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and Paintings

New York | September 9, 2019



Chinese Works of Art and Paintings

New York | Monday September 9, 2019 at 1pm

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SALE NUMBER: 25494

Lots 801 - 944

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Front Cover: lot 853
Back Cover: lot 849
Inside Front Cover: lot 927
Inside Back Cover: lot 944

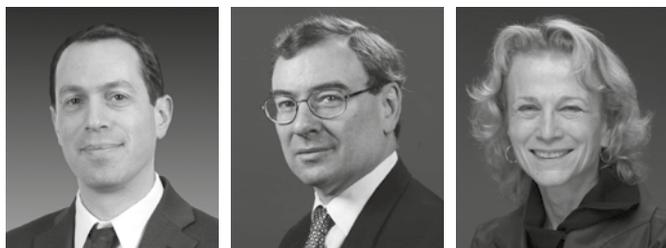
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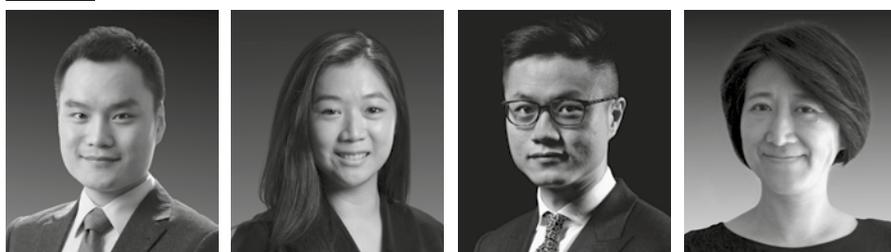


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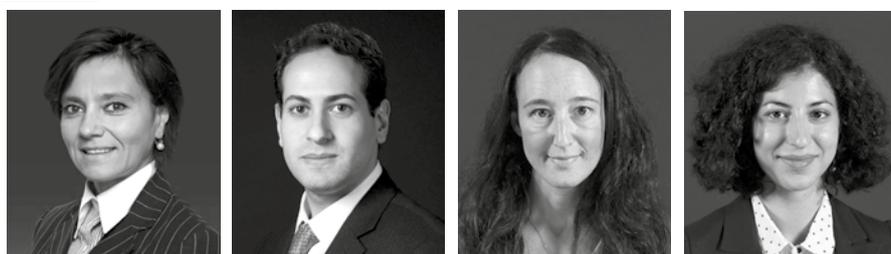
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Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

Jades

Lots 801 - 828





PROPERTY FROM THE COLLECTION OF DRS. EDMUND AND JULIE LEWIS

801

A JADE 'PHOENIX' PLAQUE

Warring States/Han dynasty or later

Of lithe S-form incised in an elaborate ground of curling patterns to verso and recto, the avian head and beak arched forwards to nip at perhaps a claw protruding from the remainder of the abstract scroll comprising the curving body and bifurcated tail, the stone streaked in layers of various yellow, green, and oatmeal hues, the latter areas showing traces of minor degradation.

2 1/8in (5.3cm) high

\$5,000 - 7,000

戰國/漢或以後玉雕夔鳳紋珮

For a 'dragon' ring of similar stylized mythical beast form, see the example from the Songzhutang Collection of Early Jades dated as Eastern Zhou Dynasty sold in our Hong Kong rooms, 30 May 2017, lot 27.



802

802

A WHITE JADE DOG

Song dynasty or later

Carved in a recumbent posture with legs tucked beside its long slender body, with prominent ribs and spine, its head with a pointed muzzle flanked by bulging eyes, turned sharply left to look towards its tightly curled tail, the translucent stone with faint russet patches and black and white inclusions.

3 5/8in (9.2cm) long

\$5,000 - 8,000

宋或更晚 白玉雕臥犬把件

803

A GREEN JADE CAMEL

Ming dynasty or earlier

The recumbent Bactrian camel carved turning its head sharply to the right, looking towards its tail, the markings for its fur finely incised, the underside of the carving well-detailed to show a rounded belly and four split hooves, the stone of uniform greenish-yellow marked by isolated cloudy inclusions.

2in (5cm) long

\$5,000 - 8,000

明或更早 青黃玉雕臥駱駝把件



803

804



804

A YELLOW AND BROWN JADE MYTHICAL BEAST

17th century or earlier

Carved in a recumbent posture with the broad flat head with floppy ears and expressive face turned to the right, the spine with a row of prominent knobs, terminating in a bushy tail swept to the left, the yellowish-green stone with some brown and cloudy inclusions, and natural fissures.

2 1/2in (6.3cm) long

\$2,500 - 4,000

十七世紀或更早 褐斑黃玉雕臥瑞獸把件

805



805

A CELADON JADE MYTHICAL BEAST

19th century

Carved with legs bent and tucked under the body, the dragon-like head turned gently to the left and crowned with a pair of antlers above a finely-incised mane, partially covering the knobby spine, the hair on the long bushy tail divided into three sections and swept to the left, the lustrous stone with some cloudy-white and brown inclusions.

3in (7.6cm) long

\$3,000 - 5,000

十九世紀 青玉雕瑞獸擺件



806

A CELADON JADE SCHOLAR'S ROCK

Qing dynasty

Carved from a large slab of jade to stand on a narrow foot, the flattened form expanding towards the top, each face carved with numerous overlapping planes, punctuated with furrows, channels and circular depressions to create a sense of depth for a three-dimensional effect, the yellowish-green stone with cloudy-white inclusions; with a wood stand.

19 1/4in (49cm) high

\$10,000 - 15,000

清 青玉雕賞石

806



807



808

807

A CELADON JADE MUGHAL STYLE DISH

Qing dynasty

The concave edges formed of close-lobed 'petals' supporting chrysanthemum-shaped handles suspending separately carved rings, all encircling a central medallion of elaborate vine and lotus scroll carved in raised relief to the flat well, raised upon a short foot formed of additional concentric rings of 'petals' lining the underside, the extremely thinly carved stone of translucent yellow green color; with fitted wood stand.

6 3/4in (17.2cm) width over handles (2).

\$3,000 - 5,000

清 青白玉痕都斯坦式菊紋雙耳活環盤

808

A MUGHAL-STYLE SPINACH-GREEN JADE CENSER AND COVER

Of circular section with straight gently flaring sides rising from a flat base, the mouth surrounded by a broad flange carved with two rows of chrysanthemum petals and set with opposing loop handles surmounted by chrysanthemum sprigs and suspending loose rings, supported on four tab feet surrounding the four-character *Qianlong yuzhi* seal mark, the domed cover reticulated with a band of foliate scrolls and surmounted by a chrysanthemum bud finial, the lustrous stone of an even dark-green color.

