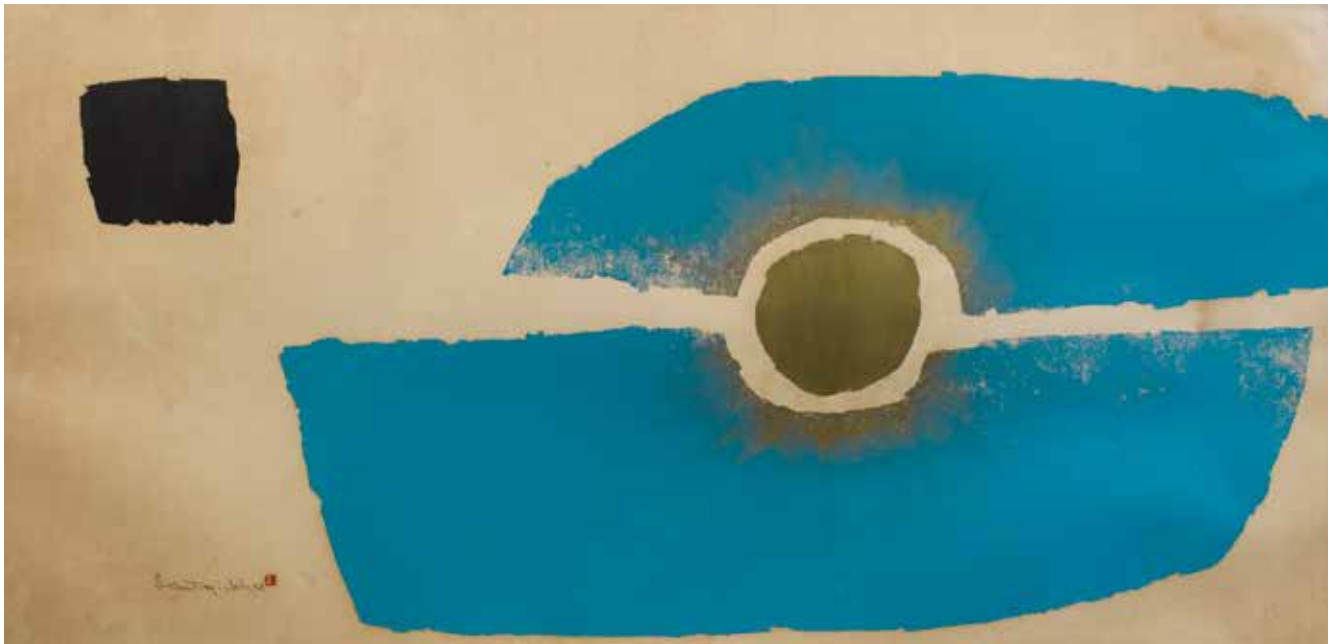
劉丹 敦煌人物 設色紙本 鏡片

FROM THE COLLECTION OF JEANNE A. WATTEN (1926-1990)

Jeanne Watten – noted gallerist, artist, art educator, as well as wife of a U. S. naval officer and mother of five – founded The Art Guild in Taipei, Taiwan in 1968. A true champion of modern Chinese art, Watten organized numerous exhibitions at The Art Guild's Studio Gallery in northern Taipei, promoting the works of young Taiwan artists of the avant-garde. Upon her return to the United States in 1974 and until her death in 1990, Watten continued to represent the artist-members of TAG, introducing their work to art lovers throughout northern California and beyond.

At The Art Guild, Watten exhibited many works by the contemporary Fifth Moon Group artists, who were at the forefront of the modern art movement in Taiwan in the 1960's. Watten's affinity to modern art was the foundation of a lasting relationship with the artists she represented in the group, including Chen Ting-Shih, Liu Kuo Sung, Fong Chung Ray, and Chuang Che, from whom she acquired works for her collection. Selected works by Chen Ting-Shih are being offered by members of Jeanne Watten's family.

