

ASIAN WORKS OF ART

Monday, October 30, 2017



Bonhams

NEW YORK



ASIAN WORKS OF ART

Monday, October 30, 2017, 10am
New York

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10am to 5pm
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Lots 1 - 214

CATALOG: \$35

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ILLUSTRATIONS

Front Cover: Lots 108
Inside front cover: Lots 134
Inside back cover: Lot 167
Back cover: Lot 77

INTERNATIONAL ASIAN CERAMICS AND WORKS OF ART TEAM



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USA



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New York



Ming Hua
Chinese Art
New York



Harold Yeo
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Daniel Herske
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* Mark Rasmussen
Indian, Himalayan, &
Southeast Asian Art
New York



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

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London,
Knightsbridge



Rosangela Assennato
London,
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ASIA REPRESENTATIVES



Summer Fang
Taipei



Bernadette Rankine
Singapore

* Indian, Himalayan & Southeast Asian Art

JADES, HARDSTONES & SCHOLAR'S ROCKS

Lots 1 - 43





1

A PALE CELADON JADE-INSET WOOD RUYI SCEPTRE
The jades Ming dynasty, with Qing dynasty wood mount

The curved wooden shaft set with three reticulated jade plaques in the head, midsection and end, each plaque similarly carved in with a paradise flycatcher perched on a leafy flowering branch, the leaves with serrated edges and the details of the feather finely incised, the underside of the sceptre carved with a beaded edge.

17 3/4in ((45cm) long

US\$10,000 - 15,000

明 青白玉鑲雕花間綫鳥紋飾後鑲清代木如意

2

A PALE CELADON JADE ARCHAISTIC 'GUI' TABLET

Qianlong mark and of the period

Made with a straight base and two long parallel sides that meet at a point at the top, one face carved with raised bosses enclosed within a border of C-scrolls and small bosses, the other face incised with two characters in archaic script reading *ke gui*, the characters repeated in regular script on one side, the other side carved with the six-character mark also in regular script.

5 1/4in (13.5cm) long

US\$3,000 - 5,000

清乾隆 青白玉雕「穀圭」 《大清乾隆年製》款

The Qianlong emperor was known for his love of archaism, and the *Zhou Li* (Rites of Zhou) mentions a type of jade tablet called the *ke gui* which was described as being carved on one face with a grain pattern, which is how bosses were referred to in ancient China. According to Una Pope-Hennessy in *Early Chinese Jades*, New York, 1923, p. 46, such tablets were given by the emperor to his bride. This ancient tablet is no doubt the inspiration for the present lot.



2



3

3

FOUR JADE RETICULATED ORNAMENTS

Qing dynasty

Comprising a hinged belt-slide, each half fashioned as a *bi*-disc carved with a *chilong*, joined by a tubular connector, one half with a metal mount, the green stone with white inclusions and enhanced russet coloration; and three circular plaques, the first carved as a butterfly; the second as a *shou* medallion and the third as a dragon; all evenly colored.

4 1/2in (11.5cm) length of belt slide

US\$2,500 - 4,000

清 玉雕四件



4

4

A PALE CELADON JADE 'PHOENIX AND BAMBOO' DOUBLE VASE

18th century

Carved as two hollow stems of bamboo growing from a large rhizome, from which further bamboo shoots and stalks sprout with a large sprig of *lingzhi* at the side, a phoenix with finely incised feathers perched on the bamboo stalks, the stone with russet veins skillfully worked into the design.

4 3/8in (11.1cm) high

US\$3,000 - 5,000

十八世紀 青白玉雕竹節式雙聯瓶

Provenance

A Florida Estate

See a similarly designed double-bamboo form vase from the Avery Brundage Collection in the Asian Art Museum of San Francisco, dated to the mid-Qing dynasty, illustrated in Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2012, p. 232.

5

A CELADON JADE 'PINE TRUNK' VASE

Qing dynasty, 19th century

Carved in the form of a gnarled pine tree trunk surrounded by stalks of bamboo, the surface incised to resemble bark, with irregularly shaped hollows and undercut branches, the underside of the foot carved out to form a conforming foot ring, wood stand.

4 1/4in (10.8cm) high

US\$4,000 - 6,000

十九世紀 青玉雕松竹紋瓶



5

6

A SPINACH JADE 'TAOTIE' CENSER AND COVER

Early 20th century

The compressed globular body and domed cover each carved with a *taotie* band, the cover surmounted by a button finial carved as a coiled *chilong*, the body flanked by opposing *chilong*-head handles suspending loose rings and supported on three short feet, wood stand.

4 1/4in (10.8cm) high

US\$6,000 - 8,000

二十世紀初 碧玉雕饕餮紋螭龍鈕蓋爐



6



7

A CELADON JADE VASE AND COVER

Qing dynasty

Of flattened *hu* form, supported on a splayed foot, flanked by two handles carved as mythical beast heads suspending loose-rings, the lower register of the body carved in low relief with a *taotie* mask and *kuilong*, the cover with two undercut *kuilong* flanking the finial.

5 3/4in (14.5cm) high

US\$3,000 - 5,000

清 青玉雕饕餮夔龍紋蓋瓶

7



8

8

SEVEN WHITE JADE ARCHER'S RINGS

Qing dynasty

All of even white color, unadorned, two with minor russet veining.
1 3/8in (3.4cm) diameter of largest

US\$2,000 - 3,000

清 白玉扳指七件

9

A LAVENDER JADEITE ARCHER'S RING

Qing dynasty

Of cylindrical form, with a convex lip, the translucent stone with an even color and light lavender cast.

1 1/4in (3cm) high

US\$1,000 - 1,500

清 紫羅蘭翠玉扳指

10

A JADEITE ARCHER'S RING

Qing dynasty

Of cylindrical form with a beveled edge, the stone white with splashes of apple green, mounted in a silver stand marked *MADE IN CHINA* YAMANAKA.

1 1/4in (3.2cm) diameter

US\$2,000 - 3,000

清 翠玉扳指



9



10



11

11

EIGHT ARCHER'S RINGS

Qing dynasty

The first of mottled celadon jade carved with *shou* medallions; the second of pierced porcelain with a motif of coins and *fu* characters, biscuit glazed to resemble jadeite; the third of white jade, the russet skin carved to form a *chilong*; the fourth of agate carved with an image of Liu Hai and his toad; the fifth of chicken bone jade carved with an archaistic *kuilong*; the sixth silver with pierced floral panels alternating with characters reading *yannian yishou* (prolonging life, extending longevity); the seventh cloisonne decorated with a band of insects and flowers; the eighth of white jade, carved with a lion.

1 1/2 (3.7cm) diameter of largest

US\$3,000 - 5,000

清 扳指八件

12



12

SEVEN WHITE JADE ARCHER'S RINGS

Qing dynasty

Three with a flat side displaying varying degrees of russet coloration; the remaining four of cylindrical form, two with russet patches, one with gray speckling, one with a brown inclusion.

1 3/8in (3.4cm) diameter of largest

US\$2,000 - 3,000

清 白玉扳指七件

13



13

TWO JADE ARCHER'S RINGS

Qing dynasty

The first of spinach jade, the deep green stone with black inclusions; the second of white jade, elegantly carved in low relief with an orchid plant growing from a rock, accented by the pale russet inclusion.

1 1/4in (3.3cm) diameter of larger

US\$2,500 - 3,500

清 玉扳指兩件

14

A RETICULATED CELADON JADE 'EGRETS AND LOTUS' FINIAL

Yuan/Ming dynasty

Carved in openwork with seven egrets amidst a dense tangle of large lotus blossoms, leaves and reeds, the details finely incised, the base pierced with two large holes and four pairs of small apertures, the softly polished stone of a pale grayish-green color, wood stand.

2 1/4in (5.8cm) high

US\$3,000 - 5,000

元/明 青白玉透雕一路連科紋鈕



14



15



15

A CELADON JADE RUYI SCEPTRE

19th/20th century

The curved stem carved with a shaped panel midway between the sceptre head and a shaped terminal, each boldly carved in relief with ribbon-tied Buddhist emblems within beaded borders, the stone an even pale green color.

14 1/2in (36.8cm) long

US\$2,500 - 4,000

十九/二十世紀 青玉吉祥紋如意

16

A CELADON JADE 'PHOENIX' PLAQUE

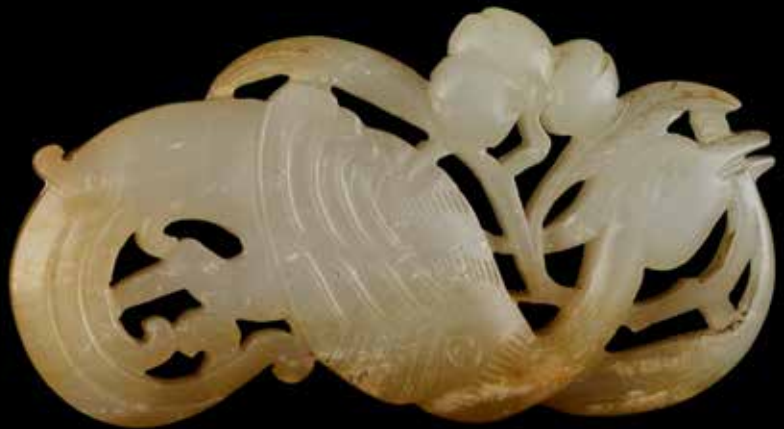
Qing dynasty

The mythical bird carved and pierced with a branch bearing three peaches in its beak, the details on the feathers finely incised, the stone with opaque white inclusions and russet coloration.

2 3/4in (7cm) long

US\$4,000 - 6,000

清 青玉鏤雕鳳銜壽桃紋牌



16

17

THREE JADE CARVINGS

Ming/Qing dynasty

The first a Ming dynasty celadon jade reticulated plaque, carved with a dragon, surrounded by auspicious motifs, against a pierced diapered ground; the second a 17th century archaistic jade libation cup, the rounded sides carved with a whorl medallion flanked by *kullong*, with scroll handles; and the third a Qing dynasty white jade belt hook, mounted as a letter opener.

4 3/4in (12cm) length of longest

US\$2,000 - 3,000

明/清 玉雕三件



17

18

TWO CELADON JADE RETICULATED PLAQUES

Qing dynasty

The first carved in the outline of a lock, enclosing a chime suspended from the mouth of a bat above the lock bar; the other carved as an *apsara* surrounded by a long billowing scarf and clouds.

2 3/4in (6.8cm) length of longer

US\$3,000 - 5,000

清 青白玉鏤雕牌兩件



18

19

TWO WHITE JADE CARVINGS

Qing dynasty

The first of a Daoist youth with a multi-headed *lingzhi* branch slung over his shoulder; the second of a two peapods with tendrils and leaves, the stems forming suspension loops.

2 5/8in (6.5cm) height of taller

US\$1,500 - 2,500

清 白玉雕兩件



19



20

20
A SMALL SPINACH JADE ARCHAISTIC WINE VESSEL AND COVER

20th century

Made in imitation of an ancient bronze *you* with a slightly flattened pear-shaped body, tall neck and domed cover, the rims incised with key-fret bands, flanked by loops attached to a bail handle, suspended from a carved wood frame.

4 1/4in (10.8cm) high

US\$1,200 - 1,800

二十世紀 碧玉雕仿古提梁卣



21

21
A SPINACH JADE 'TAOTIE' VASE

20th century

Of flattened hexagonal section, the middle section carved with *taotie* masks, between plantain leaves carved on the trumpet neck and tall splayed foot, the dark green stone with characteristic black flecks, wood stand.

6 1/8in (15.5cm) high

US\$2,000 - 3,000

二十世紀 碧玉雕饕餮紋瓶



22

22
TWO CELADON JADE 'DRAGON' CARVINGS

Qing dynasty

The first a toggle carved with dragon amid clouds, pierced vertically; the second a *bi* disc with a *chilong* climbing through the aperture and an undercut shrew at the top forming the suspension loop, the stone with black streaks.

2 1/4in (5.8cm) high, the taller

US\$3,000 - 5,000

清 青玉雕龍紋吊墜兩件

23

A CELADON AND BLACK JADE FIGURE OF A MYTHICAL BEAST

Qing dynasty

Carved in a recumbent position, gnawing on its hind paw to relieve an itch, its round eyes framed by curled tufts of fur, beneath a pair of curled horns surrounded by an incised mane, the full bushy tail curled back over its left haunch, the stone with black streaks and speckles, wood stand.

4 3/4in (12 cm) long

US\$3,000 - 5,000

清 青黑玉雕瑞獸擺件



23

24

A CELADON JADE CARVING OF A BEAR

Ming dynasty

Finely carved in a crouching position as if ready to pounce, the face with alert eyes above a well-pronounced snout with bared teeth, flanked by ears rising from ridges extending along the beast's jaws, the short tail held close to its body, the translucent stone with cloudy white inclusions and dark brown accents.

2 7/8in (7.3cm) long

US\$2,000 - 3,000

明 青白玉雕熊把件

Provenance

Acquired in Boston, 2001

Bears inhabited the forests of North China and were frequently depicted in burials probably to protect the dead from harmful influences. The word for bear, *xiong*, is a homophone for the word brave and powerful.

According to the *Zhou Li* (Rites of Zhou), edited during the Han dynasty, bears were employed in exorcism rituals, their skin worn over the head of the shaman who, holding a lance and a shield, led the officials to perform the Seasonal Exorcism by searching through houses and driving away pestilences. See J.Lagerway, *Early Chinese Religion. Part One. Shang through Han (1250 BC-220 AD)*, Boston, 2008, p.287.



24

25

A SPINACH JADE FIGURE OF TWO BOYS

Qing dynasty

The larger boy carved holding a lotus blossom and leaf over his shoulders, the smaller boy by his side, mounted on a separately carved rockery base emerging from the center of a quadrilobed dish.

4 3/8in (11.2cm) length of dish

US\$1,000 - 1,500

清 碧玉雕仙童持蓮擺件



25



26



27



28

26

A WHITE JADE 'DOUBLE-BADGER' CARVING

18th/19th century

Carved in openwork as a pair of romping badgers, arranged head to tail, the outline conforming to the shape of the jade pebble, of even white color with a hint of russet.

1 1/2in (3.8cm) long

US\$2,000 - 3,000

十八/十九世紀 白玉雕雙歡把件

27

A WHITE JADE 'DRAGON AND PEARL' BANGLE

Qing dynasty

Finely worked in the form of two dragons sharing a single body, confronting each other at the top, with a flaming pearl between them, each with a pair of elongated horns, pronounced nostrils and open jaws.

3 1/8in (8cm) diameter

US\$1,000 - 1,500

清 白玉雕雙龍戲珠紋鐲

28

TWO JADE RETICULATED ORNAMENTS

Qing dynasty

The first an oval plaque, carved with a crane and a small hawk pecking at its head, amid a tangle of lotus blossoms and leaves, mounted in silver as a hand mirror, the wide flange surrounding the plaque worked in repoussé and inset with jadeite florets; the second a black and celadon jade belt hook, the black portion used for the stem and button, the celadon used to form the dragon-head hook and undercut *chilong*, mounted in silver as the handle to the mirror.

3 3/4in (9.5cm) length of plaque

US\$3,000 - 5,000

清 青玉鑲雕鶴蓮紋牌及黑青玉雕螭龍紋帶鉤



29

29

A WHITE JADE 'DRAGON' BELT HOOK

18th/19th century

Finely carved with a generous body, decorated in low relief with a writhing *chilong*, facing the hook formed as a dragon's head, the underside with an oval knob for attachment, the polished stone of an even white color, mounted onto the hinged cover of a wood-lined Arts and Crafts brass box, the interior stamped *POTTER STUDIO*.

3 1/2in (9cm) length of belt hook

US\$1,200 - 1,800

十八/十九世紀 白玉雕螭龍紋帶鉤



30

30

AN ASSEMBLED FIVE-PIECE HARDSTONE-MOUNTED DESK SET

Early 20th century

Comprising a rectangular desk pad, a small rectangular stamp box, an ink well and pen holder, a letter holder and a blotter, each with reticulated hardstone plaques carved with scrolling foliage, all mounted with gilt-metal, some with carnelian plaques.

21in (53.3cm) length of desk pad

US\$2,000 - 4,000

二十世紀初 金屬鑲金鑲硬石案套裝文具五件

31

TWO ROSE QUARTZ FIGURES OF BEAUTIES

Late Qing/Republic period

Each portrayed standing, clad in long layered robes, hair dressed in a knotted chignon, one holding a leafy peony sprig, the other a covered circular box, mounted as lamps.

11 1/8in (28.5cm) high, the taller

US\$2,500 - 4,000

清末/民國 粉晶雕美人立像兩件



31



32

32

A SET OF GLASS FIGURES OF THE 'EIGHT IMMORTALS'

20th century

Simulating coral, the figures representing the spectrum of the human condition, carved standing erect, holding their respective attributes, plexiglass stands.

4 1/2in (11.5cm) high

US\$1,200 - 1,800

二十世紀 料仿珊瑚刻八仙一套



33

33

A ROCK CRYSTAL CENSER AND COVER

Early 20th century

The pierced cover surmounted by a coiled *bixiu* surrounded by three small loose rings, the compressed globular body flanked by opposing *bixiu*-head handles suspending loose-rings, all supported on three cabriole legs issuing from the mouths of lion-masks.