5 1/8in (13cm) long, across the handles

\$7,000 - 10,000

碧玉雕痕都斯坦式菊紋蓋爐

Provenance:

Estate of George H. Taber, Pittsburgh, Pennsylvania
Bonhams, San Francisco, 24 June 2013, lot 1060 (part lot)

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

展覽：

George H. Taber舊藏，賓夕法尼亞州匹茲堡市
舊金山邦瀚斯，2013年6月24日，拍品編號1060（其中一件）

展覽：

卡內基學院，1930年代初至1940年，賓夕法尼亞州匹茲堡市



809

809

A PALE CELADON JADE WATER DROPPER

Ming dynasty

The hollow water dropper carved in the form of a crouching mythical beast with a bifurcated tail and a broad flat head, detailed with a pair of curved horns, pointed ears, and round eyes with bushy eyebrows, the mouth open to reveal its tongue and fangs, the circular opening on its back surrounded by scrolls and fitted with a stopper in the form of a miniature coiled beast, the stone with russet staining.

3in (7.8cm) long

\$12,000 - 18,000

明 青白玉瑞獸式水滴

Provenance:

Sotheby's Hong Kong, 8 April 2010, lot 1915

Christie's Paris, 13 June 2013, lot 205

來源：

香港蘇富比，2010年4月8日，拍賣編號1915

巴黎佳士得，2013年6月13日，拍賣編號205



810

810
A 'CHICKEN BONE' JADE ELEPHANT
18th century

Carved in the round to depict an elaborately caparisoned pachyderm peering to one side and curling its trunk upwards, the saddle blanket incised to suggest the markings on a tiger's pelt, the base carved to resemble churning waves, the stone mottled in hues of white and gray with patches of violet and earth encrustation.
2 1/4in (5.5cm) long

\$3,000 - 5,000

十八世紀 雞骨玉雕福象把件



811

811
A CELADON JADE 'PRUNUS' HANDLED CUP
17th century

Carved with a broad rounded base and almost upright sides, flanked by a pair of opposing openwork handles finely carved as flowering prunus branches, the underside of the circular foot ring carved with a shallow channel, the translucent celadon stone with some white inclusions.
4 1/4in (10.5cm) long, across handles

\$2,000 - 3,000

十七世紀 青玉雕梅枝雙耳盃



812

812

A YELLOW JADE FINGER CITRON

Naturalistically carved, the long, thick, tapering 'fingers' standing upright, those on one side curling inwards over the top, the fruit supported on a leafy stem, undercut and curling under the base of the fruit to form a foot ring, the yellowish-green stone with some faint brown and white inclusions.

11 in (28cm) high

\$5,000 - 8,000

黃玉雕佛手擺件

813

A CELADON JADE FINGER CITRON

Naturalistically carved and pierced to depict the gnarled fruit with curled 'fingers' growing from a branch with insect-nibbled leaves and a similar smaller fruit; the stone of a uniformly foamy gray-green hue; with fitted wood stand.

4in (10cm) high (2).

\$3,000 - 5,000

青玉雕佛手擺件



813



814

814

A GREEN AND BROWN JADE 'CHILONG' VASE

Of rectangular form, tapering towards the base, carved in high relief with two *chilong* climbing up the sides and peering over the rim, their bifurcated tails terminating in *lingzhi* heads, one side incised in seal script with a Tang dynasty poem by Wang Zhihuan.

7in (17.8cm) high

\$5,000 - 8,000

褐青玉雕詩句螭龍紋方瓶



815

PROPERTY OF VARIOUS OWNERS

815

A CELADON JADE AND SILVER MOUNTED CLOCK

Edward I. Farmer, early 20th century

The jades, 19th century

The center of the clock-face engraved with a lobed medallion enclosing a Chinoiserie scene of buildings in a landscape, set in a circular silver frame attached to two arched jade pieces carved with openwork *ruyi* lappets, supported on two upright jade *chilong* belt hooks, mounted with silver to the jade stand with scrolled ends and reinforced silver supports, the back cover of the clock stamped *EDWARD I. FARMER NEW YORK STERLING.*

8 5/8in (22cm) high

\$8,000 - 12,000

十九世紀 青白玉飾 二十世紀初鑲銀改爲鐘座
《EDWARD I. FARMER》款

The several jades that make up this ensemble were brought together and re-purposed by Edward I. Farmer (1872-1942), a New York-based antique dealer whose galleries operated on 56th street from 1913 until his death in 1942. Farmer became well-known for employing Chinese porcelain, jade and hardstone to design desktop objects such as inkwells, lamps, cigarette boxes and clocks, embellishing the early Chinese works of art with sterling silver or gilt metal mounts. After Farmer's passing, his estate and shop inventory was offered in the three day sale by Parke Bernet galleries in April 1947.



816 (two sides)

816

A YELLOW JADE 'LOTUS' BRUSHWASHER

18th century

Carved as a ribbon-tied bouquet of lotus and millet, the two largest lotus leaves with curled edges forming the water receptacles, interspersed with lotus blossoms and millet ears, a naturalistically carved frog, water snail and dragonfly adding elements of whimsy to the design, the details of the leaves and petals all finely incised, the evenly-colored stone with white inclusions and traces of the russet skin.

6in (15.2cm) long

\$8,000 - 12,000

十八世紀 黃玉雕束蓮筆洗

The outline of the washer likely conforms to the shape of the jade pebble and the rarity of yellow jade is evidenced by the way the brown skin has been retained in an effort to maximize the usage of the stone. The skill of the carver is displayed by the inward furling edges of the leaves and the fine incising of the details, which although carved from jade, give the washer a sense of delicacy and softness.



817

817

A WHITE JADE 'THREE RAMS' GROUP

18th/19th century

The three rams portrayed in recumbent postures, lying on a stepped rocky outcrop with the largest ram in the middle, each ram naturalistically carved with legs neatly tucked, majestic head slightly raised and crowned with long curled horns, a sprig of *lingzhi* growing at the base of the rocky outcrop, the lustrous creamy-white stone with russet inclusions and stained russet fissures.