珍·華登夫人 (Jeanne A. Watten)，台灣藝術家畫廊 (The Art Guild) 始創人。華登多才多藝，同為畫廊負責人、畫家及藝術教育家。她是美國海軍軍官雷蒙·華登醫生 Dr. Raymond H. Watten (即台大醫院「美國海軍第二研究所」總部第二任所長) 之妻，和五個孩子的母親。1968 至 1974 年間，華登於藝術家畫廊籌辦無數展覽，致力推廣當代台灣前衛藝術家之作品。1974 年返美後，華登繼續將藝術家畫廊成員的作品介紹給美國西岸的觀眾。華登夫人於 1990 年辭世。在華登夫人任內，曾經於藝術家畫廊舉辦過畫展的畫家包括陳庭詩、劉國松、馮鍾睿、莊喆等人，均為六十年代台灣前衛藝術派五月畫會中之表表者。華登醫生與夫人亦與各五月畫會的成員交好，獲贈或購入不少他們的畫作。是次拍賣所精選的陳庭詩版畫作品，均來自華登夫人之家人。



8250

PROPERTY FROM VARIOUS OWNERS

8250

CHEN TING-SHIH (CHEN TINGSHI, 1916-2002)

Day and Night, 1968

Woodblock print on paper, framed and glazed, at the lower left numbered 8/10, signed *Chen Ting-shih* and dated '68 with one artist's seal reading *Chen*.

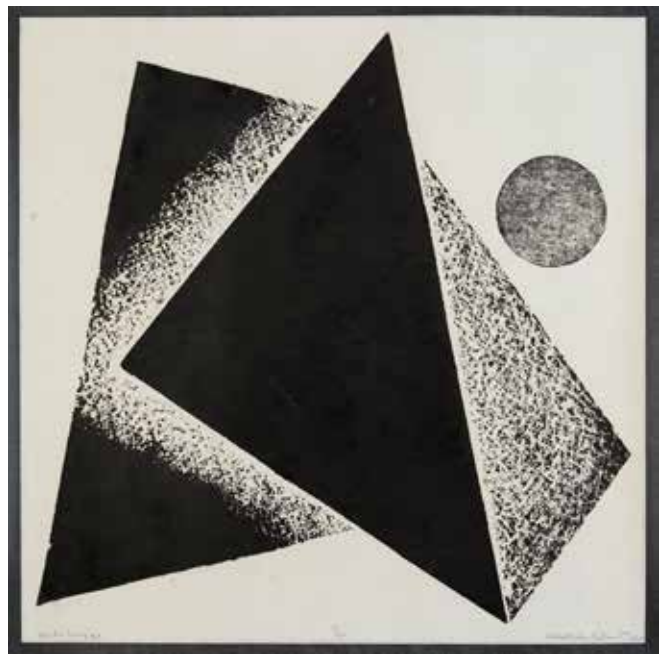
32 1/2 x 47in (82.5 x 119.4cm)

Provenance

acquired directly from the artist by Jeanne A. Watten (1926-1991), thereafter by descent to the current owner

陳庭詩 晝與夜 木刻版畫紙本 鏡框 一九六八年印製

US\$7,000 - 9,000



8251

8251

CHEN TING-SHIH (CHEN TINGSHI, 1916-2002)

God's Song #1, 2, 3, 4, 1980

A set of four woodblock prints on paper, each mounted on cardboard, along the lower margin of each titled *God's Song* and numbered 3/40 and signed and dated *Chen Ting-shih Jan 1980*.
24 x 24in (61 x 61cm) each

US\$6,500 - 8,000

Provenance

acquired directly from the artist by Jeanne A. Watten (1926-1991), thereafter by descent to the current owner

陳庭詩 天籟之1, 2, 3, 4 木刻版畫紙本 裱於紙卡 一九八〇年印製



8252

8252

HERNANDO RUIZ OCAMPO (1911-1978)

Untitled

Oil on canvas, at the lower right signed and dated *HR Ocampo '45*.
23 x 16 1/2in (58.5 x 42cm) sight

US\$5,500 - 7,000

Dated 1945, this painting belongs at the end of Hernando Ruiz Ocampo's so-called "proletarian period" of 1934-1945, during which he painted the stark realities of war, hunger, and dislocation he witnessed in the Philippines during WWII. The expressionistic portrayal of the war-wounded in bright colors on this canvas is consistent with his style of this period, just before he turned increasingly to abstraction in the early 1950s.

END OF SALE

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
ī.....	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 from a Distinguished California Collector