7 1/2in (19cm) high

US\$1,500 - 2,500

二十世紀早期 水晶雕貔貅鈕蓋爐



34

34

A ROCK CRYSTAL CENSER AND COVER

Early 20th century

The pierced cover surmounted by a coiled *bixiu* surrounded by three small loose rings suspended from *ruyi*-form handles, the compressed globular body flanked by opposing *bixiu*-head handles, all supported on three cabriole legs issuing from the mouths of *bixiu*-masks.

8 1/2 in (21cm) high

US\$1,000 - 1,500

二十世紀早期 水晶雕貔貅鈕蓋爐



35

**A PAIR OF CARVED MOLLUSC INNER-SHELL
MOTHER-OF-PEARL PLAQUES**

19th century

Made from two halves of a single clam, each nacre layer finely carved with an elaborate city scene, one with a battle in the foreground, the other with officials welcoming a victorious general, wood stands.

10 1/2in. (26.8cm) long

US\$2,500 - 3,500

十九世紀 珍珠貝刻市鎮人物圖插屏一對

Provenance

Estate of Marjorie Gurby, Delano, California



(detail)



36



36

TWO VERTICAL SCHOLAR'S ROCKS

One of warm reddish tone with fine striations, the sharp edges dramatically jagged and hollowed; the other of pale whitish stone darkening at the middle and base, of triangular section and mountainous form; two wood stands.

14 3/8 and 17in (36.5cm and 43cm) high

US\$3,000 - 5,000

賞石兩件



37

A 'LINGBI' SCHOLAR'S ROCK

The tall irregular form enlivened with crevices, channels, ridges and jagged protrusions, the surface texture a velvety black color, wood stand.

17in (43.2cm) high

US\$2,000 - 3,000

靈璧式賞石

37



38



39

38

A MOUNTAIN PEAK-FORM SCHOLAR'S ROCK

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

15 1/2in (39.5cm) high

US\$1,500 - 2,500

峰崖形賞石

Provenance

Kemin Hu

39

A 'TAIHU' SCHOLAR'S ROCK

With a diagonal orientation, balanced on a pointed tip with overhangs and jagged protrusions, the numerous perforations in the uneven surface imbuing the stone with a feeling of lightness, wood stand.

14 1/2in (36.8cm) long

US\$1,000 - 1,500

太湖式賞石

40

A BLACK 'LINGBI' SCHOLAR'S ROCK

In the shape of a triangular mountain peak, pierced with an irregularly shaped hole, the pitted surface with a soft luster, wood stand.

10 1/2in (26.7cm) long

US\$2,000 - 3,000

靈璧式峰形賞石



40



41

41

SEVEN 'LINGBI' SCHOLAR'S ROCKS

Five resembling mountain peaks and ranges, two resembling karst formations with perforations and hollows, all of irregular form with craggy surfaces, wood stands.

8in (20.3cm) long, the longest

US\$2,500 - 4,000

靈璧式賞石七件



42

TWO ROCK-FORM BRUSH RESTS

Ming/early Qing dynasty

The first, carved of greenish-yellow jade with russet inclusions, the second carved from black stone with geometric white, crystalline patterns resembling chrysanthemum heads, each resembling water-worn rocks, and with a conforming wood stand.

4 1/3in (11cm) and 5 1/2in (14cm) wide

US\$2,000 - 3,000

明或清早期 玉雕山子筆架及菊花石筆架

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

43

TWO GREEN MALACHITE SCHOLAR'S ROCKS

One of even bright green stone, with smoothly rounded protuberances piled atop each other and contrasting with the irregularly finished lower section; the other of darker green color with smaller formations, the elements and form suggesting the intricacy of *taihu* rock; two wood stands.

3 1/4in and 4 1/2in (8.4cm and 11.5cm) high

US\$2,500 - 4,000

綠松石山子兩件

Provenance

Kemin Hu



42



43



CHINESE BRONZES

Lots 44 - 61



A RARE AND LARGE PAIR OF GILT-BRONZE RING HANDLES
Warring States period/Western Han dynasty

Each handle well-cast in the form of a *taotie* mask with rounded eyes, surmounted by a smiling humanoid figure with muscular arms and chest, the mask's elongated nostrils curled at the end forming a hollow ring, suspending a thick circular ring handle, stands. 7 1/4in (18.4cm) high, each

US\$10,000 - 15,000

戰國/西漢 銅鑲金饕餮紋鋪首兩件

Provenance

Michael Goedhuis, London
 New York Private Collection

The inclusion of a human figure in this design is intriguing and very unusual. For a similar pair of handles, in this case without the human figure, see a set sold in our Hong Kong rooms, 24 November 2013, lot 521. A related large *taotie* handle from the Erwin Harris collection was sold at Christie's, New York, 16 March 2017, lot 861. Another unusual bronze ring handle with similar human-form decoration, excavated in 1968 at Mancheng, Hebei at the tomb of Liu Sheng (died 113 BC) and now held in the collection of the Hebei Provincial Museum, and included in the exhibition "Age of Empires: Chinese Art of the Qin & Han Dynasties (221 B.C.-A.D. 220)" at the Metropolitan Museum of Art, New York, 3 April-16 July 2017.





45

45

A GILT-SPLASHED BRONZE TRIPOD CENSER
17th/18th century

The compressed globular body cast with a short waisted neck, surmounted by a pair of upright loop handles, all supported on three short conical feet, the base with a three-character Xuande mark in seal script within a recessed rectangle, wood cover.

5 1/4in (13.4cm) long

US\$3,000 - 5,000

十七/十八世紀 銅灑金雙耳三足爐



46

46

A BRONZE SILVER-WIRE INLAID RECTANGULAR CENSER
AND STAND

17th/18th century

Tapering gently towards the base, supported on four bracket feet, the short sides set with angular loop handles, the front and back inlaid with the design of a bat against a dense cloud ground, the base similarly inlaid with dense clouds confined to a rectangular outline, conforming stand.

4 1/2in (11.5cm) long

US\$2,000 - 3,000

十七/十八世紀 銅錯銀絲福從天降紋方爐連座



47

47

THREE BRONZE SCHOLAR'S TABLE OBJECTS
Ming dynasty

The first a water dropper in the form of a recumbent *qilin*; the second a paperweight in the form of a recumbent boy; and the third a seal with a recumbent ox finial, the seal face cast with two characters *yan nian* (extending your years).

3 1/2in (9cm) length of largest

US\$3,000 - 5,000

明 銅文人用具三件

PROPERTY OF A FLORIDA PRIVATE COLLECTOR

48

A BRONZE SILVER-WIRE INLAID VASE
17th/18th century

Of ovoid form, with broad flat shoulder surrounding the lipped-mouth, tapering towards the base, supported on a straight foot, the surfaces inlaid with a complex pattern of angular scrolls and lappets, the base inlaid with mark reading *Shi Sou*.

4 3/4in (12cm) high

US\$5,000 - 7,000

十七/ 八世紀 銅錯銀絲竊曲紋瓶 《石叟》款

Provenance

Private Collection, Pittsburgh

Literature

Fang Jing Pei, *Treasures of the Chinese Scholar*, New York, 1997, p. 37

49

A SMALL AND UNUSUAL SILVER-INLAID MOONFLASK
17th/18th century

Of flattened circular form rising to a tapered neck with lipped rim, each main side cast with a circular raised medallion, flanked by *taotie* masks suspending loose rings on the shoulders, the silver-inlay forming geometric patterns and scrolls, accented with gilt-copper highlights, all supported on a pedestal foot.

3 3/8in (8.5cm) high

US\$1,500 - 2,500

十七/十八世紀 銅錯銀饕餮耳抱月瓶



48



49



50

A RARE SILVER AND GOLD KENDI

Yuan/Ming dynasty

The compressed globular silver body decorated with repousse ridges beneath an incised floral band encircling the base of the tall waisted neck with a flared flange surrounding the mouth, the ridged cup-form spout, mounted with a gold petal-decorated fitting and stopper connected to a chain, the domed gold cover decorated in repousse with floral bands.

6 1/4in (16cm) high

US\$8,000 - 12,000

元/明 銀鑲金花卉紋軍持



51



52

51

A BRONZE 'LION AND CUB' CENSER AND COVER
17th/18th century

Cast seated with large bushy tail, the ridged spine lined with curled tufts of fur, the left paw resting on its playful cub, the detachable head cast with wide eyes shaded by bushy brows and wide open mouth leading to the hollow interior.

13in (33cm) long

US\$3,000 - 5,000

十七/十八世紀 銅太獅少獅式蓋爐

52

SIX GILT-METAL BELT BUCKLES
Qing dynasty

Each composed of two parts, three of hook and catch form, three of tongue and groove form, all decorated with auspicious animals and symbols.

4 3/4in (12cm) long, the largest

US\$2,000 - 3,000

清 金屬吉祥紋帶扣六對

53

A PARTIAL-GILT REPOUSSE BRONZE VASE
19th century

Of pear shape with a wide mouth and gently waisted neck, flanked by attached dragon-head handles suspending loose rings, decorated in Western Zhou-style with a low-relief undulating band incorporating archaic motifs, the body worked with a broad band of intertwined stylized *kuilong*, all between narrow archaic bands, the relief decoration accented with gilt, all supported on a pedestal foot.

9 1/4in (23.5cm) high

US\$8,000 - 10,000

十九世紀 局部鑲金銅仿古紋龍耳壺



53



54

54

AN EXPORT STERLING SILVER TWELVE PIECE COCKTAIL SERVICE

Early 20th century

Comprising a covered pitcher and eleven footed cups, all repousse decorated with chrysanthemums beneath an autumn moon, the inner foot rings of the cups marked *Yeching Sterling*, gross weight approximately 54.15 troy ounces.

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

US\$2,500 - 3,500

二十世紀初 外銷銀壓花菊花秋月紋調酒器十二件套

Provenance

Spencer Marks, Ltd., Southampton, Massachusetts (by repute)

55

A PAIR OF MIXED-METAL 'DRAGON' HALBERDS

Mid-Qing dynasty

Each with curved steel blade and curved back edge with a pierced notch, issuing from the gaping jaws of a finely-cast bronze dragon head, connected to a bronze mount fitted to the end of a long wooden pole.

23 1/4in (59cm) length of blades

US\$4,000 - 6,000

清中期 龍首偃月刀一對

Similar halberds, with related decorative mounts, are displayed at the Palace Museum, Beijing in the armaments collection housed in the Hongyi Court directly adjacent to the Hall of Supreme Harmony. The quality of casting evident in the mounts for these halberds is unusually high and would seem to indicate that they were produced for a client of high status.



55



56



56

TWO BRONZE FIGURES OF BUDDHIST DEITIES

Ming dynasty

The first of a seated Buddha, the face with a serene expression, the hands held in the *dhyanamudra*, the body draped in flowing robes, the chest set with a swastika, the hair arranged in tight curls around the *ushnisha*, the forehead centering on an *urna*; the second of Guanyin with a large crown centered on a figure of Amitabha, the hands held in *vitarkamudra* and the body similarly clothed in long robes.

8 1/4in (21cm) high, the taller

US\$4,000 - 6,000

明 銅佛像兩尊

57

A BRONZE FIGURE OF BUDDHA

Ming dynasty

Cast seated in *dhyanasana* with hands in *dhyanamudra* and *bhumisparsamudra*, dressed in loose robes exposing the chest, incised with a *wan* character, the full face with downcast eyes and gentle smile flanked by pendulous earlobes, beneath tight whorls of hair covering the *ushnisha* fronted by an oval *cudamani*.

8in (20.2cm) high

US\$2,000 - 3,000

明 銅佛坐像



57



58

A BRONZE FIGURE OF SAMANTABHADRA

Ming dynasty, dated Tianqi fourth year corresponding to 1624

Cast holding a scroll with both hands, clothed in shawl and *dhoti* with swirling scarves, the chest hung with garlands of jewels, the face with a serene expression, framed by an elaborate crown and lotus blossoms issuing from the palms, the right blossom supporting a *ruyi*, the left a now-missing triple gem, seated *lalitasana* on a recumbent, caparisoned, celestial elephant with six tusks, all raised on a semi-ovular lotus base, the reverse of the base incised with a long dedicatory inscription.

18in (46cm) high

US\$18,000 - 25,000

明天啓四年（1624）銅普賢菩薩騎象像

銘文

內官監太監紀進朝同兄紀仲奎發心捐造
三大士菩薩李天王請在彌陀庵永遠供奉
天啓四年九月吉日立

The inscription may be translated as 'Central Government Office eunuch Ji Jinchao and elder brother Ji Zhongkui vowed to commission images of the three great bodhisattvas (Avalokiteshvara, Manjushri and Samantabhadra), and heavenly guardians Skanda (Wei Tuo) and Vaisravana (Li Jing), to be venerated forever in the Mituo Nunnery. Dedicated on an auspicious day in the 9th month of the 4th year of the reign of the Tianqi emperor (1624)'.



59

59

**A GILT-LACQUERED BRONZE FIGURE OF A BODHISATTVA
Ming dynasty**

The figure cast with the right hand in *abhayamudra*, the left in *avakashamudra*, clad in layered robes, open at the chest to reveal an elaborate necklace, the face framed by an openwork crown and fluttering ribbons, seated in *dhyanasana* on a separately cast lotus throne, supported on the back of a recumbent lion.

12 1/2in (31.7cm) high

US\$5,000 - 7,000

明 銅漆金菩薩騎獅像



60

60

**A GILT-LACQUERED BRONZE FIGURE OF GUANYIN
17th/18th century**

Cast standing, in the form known as the 'Fish Basket Guanyin', the right hand posed to hold a now-missing fish basket, the left hand clutching the hem of the overskirt, the hair gathered into a single bun with two knotted tresses falling over the shoulder, a string of prayer beads around the neck.

16 1/2in (42cm) high

US\$7,000 - 9,000

十七/十八世紀 銅漆金魚籃觀音像



61

61

**A GILT-BRONZE FIGURE OF A DHARMAPALA
18th century**

Finely cast as a mounted warrior on horseback, clad in armor with a quiver of arrows, bow and sword at his side, a bird perched on his shoulder, right hand in *karanamudra*, left hand holding the reigns of his horse, supported on a oval base of stylized clouds, the base plate incised with a double-vajra.

4 1/8in (10.5cm) high

US\$5,000 - 7,000

十八世紀 銅鑲金騎馬護法像

CHINESE TEXTILES & FURNITURE

Lots 62 - 87





62

62

A BLUE GAUZE 'DRAGON' ROBE

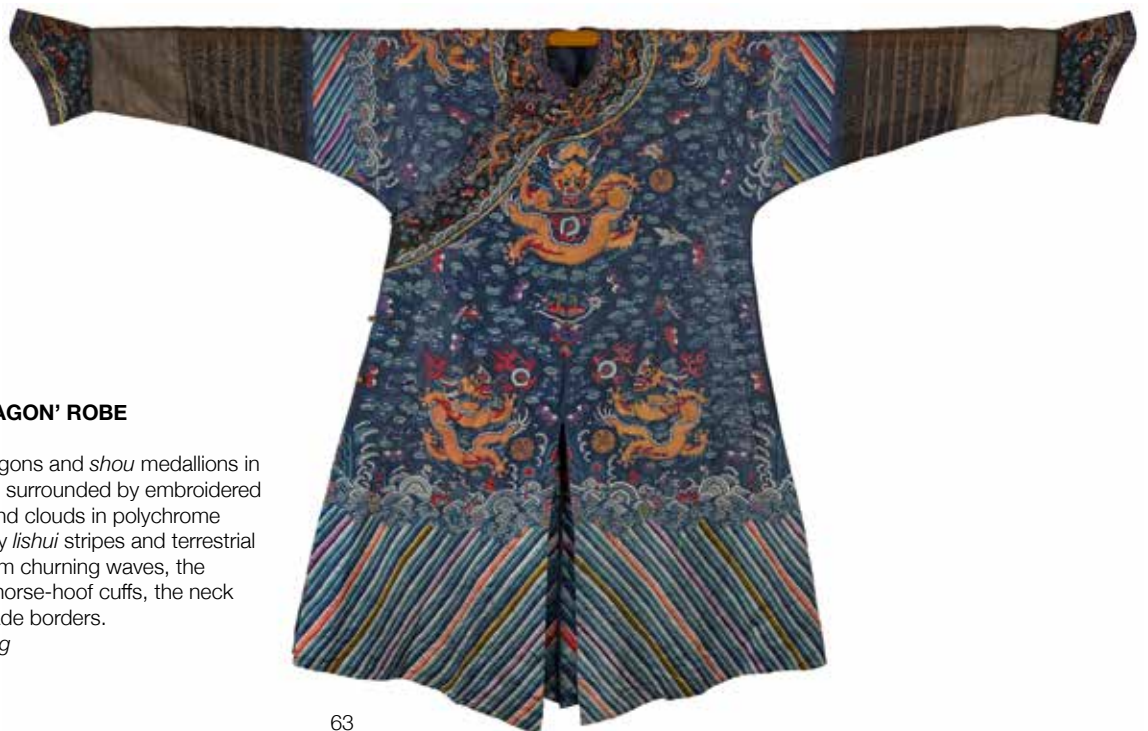
Late Qing dynasty

Woven in polychrome and gold threads with nine dragons in pursuit of flaming pearls surrounded by *shou* medallions, auspicious emblems and clouds, all bordered by *lishui* stripes and terrestrial diagrams emerging from churning waves, the sleeves terminating in horse-hoof cuffs.