4 1/2in (12cm) long

\$10,000 - 15,000

十八/十九世紀 白玉雕三羊開泰擺件

In the hexagrams of the Yijing, solid lines represent the male or *yang* principal, while broken lines represent the female or *yin* principal. The hexagram *tai* which represents spring and new beginnings is comprised of three broken lines above three solid lines. It is considered to be in perfect balance with the three broken lines symbolizing heaven above and the three solid lines symbolizing the earth below. The motif of three sheep, *sanyang*, is therefore a pun, with three sheep standing in for the three solid lines, and forming a rebus for the phrase *sanyang kaitai*, referencing the period between the winter solstice and the New Year, when the warm *yang* energy is emerging, and the earth is returning to life.



818



819

818

A CELADON JADE CARVING OF A MYTHICAL BEAST

Qing dynasty

Carved in a recumbent posture, the canine face turning right looking over the body, with a long bushy tail, the single horn on the back of the head flanked by a tightly curled mane, the four legs with clenched paws and sharp claws.

3 1/2in (9cm) long

\$3,000 - 5,000

清 青玉雕瑞獸擺件

819

A PALE CELADON JADE 'LION AND CUB' GROUP

Qing dynasty

Finely carved, the adult lion portrayed recumbent with body slightly curved and head turned to the right to engage its cub in play, both lions biting the ribbon of a brocade ball, the details of the mane and fur finely incised, the stone of a grayish-white color shading to pale russet.

1 3/4in (4.5cm) long

\$2,000 - 4,000

清 青白玉雕太獅少獅把件

820

A YELLOW AND RUSSET JADE RAM CARVING

17th/18th century

Carved in a recumbent posture with right foreleg raised and bent, the two left legs tucked beside its body, and resting on its rear right haunch, the head sharply turned to the left looking towards its rear, the realistically carved head crowned with a pair of large curled horns, highlighted by the russet inclusion in the evenly-colored yellow stone accented with a refined polish.

3 1/4in (8.2cm) long

\$10,000 - 15,000

十七/十八世紀 褐斑黃玉雕臥羊擺件

A similar yellow jade carving of a recumbent ram dated Song-Ming dynasty was sold at Sotheby's, New York, 8 October 2014, lot 3808; and another dated Yuan-Ming dynasty was sold at Christie's Hong Kong, 5 April 2016, lot 5.



820

821

A CELADON JADE MYTHICAL BEAST

19th century

The substantial pebble formed as a recumbent leonine horned creature, the curvature of its ridged backbone separating individually incised flame-shaped tufts of fur and terminating in an elaborately forked tail tucked underneath the hindquarters as it holds its back foot coquettishly at its mouth to cover ruyi-shaped wing-like appendages blooming from the shoulders, the stone of gray green celadon hue displaying prominent patches of oatmeal and areas of milky inclusions streaked by brilliant russet.

5 1/2in (14cm) long

\$6,000 - 8,000

十九世紀 青玉雕瑞獸擺件



821



822

A FINE PALE CELADON JADE DEER FIGURAL GROUP
19th century

The larger sleek-horned recumbent stag seated above a smaller adoring young buck, the juvenile and adult gripping between them in their maws a different gnarled branch of the same leafy multi-fork frond of lingzhi fungus draping naturalistically over and around their stately frames, over which their intense mutual gaze is enhanced by incised details along their powerful jawbones and almond shaped eyes, the stone of pale translucent celadon hue subtly mottled in large whorled patches of icy inclusions.

8in (20.2cm) long

\$40,000 - 60,000

十九世紀 青白玉雕雙鹿啣芝紋擺件

In Chinese, the word deer (*lu*) is a homophone with rank or emolument (*lu*). Further, deer have been traditionally associated with the iconography of Shoulao or the God of Longevity, something which can be enhanced by the magical properties of the *lingzhi* fungus. As such, the auspicious subject matter of deer and *lingzhi* is a common trope in Chinese art, and often depicted in jade figural groups like the present lot. See the 17th/18th century example sold in our Hong Kong rooms, 27 November 2014, lot 107; or the 18th century example sold in Christies Hong Kong, 1 June 2011, lot 3561. Both of these pieces relate to numerous prototypes in the Palace Collection depicting this same auspicious subject matter: for example, a pale green jade carving of a stag and doe with *lingzhi* fungus, Qing dynasty, from the Qing Court Collection, illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade, Qing Dynasty*, vol.9, Beijing, 2010, pl.145. See as well the *qilin* in the Palace Museum Collection, Beijing, illustrated in *Jadeware (III), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1995, p. 114, no. 94.

Interestingly however, both of the comparable examples sold depict a male deer and a female deer, further auguring conjugal bliss on top of wealth and longevity for the lucky recipient. The 19th century carver of the present lot however has depicted two horned animals-- two males. One possible explanation for this choice could be that the adult and juvenile deer are an ode to filial affection, an intriguing artifact from a society coming to grips with the challenges and aftermath of the Qianlong/Jiaqing father/son transition.





823

823

A CELADON AND RUSSET JADE HORSE

17th/18th century

Carved lying on its side with the front legs tucked under the body, its head sharply turned to nuzzle its rear left hoof, the mane neatly parted down the center and finely incised, the polished stone with a yellow tint and russet inclusions.

2 1/2in (6.4cm) long

\$6,000 - 8,000

十七/十八世紀 青玉帶皮雕臥馬紙鎮



824

824

A CELADON JADE CAMEL

Ming dynasty

Naturalistically carved, the resting Bactrian camel portrayed in a recumbent posture with its well-defined legs tucked neatly under its body, the head turned sharply back to rest its chin on its first hump, the details of its mane and fur finely incised, the pale green stone with dark brown streaks.

2in (5cm) long

\$2,000 - 4,000

明 褐斑青玉雕回首駱駝把件



825

825

A CELADON JADE 'PRUNUS' SLIP HOLDER
18th century

Of cylindrical form with a slightly everted rim and convex lip, the sides finely carved with gnarled blossoming prunus trees growing from a ground punctuated with fantastic rocks and lingzhi sprigs beneath a full moon, all supported on a recessed foot, the translucent stone with some cloudy-white inclusions and a lustrous polish.

4 1/8in (10.4cm) high

\$30,000 - 40,000

十八世紀 青玉雕寒月枯梅圖籤詩筒

Provenance:

A French collection, acquired in China before 1922
Christie's Paris, 11 December 2014, lot 13

來源：

法國珍藏，1922年前購於中國
巴黎佳士得，2014年12月11日，拍賣編號13

This small elegant jade container would have been used to hold numbered slips made of either bamboo, wood or ivory. The container would have been held between the hands and gently shaken until one of the numbered slips rises above the rest and falls out, providing the desired random number. The numbers could be attached to poems used for divination or to themes for poems, where scholars would then compose a poem based on the theme assigned to that number.