Property from a Hawaii Estate

Property from a Private Carmel Collection

Property from a Private Collection

Property from a Private Czechoslovakian Collection

Property from a Private Nevada Collection since the 1950s

Property from a Private Northwest Collection

Property from a Private Reno collection, purchased in
Santa Fe in 1991

Property from a Private Washington Collector

Property from a Renowned European Collector

Property from a San Francisco Collection

Property from a San Francisco Collection

Property from a Texas Collection

Property from the Anzhouma Collection, Honolulu, Hawaii

Property from the Collection of Ada Lum

Property from the Collection of Dr. Robert Rosen, Los Angeles,
California

Property from the Collection of H. Lee Turner, Kansas

Property from the Collection of Jesse Miles Lewis

Property from the Estate of Barbara J. DeVeuve, Phoenix,
Arizona

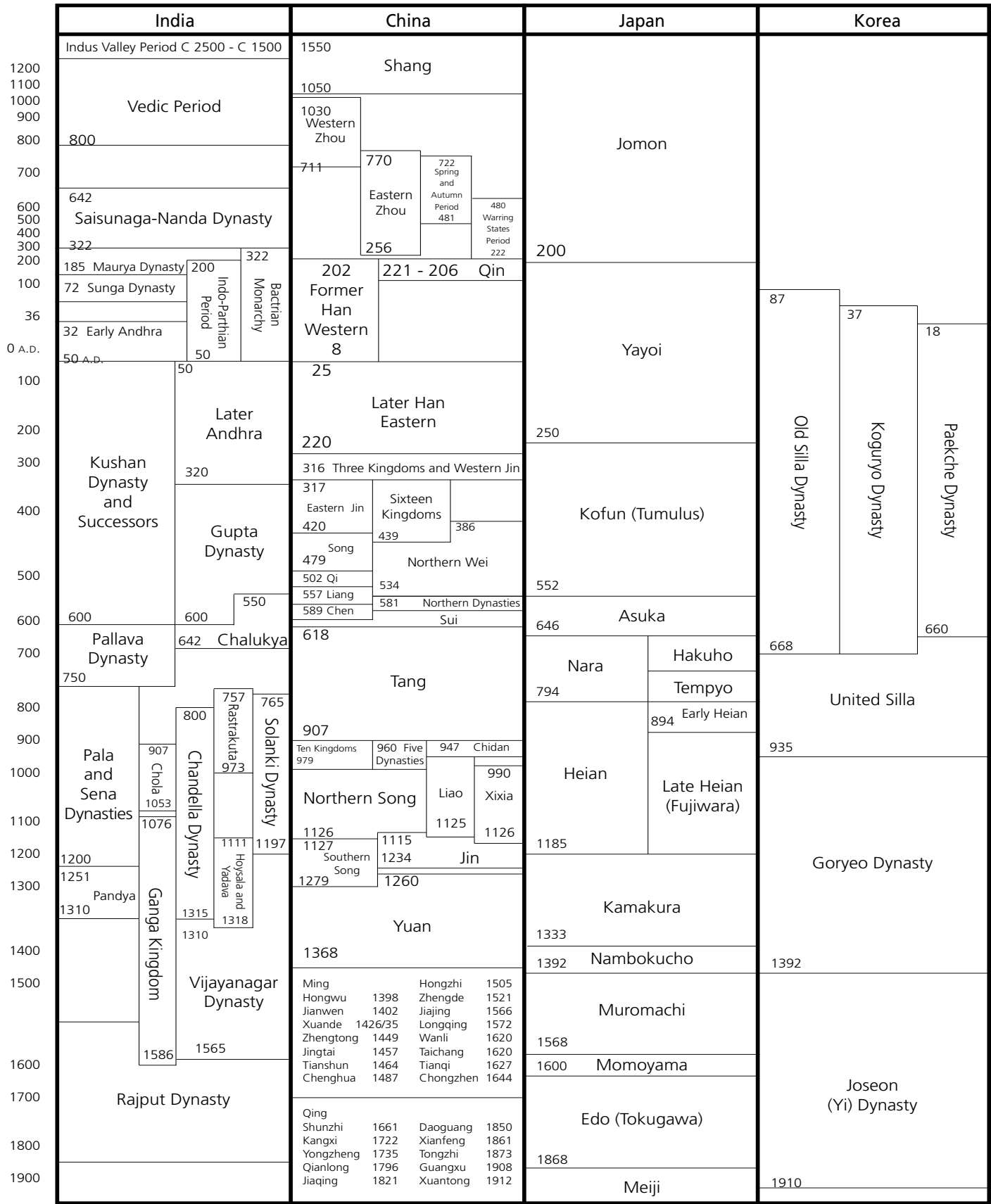
Property from the Irene Chin Collection, San Francisco,
California

Property from the Portland Art Museum, Portland, Oregon,
sold to benefit the Museum Acquisition Fund

Property of A Gentleman

Property of Thangkas from the Van der Wee Collection

CHRONOLOGICAL CHART OF INDIA, CHINA, JAPAN AND KOREA



OFFSITE SOLD PROPERTY STORAGE INFORMATION

Please note that all lots listed at the beginning of our printed catalog, if not removed immediately after the sale, will be transferred to a nearby storage facility. For the convenience of the successful bidder of one or more of these lots, all purchased lots will be transferred to our offsite storage together. Please read the Conditions of Sale regarding the removal of sold lots.