57in (144.7cm) long

US\$2,000 - 3,000

清末 藍地納紗織金龍紋吉服



63

63

A BLUE GAUZE 'DRAGON' ROBE

Late Qing dynasty

Couched with nine dragons and *shou* medallions in gold-wrapped threads, surrounded by embroidered auspicious emblems and clouds in polychrome threads, all bordered by *lishui* stripes and terrestrial diagrams emerging from churning waves, the sleeves terminating in horse-hoof cuffs, the neck and sleeves with brocade borders.

55 3/4in (141.7cm) long

US\$2,000 - 3,000

清末 藍地納紗綉金龍紋吉服

64

A BLUE SILK EMBROIDERED 'DRAGON' ROBE

19th century

Boldly embroidered with nine five-clawed dragons and *shou* medallions in gold-wrapped silk threads, surrounded by Buddhist emblems, auspicious animals and clouds, all bordered by *lishui* stripes and terrestrial diagrams emerging from churning waves, black collar and sleeve bands similarly embroidered and edged in brocade.

53 1/2in (135.8cm) long

US\$4,000 - 6,000

十九世紀 藍緞綉金龍紋吉服



64

65

A BLUE GAUZE 'DRAGON' ROBE

Late Qing dynasty

Woven in gold threads with nine four-clawed dragons in pursuit of flaming pearls surrounded by baskets of flowers, auspicious emblems and clouds, all above *lishui* stripes and terrestrial diagrams emerging from churning waves at the hem, the black collar and sleeve bands similarly woven.

53 3/4in (136.6cm) long

US\$3,500 - 4,500

清末 藍地納紗織金龍紋吉服



65



66



67

66

A MANCHU LADY'S PURPLE SILK INFORMAL ROBE

Late Qing dynasty

Made with a standing collar, side opening and layered sleeves, the black borders and ivory sleeve bands embroidered with butterflies and various flowering sprigs, further bordered with woven floral ribbon and edged with black piping.

55in (139.5cm) long

US\$2,500 - 3,500

清末 茄紫緞暗團花花蝶紋飾邊旗袍

67

A FIRST RANK CIVIL OFFICIAL SURCOAT

Late Qing dynasty

Made of black silk, with a front opening, the back sewn with a first rank civil official badge, portraying a crane standing on a rock rising from turbulent waves, surrounded by clouds and auspicious emblems, a similar badge divided down the middle sewn to the front.

44in (112cm) long

US\$3,000 - 5,000

清末 石青緞一品文官補服

68

A HAN LADY'S PURPLE SILK JACKET

Late Qing dynasty

The *ruyi*-cloud collar, wide sleeves, front, back and side openings all bordered with ivory-colored bands embroidered with ladies in garden settings, further trimmed with woven ribbon.

28 1/2in (72.5cm) long

US\$1,500 - 2,500

晚清 茄紫緞地如意飾邊女襖



68

69

FOUR TEXTILE PANELS

Late Qing/Republic period

The first a *kesi* panel, depicting ladies engaged in leisure activities in a palatial setting; the second two *kesi* sleeve bands woven as a single panel, with cranes, bats and *shou* medallions amid clouds; the third formed from two sleeve bands, each embroidered in diagonal stitch with a scholar and a lady in a garden setting; and the fourth a single sleeve band in satin stitch portraying butterflies and flowers.

31 1/2in (80cm) long, the largest

US\$2,000 - 3,000

清末/民國 絲織綉品四件



69



70

70

TWO YELLOW SILK EMBROIDERED 'DRAGON' PANELS

18th century

Each salvaged from the shoulder of a dragon robe, couched in gold-wrapped threads with a forward-facing five-clawed dragon surrounded by clouds and auspicious emblems above a terrestrial diagram rising from waves above a *lishui* border, farmed and glazed.

11 1/2 x 6 1/2in (29 x 16.5cm)

US\$4,000 - 6,000

十八世紀 黃地綉金龍紋屏兩件 鏡框



71

71

TEN EMBROIDERED SILK ACCESSORIES

19th century

Comprising eight purses and two folding-fan cases, all embroidered with auspicious floral and animal motifs, mounted, framed and glazed.

12 3/8in (31.3cm) high, the largest

US\$3,000 - 5,000

十九世紀 刺繡荷包八件及扇套兩件 鏡框



72

A BOLT OF PURPLE AND GOLD 'DRAGON AND PHOENIX' SILK BROCADE

Late Qing dynasty

Woven with a repeated pattern of dragons and phoenix surrounded by auspicious symbols, the margin at the end of the roll woven with a marker's mark reading *Jiangnan zhizao chen qishisi*.

498 x 30 3/4in (1265 x 78cm)

US\$2,000 - 3,000

清末 紫地金龍鳳紋織錦一匹 《江南織造臣七十四》款

Fabric for the Imperial court had been woven in Nanjing since the Yuan dynasty. The Nanjing Museum and Nanjing Yunjin Institute have in their collections, bolts of Imperial tribute fabric bearing marks similar to the one woven on the present lot.

72



73

TWO LARGE EMBROIDERED LANDSCAPE PANELS

18th century

Of large size, the panels with mineral pigments on satin, with embroidered silk floss for the clouds, trees, red-crowned cranes and spotted deer, likely a depiction of the legendary island of Penglai, framed and glazed.

72 3/4 x 18in (184.8 x 45.7cm), each panel

US\$20,000 - 30,000

十八世紀 刺繡加彩鹿鶴同春紋掛屏兩件 鏡框

Provenance

Galerie de Caravan, New York City, 1970s



74



75

74

FOUR NINGXIA CARPETS

19th century

Including a rectangular rug woven with a central medallion comprising nine *wan* symbols framed by scrolling foliage and geometric scrolls; and three square temple mats, each with a central medallion enclosed within a richly patterned frame.

57 x 33 3/4in (144.8 x 85.8cm) dimensions of largest

US\$1,000 - 1,500

十九世紀 寧夏毯四件

75

A MASSIVE EMBROIDERED SILK WALL HANGING

Late Qing dyansty

The olive silk ground, decorated with long flat stitches in gold thread, highlighted with colored threads, displaying motifs of antiques and auspicious symbols.

137 x 96in (348 x 243.8cm)

US\$2,000 - 3,000

晚清 褐地金絲綉博古紋掛屏

Provenance

Allan Knight, Dallas, Texas, 1984



76^{Y W}

A HUANGHUALI LOW TABLE, KANGZHUO

Late Ming dynasty

The three-board top set in a rectangular frame, bordered by a 'water stopping' edge above a short waist, the aprons muscularly carved on each side with striding pairs of confronting archaistic *chilong* wreathed with foliate scroll, all raised on four thick cabriole legs of square section decorated with curling leaves, terminating in 'pearl and leaf' feet raised on pyramidal chucks, the wood with dramatic graining, varying from warm honey to dark brown hues.

11 3/8 x 40 3/4 x 25 5/8in (29 x 103.5 x 65cm)

US\$40,000 - 60,000

晚明 黄花梨螭龍紋炕桌

Provenance

Collection of Vilhelm Meyer (1878-1935)

Thence by descent

Vilhelm Meyer (偉賀慕 • 馬易爾) was a prominent Danish merchant. He arrived in Shanghai in 1902 and was appointed counselor by the Danish government in 1909. He was a founder of Andersen, Meyer & Co. (慎昌洋行), a company specializing in importing building materials from Europe and later from the U.S.. After registering his company in New York, Anderson, Meyer & Co. became the sole agent of the General Electric Company in China. Both Meyer and his wife Kristen Bramsen were enraptured by Chinese art and culture, collecting Chinese furniture and other artworks. A massive and finely carved imperial Zitan cabinet from the collection of Vilhelm Meyer was sold at Poly, Beijing, 4 June 2013, lot 7588.



77^{Y W}

**A MASSIVE HUANGHUALI COMPOUND CABINET,
DINGXIANGGUI**

18th century

Comprising of two sections, the smaller chest stacked on the top of the lower cabinet, both of rectangular form and each faced with two doors separated by a vertical stile, the four doors centering on a finely carved cartouche composed of foliate scroll swirling around phoenixes, auspicious chimes and bats, the corners of each door further embellished with carved foliate scroll work, the doors adorned with metal hardware, the lower cabinet raised on square legs linked by a carved and reticulated apron decorated with phoenixes, the wood panels with strong grain and ranging in color from dark brown to warm gold.

116 1/2 x 68 1/8 x 21in (296 x 173 x 53.2cm)

US\$50,000 - 100,000

十八世紀 黃花梨頂箱四件櫃

A pair of smaller cabinets from the Geldart collection, exhibiting similar aprons and carving, was sold in these rooms, 18 September 2009, lot 8020.

Provenance

Henry Henningsen, Denmark (circa 1885 - 1948) , acquired in China.

This impressive compound cabinet was acquired in the first half of the twentieth century in China. After the death of Henry Henningsen, his wife brought the cabinet back to Denmark. Sometime after that, the top and bottom sections were separated. They were not reunited until 2016 when the top section appeared at a Danish auction. Due to their long separation, the wood patina on the top and bottom section is subtly different.





78^W

A TIELIMU CORNER LEG TABLE

Qing dynasty

The two-board top set into a mitered, mortise and tenoned frame with rounded double edge above hump-back stretchers extending over and around the tubular supports.

33 1/4 x 36 x 36 1/2in (84.5 x 91.5 x 92.8cm)

US\$8,000 - 12,000

清 鐵梨木高羅鍋根方桌



79 W

AN EIGHT-PANEL GILT-LACQUER 'LANDSCAPE' SCREEN

19th century

Painted in gilt with a continuous scene of a fantastic garden setting populated with figures enjoying themselves in elaborate pavilions and pagodas by a river, the festivities continuing on small islands with boats ferrying visitors back and forth, the landscape punctuated with hills and rocks, all within an elaborate floral-scroll border, the reverse of each panel painted with birds and plants.

84 1/2 x 21 3/4in (214.6 x 55.2cm) each panel

US\$20,000 - 30,000

十九世紀 黑漆金彩仙境瓊閣圖八扇屏風

Provenance

Property of Mrs C. Charlotte Lakers and the late Mr Paul J. Lakers,
Lexington, Kentucky

Sotheby's, New York, 20 March 2012, lot 161



80

80^Y

A BURLWOOD AND ZITAN PORTABLE CHEST

17th/18th century

Of rectangular form, made with a *zitan* frame and burlwood panels, the front with a removable door revealing a tray above seven drawers of varying size on the interior, the corner mounts, door catch and drawer pulls made from brass, all surmounted by a humpbacked handle.

11 1/2 x 13 7/8 x 10in (29.2 x 35 x 25.5cm)

US\$4,000 - 6,000

十七/十八世紀 紫檀鑲瘿木提箱

81^Y

A HUANGHUALI AND BURLWOOD SEAL CHEST, GUANPIXIANG

18th century

Of rectangular form embellished with metal mounts at the corners, with a hinged lid opening to reveal an upper compartment, above two doors concealing five drawers, the lid and doors with beautifully grained burlwood panels and secured with a *ruyi*-head clasp over a circular plate, the other sides in golden-hued *huanghuali*, with bail handles on the sides, all raised on a low base.

12 1/2 x 12 5/8 x 10 1/2in (31.8 x 32 x 26.6cm)

US\$5,000 - 7,000

十八世紀 黃花梨鑲瘿木官皮箱

Provenance

Son Kei, Macau 12 February 1994



81

82^Y

A MIXED HUANGHUALI AND HARDWOOD TEA CABINET

Mid-Qing dynasty

Of vertical rectangular form, mounted with two framed floating panel doors adorned with metal hardware, opening to an interior fitted with iron rods to support a kettle, above a bottom drawer to hold the brazier, the sides with cloud form vents and ring handles, the top with a lidded circular aperture.

12 3/4 x 7 5/8 x 7 1/4in (32.5 x 19.5 x 18.3cm)

US\$3,000 - 5,000

清中期 黃花梨硬木茶壺箱

Provenance

Windsor House Ltd, Hong Kong 17 January 1994



82



83 W

AN EIGHT-PANEL JADE AND HARDSTONE INLAID BLACK LACQUER SCREEN

19th century

Inlaid with jadeite, nephrite, rose quartz, malachite, soapstone, bone and other hardstones, each panel decorated with an immortal and young acolyte in an outdoor setting, above a collection of antique objects arranged with flowering plants, some floral sprigs created in three-dimensions to project from the black-lacquered ground, the reverse decorated with birds and flowering plants.

91 x 21 7/8in (231.2 x 55.7cm) each panel

US\$6,000 - 8,000

十九世紀 黑漆嵌寶仙人博古紋八扇屏風



84

A CHENXIANGMU RUYI SCEPTER

Naturalistically carved as a gnarly sprig of *lingzhi*, with multiple heads and a long stem issuing smaller sprigs, the end fitted with a hardwood cap strung with an elaborate knotted tassel.

18 1/2in (47cm) long

US\$12,000 - 20,000

沉香木靈芝紋如意



85^Y

TWO ZITAN VESSELS WITH SILVER WIRE INLAY

19th century

The first in the form of a *fu* vessel, the lid and base of nearly identical design, with lion mask handles and a flaring foot, with a dense network of inlaid silver wire in an archaistic pattern; together with a *jue* form vessel with a ribbed body, supported by four delicate feet, with a dragon handle, adorned by silver wire inlay along the mouth.

3 1/2in (8.9cm) high, the taller

US\$4,000 - 6,000

十九世紀 紫檀錯銀絲禮器兩件



86



86

THREE CINNABAR LACQUER DECORATIONS
20th century

Comprising a pair of broad-shouldered baluster vases, the exterior of each carved with a continuous scene of eight sages and their attendants in a landscape surrounded by trees and rocks, affixed to wood stands; and a circular panel carved with a scene of a scholar engaging a lady and her attendant, while another scholar and his attendant look on, mounted as a table screen with wood stand.
14in (35.5cm) high, the taller

US\$5,000 - 7,000

二十世紀 剔紅山水人物圖花瓶一對及插屏一件

PROPERTY OF A FLORIDA PRIVATE COLLECTOR

87

A CINNABAR LACQUER BOWL AND COVER
18th century

The domed cover and wide flat barbed rim carved with peonies and foliage, the underside of the rim incised with similar floral motif, the sides of the flat-bottomed bowl decorated with a honeycomb diaper, the interior and base lacquered black.
5 7/8in (15cm) long

US\$1,000 - 2,000

十八世紀 剔紅刻富貴花紋蓋盃



87

CHINESE POTTERY & PORCELAIN

Lots 88 - 150





89



90



88

CLASSIC CHINESE CERAMICS FROM THE SCHEINMAN COLLECTION

88

A NEOLITHIC PAINTED POTTERY JAR

Banshan, Gansu Yangzhou, Mid-2nd Millenium BC

Modeled with a slightly compressed globular body tapering towards the base, decorated with red dentilated swag patterns reserved on a black ground, with single loop handle at the base of the neck, decorated with hatch pattern.

8 in (20.3cm) high

US\$1,000 - 1,500

新石器時代 西元前2000年 仰韶文化半山類型彩陶罐

Provenance

Ralph M. Chait Galleries, New York, 6 April 2000

89

A SICHUAN POTTERY FIGURE OF AN ENTERTAINER

Eastern Han dynasty

Portrayed in a half kneel with right hand raised, clad in loose trousers partly obscured by the large ample belly, the face with a happy, animated expression beneath a furrowed brow and hat, all supported on a circular base.

13 1/4 in. (33.7cm) high

US\$600 - 800

東漢 紅陶俳倡俑

Provenance

E. & J. Frankel, New York, 16 October 1993

90

A PAINTED POTTERY FIGURE OF A SHAMAN

Eastern Han dynasty

The hollow figure modeled without legs, the raised hands holding a cup just below the slightly raised chin, the face incised with lines to impart a wizened appearance, pigments highlighting the lips, teeth, headdress, collar band and tied belt, stand.

7 1/8 in (18.2cm) high

US\$800 - 1,200

東漢 紅陶加彩巫師俑

Provenance

J.J. Lally and Co., New York, 7 November 2000

91

A GRAY POTTERY FIGURE OF A DRAGON

Six dynasties/early Tang dynasty

Modeled with an arched body lined with a serrated fin along the length of its spine, the raised head set with wide eyes above an open mouth revealing fangs and tongue, incised with cross-hatching to represent scales, with traces of white slip and blue pigment, mounted to stand.

10 1/2in. (26.8cm) long

US\$8,000 - 12,000

六朝/唐 灰陶龍

Provenance

Christie's, New York, 21 March 2002, lot 96

Note: the result of Oxford Authentication Ltd., Thermoluminescence test no. C101y19 is consistent with the dating of this lot.