A Ming dynasty example was sold at Christie's London, 6 November 2009, lot 59. Another 18th century jade example, described as a small brushpot was sold at Sotheby's Paris, 16 December 2010, lot 25, and a Qianlong period example, also described as a small brushpot was sold at Christie's, South Kensington, 13 May 2011, lot 1075.



826

826

TWO WHITE JADE BELT HOOKS

Qing dynasty

The first a three-part buckle, comprising two semi-ellipsoid panels and a central button with two hooks on the underside, the panels intricately reticulated with elaborate scrolling lingzhi and *chilong*, each with a connection loop at the flat edge, the stone of uniform white hue tinged with gray; the second a belt hook with a curving shaft terminating in a dragon head hook, the underside with a raised oval button, the stone of a creamy gray color with faint dark brown patches.
3 1/2in (9cm) wide, the larger (3).

\$3,000 - 5,000

清 白玉螭龍紋帶鉤及帶扣兩件

827

A WHITE JADE PENDANT

Of ovoid shape, carved as a shaped panel between reticulated clouds and flanked by C-scrolls, one side carved in low relief with a *qilin* emitting vapors from its mouth with a rectangular cartouche inscribed *wenwan*, the other side carved with two bats flanking four characters in seal script reading *shou tian bai lu*, the stone of uniform white hue, suspended from a beaded necklace.
2 3/4in (7cm) height of pendant

\$8,000 - 10,000

白玉雕「壽天百祿」麒麟紋牌



827

828

A WHITE JADE SEAL

Qing Dynasty

The square sectioned seal body carved with rounded corners and surmounted by mythical dragon-headed tortoise, the seal face carved in relief with four seal script characters reading *Zhao Xihu yin* (seal of Zhao Xihu), the white stone with streaks of russet and brown.
1 3/8in (3.4cm) high

\$2,000 - 3,000

清 白玉神龜鈕《趙錫祐印》章



828

Bronzes

Lots 829 - 853







PROPERTY FROM A NEW YORK CITY COLLECTOR

829

A BRONZE RITUAL FOOD VESSEL, GUI

Early Western Zhou dynasty

The bombé-form body cast in low relief with a band of paired stylized dragons, interrupted by opposing small raised animal masks and loop handles surmounted by dragon heads, set between the gently flared mouth and a splayed foot ring cast with a band of similar confronted dragons meeting to form four *taotie* masks, the central mask on each side bisected by a raised flange, the surfaces with a mottled pale greenish-gray patina and ferrous, azurite and malachite encrustation. 12in (30.5 cm) across handles

\$30,000 - 50,000

西周初 青銅夔龍紋簋

Provenance:

Christie's New York, 19 September 2006, lot 149

來源：

紐約佳士得，2006年9月19日，拍品編號149

Bronze *gui* were made intermittently from the Erligang period onward. During the Shang period there was a preference for vessels without handles known as *yu*, but during the Western Zhou period *gui* were produced in large numbers; see Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. I B, Cambridge, 1990, p. 347.

Compare a related but smaller Shang dynasty bronze *gui*, illustrated in *op. cit.*, p. 481, fig. 64.4; and another late Shang-early Western Zhou dynasty example which was sold in our London Rooms, 14 May 2015, lot 4.



830

TWO ARCHAIC BRONZES
1700-221 BC

The first a Shang dynasty *jue* cast with a deep U-shaped body rising to a pointed rim opposite a guttered spout flanked by a pair of upright posts, the exterior cast with a *taotie* band, one side set with a loop handle issuing from a bovine mask, all supported on three splayed triangular blade legs, the patina showing widespread areas of verdigris; the second a Warring States circular cover supporting a curled tiger with an elongated, curved neck clutching a bar in his jaws, the details inlaid with gold and silver.

7in (17.8cm) height of *jue*
3 1/4in (8.3cm) height of cover (2).

\$4,000 - 6,000

公元前1700至221年 青銅器兩件

Provenance:

By repute, from the collection of Peter Rosenby, (1939-2014)

來源：

傳，Peter Rosenby 珍藏，1939-2004年



831

A RARE ARCHAIC BRONZE RITUAL WINE VESSEL, YOU
Warring States period, 5th/4th century B.C.

Of cylindrical form with a broad raised band encircling the gently flared mouth, supported on three cabriole feet in the form of rams, the sides set with two opposing *taotie* loop handles suspending loose rings, attached to chains from a double-headed dragon bail handle, the handle further attached by chain to the low domed cover cast with a band of archaic scrolls enclosed within raised bands encircling the loop finial, the malachite encrustation polished to give the surfaces a milky green patina.

10 1/2in (26.7cm) high

\$8,000 - 10,000

戰國 公元前五/四世紀 青銅饕餮耳提梁筒形卣

Provenance:

Acquired in Hong Kong, 1998

來源：

1998年購於香港



832

**AN ARCHAIC BRONZE RITUAL TRIPOD VESSEL AND COVER,
DING**

Warring States period, 5th/4th century B.C.

Of compressed spherical form, the rounded sides cast with opposing *taotie* handles suspending loose rings, the sides of the body and cover each cast with two concentric rope-twist bands, the three short cabriole legs smoothly emerging from the base, the fitted domed cover additionally cast with three evenly-spaced, highly decorated recumbent beasts surrounding the loop finial fitted with a loose ring, the surfaces with malachite and ferrous encrustation.

8 1/2in (22.3cm) across

\$10,000 - 15,000

戰國 公元前五/四世紀 青銅饕餮活環耳三犧蓋鼎

Provenance:

Acquired in Hong Kong, 1998

來源:

1998年購於香港

For similar examples, see one in the collection of the Shanghai Museum illustrated in Chen Peifen, *Xia Shang Zhou qingtongqi yanjiu*, vol.6, *Eastern Zhou*, Shanghai, 2004, p.406, no.610; another dated to the early 5th century BC, from Zhangzi county in Shanxi province, illustrated in Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, 1995, p. 157, fig.19.2; and see one example which was sold in these rooms, 18 March 2019, lot 508.



833

A BRONZE RITUAL WINE VESSEL, HU

Western Han dynasty

The rounded baluster-form body rising to a gently waisted neck with a flared galleried mouth, supported on a low pedestal foot ring, the sides of the body encircled by three raised bands, the shoulder set with a pair of opposing *taotie* masks suspending loose rings, the surfaces with polished ferrous, azurite and malachite encrustation.