Bonhams' storage and logistics partner is Box Brothers, a well-known organization that specializes in crating, packaging and shipping.

Our storage and logistics partnership provides several beneficial services. The first being 5 days of free storage.

LOTS TO BE REMOVED TO STORAGE:

8037
8038
8196

- During this auction, clients will be expected to pick up all property from Bonhams by Thursday, July 6 by 4:30pm.
- All items listed at the beginning of our printed catalog, along with all other items purchased, if not removed immediately after the sale, will be transferred to Box Brothers warehouse. With an appointment made 24 hours in advance, clients can pick up their property at 1471 Doolittle Drive in San Leandro.
- Box Brothers will charge an uplift fee to transport your items to their warehouse. Small items that can be handled easily by one person will be charged \$50. Larger items that can still be handled by one person will be charged \$85. Large items that require two people to handle will be charged \$100. Charges will be payable directly to Box Brothers. Should you choose to have Box Brothers ship or deliver your property, this uplift fee will be waived.
- Clients will have 5 days of free storage to retrieve their property or make arrangements with Box Brothers to pack and ship their property. Storage fees will begin to accrue on the 6th day of storage.
- Retrieval from the offsite warehouse is by appointment only. Clients must call 24 hours in advance. Clients can utilize the delivery services offered by Box Brothers or clients may make their own arrangements. Please call +1 (800) 474-7447.
- Box Brothers is available to ship internationally. They offer importing and exporting services. Clients can select either airfreight or ocean cargo delivery options, which range from door-to-port, door-to-airport with door-to-door service also available. Clients can ship one item, co-load or container load at a discounted rate through Box Brothers. Please call +1 (800) 474-7447 for more information.
- All purchases not designated for offsite storage will remain onsite at Bonhams for a period of 21 days beginning the date of the auction. During this 21 day period, clients may remove such property themselves, make arrangements with the Bonhams packaging and shipping department or provide their own shipper for removal of all property. If a client does not retrieve his/her property or finalize shipping arrangements within 21 days, the purchases will be removed to the offsite storage facility of Box Brothers. Again, uplift charges for packing and transport from our gallery to Box Brothers will be charged by Box Brothers.
- Payment of the hammer price, premium and any applicable sales taxes must be made directly to Bonhams prior to the release of property. Any removal, storage or other fees due to Box Brothers should be made directly to Box Brothers.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before Box Brothers will be permitted to re-route your purchases.

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 \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, 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 thereof, (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 this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close

of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. 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

CONDITIONS OF SALE - CONTINUED

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 REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"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.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. 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. 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 estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value 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

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

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

A valid Bonhams client account is 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 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, 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 amount 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 sale by telephone, by facsimile 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, 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

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24262 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

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 sales. 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.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. [Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs, Native American Art, Tribal Art and most Arms & Armor auctions are not included in this policy.](#)

Box Brothers San Leandro (for San Francisco auctions only)
1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

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

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

Payment

Payments for purchased lots must be made directly to Bonhams. Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

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. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

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BONHAMS *

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(212) 644 9001

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(415) 861 7500
(415) 861 8951 fax

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(323) 850 7500
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BONHAMS *

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Dana Ehrman, (323) 436 5407
Claire De Biasio-Paris, (323) 436 5483

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California & Western Paintings & Sculpture

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Joseph Francaviglia, (323) 436 5443

* 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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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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 email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
220 San Bruno Avenue
San Francisco, California 94103
Tel +1 (800) 223 2854
Fax +1 (415) 861 8951
bids.us@bonhams.com

Bonhams

Sale title:	Sale date:
Sale no.	Sale venue:
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion 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/ZIP code: _____

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:

**CONSIGNMENTS
INVITED FOR
AUTUMN SALES**

ATTRIBUTED TO LI GONGLIN (1049-1106)

Nine Songs (detail)

Ink on paper, handscroll

32cm x 401.5cm (12½in x 158¾in)

Estimate: HKD 800,000 - 1,200,000

Sold for HKD 10,140,000 (USD 1,300,000)

ENQUIRIES

Hong Kong

Iris Miao

+852 2918 4321

chinese paintings.hk@bonhams.com

San Francisco

Dessa Goddard

+1 415 503 3333

New York

Bruce MacLaren

+1 917 206 1677

chinese paintings.us@bonhams.com



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bonhams.com/chinese paintings

Prices shown include buyer's premium. Details can be found at bonhams.com

《魚》
己三月九十三歲
白石

EB 1793

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