92

92

A YUEYAO STONEWARE JAR

Western Jin dynasty

The broad shoulder encircled with a crosshatch band and applied with two opposing loop handles and two mock *taotie* mask and ring motifs, the gray-green glaze stopping short of the unglazed base, exposing the gray body with burnt orange patches.

4 1/2 in (11.5cm) high

US\$1,200 - 1,500

西晉 越甌甕

Provenance

Alvin Lo Oriental Art, New York, 10 October 2000



93

93

A PALE GREEN-GLAZED LOTUS JAR

Northern Qi dynasty

The compressed oviform body carved with a single wide band of the overlapping lotus petals, with four acanthus leaf-form loop handles on the shoulder, all under a thin, pale green glaze

6 1/2 in (16.5cm) high

US\$3,000 - 5,000

北齊 綠釉蓮紋甕

Provenance

Dries Blitz, New York, 1 November 2005



94

94

A BLUE-SPLASHED POTTERY JAR

Tang dynasty

The broad shoulders tapering towards the base and surmounted by a short waisted neck and rolled rim, covered overall in a pale yellowish glaze suffused with irregular blue splashes and a green dribble, all falling short of the base and flat foot to reveal the pale buff body.

7 1/4 in (18.5cm) high

US\$6,000 - 8,000

唐 白釉灑藍甕

Provenance

Sotheby's, New York, 21-22 September 2005, lot 11

A similar example sold at Sotheby's, London, 7 November 2012, lot 204.

95

A GREEN-GLAZED POTTERY KUNDIKA

Tang dynasty

The globular body surmounted by a tall waisted neck, collared by a flange surrounding the tapered tubular mouth, the shoulder set with an upright spout with cupped mouth, covered overall in a dark-green glaze stopping above the splayed foot to reveal the pink body with traces of slip.

10in (25.5cm) high

US\$2,000 - 3,000

唐 綠釉淨水瓶

Provenance

Vallin Galleries LLC, Connecticut, 23 September 2000



95

96

A WHITE STONEWARE KUNDIKA

Tang dynasty

The globular body surmounted by a tall slender neck, collared with a wide flange beneath the tapered ribbed mouth, the shoulder set with an upright spout with cupped mouth, covered overall with a clear glaze stopping at the base above the splayed foot, revealing the ivory-colored body beneath.

7 3/4in (19.7cm) high

US\$4,000 - 6,000

唐 白釉淨水瓶

Provenance

Alvin Lo Oriental Art, New York, 29 September 2004



96

97

A DARK BROWN-GLAZED CHICKEN-HEAD EWER

Eastern Jin dynasty

Of globular form, the shoulder set with the short chicken-head spout and curved handle connected to the galleried rim above the tubular neck, flanked by opposing faceted loop handles, covered overall with a dark-brown glaze, trimmed at the base to reveal the white slip and brown body.

8in (20.2cm) high

US\$2,000 - 3,000

東晉 褐釉雙繫雞首壺

Provenance

Christie's, New York, 20 September 2005, lot 169



97



98

98

A GRAY POTTERY FIGURE OF AN OX

Early Tang dynasty

Realistically modeled in a recumbent posture with right foreleg outstretched and head turned to its left, with ample folds around the neck and traces of white pigment remaining.

13 1/4in (33.6cm) long

US\$3,000 - 5,000

唐初 灰陶臥牛

Provenance

J.J Lally & Co., New York, 3 October 2002

Note: the result of Oxford Authentication Ltd. Thermoluminescence test no. C102a5 is consistent with the dating of this lot.

99

A PAINTED GRAY POTTERY FIGURE OF A BACTRIAN CAMEL **Northern Qi/early Tang dynasty**

Finely modeled with an alert expression, standing foursquare on a rectangular plinth, the fur on the head, throat, humps and tops of the forelegs textured and for a realistic depiction, the humps mounted with a saddle, traces of pigments remaining.

10 3/4in (27.3cm) high

US\$2,000 - 3,000

北齊/唐初 灰陶加彩駱駝

Provenance

Ralph M. Chait Galleries, New York, 23 September 2004



99

100

A GRAY POTTERY SADDLE

Six dynasties/early Tang dynasty

Of deep inverted U-shape, made to fit a Bactrian camel, the seat fitted with raised pommel and cantle, with traces of red and white pigments.

4 1/8in (10.5cm) wide

US\$800 - 1,200

六朝/唐初 灰陶加彩馬鞍

Provenance

E. & J. Frankel, New York, 26 November 1988



100



101

101

A BROWN-GLAZED 'PAPER-CUT' EWER

Tang dynasty

The oviform body surmounted by a waisted neck, the mouth pinched to form a spout and applied with an integral cover connected to a strap handle, the front decorated with three paper-cut designs of quatrefoil patterns and a rhinoceros, reserved against the dark-brown glaze that stops at the buff-colored base above the neatly-cut splayed foot.

11 3/4in (30cm) high

US\$7,000 - 10,000

唐 褐釉剪紙貼花犀牛紋執壺

Provenance

Dries Blitz, New York, October 2003



102

102

A PHOSPHATIC-SPLASHED BROWN-GLAZED JAR

Tang dynasty

The broad shoulder set two vertical loop handles flanking the short neck and wide lipped-rim mouth, covered overall with a dark-brown glaze streaked with mottled blue splashes, stopping neatly in a scalloped edge above the angled base to reveal the buff body.

7 3/4in (19.7cm) high

US\$5,000 - 7,000

唐 褐釉藍斑雙耳罐

Provenance

Property from an Asian Collection

Christie's, New York, 20 September 2005, lot 170



103

103

A DARK BROWN-GLAZED GARLIC-MOUTH BOTTLE VASE
Late Tang dynasty

The quadriobed globular body set with two opposing loop handles flanking the bulbous mouth, covered overall with a dark-brown glaze, stopping at the base above the neatly trimmed splayed foot.

7 3/4in (19.7cm) high

US\$3,000 - 5,000

唐晚期 褐釉蒜頭口雙耳瓶

Provenance

Roger Keverne, London, 13 February 2004

Note: the result of Oxford Authentication Ltd. thermoluminescence test no. P104b86 is consistent with the dating of this lot.



104

104

A YAOZHOU BLACK-GLAZED LOBED EWER
Late Tang dynasty

The lobed, ovoid body rising from a neatly cut splayed foot, surmounted by a flaring neck set between a short tapering upright spout and a pinched double strap handle, the thick black glaze thinning at the edges and wiped clean at the base revealing the fine and dense buff stoneware body.

9 1/4in (23.5cm) high

US\$7,000 - 9,000

唐晚期 耀州窑黑釉瓜棱式执壶

Provenance

Roger Keverne, London, 2002

Published

Roger Keverne, Winter Exhibition 2002, London, pg. 47, no. 44



105

105

AN AMBER-GLAZED POTTERY GOOSE-HEAD RHYTON

Tang dynasty

Of curved horn shape, the handle modeled in the form of a turned goose-head, the body molded with a pearl-ground between leaf motifs and raised scrolls, stand.

5 1/8in (13.2cm) long

US\$5,000 - 7,000

唐 褐黃釉鵝首角盃

Provenance

E. & J. Frankel, New York, 27 November 2001

106

A SANCAI-GLAZED POTTERY FIGURE OF A LADY

Tang dynasty, 8th century

Modeled in a dance pose, grasping her long skirt in her right hand, her long-sleeved left arm raised over her head, the hair in an elaborate coiffure above the full, round face, wood stand.

8 3/4in (22.2cm) high

US\$5,000 - 7,000

唐 八世紀 三彩舞女

Provenance

Priestley and Ferraro, London, 28 March 2003



106

107

A SMALL SANCAI-GLAZED WATERPOT

Tang dynasty

Of compressed globular form, the mouth encircled by a neatly incised ring, decorated with streaks of intermingling amber and green glaze, stopping short of the buff foot.

3 3/4in (9.5cm) diameter

US\$1,500 - 2,500

唐 三彩水盂

Provenance

Uragami Sokyū-do Ltd., Tokyo, 31 March 2006



107



PROPERTY OF VARIOUS OWNERS

108

A RARE SANCAI-GLAZED POTTERY FIGURE OF A COURT LADY

Tang dynasty

Modeled with an oval face with delicately painted features, a floral *huadian* centering the forehead, beneath a 'double-conch' coiffure, wearing a long skirt, tied above the waist, the left hand resting on one knee and holding the end of a long scarf, the right hand holding a long stemmed flower against one shoulder, seated on a rock-work stool all supported on a square plinth.

13 1/4in (33.7cm) high

US\$12,000 - 18,000

唐 三彩女坐俑

Provenance

Property of a New York Collector

Bonhams & Butterfields, San Francisco, 5 November 2003, lot 5263

Property from a Pacific Northwest Collector

Note: the result of Oxford Authentication Ltd. thermoluminescence test sample no. C100h25 is consistent with the dating of this lot.

109

A PAIR OF QINGBAI 'PRUNUS' CUPS

Song dynasty

Each with a thinly-potted body supported on a short foot, the interior molded with a prunus sprig, and covered in a transparent pale-green glaze stopping short of the rim.

3 5/8in (9.2cm) diameter

US\$2,000 - 3,000

宋 青白釉梅紋盃一對

Provenance

The Chinese Porcelain Company



109



110

110

A CIZHOU RUSSET-SPLASHED BLACK-GLAZED BOWL

Northern Song/Jin dynasty

Delicately potted with gently rounded sides rising from a short straight foot to an everted rim, the interior glazed black and splashed with russet, the exterior covered in a russet glaze with black streaks dripping from the rim, the base unglazed.

4 3/4in (12cm) diameter

US\$1,500 - 2,500

北宋/金 磁州窯黑釉醬斑笠式盃

111

A CIZHOU-TYPE WHITE-RIMMED BLACK GLAZED BOWL

Northern Song dynasty

The rounded conical body covered overall with a thick glossy, black glaze stopping just short of the buff pottery foot, the slightly everted rim accented by a band of white slip.

4 5/8in (11.7 cm.) diameter

US\$4,000 - 6,000

北宋 磁州窯系黑釉白口盃

Provenance

Christie's, New York, 17-18 September 2015, lot 2316

A similar bowl sold at Christie's, New York, 21-23 March 2013, lot 1172.



111



111A

111A

TWO LONGQUAN CELADON MALLET VASES

Yuan/Ming dynasty

Each with mallet-form body rising to a tall columnar neck with everted rim, flanked by stylized animal-form C-shaped handles suspending stationary rings.

6in (15.1cm) high

US\$2,000 - 3,000

元/明 龍泉窰青釉紙槌瓶兩件

112

A SANCAI TRIPOD CENSER

Ming dynasty

The compressed globular body decorated in relief with blossoms and foliage, surmounted by a tall neck and galleried rim, flanked by two handles in the form of leaping dragon-fish, all supported on three short feet issuing from the mouths of mythical beasts, wood cover.

9 3/4in (25.8cm) high

US\$2,000 - 3,000

明 三彩花卉紋龍魚耳爐



112

113

A RARE SQUIRREL-FORM UNDERGLAZE BLUE AND IRON-RED PORCELAIN KENDI

Ming dynasty, Wanli period

The body of compressed-lobed form, surmounted by a figure of a crouching squirrel supporting the tall, columnar neck, the head of the animal forming the spout, the body painted with bunches of grapes, the neck with floral and geometric patterns.

7 1/2in (19cm) high

US\$4,000 - 6,000

明萬曆 青花礬紅松鼠葡萄紋軍持



113

The shape of this kendi is highly unusual. A closely related piece is in the collection of the Staatliche Kunstsammlungen Dresden, inventory number PO 2327. A similar example is in the collection of the Peabody Essex Museum, Salem, inventory number AE85342, and a further example was sold at Sotheby's, London, 20 June 2001, lot 266. A similarly iron-red enameled kendi with underglaze blue decoration, in this case of frog-form, was sold at Sotheby's, New York, 19 September 2015, lot 989.



114



114

TWO FAMILLE-VERTE DEEP DISHES

18th century

Each supported on a channeled foot and decorated to the interior with a band of peonies encircling a circular panel enclosing a barbed medallion against a diaper ground; one with barbed medallion enclosing peonies and chrysanthemums, the other enclosing a pair of phoenix amid peonies.

13in (33cm) diameter

US\$3,000 - 5,000

十八世紀 五彩花卉紋盤兩件

115

A FAMILLE-VERTE SQUARE-SECTIONED MOLDED VASE

Kangxi period

Heavily potted, each side applied with pierced molded panels of fan, circular and square-shape, enclosing either a mythical beast, a pair of dragons, prunus, or a landscape, all against a reverse-decorated iron-red ground of foliate scrolls with blossoms accented in green enamel, the flared neck decorated with upright leaf lappets and iron-red molded bats, the pedestal foot with raised cartouches enclosing stylized dragons.

17 1/2in (44.5cm) high

US\$4,000 - 6,000

清康熙 五彩纏枝蓮紋地開光模印瑞獸山水紋方瓶

A similar example but without the pierced panels on the sides was sold at Christie's, South Kensington, 12 March 2014, lot 501.



115



116

116

A GREEN-GLAZED VASE

19th century

Rising from a short, splayed foot to a globular body, surmounted by a tall neck flaring at the mouth, the surface covered in a deep green glaze, the base with six-character Yongzheng mark.

17 1/4in (43.8cm) high

US\$2,000 - 3,000

十九世紀 綠釉賞瓶



117

117

A COPPER-RED GLAZED BALUSTER VASE

19th century

The mouth and exterior applied with a deep red glaze, thinning at the mouth rim and darkening as it pools towards the foot, the base covered with a crackled white glaze.

16 1/8in (41cm) high

US\$1,500 - 2,500

十九世紀 紅釉觀音尊



118

118

A PEACHBLOOM-GLAZED BEEHIVE WATERPOT, TAIBAIZUN

Late Qing dynasty

The rounded sides constricting to a narrow waisted neck with lipped rim, the exterior incised with three *kuilong* medallions, covered overall with a mottled-deep pink glaze speckled with green spots, the recessed base glazed white and inscribed in underglaze blue with a six-character Kangxi mark.

5in (12.7cm) wide

US\$2,500 - 4,500

晚清 豇豆紅釉太白尊

119

A RED FLAMBÉ-GLAZED BALUSTER VASE

Late Qing dynasty

Sitting on a wide, splayed foot supporting an elegantly curved body below a slightly angled shoulder, rising to a tall neck opening to a trumpet mouth, the glaze of deep, unctuous red at the base, light red at the neck and grayish tan at the mouth.

22 1/2in (57cm) high

US\$2,000 - 3,000

晚清 窯變釉觀音尊



119



120

120

A RED FLAMBÉ-GLAZED VASE

19th century

Of compressed pear-form, sitting on a low foot, with a bulbous body, rising to a tall straight neck, the glaze of a deep crushed cranberry at the base and thinning at the neck to a cream color at the mouth, the surface covered in a network of craquelure.

10 1/4in (26cm) high

US\$1,500 - 2,000

十九世紀 窯變釉荸薺瓶



121

121

A PEACHBLOOM-GLAZED SCHOLAR'S TWO-PIECE TABLE SET

Late Qing dynasty

Consisting of a waterpot of compressed dome-shape, supported on a short foot, covered with a deep peach-colored glazed mottled with bright green spots; and a seal paste box and cover of compressed circular form, the glaze of peach color heavily mottled with green around the lips; the undersides of both pieces inscribed in underglaze blue with six-character Kangxi marks, stands, presentation box.

4 1/8in (10.5cm) diameter of larger

US\$2,500 - 3,500

晚清 豇豆紅釉水盂及印泥蓋盒一套兩件

122

A LARGE CELADON RELIEF-DECORATED FLORAL VASE

18th/19th century

The globular body supported on a pedestal foot and finely carved in low relief with a band of stylized lotus blossoms borne on scrolling leafy vines, surmounted by a tall cylindrical neck, decorated with finger citrons and wisteria, and flanked by a pair of tubular handles, the decoration all set between bands of key-fret and lappets, the surface covered with a sea-form green glaze, pooling in the recessed areas, giving the decoration depth, the base unglazed.

25in (63.5cm) high

US\$10,000 - 15,000

十八/十九世紀 粉青釉浮雕纏枝蓮紋貫耳瓶



123

A COPPER-RED 'QILIN' STICK-NECK VASE

Late Qing dynasty/Republic period

The globular body painted with three *qilin*, each standing on a fantastically-shaped rock rising from the base, all between underglaze blue double lines encircling the mouth and base, with a six-character Kangxi mark.

13 1/2in (34.2cm) high

US\$1,000 - 1,500

晚清/民國 釉裡紅麒麟紋長頸瓶



123

124

A COPPER-RED 'FIVE BATS' BOWL

Late 19th century

Potted with a flat well and flaring sides, the exterior penciled with a design of five bats and clouds above churning waves, bisected by a recessed channel accented with *cafe-au-lait* glaze, the six-character Kangxi mark in underglaze blue.