12in (30.5cm) high

\$3,000 - 5,000

西漢 青銅弦紋饕餮耳活環壺

Provenance:

A New York private collection, acquired prior to 1999

來源：

紐約私人收藏，1999年前入藏

834

No lot



835

**AN ARCHAIC BRONZE TRIPOD KETTLE AND COVER, HE
Eastern Zhou dynasty/Warring States period, 475-221 B.C.**

Cast with a compressed spherical body, the spout in the form of horned serpent appearing to pass through the shoulder of the kettle after emerging from the mouth of a similar serpent which forms the arched handle, the bodies of both serpents finely incised with scales, the flat-topped circular cover set with a loop finial and attached to the handle via a loop and rigid chain, all raised on three short legs emerging from the mouth of mythical beasts, the smooth polished surfaces with malachite and ferrous encrustation.

9in (22.8cm) high

\$7,000 - 10,000

西周/戰國 青銅夔首提梁盃

Provenance:

Ben Janssens, London, 31 March 2000

來源：

倫敦，Ben Janssens，2000年3月31日

A similar example in the Arthur M. Sackler Collections, is illustrated by Jenny So, *Eastern Zhou Ritual Bronzes*, vol. III, 1995, pp. 406-7, no. 84.



PROPERTY FROM THE JOHN AND CELESTE FLEMING COLLECTION

836

A RARE GILT SILVER HEAD ORNAMENT IN THE FORM OF A PHOENIX

9th-11th century

The finely modeled crested bird with chased hollow body set off by a high crested tail and separately fashioned openwork wings attached through the body and pierced with two small holes at each tip suspending pendant chains, a further cluster of ornaments and chains falling from the slender beak, the small legs inserted through a bed of delicately fashioned layers of lotus petals.

3in (7.6cm) high

\$5,000 - 7,000

九至十一世紀 銅鍍金鳳凰形頭飾

Provenance:

J. J. Lally, 20 December 1993.

On loan and exhibited:

The Denver Art Museum, 1993-2016 (Loan 795.1993)

來源：

J. J. Lally, 1993年12月20日

展覽：

丹佛美術館，1993-2016年

See a similar model exhibited in the Reitberg Museum, Zurich, 1991, from the Dali Kingdom, Yunnan, and illustrated in the catalog *Der Goldschatz der Drei Pagoden*, no. 22.

See also a similar model found at the Famen Temple in *Precious Cultural Relics in the Crypt of Famen Temple*, no. 58. The Famen temple can be dated, through a discovered stone inscription, to the Tang dynasty, and had been sealed from the fifteenth year of Wentong, during the reign of the Tang Emperor Xizong (AD 873). There are pair of similarly executed phoenix birds over the lintel of the Famen crypt entrance, illustrated as cat. no. 14. Tang pottery female figures are often shown with a phoenix-bird ornament as a centerpiece in their official court headdresses.

See a closely related silver-gilded hair ornament found in the Chifeng district and published in Asia Society exhibition, *Gilded Splendor: Treasures of China's Liao Empire (907-1125)*, New York, 2006, pp 156-157. Both a Chinese and a Khitan feminine symbol, it is likely that these ornaments were hair ornaments for an elite woman. The hooked beak may also be related to the Khitan passion for falconry, part of the ritual hunting calendar and conducted in the early spring. See Emma C. Bunker, Julia M. White and Jenny F. So, *Adornment for the Body and Soul: Ancient Chinese ornaments from the Mengdiexuan Collection*, pp. 19-22, 274 and 278.



(two views)

837

**A CHASED AND CAST SILVER CUP WITH GILT HIGHLIGHTS
10th-12th century**

Of inverted bell form raised on a low foot and flat base, the interior rim chased with a narrow band of overlapping petals or waves and the exterior walls engraved with a wider band of two garden rocks that separate peony branches in bloom against a minutely ring-punched ground, the surfaces showing traces of gilt.

2 3/8in (6cm) diameter

1 7/16in (3.6cm) high

48 grams

\$5,000 - 7,000

十至十二世紀 銀鑲金花瓣海水紋小盃

Provenance:

Jim Freeman, 3 November 1981.

On loan and exhibited:

The Denver Art Museum, 1982-2016 (Loan 119.1982).

Published:

Sui-To no bijutsu, Osaka, 1996, no. 2-32, as Five Dynasties.

來源:

Jim Freeman, 1981年11月3日

展覽:

丹佛美術館, 1982-2016年

出版:

隋唐の美術, 大阪, 1996出版, 編號2-32, 為五代

The tiny ring-punched background on the decorative band surrounding this cup is often encountered in Tang metalwork. However cups of similar inverted bell form are normally raised on a tall pedestal foot: see the China Institute of America exhibition, *Early Chinese Gold & Silver*, New York, 1971, cat. no 47, p. 41 and cat. no. 64, p. 50 (both from the collection of the Hon. Hugh Scott). Typical of their decoration is a dense filigree across the exterior surface. A similar dense background of tiny circular punches behind geese in flight amid flowering branches covers the concave sides of a cup raised on an everted foot rim, excavated in 1988 from the tomb of Wei Xun, as discussed by Carol Michaelson in *Gilded Dragons: Buried Treasures from China's Golden Ages*, The British Museum, 1999, cat. no 61, p. 100-101. For bell-form bowls of larger size, ascribed to the late Tang period, excavated in the Xi'an area but undecorated and with a spreading ring foot, see Sun Fuxi (ed.), *Xi'an wen wu jing hua: jin yin qi*, Guangdong, 2012, cat. no. 42 (13.35 cm diameter, 465 grams) and cat. no. 43 (13.7cm diameter, 538 grams).

This lot was attributed to the tenth century when the cup was exhibited in Japan, possibly owing to its unusual shape with a stepped foot and a sparser band of decoration. Metalwork with similar ring-punched backgrounds continued to be made after the Tang period, as indicated by examples excavated from tenth and eleventh century tombs included in the Asia Society exhibition *Gilded Splendor: Treasures of China's Liao Empire (907-1125)*, New York, 2006. See, for example, the gilt silver jug with scenes of filial piety excavated in 1992 from the tomb of Yelu Yuzhi and his wife Chonggun (before 942), cat. no. 95. pp. 320-321; or the saddle ornaments from the tomb of the Princess of Chen and Xiao Shaoju (1018 or earlier) excavated in 1986, cat. no. 12a-d, pp. 122-123. Given the Japanese provenance of the tiny silver cup, and the excavation of Liao sites undertaken by the Japanese during their occupation of northern China, it is possible that the cup was made during the Liao dynasty.