7 3/8in (18.6cm) diameter

US\$1,000 - 1,500

十九世紀末 釉裏紅五蝠紋撇口盃



124

125

AN UNDERGLAZE BLUE AND RED CELADON GROUND BEAKER VASE

Kangxi period

Of archaic *gu*-form, freely painted in underglaze blue and copper-red with the eight horses of Mu Wang frolicking amidst trees and rocks, all reserved against a celadon ground, the interior and recessed base left white.

18 1/4in (46.5cm) high

US\$6,000 - 8,000

清康熙 豆青地青花釉裏紅穆王八駿圖花觚

A similar Kangxi period example from the Winkworth Collection was sold in Sotheby's, London, 12 December, 1972, lot 108, and Kangxi period baluster vases with similar freely painted horses have sold at Sotheby's, London, 4 November 2009, lot 191; and Sotheby's, New York, 21-22 September 2005, lot 94 and 21 May 2004, lot 32.



125



126

A PAIR OF RED-GLAZED IMITATION CINNABAR LACQUER TEA CADDIES

19th century

Each of square-section and rectangular form, the sides molded with *shou* medallions against a dense *wan*-diaper, within raised ridges along the edges, wood covers and stands.

5in (12.7cm) high

US\$1,000 - 2,000

十九世紀 珊瑚紅釉仿剔紅萬壽紋茶罐一對

126

127

A PAIR OF BLUE AND WHITE RETICULATED PORCELAIN LAMPS

19th century

Each of hexagonal section, the sides set with circular medallions reserved against a pierced diaper ground and painted with alternating figural, landscape and floral vignettes surrounded by dense floral borders, set on a conforming waisted pedestal stand.

12 1/8in (30.5cm) high

US\$1,200 - 1,500

十九世紀 青花鏤空開光山水人物紋燈籠一對



127

128

A YIXING 'BAMBOO' TEAPOT AND COVER

Late Qing dynasty

Modeled with a short cylindrical body with inward curving shoulder and base, the finial on the domed cover, handle and spout all made to resemble sections of bamboo, the base impressed with one seal reading *Fanzhuang nong jia*, the inside of the cover sealed *Jing'an*.

7in (17.8cm) long

US\$800 - 1,200

清末 朱泥竹節式茶壺 《范莊農家》 《靜安》款

Provenance

Private Collection, New York
J.J. Lally & Co., New York, 2015

Published

J.J. Lally & Co., *Chinese Art from the Scholar's Studio*, New York, 2015, no. 62.



128

129

A BLUE AND WHITE 'DRAGON AND CARP' VASE

Guangxu mark and of the period

Potted with a globular body and tall waisted neck, the shoulder encircled by a raised fillet, painted overall with a design of a dragon spewing water from its mouth onto a carp emerging from waves, the base with the six-character mark.

15in (38cm) high

US\$6,000 - 8,000

清光緒 青花鯉魚雲龍紋賞瓶 《大清光緒年製》款



129

130

A BLUE AND WHITE SOFT PASTE 'LANDSCAPE' VASE

18th century

Of cylindrical form, gently tapering towards the base, the sides painted with a continuous scene of a grand mansion in a tree-filled compound, populated with small figures, on a piece of land surrounded by water with mountains in the distance.

16 3/4in (42.5cm) high

US\$3,000 - 4,000

十八世紀 粉定青花山水圖瓶



130

131

A BLUE AND WHITE 'LION AND BAT' CENSER AND COVER

19th century

Of rectangular section, the body constructed in three parts, the middle section painted with bats amid clouds against a blue ground, set between a bulging lower section and tray-form upper section, both painted with lions surrounded by clouds and flames, the domed cover similarly decorated with a pierced double-coin on one side and surmounted by a lion finial, all supported on four cabriole legs resting on an integral base.

21in (53.3cm) high

US\$5,000 - 8,000

十九世紀 青花獅蝠紋蓋爐



131



132



132

A PAIR OF BLUE AND WHITE 'LONGEVITY' BOWLS
Guangxu marks and of the period

The curving walls of each painted with two rows of stylized *shou* characters, between string borders encircling the mouth and foot, the well painted with a circular *shou* medallion, beneath a foliate scroll border at the rim, the base with the six-character mark.

4 1/2in (11.5cm) diameter

US\$4,000 - 6,000

清光緒 青花壽紋盤一對 《大清光緒年製》款

Provenance

New York Private Collection
Private collection, United Kingdom

133

A PAIR OF BLUE AND WHITE PORCELAIN BUTTER LAMPS
19th century

Each with a flat-bottomed well and vertical walls rising to a flared rim, finely penciled with the 'Eight Auspicious Emblems' supported on lotus blossoms and surrounded by scrolling foliage, the pedestal foot painted with beaded chains and detached florets and leaves between *ruyi* and key-fret bands, the six-character mark on the inside of the foot.

4 1/2in (11.5cm) high

US\$2,500 - 4,000

十九世紀 青花八吉祥紋酥油燈一對



133

A GUAN-TYPE ARROW VASE**Daoguang mark and of the period**

Of circular section with rounded sides rising to a sharply angled shoulder, tapering to a cylindrical neck flanked by tubular handles, all supported on a short foot, the unglazed foot ring enclosing a glazed base centered by a six-character seal mark in underglaze blue, the glazed surfaces of pale, grayish-green with a network of dark brown and very light tan crackles.

11 3/4in (30cm) high

US\$15,000 - 25,000

清道光 官窰式貫耳瓶 《大清道光年製》款

Provenance

Collection of John Hill Morgan (1870-1945), Farmington, Connecticut, thence by descent

John Hill Morgan was a lawyer, prominent collector of Americana, an authority on portraits of George Washington, a professor and assistant curator of American painting at Yale, a New York state legislator and a director of Bank of America. Around 1915, Morgan began a social hobby of collecting Chinese art alongside a group of Brooklyn friends who did business with China and this vase was most likely purchased at that time.

For a vase with similar glaze, also with Daoguang mark and of the period, see Christie's, London, 8 November 2011, lot 362.





135

135

A LARGE FAMILLE-ROSE 'ONE HUNDRED DEER' VASE

Late Qing dynasty

Of pear-shape, the body painted in bright enamels with cavorting bucks, in an auspicious landscape dotted with *lingzhi*, pine and cypress trees, the remaining handle in the form of a stylized archaic dragon, the base with a six-character Qianlong mark in underglaze blue.

17 1/2in (44.5cm) high

US\$3,000 - 5,000

清末 粉彩百鹿圖尊

136

AN UNDERGLAZE BLUE AND FAMILLE-ROSE 'DRAGON AND PHOENIX' VASE

19th century

Of squat baluster shape, the body brightly painted with a phoenix and iron-red dragon amid flowering peony, the shoulder encircled by a *ruyi*-lappet band and set with opposing stylized elephant-mask and ring handles, below further flowering peony adorning the neck, all between underglaze blue lappets around the mouth and foot, the base with a six-character Qianlong mark in iron-red.

14 1/2in (37cm) high

US\$3,000 - 5,000

十九世紀 粉彩青花礬紅龍鳳牡丹紋尊



136

137

A PAIR OF ENAMELED PORCELAIN 'GEESE' CUPS

Republic period

Each with a curving well rising to a vertical wall, covered overall with glaze of slightly greenish hue, the exterior painted with a continuous scene of geese on a riverbank among chrysanthemums and reeds, beneath the gilded rim, supported on a flat unglazed foot ring, the recessed foot with a seal mark in iron-red reading *Xiezhu zhuren zao*.

2 1/2in (6.3cm) diameter

US\$6,000 - 8,000

民國 彩繪蓉紅秋塘戲鵝圖盃一對 《嶧竹主人造》款



137



138

138

A PAIR OF YELLOW-GROUND 'BAMBOO' CUPS

Tongzhi four-character marks and of the period

Each enameled around the exterior with a leafy stalk of bamboo, repeated and arranged in three registers, reserved against a bright yellow ground between gilt borders, the interior and base white, the four-character mark on the base in iron-red.

3 1/2in (9cm) diameter

US\$4,000 - 6,000

清同治 黃地綠彩竹紋盃一對 《同治年製》款

Provenance

North Carolina Estate

A similar pair was sold in our London rooms, 10 May 2010, lot 147.

139

AN UNUSUAL PAIR OF GRISAILLE 'LANDSCAPE' CUPS

Republic period

Each of ogee form, finely painted with a scene of three scholars, each in a hut surrounded by trees, beside a lake with mountains in the background, the rim accented with gilt, the four-character mark on the base in iron-red.

2 1/8in (5.4cm) diameter

US\$6,000 - 8,000

民國 墨彩山水圖盃一對 《乾隆年製》款

Provenance

A private collection from the United Kingdom



139

A PAIR OF FAMILLE-ROSE AND IRON-RED 'ONE HUNDRED BATS' VASES

Guangxu marks and of the period

Each globular body surmounted by a waisted neck, and painted with bats in iron-red amidst multicolored clouds, the ribbed shoulder decorated with a band of stylized lotus scrolls and *shou* characters, all between bands of pendent *ruyi* surrounding the mouth and petal lappets around the foot, the bases with six-character marks in iron-red.
15 1/4in (39cm) high, each

US\$8,000 - 12,000

清光緒 粉彩礬紅洪福齊天紋賞瓶一對 《大清光緒年製》款





141



141

A TURQUOISE GLAZED BOWL AND COVER
Qianlong seal mark and of the period

Finely potted, the exterior of the bowl and cover covered in turquoise enamel, the interiors glazed white and painted with five bats in iron-red, the six-character underglaze seal mark painted on the recessed base of the bowl and in the center of the ring-form finial of the cover.

5in (12.7cm) diameter

US\$8,000 - 12,000

清乾隆 松石綠釉繪礬紅五蝠紋蓋盃
《大清乾隆年製》款

142

A PAIR OF FAMILLE-ROSE AND IRON-RED
PILLOW END PLAQUES
19th century

Each of rectangular form with rounded corners, one painted with a dragon, the other with a phoenix, enclosed within a raised border and surrounded by a perforated flange.

5 1/4in (13.4cm) long

US\$800 - 1,200

十九世紀 粉彩龍鳳紋枕頂



142



143

143

A FAMILLE-ROSE 'LANDSCAPE' VASE

Republic period

Of baluster form, the body decorated with two circular panels, one enclosing a scene of rice paddies, the other of a grand pavilion by the edge of a cliff, the panels surrounded by elaborate floral scrolls, all against a blue *sgraffito* ground, the neck flanked by stylized dragon handles, and decorated with lotus scrolls against a red *sgraffito* ground, the base centered by an iron-red six-character Qianlong mark. 13 1/2in (34.4cm) high

US\$4,000 - 7,000

民國 粉彩花卉軌道地開光山水圖瓶



144

144

A FAMILLE-ROSE FIGURAL RESERVE VASE

20th century

Of squat baluster form, the body painted with two lobed panels, each enclosing a scene of a sage and his attendant in an outdoor setting, reserved against a ground of large blossoms and foliage, the shoulder decorated with floral and lappet bands, beneath a pair of pierced dragon-form handles flanking the neck, the base with a six-character Qianlong mark in iron-red.

19 3/4in (50cm) high

US\$3,000 - 5,000

二十世紀 粉彩黃地花卉紋開光人物圖龍耳尊



145



146

145

A FAMILLE-VERTE 'FIVE SAGES' PORCELAIN PLAQUE

Republic Period

Painted in subdued tones with the scene of the five sages examining the scroll left by the mythical dragon horse that foretold Shun's ascension to the throne, the scene framed by pine tree and rocks, signed *Shao Sheng shi* and inscribed *hua yu Jiujiang chen lie shi, Yinmao shuwu*, with one seal *Shao Sheng*.
15 x 10in (38 x 25cm)

US\$800 - 1,200

民國 五彩五老觀圖瓷板畫 《紹笙》款

146

A QIANJIANG-STYLE LANDSCAPE PORCELAIN PLAQUE

20th century

Painted with a restrained palette in pale washes characteristic of the Qianjiang school, depicting a cluster of houses surrounded by trees on a spit of land jutting out into a body of water, with fisherman in boats and mountains in the distance, inscribed with a poem identifying the time of year as spring, signed *Lu Yue*, framed.
12 x 18 1/2in (30.5 x 47cm)

US\$2,500 - 4,000

二十世紀 淺絳彩山水圖掛屏 《呂月》款

147

A GRISAILLE AND FAMILLE-ROSE WINTER LANDSCAPE PORCELAIN PLAQUE

20th century

Deftly painted with a scene bringing to life Tang poet Liu Zongyuan's poem *Jiang xue* (River Snow), describing a desolate winter scene devoid of birds and people except for a lone fisherman on the river, surrounded by mountains covered in snow, framed.
31 3/4 x 8in (80.7 x 20.2cm)

US\$2,000 - 3,000

二十世紀 粉彩江雪圖掛屏



147

148

AN ENAMELED 'LIU BANG' LANTERN VASE
20th century

The future founder of the Han dynasty painted in a refined palette with his hand on his sword, ready to slay the white snake that blocks his way, with a painted seal reading *Zhang Yufan xie*, the base with iron-red seal reading *Jurentang zhi*.
6in (15.2 cm) high

US\$4,000 - 6,000

二十世紀 彩繪斬白蛇起義圖燈籠瓶 《居仁堂製》款



148

149

A GRISAILLE, IRON-RED AND GILT 'BUTTERFLY' VASE
19th century

Made in the form of a rolled scroll, the sides painted with butterflies, secured around the middle with a molded chord tied in a bow, the details accented in gilt, the base marked *Shende Tang zhi* in iron-red.
5 3/8in (13.7cm) high

US\$2,000 - 3,000

十九世紀 墨彩礬紅蝴蝶紋卷軸式瓶 《慎德堂製》款



149

150

EIGHT PAIRS OF PORCELAIN SCROLL ENDS
Qing dynasty

Including two pairs decorated in underglaze blue; one pair decorated in *doucai* enamels with scrolling lotus; one pair decorated in famille-jaune and iron-red with bats and *shou* characters; one pair enameled in famille-rose against a green ground; one pair with *clair de lune* glaze; and two pairs with Guangxu marks and of the period, both inscribed *Da Qing Guangxu dingwei nian zhi*, one with blue glaze the other with 'eel-skin' glaze.
2 3/4in (7cm) long

US\$2,000 - 3,000

清 瓷軸頭八對

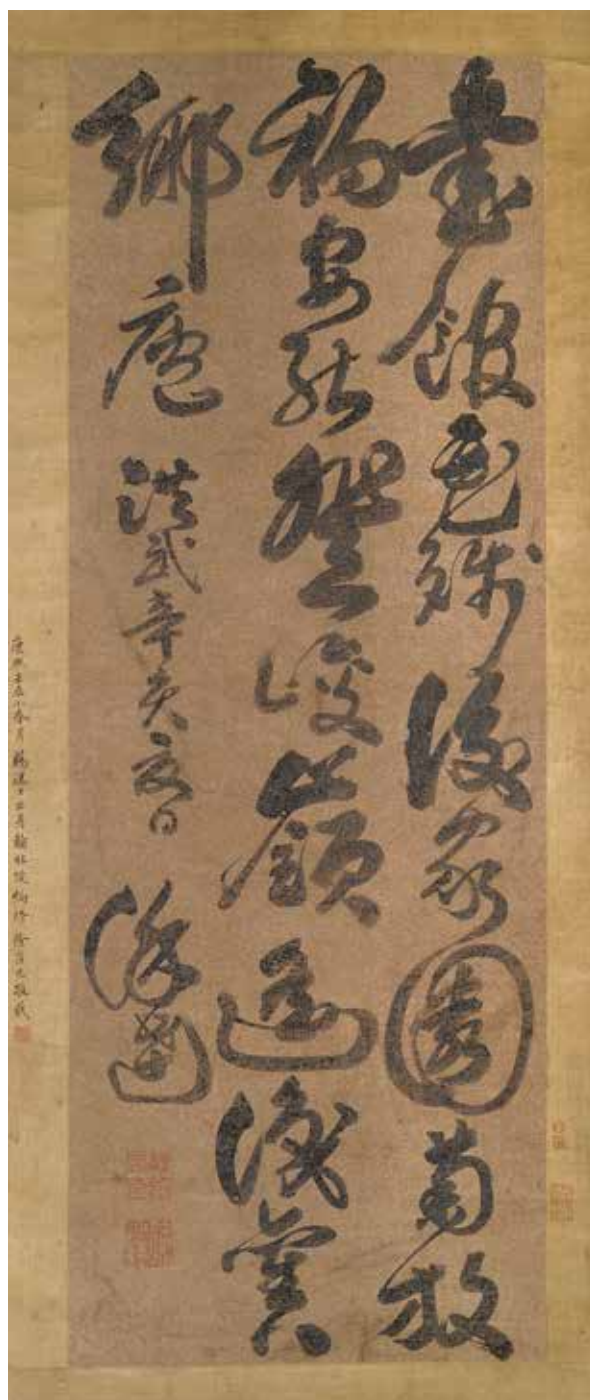


150

**CHINESE PAINTINGS
& CALLIGRAPHY**

Lots 161 - 196





151

XU DA (1332-1385)

Calligraphy in Running Script, 1371

Hanging scroll, ink on paper, inscribed and sign Xu Da, dated Hongwu xinhai (1371), with one artist's seal Xu Da and Weiguo gong yin, inscription on the left silk border dated Kangxi renchen (1712), followed by an illegible seal, with additional three collectors' seals on the right lower silk border, reading Bi, Long, Lanling Qianshi jiacang. 45 7/8 x 16 3/4in (116.5 x 42.5cm)

US\$10,000 - 15,000

徐達 行書 水墨紙本 立軸 1371

Provenance

On long term loan to the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, March 2000-February 2003

Xu Da (1332-1385) joined the Red Turban Army to overthrow the Mongol rulers and rose to the rank of general. He assisted the first Emperor of the Ming, Zhu Yuanzhang, in defeating his rivals. Later he was awarded the title of Weiguo gong.



152

152

ZENG GUOQUAN (1824-1890)

Calligraphy in Regular Script

Horizontal scroll, ink on yellow ground gold-flecked paper, signed Yuanfu Zeng Guofan, with two artist's seals reading *Weiyibo zhang* and *Zeng Guoquan zi Zizhi hao Yuanfu*.

23 3/8 x 66in (59.4 x 167.8cm)

US\$15,000 - 25,000

曾國荃 書法「長春書屋」 水墨紙本 橫軸



153

153

LIANG TONGSHU (1723-1815)

Calligraphy in Running Script

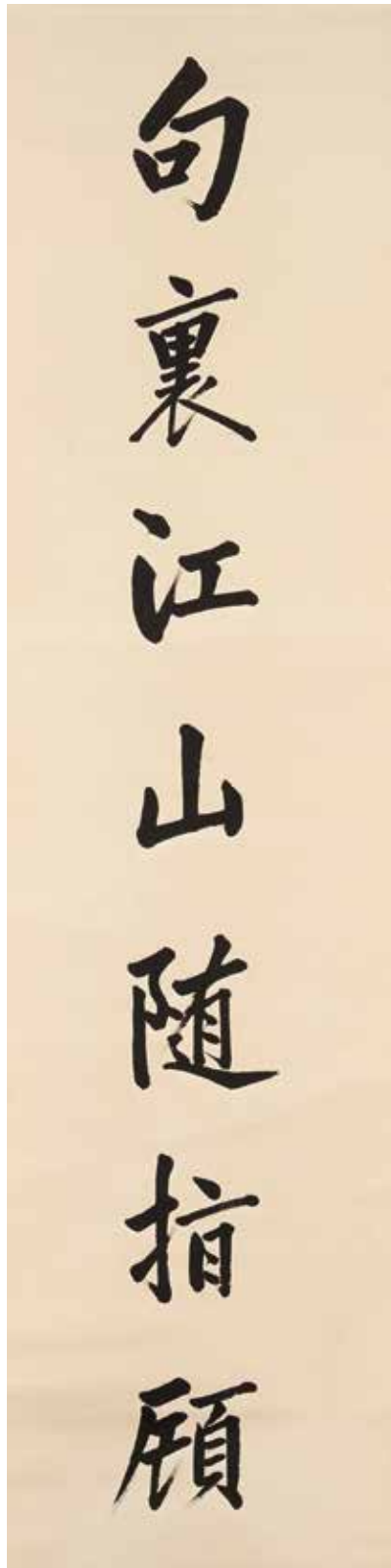
Horizontal scroll, ink on paper, signed *Shanzhou Liang Tongshu*, with two artist's seals reading *Shanzhou* and *Liang Tongshu yin*.

26 5/8in x 69 3/4in (67.2 x 177.2cm)

US\$8,000 - 12,000

梁同叔 行書「受福宜年」 水墨紙本 橫軸

On long term loan to the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, March 2000-February 2003



154
No lot

155
ZENG GUOFAN (1811-1872)
Calligraphy Couplet in Regular Script
A pair of hanging scrolls, ink on paper, signed
Disheng Zeng Guofan, followed by two artist's seals
reading *Zeng Guofan yin* and *Disheng*.
53 x 12 5/8in (134.6 x 32.1cm)

US\$8,000 - 12,000

曾國藩 楷書七言聯 水墨紙本 立軸一對

155



156

ATTRIBUTED TO LÜ JI (1477-?)

Eagles

A pair of hanging scrolls, ink on silk, inscribed Lu Ji followed by two artist's seals

86 x 32 1/4in (218.4 x 81.9cm) each

US\$20,000 - 30,000

(傳) 呂紀 鷹石圖 水墨絹本 立軸一對



157

ANONYMOUS

Travelers in a Winter Forest, 17th/18th century
Hanging scroll, ink and color on silk, inscribed in
seal script bearing a signature "Songnian", followed
by a cut off seal reading *songnian* and an additional
seal reading *Yufu Baohui*.

39 x 18 1/8in (99 x 46.2cm)

US\$10,000 - 15,000

佚名 山中行客 設色絹本 立軸 十七/十八世紀



158

158

AFTER CHEN ZHONGREN

Mandarin Ducks, 19th century

Framed, ink and color on silk, with a signature reading *Chen Zhongren*, followed by an illegible seal.

25 x 19 3/4in (63.5 x 50.2cm)

US\$2,000 - 3,000

仿陳仲仁 鴛鴦圖 設色絹本 鏡框 十九世紀



159

159

ANONYMOUS

Court Ladies, 17th/18th century

Mounted for framing, ink and color on silk.

43 3/8 x 15in (110.2 x 38cm)

US\$5,000 - 8,000

佚名 仕女圖 設色絹本 十七/十八世紀

Provenance

Sotheby's, New York, 5 June 1982, lot 10



160

ANONYMOUS

Blue and Green Landscape, Late Qing dynasty

Ink and mineral pigments on silk with gold highlights, bearing an inscription reading *Liuru Tang Yin*, followed by two seals.

18 1/2 x 215 1/2in (47 x 547.4cm)

US\$5,000 - 7,000

佚名 青綠山水 設色絹本 手捲 晚清

Provenance

Acquired from Long Hsing, Hong Kong, according to the titleslip

161

ANONYMOUS

An Ancestor Portrait of a Courtier, 18th century
Ink and color on paper, painted with kind eyes and
a gentle smile, wearing a winter court hat and blue
chaofu embroidered with a four-clawed dragon,
with a court necklace around this neck, framed and
glazed.

74 x 37in (188 x 94cm)

US\$4,000 - 6,000

佚名 著朝服肖像 設色紙本 鏡框 十八世紀





162

ANONYMOUS

A Group of Six China Trade Paintings, 19th century
Each ink and color on paper, individually mounted, hinged, and matted, each inscribed in ink at the lower margin with titles including *wushi* (lion dance), *paideng* (card lantern), *tansanxian* (playing the sanxian), *hegugua* (fortune-telling), *maiban* (peddling), and *chuzi* (cook), with English transliterations and translations written in pencil beneath the inscriptions on the paper backing. 14 3/4 x 11 3/4 in (37.5 x 29.8cm) each

US\$5,000 - 7,000

佚名 外銷畫 設色紙本 鏡片六幅 十九世紀

163

WENG TONGHE (1830-1904)

Calligraphy *Shou*

Hanging scroll, ink paper, signed *Shuping Weng Tonghe*, with two artist's seals reading *Weng Tonghe yin* and *Shuping*.

77 1/2 x 38 1/2in (196.8 x 97.8cm)

US\$8,000 - 12,000

翁同龢 書法「壽」 水墨紙本 立軸

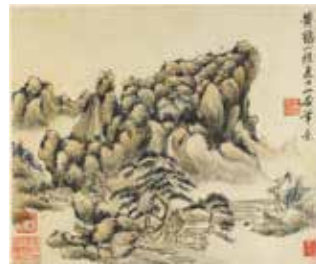
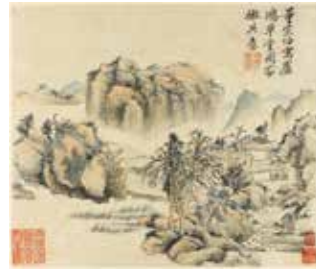




164



166



165

164

ANONYMOUS

Export Paintings of the Summer Palace, 19th century

Two framed paintings, each ink and color on silk.

13 3/4 x 20 5/8in (35 x 52.4cm) each

US\$5,000 - 7,000

佚名 圓明園景外銷畫 設色絹本 鏡片兩幅
十九世紀

165

ATTRIBUTED TO WANG YUANQI (1642-1715)

Landscape Album

An album of six leaves, ink or ink and color on paper; each leaf bearing an inscription, followed by a seal, one leaf dated bingzi (1696), with a total of sixteen collectors' seals.

9 7/8 x 11 7/8in (25 x 30cm) each leaf

US\$2,500 - 4,000

(傳)王原祈 山水 設色紙本 冊頁六開

Provenance

Bonhams, New York, Sale 20998, 16 September, 2013, lot 8153

166

MA GONGYU (1890-1964)

A Lady and Buddha

Hanging scroll, ink and color on paper, the Buddhist figure delicately rendered adjacent to Ma Gongyu's inscription, followed by a seal reading *Ma Gongyu*, with two additional seals *yiri sijun shi'er shi* and *Yao xinhua*.

35 1/4 x 11 7/8in (89.5 x 30.2cm)

US\$1,000 - 1,500

馬公愚 美人圖 設色紙本 立軸

Highly regarded as a calligrapher, Ma Gongyu likely only added the inscription to this painting, with the author of the attractively painted lady not apparent.



167

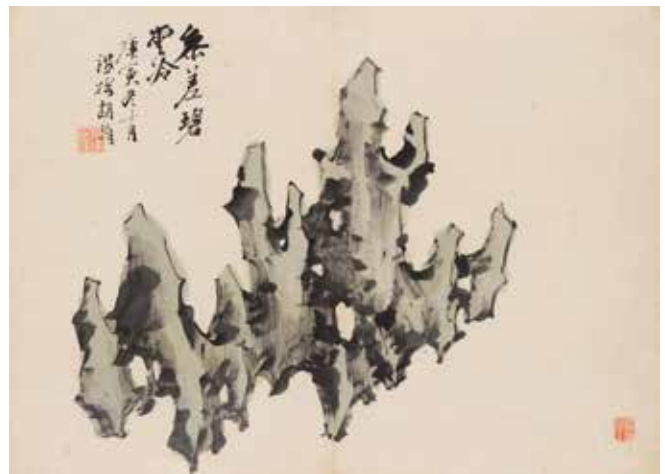
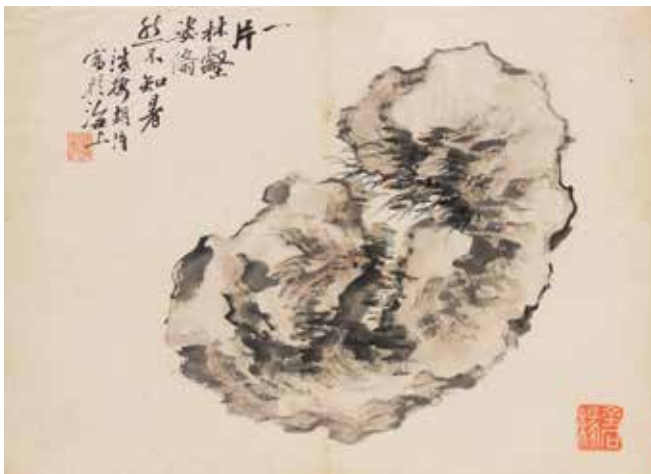
SU LIUPENG (1791-1862)

Figures

Four hanging scrolls, ink and color on silk, each of them inscribed: 1) Listening to the stream after Wu Wei, signed *Su Liupeng*, with two artist's seals reading *Su Liupeng yin* and *Zhenqin*; 2) Smelling plum blossom after Chen Hongshou, with two artist's seals reading *Su Liupeng* and *Qishi'er dong tian sanren*; 3) Tea tasting after Tang Yin, signed *Zhenqin*, with two artist's seals *Su Zipeng* and *Zhenqin*; 4) Worshipping the moon after Qiu Ying, signed *Zhenqin Su Liupeng*, followed by two seals of the artist reading *Zipeng* and *Zhenqin*.
63 3/4 x 17 1/2 in (161.9 x 44.5 cm) each

US\$15,000 - 25,000

蘇六朋 聽泉、聞梅、品茶、拜月圖 設色絹本 立軸四幅



168

HU ZHANG (1848-1899)

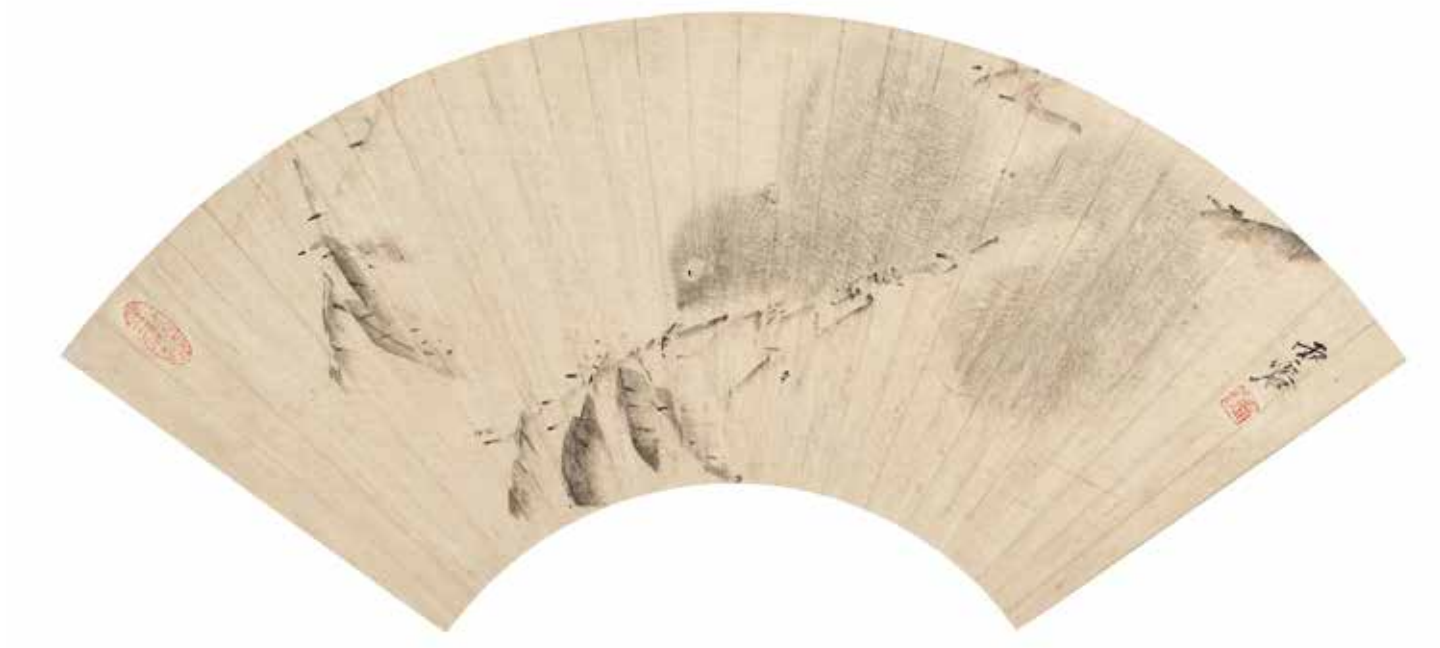
Scholar Rocks, 1890

An album with four leaves, each leaf mounted in a frame, ink and color on paper, dated *gengyin* (1890), all inscribed and signed, with artist's seals reading *Tiemei huayin*, *jinshi yuan*, *Tiemei*, *Hu Zhang yinxin*, *yaocheng zi*, and *hua cong wo xin cong tian*.

12 1/2 x 17 1/4in (31.8 x 43.8cm) each

US\$4,000 - 6,000

胡璋 供石圖 設色紙本 鏡片四幅 1890年



169

XU GU (1824-1896)

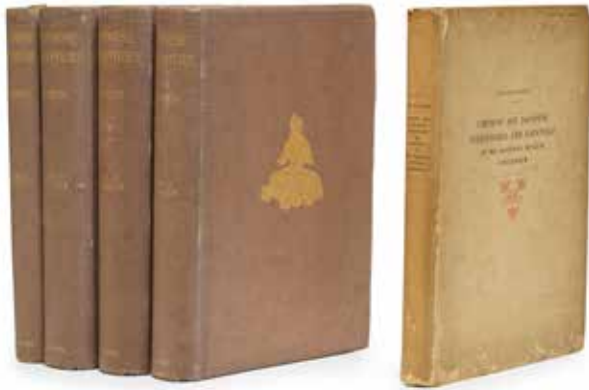
Squirrel

Fan leaf, mounted for framing, ink on paper, signed, with two artist's seals reading *Xu Gu* and *sanshiqi feng caotang*.

7 x 19 7/8in (17.7 x 50.6cm)

US\$20,000 - 30,000

虛谷 松鼠 紙本水墨 扇面鏡片



170

170

OSVALD SIRÉN CHINESE SCULPTURE

London, Ernest Benn, 1925, four volumes; together with Osvald Sirén *Chinese and Japanese Sculptures and Paintings in the National museum, Stockholm*, London, 1931.