838

A RARE GOLD OVERLAY SILVERED BRONZE MIRROR

9th-13th century

Cast in high relief against a ring-punched ground with a domed knob rising from an open lotus flower head surrounded by two phoenixes flying head to tail, a flowering branch held in each beak and other blossoms issuing out of their curling tail feathers, the relief finished in gilt to contrast with the silver finish on the wide rim and reverse reflective surface.

8 1/8in (20.8cm) diameter

1.190 kilograms

\$12,000 - 15,000

九至十三世紀 銅鍍金銀雙鳳纏枝花紋鏡

Provenance:

Jim Freeman, 3 November 1981.

On Loan, The Brooklyn Museum of Art, 1981.

On loan and exhibited

The Denver Art Museum, 1982 - 2016 (Loan 95.1982)

來源：

Jim Freeman, 1981年11月3日

布魯克林美術館, 1981年

展覽：

丹佛美術館, 1982-2016年

A line drawing of a bronze mirror with similar double phoenix decoration was ascribed to the Tang dynasty in Xu Huacheng (ed.), *Zhongguo feng huang*, Beijing, 1988, p.14. No information on size or provenance was included; but the line drawing shows a variation in the arrangement of the flowers issuing from the beaks and tails of the birds, their relative position

to the central medallion and the presence of incised lines to the petals of the open lotus flower central medallion in contrast to the decoration on this lot.

A second mirror with incised lines to the petals of the open lotus flower central medallion, but with a dissimilar pair of phoenixes, was ascribed to the Yuan dynasty by Xiao Fuhai in *Xi'an wen wu jing hua: tong jing*, Xi'an, 2008, no. 165, pp. 170 and 208 (20.5cm diameter, 1.13 kg in weight). The Yuan mirror appears to be quite worn; but it is easy to see that the shape of the phoenixes and the flowering branches closely resembles those on this lot. There are also differences however: using a horizontal line drawn through the transverse hole in the center knob of each mirror as a point of orientation, the phoenix head at the top of the Yuan mirror is at approximately 12 o'clock, but the phoenix head at the top of this lot is at 10 o'clock. The Yuan mirror shows more striations in the wings of each phoenix and shows incised lines to the petals of the lotus central medallion. The lotus petals on the center medallion of this lot have no striations.

Owing to its obvious wear, it is impossible to tell if the background on the Yuan mirror is smooth or covered with the ring-punched ground of this lot. Certainly the preservation of the surface decoration on this lot is remarkable, comparable to examples of Liao metalwork published in recent years. The tomb of the Princess of Chen and her husband Xiao Shaoju (1018 or earlier) yielded similar fine ring punched grounds on saddle ornaments and bold phoenix decorations on a gilt silver crown, boots and headrest: see the Asia Society exhibition, *Gilded Splendor: Treasures of China's Liao Empire (907-1125)*, New York, 2006, cat. nos. 3, 4, and 5, pp. 102-107 and cat. no. 12a-d, pp. 122-123. Also included in the exhibition was a gilt bronze mirror of substantial size with intricate dragon decoration, from the tomb of Yelu Yuzhi and his wife Chonggun (before 942) (*ibid.*, cat. no. 55, pp. 224-225, 28cm diameter, 1cm thick). It is therefore possible that this lot could also have been produced under Liao patronage rather than during the Tang or Yuan period.





839

A GILT COPPER ALLOY FUNERARY MASK

Liao dynasty

Hammered from a thin copper, tin and silver alloy sheet and realistically modeled with thin, sunken eyes, wide brows setting off a long triangular nose and small mouth accenting the broad cheeks and long crescent ears, the surface covered with earthen encrustation.

7 1/4in (18.4cm) high; 8 1/8in (20.7cm) wide

\$5,000 - 7,000

遼 鑲金銅面具

Provenance:

Sloan's, September 1998, lot 620

On loan and exhibited:

The Denver Art Museum, 1998 - 2016, (Loan 1999.2)

來源：

Sloan's, 1998年9月, 拍品編號620

展覽：

丹佛美術館, 1998-2016年

Funerary masks such as this lot began to appear in the West in the early 20th century. It was Japanese archaeologists during the occupation of Manchuria who identified the group as belonging to the Khitan tribes that formed the Liao dynasty (907-1125). For a review of the archaeological history of these masks, Liao burial customs, and a silver-coated bronze mask at the University Museum, Philadelphia, see Jan Fontein & Tung Wu, *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, cat. no. 101, pp. 192-194. See also Asia Society exhibition, *Gilded Splendor: Treasures of China's Liao Empire (907-1125)*, New York, 2006, pp. 100 - 101.

PROPERTY FROM AN IMPORTANT NEW YORK CITY COLLECTION

840

AN EXTREMELY RARE BRONZE RITUAL VESSEL AND COVER, XING

Yongzheng, cyclically dated to the Gengxu year corresponding to 1730 and of the period

Finely cast, the deep bowl-shaped body supported on three lappet-form feet, with a foliate scroll band incorporating the date and reign mark below the lip reading *Da Qing Yongzheng gengxu nian zhi*, above a key fret band and wide honeycomb diaper band, interrupted by opposing dragon handles, the top of the domed cover cast with flower-head with overlapping petals radiating leafy vines, surrounded by three upright lappets echoing the feet of the vessel and bands of *wan* diaper, key fret and foliate scrolls, the exterior surfaces with a rich dark brown patina, the interior a rich orange-gold color.

10 1/8in (25.6cm) high

\$30,000 - 50,000

清雍正 銅錦紋龍耳三足蓋銅 《大清雍正庚戌年造》款

Provenance:

Sotheby's New York, 26-27 February 1981, lot 277

來源：

紐約蘇富比，1981年2月26-27日，拍品編號277

The form of this vessel is based on one from the Zhou dynasty. In the *Zhouli* (Rights of Zhou) it is recorded that the vessel used for serving *geng* (thick broth) is called a *xing*. The cover of this vessel when removed and inverted can be used to present the broth during rituals.

When the Manchus established the Qing dynasty and took control of China, they also adopted the Chinese practice of making offerings to their ancestors, a tradition that had been established during the Zhou dynasty. The Qing court therefore had ceremonial vessels made to resemble the Zhou prototypes in order to give the foreign Manchus a veneer of legitimacy and to create a sense of continuity.

Xing were used in pairs, and because of the relatively short twelve-year Yongzheng reign, examples of the period are extremely rare. More common are Qianlong period examples, such as the Qianlong mark and period example which was sold at Sotheby Parke-Bernet, New York, 20 June 1978, lot 171; and another which was sold at Christie's Hong Kong, 31 May 2017, lot 3019. A Qianlong mark and period *xing* without its cover was sold at Christie's Hong Kong, 2 October 2017, lot 209, and a Qianlong mark and period *xing* cover was sold at Christie's New York, 16 September 2016, lot 1225.