12 5/8in (32cm)

US\$2,000 - 3,000

喜仁龍著 中國雕塑一套四冊及瑞典國立博物院藏中國及日本雕塑一冊



171

171

OSVALD SIRÉN A HISTORY OF EARLY CHINESE ART

London, Ernest Benn, 1929, four volumes, comprising Volume 1 *The Prehistoric and Pre-Han Periods*, Volume 2 *The Han period*, Volume 3 *Sculpture*, Volume 4 *Architecture*, all illustrated with collotype plates (4).

12 5/8in (32cm)

US\$1,000 - 1,500

喜仁龍著 早期中國藝術史 精裝一套四冊



172

172

TWO CHINESE ART TITLES BY OSVALD SIRÉN

Siren *Gardens of China* New York, Roland Press, 1949, with original slipcase; together with Siren *A History of Early Chinese Painting*, London, Medici Society, 1933, two volumes, numbered edition, copy number 168/500 (3).

12 1/4in (31.1cm); 12 3/4in (32.3cm)

US\$800 - 1,200

喜龍仁著 中國藝術參考書籍兩套三冊



173

173^a

OSVALD SIRÉN CHINESE PAINTING: LEADING MASTERS AND PRINCIPLES

The Ronald Press Company, New York, 1956-58, Volume I-VII, signed by Sirén on the first volume, with original slipcases.

11 1/8in (28.5cm)

US\$500 - 700

喜龍仁著 中國畫參考書籍一套七冊

174

SEVEN VOLUMES ON CHINESE ART

Including Kinjiro Harada, *Shina Meiga Hokan Pageant of Chinese painting*, Tokyo, 1936; Meyer *Chinese Painting as Reflected in the thought and Art of Li Lung-mien*, New York, 1923; Waley *An Introduction to the study of Chinese Painting*, London 1923; Gotze *Chinese and Japanese Calligraphy Spanning Two Thousand Years* Munich, 1989; *Arts of China*, Tokyo, 1972, three volumes comprising vol. 1 *Neolithic Cultures to the T'ang Dynasty Recent Discoveries*, vol. 2 *Buddhist Cave Temples New Researches*, vol. 3 *Paintings in Chinese Museums* (7).

14 1/2in (36.5cm), the tallest

US\$1,000 - 1,500

中國藝術參考書籍七冊



174

175^o

ILLUSTRATED BOOKS ON ANCIENT CHINESE MORTUARY ART

Otsuka Kogeiisha *Shina komeiki deizo-zukan*, Tokyo, 1932-1938, Parts 1-6, bound in two volumes, a very scarce set on Chinese archaeological discoveries; together with Kosaku Hamada *Ancient Chinese Terra-cotta Figurines and Other Mortuary Substitutes, with a Descriptive Catalogue of the Collection in the Archaeological Museum in the Imperial University of Kyoto*, Toko-Shoin, Tokyo, 1927, second edition, two volumes.

20 3/4in (52.7cm) the larger

US\$400 - 600

中國冥器藝術圖書一組



175

176

TWO JAPANESE PUBLICATIONS ON CHINESE ART FROM THE LIAO AND JIN DYNASTIES

Ryuzo Torii, *Kokogakujo yori mitaru Ryo no bunka zufu* (Illustrations of Archaeology: Supplementary to 'Culture of Liao Dynasty from Viewpoint of Archaeology'), Tokyo, Toho-Bunka-Gakuin Tokyo Kenkyu-Sho (Academy of Oriental Culture), 1936, four volumes; together with Tadashi Sekino, *Ryokin jidai no kenchiku to sono butsu zo zuhan*, Tokyo, Toho Bunka Gakuin Tokyo Kenkyujo, 1934-35, two volumes, in original cloth boxes.

15in (38cm); 16 1/8in (41cm)

US\$1,000 - 1,500

日語中國遼晉藝術參考書籍一組



176

177^o

SINICA

China-Institut, Frankfurt am Main publishing, five volumes, 1933-37, journal in German introducing Chinese history, art, literature, and politics and economics (5).

10 3/4in (27.2cm)

US\$300 - 500

中國學報合訂本五冊



177

178



178

THREE JAPANESE TITLES ON CHINESE STONE AND BRONZE SCULPTURES

The first Seiichi Mizuno and Tosio Nagahiro, *Kanan Rakuyo Ryumon sekkutsu no kenkyu* (A Study of the Buddhist Cave-temples at Lung-men, Ho-nan), Zayuhō Kankokai, Tokyo, 1941, with slipcase; the second by Yōnosuke Natori, *Bakusekizan sekkutsu* (Mai-chi-shan Caves), Iwanami Shoten, Tokyo, 1957; the third by Seiichi Mizuno, *Chugoku no chokoku: sekibutsu, kondobutsu* (Bronze and Stone Sculpture of China: from the Yin to the T'ang Dynasty), Nihon Keizai, Tokyo, 1960, with slipcase (3).
14 1/2in (37cm) largest

US\$700 - 900

日語中國雕塑參考書籍三冊

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179

THREE VOLUMES ON EARLY CHINESE ART COLLECTIONS

Tianlaige Jiucang Song Ren Hua Ce: Collection of Famous Paintings in the Sung Dynasty formerly preserved by the Tien Lai Studio, Shanghai, Shangwuyin shuguan, 1957, tipped in color plates in original cloth box; together with Yamanaka Sadajiro *To So Seika: Select Relics of the T'ang and the Sung Dynasties from Collections in Europe and America* Osaka, 1928, two volumes with original cloth boxes (3).
21 1/4in (54cm); 18 3/4in (47.6cm)

US\$1,200 - 1,800

中國藝術參考書籍三冊

180



180

E. A. VORETZSCH CHINESISCHE GEMALDE SHINA HUA CHINESE PICTURES

Verlag Otsuka Kogeisha, Tokyo, 1932, inscribed by the author E. A. Voretzsch and dated 24.12.32, fifty seven plates of Chinese paintings, with essays in German and English by Rikichiro Fukui and essay in English by Jiro Harada, with original cloth case.
23 1/4in (59.1cm)

US\$1,000 - 1,500

中國畫參考書籍一冊

181



181

HSIANG YUAN-P' IEN, KUO PAO-CHANG AND JOHN C. FERGUSON NOTED PORCELAINS OF SUCCESSIVE DYNASTIES

Peking, Chih Chai publishing, 1931, "with comments and illustrations by Hsiang Yuan-P'ien", folding case with original wraps, a handsome copy of this translated manuscript by the Ming collector Xiang Yuanbian.
16 1/8in (41cm)

US\$2,000 - 3,000

校注項氏歷代名瓷圖譜

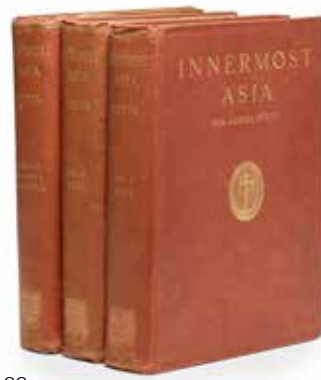
182

SIR AUREL STEIN INNERMOST ASIA, DETAILED REPORT OF EXPLORATIONS IN CENTRAL ASIAN, KAN-SU AND EASTERN IRAN

Clarendon Press, Oxford, 1928, originally a set of four volumes, the current lot comprising of volume I text, volume II text, and volume III plates & plans (3).
13 3/8in (35cm)

US\$800 - 1,200

斯坦因著 中亞、甘肅及東伊朗探險文書三冊



182

183

THREE VOLUMES ON ARCHAEOLOGICAL DISCOVERIES IN LO-LANG

The first, Yoshito Harada, Kingo Tazawa, *Lo-Lang: A Report on the Excavation of Wang Hsu's Tomb in the "Lo-lang" Province, an Ancient Chinese Colony in Korea*, the Toko-Shoin, Tokyo, 1930, hardcover, in original cardboard box; together with *Koseki chosa hokoku* (Detailed Report of Archaeological Research), carried on by the Society for the Study of Korean Antiquities, two volumes, volume 1 The Tomb of Painted Basket of Lo-Lang, Seoul, 1934, volume 2 The Tomb of Wang-Kuang of Lo-Lang, Seoul, 1935 (3).
14in (35.5cm); 12 5/8in (32cm)

US\$800 - 1,200

浪樂古跡參考書籍三冊



183

184

TEN VOLUMES ON CHINESE BRONZES AND EARLY CHINESE ART

Including Harada and Komai *Shina Koki Zuko Shenshiya Chinese Antiquities Vessels and Vehicles*, Tokyo, 1937; Umehara Kodoki *keitai no kokogakuteki kenkyu On the shapes of the bronze vessels of ancient China: an archaeological study*, Kyoto, 1940; Pope *The Freer Chinese Bronzes I*, Washington, 1967; Umehara Henkin *no kokogakuteki kōsatsu Etude Archeologique sur le pien-chin, ou serie de bronzes avec un table pour l'usage rituel dans la chine antique*, Kyoto, 1933 (2 copies); *Bunka Daikakumei chu'no Chuōoku shutsudo bunbutsu*, Tokyo 1973; Umehara *Shina kandai kinen mei shikki zusetau Illustrations of lacquer-wares dated in the Han dynasty in China*, Kyoto, 1943; Kummel Jörg *Trubner zum Gedächtnis Ergebnisse seiner letzten chinesischen Reisen*, Berlin, 1930; Mizuno and Guantlett *Bronzes and Jades of Ancient China*, Tokyo, 1959; Wen C. Fong *The great bronze age of China*, New York, 1980 (10).
various sizes

US\$1,000 - 1,500

中國同器及早期藝術參考書籍十冊



184

185

A SET OF 28 BOOKS POTTERY SURVEY

Showa era (1926-1989), circa 1975

A set of 28 books of *Toji taikai* (Pottery survey) vol. 1-28, circa 1975, published by Heibon-sha (28).
7 1/2 x 3/4 x 10 1/2in (19 x 1.8 x 26.5cm) each approximately

US\$1,000 - 1,500

昭和時代 日語陶磁大系一套二十五冊



185

186



186[□]

SUEJI UMEHARA, JIRO HARADA, IKEUCHI HIROSHI, T'UNG-KOU

Tokyo, The Japan-Manchoukuo Cultural Society, 1938-1940, two volumes, Volume 1 *The ancient site of Kao-kou-li in Chi-an district, T'ung-hua province, Manchoukuo*, volume 2 *Kao-kou-lian tombs with wall paintings in Chi-an district, T'ung-hua province, Manchoukuo*, with the original cardboard slipcases.

15 3/4in (40cm)

US\$500 - 700

通溝兩冊

187



187[□]

TWENTY VOLUMES ON CHINESE AND ASIAN POTTERY AND PORCELAIN

From the series *Toji Taikei*, Tokyo, Heibonsha, 1977-1978, volumes 29-48.

10 1/4in (26cm)

US\$300 - 500

中國及亞洲陶瓷藝術參考書籍二十冊

188



188

TWENTY-THREE VOLUMES ON CHINESE ART

Including Fong and Watt, *Possessing the Past* New York 1996; Moss and Harkins *When Men and Mountains Meet Chinese and Japanese Spirit Rocks* London, 1995; Hearn *Splendors of Imperial China*, New York, 1996; Tsang and Moss *Arts from the Scholar's Studio*, Hong Kong, 1986; Cort *Joined Colors* Washington, 1993; Volf *Treasures of Chinese Glass Work Shops*, Winter Park Fl, 1997; Hu *The Spirit of Gongshi* Newton, MA n.d.; Asian Art Museum *A Chorus of Colors* San Francisco, 1995; Frankel *Rock Show at the Garden* New York, 1994; Frankel *The C.C. Wang Family Collection of Fantastic Rocks* New York, 1995; Cahill *The Painter's Practice* New York, 1994; Li and Watt *The Chinese Scholar's Studio*, New York, 1987; together with eleven magazines on Asian art including *Art and Antiques*, *Arts of Asia* and *Oriental Art* (23).

US\$300 - 500

中國藝術參考書籍二十三冊

189



189

EIGHT VOLUMES ON CHINESE MUSEUM COLLECTIONS

From the series *Zhongguo Bowuguan*, Wenwu Chunbanshe 1983-1985, including *Nanjing Bowuyuan*; *Zhongguo Lishi Bowuguan*; *Shanxi Shou Bowuguan*; *Liaoning Shou Bowuguan*; *Shanghai Bowuguan*; *Hunan Shou Bowuguan*; *Henan Shou Bowuguan*; and *Tianjin Shi Yishu Bowuguan*, each in original cloth box and original cardboard box (8).

14 1/2in (36.5cm)

US\$2,000 - 3,000

中國博物館藏參考書籍八冊

190

PAINTINGS BY MADAME CHIANG KAI-SHEK, VOL. I

Shih-ling Studio, Taipei, first edition, published in minguo 45 (1956), with book title slips inscribed by Yu Youren, signed by Madame Chiang.

15 1/2 x 11 1/2in (39.3 x 29.3cm)

US\$800 - 1,200

蔣夫人宋美齡墨畫 第一集 1956年

191

SEVEN VOLUMES ON CHINESE ART

R. L. Hobson *Chinese art; one hundred plates in colour reproducing pottery & porcelain of all periods, jades, paintings, lacquer, bronzes and furniture; introduced by an outline sketch of Chinese art by R. L. Hobson*, London, 1927; Wen C. Fong and James C. Y. Watt *Possessing the Past: Treasures from the National Palace Museum, Taipei*, New York, 1996; edited by Yang Xiaoneng *The Golden Age of Chinese Archaeology: Celebrated Discoveries from the People's Republic of China*, Washington DC, 1999; Gustave Ecke *Chinese Domestic Furniture*, reprint 1971; Sueji Umehara *Zōtei Rakuyo Kinson kobo shuēi*, Tokyo, showa 19; Arthur Waley *Translations from the Chinese*, New York, 1941, with slipcase; William Bowyer Honey *The Ceramic Art of China & Other Countries of the Far East*, London, 1949 (7).

various sizes

US\$800 - 1,200

中國藝術參考書籍七冊

192

TWENTY THREE TITLES ON CHINESE ART AND SNUFF BOTTLES

Including Stevens *The Collector's Book of Snuff Bottles*; Ogita and Petterson *Asian Cloisonne Enamels*; Cammann *Miniature Art From Old China*; Garner *Chinese and Japanese Cloisonne Enamels*; Perry *Chinese Snuff Bottles*; Moss and Tsang *Arts from the Scholar's Studio*; Chiang *Masterpieces of Chinese Snuff Bottles in the Palace Museum*; Ford *Chinese Snuff Bottles The Edward Choate O'Dell collection*; *Snuff Bottles in the Collection of the National Palace Museum*; International Chinese Snuff Bottle Society *Journal* seven issues 1988-1990; Eldred's *Chinese Snuff Bottles*; Eldred's *The Collections of Frederick Von Schleinitz*; Hall *Chinese Snuff Bottles II*; Hall *Chinese Snuff Bottles IV*; Etude Jutheau *Belles Tabatieres Chinoises*; Sothebys *Fine Chinese Snuff Bottles*; J.W.A. International *Important Chinese Snuff Bottles and Works of Art* (23).

US\$800 - 1,200

中國藝術及鼻煙壺參考書籍二十三冊

193^a

APPROXIMATELY 75 CHINESE ART AUCTION CATALOGS

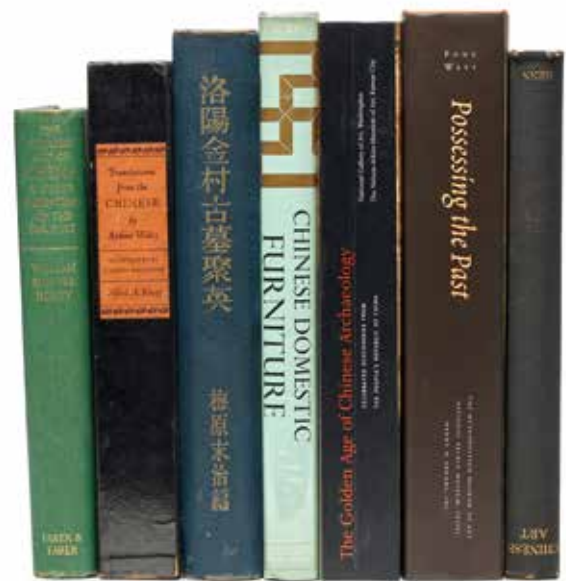
1993-2016, including Bonhams, Sotheby's, Eldred's, Christies, and Sloans.

US\$500 - 700

中國藝術拍賣圖錄約七十五冊



190



191

194



194

CATALOGUE OF THE MORSE COLLECTION OF JAPANESE POTTERY

Meiji era (1868-1912), 1900

A set of *Catalogue of the Morse Collection of Japanese Pottery* by Museum of fine Arts, Boston, vol.1 and 2, circa 1900, publisher Cambridge, printed at the Riverside Press, the limited 50 numbered copies of the large-paper edition number 39
With a wooden storage box (3)

11 1/4 x 5 1/16 x 14 1/2in (28.5 x 12.8 x 36.8cm)

US\$2,000 - 3,000

日本明治時代 Morse珍藏日本陶瓷圖錄一套兩冊

195

FOUR BOOKS BY MAYUYAMA AND CO., LTD.