A Qianlong period 'moon white' glazed porcelain example in the collection of the Palace Museum, Beijing is illustrated by Evelyn S. Rawski and Jessica Rawson (eds.), *China: The Three Emperors 1662-1795*, London, 2005, p. 125, no. 36.

A bronze ritual wine vessel, *jue* of the same date as the current lot and with a similar mark and patina was sold at Sotheby's Hong Kong, 3 December 2015, lot 30. It is possible these two vessels once formed part of the same ritual set.











PROPERTY OF VARIOUS OWNERS

841

**A GOLD AND SILVER INLAID 'LUDUAN' CENSER
18th/19th century**

The rotund body cast with flames and scrolls in relief accented with gold and silver inlay, the collar suspending a bell and two tassels, the bushy tail swept to one side, standing foursquare on a coiled dragon forming a foot ring, the separately-cast head with an open mouth exposing sharp fangs and pointed tongue beneath a broad nose and bulging eyes, the single horn on the top of the head flanked by cupped ears, the thick mane forming a curled fringe around the edge, the details all finely inlaid in gold and silver.

4 1/2in (11.5cm) high

\$12,000 - 15,000

十八/十九世紀 銅鍍金銀用端式熏爐

Provenance:

Doyle, New York, 12 September 2016, lot 158

來源：

紐約Doyle拍賣行，2016年9月12日，拍賣編號158



842

**A BRONZE MYTHICAL BEAST
17th century**

Sturdily cast with a hollow interior, the lithe body in a seated pose, the muscles in its powerful thighs rippling beneath its skin, the strong shoulder blades rising above its pronounced spine, the single-horned head turned to the right, with bulging eyes and jaws agape revealing sharp fangs and pointed tongue, each of the paws ending in sharp claws.

7in (17.7cm) high

\$4,000 - 6,000

十七世紀 銅瑞獸坐像

843

A PATINATED BRONZE DING-FORM CENSER

18th century

The oval-sectioned body with deep rounded sides tapering towards the rim, set with a squared lip surmounted by a pair of upright handles, decorated with a relief band of alternating ribbed and plain rectangles between rows of circles, interrupted with four evenly-spaced stylized animal masks, supported on four columnar legs surrounding the six-character Xuande mark cast in relief within a recessed rectangle, all surfaces except for the relief band with a golden-brown patina.
8 1/2in (21cm) high

\$3,000 - 5,000

十八世紀 銅鋪首紋沖天耳四足爐



844

A BRONZE TRIPOD CENSER

Xuande mark, 18th century

The compressed globular body rising to a waisted neck, the rim applied with two opposing upright bale handles, all supported on three short conical legs, surrounding the apocryphal inscription reading *Daming Xuande wunian jian du gongbu guanchen Wu Bangzuo zao* (Made for the Board of Works under the Supervision of Wu Bangzuo in the Fifth Year of Xuande) in a recessed square.
5 7/8in (15cm) across, 37.8oz (1,071gm)

\$2,000 - 3,000

十八世紀 銅三足橋耳爐





PROPERTY FROM THE COLLECTION OF DRS. EDMUND AND JULIE LEWIS

845

**A PARCEL-GILT BRONZE FIGURE OF A FOREIGNER
17th/18th century**

The hollow-cast figure made as a container with the coiled conical hat forming the cover, the face of the foreigner with large eyes and broad prominent nose with stern pursed lips between bushy eyebrows and curled beard, wearing a belted robe, open to expose his chest and belly, the long sleeves with circular openings appearing to swing as the figure dances with a playful lion lying on its back, the figure's boot-clad right foot resting on the lion's left paw, all supported a hexagonal base made to resemble an incense stand, the figure's torso, belt accessory and boots accented with gilt.

19in (48.2cm) high

\$10,000 - 15,000

十七/十八世紀 局部鑲金銅胡人形投壺

Provenance:

Willard D. Straight Collection, acquired before 1914
The India Club House Collection, New York
Christie's New York, 20 September 2013, lot 1526

來源：

Willard D. Straight 珍藏，1914年前入藏
紐約The India Club House 收藏
紐約佳士得，2013年9月20日，拍品編號1526

The figure is likely a pitch pot for the game of *touhu*, with a central vessel flanked by two loops. For a discussion of the game, refer to Colin Mackenzie and Irving Finkel, *Asian Games: The Art of Contest*, Catalog, 14 October 2004 - 16 January 2005, Asia Society, New York, pp. 274-81.

A similar figure in the Musee Cernuschi dated 13th-15th century is illustrated by Michel Maucuer, *Bronzes de la Chine imperiale des Song aux Qing*, Paris, 2013, p. 149. A related figure, dated 17th century, was sold at Sotheby's Paris, 18 December 2009, lot 255, and another, also dated 17th century, from the Robert H. Blumenfeld Collection was sold at Christie's New York, 25 March 2010, lot 866.

PROPERTY OF VARIOUS OWNERS

846

A RARE AND LARGE GILT-LACQUERED BRONZE FIGURE OF MAHASTHAMAPRAPTA

Ming dynasty

Heavily cast in great detail, portrayed seated in *dhyanasana*, the hands held in *dhyanamudra*, the soles of the feet incised with the 'wheel of the Buddhist law', dressed in loose robes with elaborate lotus scroll borders, open at the chest to reveal a necklace suspending a central floral pendant and multiple beaded chains, the full face with a serene expression and downcast eyes framed by a foliate tiara centered with a *kundika* and elaborate earrings, the hair dressed in a curled topknot surmounted by a jewel and tied tresses falling over the shoulders. 23in (58.5cm) high

\$20,000 - 30,000

明 銅漆金大勢至菩薩坐像

Provenance:

Acquired from an Alexandria, Virginia estate, 2017

來源：

2017年購於弗吉尼亞州，亞歷山德里亞市

The *kundika* in the headdress identifies the figure as the bodhisattva Mahasthamaprapta. In Chinese Pure Land Buddhism, Mahasthamaprapta is often depicted with Avalokitesvara (Guanyin) on either side of Amitabha Buddha. The bodhisattva's name means the arrival of great strength, and while Avalokitesvara is the personification of Amitabha's compassion, Mahasthamaprapta represents the power of Amitabha's wisdom.

Figures of this size are rare. A similar figure sold in these rooms, 18 March 2019, lot 511.