Showa era (1926-1989), 1963-76

Comprising four books published by Mayuyama and Co., Ltd; A Guide To Japanese Sculpture, circa 1963; *Obei kizo nihon bijutsu zuroku* (Japanese Art in the West), circa 1966; *Ryusen shuho* (Mayuyama Seventy Years) vol.1-2, circa 1976 (4).

10 7/8 x 1 1/2 x 13in (27.5 x 4 x 33cm) each approximately

US\$1,500 - 2,500

日本昭和時代 蔦山龍泉堂出版日本藝術書籍四冊



195

196

FORTY-FIVE BOOKS RELATED TO JAPANESE POTTERY

Showa era (1926-1989), 1960-77

Comprising 45 *yakimono* (Japanese pottery) related books including; *Nihon no yakimono* (Japanese Pottery) vol.1-10, circa 1964, and *Kara nihon no yakimono* (Color Japanese Pottery) vol. 4 and 7, circa 1974, each published by Tanko-sha; *Toki zenshu* (Complete Works of Japanese Pottery), vol. 1-30, circa 1960, published by Heibon-sha; and *Sekai toki zenshu* (Complete Works of World Pottery) vol. 3 and 16, circa 1977, published by Shogakkan (45)

8 3/4 x 1 3/4 x 12 3/8in (22.5 x 4.5 x 31.5cm)

largest

6 1/16 x 1 x 8 3/4in (15.3 x 2.5 x 22cm) smallest

US\$1,200 - 1,800

日本陶瓷藝術參考書籍四十五冊

196



JAPANESE ART

Lots 197 - 214

江戸の風景
三浦の
河口の
風景

名所江戸百景



江戸の風景

197[□]

UTAGAWA HIROSHIGE I (1797-1858), UTAGAWA KUNIYOSHI (1797-1861) AND UTAGAWA KUNITERU II (KUNITSUNA II) (1830-1874)

Edo period (1615-1868), late 19th century

Comprising two *oban yoko-e* prints and seven *oban tate-e* prints; *Odenmacho Daimaru gofukudana no zu* (The Daimaru Dry-goods Store in Odenmacho), from the series *Edo meisho* (Famous Places in Edo), *Hachidanme* (Act VIII), from the series *Chushingura* (The Storehouse of Loyal Retainers), *Yoshiwara nihonzutsumi* (Nihon Embankment, Yoshiwara), from the series *Meisho Edo hyakkei* (One Hundred Famous Views of Edo), *Kai, Saruhashi* (Kai Province: Monkey Bridge), from the series (*Dai Nihon*) *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces (of Japan), circa 1853, Poem by Chunagon Atsutada: Kanreimon'in, from the series *Ogura nazorae hyakunin isshu* (Ogura Imitations of One Hundred Poems by One Hundred Poets), circa 1845-1848, each signed *Hiroshige ga*; Poem by Motoyoshi Shinno: *Shin no Yojo* (Yu Rang of Jin), signed *Ichiyusai Kuniyoshi ga*, and Poem by Sadanobu ko: Gion nyogo, signed *Chooro Kuniyoshi ga* from the series *Ogura nazorae hyakunin isshu* (Ogura Imitations of One Hundred Poems by One hundred Poets), circa 1845-48, *Mayou wa son ja* (Saint Mayouwa Says Indecisiveness Is Unprofitable), No. 16 from the series *Myo densu juroku rikan* (16 Wonderful Considerations of Profit), signed *Ichiyusai Kuniyoshi ga*; and *Tokyo Edo Shinagawa Takanawa fukei* (The view of Tokyo Edo Shinagawa Takanawa), circa 1868, signed *Okō Ichiyosai Kuniteru ga*(9)

14 1/2 x 9 7/8in (37 x 25cm) each aproximately

US\$1,000 - 1,500

198[□]

UTAGAWA HIROSHIGE I (1799-1858)

Edo period (1615-1868), 1856-64

Comprising four *oban tate-e* prints and an *oban yoko-e* print (framed); *Kamata no umezono* (Plum Garden at Kamata), *Sumidagawa Suijin no mori Massaki* (Suijin Shrine and Massaki on the Sumida River), *Mitsumata Wakarenofuchi* (Mitsumata Wakarenofuchi) and *Hiroo Furukawa* (Furukawa river), from the series of *Meisho Edo hyakkei* (One Hundred Famous Views of Edo), Ueno, from the series *Edo meisho* (Famous Places in Edo), each signed *Hiroshige hitsu*(5)
Overall 20 1/2 x 15 5/8in (52 x 39.5cm) print 14 1/4 x 9 1/2in (36 x 24cm)

US\$1,500 - 2,500

199[□]

UTAGAWA HIROSHIGE I (1799-1858)

Edo period (1615-1868), 1833-1859

Comprising two *oban tate-e* prints and three *oban yoko-e* prints (framed); *Minakuchi, meibutsu kanpyo* (Minakuchi: Famous Dried Gourd), *Fuchu, Abekawa* (Fuchu: The Abe River), *Ishibe, Megawa no sato* (Ishibe: Megawa Village), from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido), also known as the First Tokaido or Great Tokaido, circa 1833-1834; *Shinshu Kiso no yuki* (Snow on the Kiso Gorge in Shinano Province), from the series *Shokoku meisho hyakkei* (One Hundred Famous Views in the Various Provinces), circa 1859, and *Totsuka, Sando yori Fuji Chobo* (No. six, Totsuka: View of Fuji from the Mountain Road) from the series *Gojusan tsugi meisho zue* (Famous Sights of the 53 Stations), circa 1855, each signed *Hiroshige hitsu*(5)
Overall 16 1/2 x 21 1/8in (42.5 x 53.5cm) print 9 1/2 x 14in (24 x 35.5cm)

US\$1,500 - 2,500



197



198



199



197



198



199



200



200^a

BIRDS OF PREY

Artist unknown, Edo period (1615-1868), 18th century

A pair of fragments from a folding screen, framed and glazed; ink and color on paper, showing two falcons tethered to a perch, with illegible seal (j) en Fujiwara Masayoshi

Overall 42 3/4 x 29 1/8 in (108.8 x 74cm) painting 35 1/4 x 21 1/2 in (89.5 x 54.7cm) each

US\$1,000 - 1,500



201 (part lot)

201^a

A MINIATURE LACQUER INCENSE BOX AND A KOMAI-STYLE CARD HOLDER

Meiji era (1868-1912), late 19th century

The incense box formed as a gourd with flowering vines decorated in red lacquer with areas of gold *kinji*, the interior fitted with a reservoir formed as a hollow gourd among leaves surrounded by a raised level surface lacquered *roiro-nuri*, the interior of the cover *hirame* against a red ground; the iron card case with a hinged cover and decorated with panels of swallows in flight among flowering plants, and a scene of a temple complex, all in gold *hirazogan*

4 1/4 in (10.8cm) long; 3 1/2 in (8.9cm) wide

US\$1,200 - 1,800

202⁰

A LACQUER FOUR-TIER JUBAKO AND A LACQUER PILLOW

Edo period (1615-1868), 19th century

The gold-lacquer four-tier *jubako* decorated in gold *hiramaki-e*, *takamaki-e*, *hirame* and *oki-birame* on a *nashiji* ground with plum trees and *sasa* on rocky hills, the edges *fundame* and the interior sparse *nashiji*; the gold-lacquer pillow fitted with a drawer and decorated in two shades of gold *hiramaki-e* and *takamaki-e* and gold foil on a *nashiji* ground with *botan-karakusa* and hollyhock crests, the top and side surface with cut-out Genji crest patterns, gold *nashiji* interiors with a continuation of the flowering vine decoration

6 3/8 x 7 1/8 x 8 3/4in (16 x 18 x 22cm)

8 7/8 x 4 3/4 x 5in (22.5 x 12 x 12.5cm)

US\$1,000 - 1,500



202



203

203

KAJIKAWA WORKSHOP

A seven-case inro

Edo period (1615-1868), 19th century

Decorated in gold *hiramaki-e* and *takamaki-e*, against a *nashiji* ground with a design of a standing screen under pine branches, *nashiji* interiors and risers, signed *kajikawa saku* and with a red jar seal; fitted with a red bead *ojime*

3 3/4in (9.5cm) high

US\$1,500 - 2,500

204⁰

A LACQUERED WOOD INRO STAND

Meiji era (1868-1912), late 19th century

The three-leaf stand assembled with cross panels pierced with plum-blossom florets and finished with a rolled upper edge running in an undulating pattern, the entire surface finished to emphasize the natural grain of the bare wood and embellished with scenes of pine, bamboo and plum and *tachibana* (mandarin orange) heraldic crests, possibly of the *li* family, the supports decorated in scrolling tendrils and floral lozenges, all in gold *hiramaki-e* or *fundame*

15 1/2 x 26 1/4in (39.4 x 66.7cm) (when extended)

US\$800 - 1,200



204



205

205

A GROUP OF FIVE SMALL CLOISONNÉ-ENAMEL VASES AND A SMALL BRONZE VASE
Meiji era (1868-1912), late 19th century

Comprising a pair of lobed vases worked in gilt-wire and colored enamels with various-sized roundels of phoenixes, butterflies, dragons, flowers, and geometric designs, the surrounding areas with coiled cloisons; a slender baluster vase worked in gilt-wire and colored enamels with a stand of irises against a midnight-blue ground; a smaller baluster vase worked in silver wire and colored enamels with a stand of chrysanthemums against a midnight-blue ground; a *totai jippo* vase with floral designs; a slender baluster bronze vase with long-tailed rooster on a branch of blossoming cherry in *iro-e hirazogan*, signed on the underside

4 3/4, 3 1/2 and 3 1/8in (12, 9 and 8cm) high

US\$2,000 - 3,000

206

A GILT-BRONZE FIGURE OF AN ARCHER
Meiji era (1868-1912)

Cast and carved and finished in two shades of bronze as a warrior kneeling on his right knee dressed in a *haramaki* with his bow drawn and arrow notched, robes decorated with *kamon* and wheels, and an *eboshi*, a *tanto* thrust in his sash, signed in a gilt rectangular reverse *Atsushi* 15in (38cm) high (including bow)

US\$1,200 - 1,500



206

PROPERTY OF A FLORIDA PRIVATE COLLECTOR

207^a

A SMALL SILVER FLOWER VASE

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century

The small baluster vase set on a flared lobed foot and with a floral rim and collar, the body decorated with large peony blossoms hammered up in relief against a stippled ground, the foot stamped *jungin* (pure silver)

6 1/8in (15.5cm) high

US\$600 - 800



207



208

208

MIYAMOTO SHOKAI COMPANY

A silver cocktail set

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century

Decorated with stands of irises in *uchidashi* technique against a stippled ground, and comprising a cocktail shaker, six shot glasses and a circular tray, the tray stamped *Miyamoto shokai* and *jungin* (pure silver), the shaker stamped with the mark of the Miyamoto company and *sterling silver*, and the shot glasses with the mark of the Miyamoto company and *jungin* (pure silver)

tray: 10 3/8in (26.3cm) diameter; shaker: 9 1/8in (23.2cm) high; cups: 2 3/8in (5.9cm)

US\$1,500 - 2,500

Provenance:

Previously sold, Sotheby's, London, December 13, 2006, lot 161.

209

SHINADA SHINICHI (ACTIVE CIRCA 1950)

A silver vase

Showa era (1926-1989), early 20th century

The compressed globular vase decorated with flying fish in *uchidashi* technique and highlighted in gilt, signed on the underside *Shinichi saku* and with two seals

With a wood *tomobako* storage box inscribed *Gin kabin touo mon* (Silver flower vase, flying fish design), signed *Shinichi saku*, and illegibly sealed

6 7/8in (15.2cm) high

US\$1,000 - 1,500

Provenance:

Bonhams, September 9, 2008, sale 16111, lot 2563



209

PROPERTY OF ANOTHER OWNER

210

A PORCELAIN EWER

**Hizen ware, Arita type, Edo period (1615-1868),
18th/19th century**

The bulbous body with a tall loop handle decorated with chrysanthemum "bosses" at the base, and painted overall in underglaze blue with tightly scrolling floral vines and floral lozenges
10in (25.3cm) high

US\$1,000 - 1,500



210



211

211

A MASSIVE PORCELAIN CHARGER

**Meiji (1868-1912) or Taisho (1912-1926) era,
19th/20th century**

Painted in underglaze blue, polychrome enamels, and gilt with shaped panels containing warriors before a campaign curtain, beauties in pleasure boats, and birds and butterflies in flowers, the underside painted with scrolling vines, 12 spur marks on the base
31 1/8in (79cm) diameter

US\$2,000 - 3,000





212

212

THREE STONEWARE VESSELS

Attributed to Shoji Hamada (1894-1978)

Each decorated in iron-oxide and applied with a translucent green-tinted glaze, comprising a faceted vase with two 'sugarcane' branches, a shallow bowl with abstract foliate and spiral design; and a small sake warmer of torrid form with a small spout opposed by a hollow upright handle, the sides with leafy sprays

7in (17.8in) height of first; 8 5/8in (22cm) diameter of bowl

US\$2,000 - 3,000

213

TWO STONEWARE SMALL DISHES

Attributed to Shoji Hamada (1894-1978)

The interior well of the first brush-painted in iron-oxide with a sugarcane motif, the second with an abbreviated checkerboard pattern with flower-like accents, each framed by a wide mottled-brown rim and reserved on a ground of thick oatmeal-hued glaze scattered with small brown inclusions repeated on the underside, the foot rims and bases unglazed

5 3/8 and 5 1/8in (13.6 x 13cm) diameters

US\$1,500 - 2,500



213

214

A PRESS-MOLDED STONEWARE HEXAGONAL VASE

By Shoji Hamada (1894-1978)

The six facets decorated with alternating rectangular panels of abstract crosses-and-dots picked out in blue and red glaze and silhouetted against a thin wash of white glaze, reserved on mottled stoneware ground applied with a green-tinted translucent glaze

7 7/8in (19.7cm) high

US\$1,500 - 2,500



214

ARTS OF THE SAMURAI

Monday, October 30, 2017, at 2pm
New York

**A FINE KASHU KAGEMITSU
WITH TACHI MOUNTS**
Muromachi period (1336-1573),
15th century
\$50,000 - 60,000

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**FINE CHINESE CERAMICS
AND WORKS OF ART**

Tuesday 28 November 2017
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Hong Kong

A very rare blue and white 'lotus scroll' bowl

Xuande six-character mark and of the period
27cm (10 5/8in) diam.

HK\$800,000-1,200,000

Provenance:

An English private collection, acquired in China
circa 1930s, and thence by descent

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Writing Instruments
Ivan Briggs, (415) 503 3255

**BONHAMS *
LOS ANGELES DEPARTMENTS**
7601 W. Sunset Boulevard
Los Angeles California 90046
(323) 850 7500

20th Century Decorative Arts
Angela Past, (323) 436 5422

20th Century Fine Art
Alexis Chompaisal, (323) 436 5469

African, Oceanic & Pre-Columbian Art
Fredric W. Backlar, (323) 436 5416 •

Books & Manuscripts
Catherine Williamson, (323) 436 5442

Coins & Banknotes
Paul Song, (323) 436 5455

Contemporary Art
Dane Jensen, (323) 436 5451

Entertainment Memorabilia
Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts
Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches
Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles
Nick Smith, (323) 436 5470

Photographs & Prints
Morisa Rosenberg, (323) 436 5435

Natural History
Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

**California & Western
Paintings & Sculpture**
Scot Levitt, (323) 436 5425

Paintings - European
Mark Fisher, (323) 436 5488

Silver
Aileen Ward, (323) 436 5463

Trusts & Estates
Leslie Wright, (323) 436 5408
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

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.

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.

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, which may require independent expert verification of the species and/or age of the regulated material; such reports must be obtained by the purchaser at his or her own expense. 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.

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.

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 \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, 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. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: 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 also 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 all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private

sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, 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 prices 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

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

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

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

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

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

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

CONDITIONS OF SALE - CONTINUED

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

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

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

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as

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

LIMITED RIGHT OF RESCISSION

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

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

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

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY 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 (212) 644 9001.

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 (212) 644 9001.

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the Ⓢ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until until 5pm Monday 30 October without penalty. After Monday 30 October oversized lots (noted as W next to the lot number and/or listed on page 115) will be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Storage fees will begin accruing for any lots not collected within 7 calendar days of date of the auction. All other sold lots will be retained in Bonhams Gallery until Wednesday 22 November without penalty provided however that if buyers of oversized lots also buy other non-listed lots, these other lots will also be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM ON MONDAY, 30 OCTOBER** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9.30AM ET ON WEDNESDAY, 1 NOVEMBER.

Address
Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

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

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

HANDLING & STORAGE CHARGES

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

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

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

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

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

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

OVERSIZED LOTS

- 76
- 77
- 78
- 79
- 83

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
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: Asian Works of Art	Sale date: 30 October 2017
Sale no. 24467	Sale venue: New York
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:





B 1793

Bonhams

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New York, New York 10022

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