847

A RARE CAST-IRON FIGURE OF KSITIGARBHA
17th century

The bodhisattva cast in the usual guise of a monk, with shaven head and long ears flanking the serene expression, portrayed seated in *dhyanasana* with hands held in *dhyanamudra* supporting a jewel, the loose layered robes open at the chest to reveal an elaborate beaded necklace with floral pendants.

10 1/4in (26cm) high

\$3,000 - 5,000

十七世紀 鑄鐵地藏坐像



848

A GILT-BRONZE FIGURE OF A LUOHAN
Ming dynasty

Cast with a shaven head and meditative expression, dressed in monk's robes with a *kashaya* fastened across the left shoulder, the right hand resting on the knee and the left hand in *karunamudra*, seated in *dhyanasana* on a rectangular dais with shoes resting on the integral platform.

6 1/2in (16.5cm) high

\$2,500 - 4,000

明 鑲金銅羅漢坐像



PROPERTY FROM THE COLLECTION OF DRS. EDMUND AND
JULIE LEWIS

849

**A FINE AND RARE GILT-LACQUERED BRONZE FIGURE OF
GUANYIN**

10th/11th century

Cast with a gentle, contemplative expression, the hair worn in a topknot with knotted tresses falling over the shoulders, seated in *rajalalitasana* with right arm resting on the raised right knee, the left hand resting on the level surface to arm support the weight, wearing a sash tied across the left shoulder and a long *dhoti* secured by a sash around the waist, adorned with floral earrings, elaborate necklace, and beaded armbands.

8 1/8in (20.7cm) high

\$50,000 - 70,000

十/十一世紀 銅漆金自在觀音坐像

Provenance:

Giselle Croes, 6 September 2006

Collection van Tieghem

來源:

Giselle Croes, 2006年9月6日

van Tieghem舊藏

Bodhisattvas seated in the posture of 'royal ease' with right leg raised and left leg extended in front, depicting the "water-moon *shuiyue guanyin* also referred to as a *Potala guanyin* first appeared in paintings in China during the late Tang dynasty, and reached the height of popularity in sculpture in the Song period. See Denise Leidy's discussion of the Metropolitan Museum's Shuiyue Guanyin (28.56, Fletcher Fund, 1928) in *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, Metropolitan Museum of Art, 2011, no. 24 pp. 116-119.

The slender form and sumptuous garments of the Lewis guanyin find parallels in the diminutive wood Cleveland Museum of Art Potala guanyin, dated to the Five Dynasties (907-960) period (1965.556, Gift of Mrs. A Dean Perry). See also a small gilt bronze Water and Moon (Potala) Guanyin in Cleveland (1984.7, the Severance and Greta Millikin Purchase Fund), dated to the Five Dynasties-Song period (960-1279), 17.6cm (6 5/16cm). A Liao-Jin dynasty example of a wood figure in the same pose and attire was sold at Christie's Hong Kong, 30 May 2018, lot 2858. A Song-Yuan dynasty gilt-lacquered bronze figure in the same pose was sold at Sotheby's New York, 16 September 2017, lot 874.









PROPERTY OF VARIOUS OWNERS

850

A GILT-LACQUERED BRONZE FIGURE OF WENCHANG

Ming dynasty

The God of Literature, cast seated wearing scholar's hat and a long, double-belted robe, falling in folds over the legs, holding a *ruyi* scepter in the right hand, the left resting on his knee and hidden within the long sleeve, the surface with traces of gilt-lacquer.

19 1/2in (49.5cm) high

\$8,000 - 10,000

明 銅漆金文昌帝君坐像

851

A GILT-BRONZE FIGURE OF MAITREYA BODHISATTVA

Liao dynasty

Finely cast with a tall tiara decorated with jeweled florets and scrolling clouds flanking a central stupa and curling backwards over the tall topknot, the sides of the tiara tied with knotted streamers hanging from the sides, framing a full round face set with heavily-lidded downcast eyes and pouty lips, dressed in loose flowing robes with clearly defined folds, ending in a pleated hem above the right leg, the robe open at the chest to reveal a necklace of three florets suspending pendants, the right hand held at chest level, the right cradling a water pot, seated in *dhyanasana* on a lotus throne with two rows of petals with the stamens filling the gaps in the upper row, all supported on a circular stepped pedestal.

7 5/8in (19.5cm) high

\$50,000 - 70,000

遼 鑲金銅彌勒菩薩坐像

Provenance:

Acquired in Japan, 2011

來源：

購於日本，2011年

The stupa in the headdress identifies the figure as Maitreya, a bodhisattva who will appear on Earth in the future to achieve complete enlightenment. The stupa on Maitreya's headdress represents the stupa enshrined with relics of Gautama Buddha, as such, Maitreya is regarded as the successor of Gautama Buddha.

The present figure bears many characteristics typical of Liao dynasty gilt-bronze Buddhist figures, such as the tall headdress with cloud motifs, the knotted streamers hanging from the headdress, the full, round face, the elongated body and narrow leg width, the pronounced folds in the clothing, and the distinctive lotus throne with stamens showing between the gaps in the upper row of lotus petals.

These features can all be seen in a Liao dynasty gilt-bronze figure of Vairocana in the Metropolitan Museum of Art illustrated by Christian Boehm, 'Buddhist Bronzes of the Liao Dynasty', *Arts of Asia*, January-February 2019, p. 87, figs. 1 and 2; and in a Liao dynasty gilt-bronze figure of Maitreya in the British Museum, illustrated, *ibid*, p. 90, fig. 6.

The pleated hem above the right leg of the present example is also visible on a Liao dynasty gilt-bronze figure of Amitabha Buddha in the Nelson-Atkins Museum of Art illustrated *ibid*, p. 88, fig. 3.

For examples of other Liao dynasty gilt-bronze figures without lotus thrones and a discussion of the characteristic features of Liao dynasty bronzes, see *ibid*, pp. 87-96. A similar but smaller figure was sold at Christie's New York, 18-19 September 2014, lot 1021.





PROPERTY FROM A PENNSYLVANIA COLLECTOR

852

A STONE FIGURE OF A STANDING BUDDHIST DEITY

Ming dynasty

The fragment of buff colored stone carved in the round to depict a dharmapala [Ch: *Hufa* or *Jin'gang Lishi*] or similar protector deity, the intensely compact facial features centering a bald and crowned head atop a massive neck and muscled bare chest, his extant arm gripping a strap tethered to the remains of a mandorla and the billowing elaborate folds of his hip-height garb.

10in (25.4) height of figure exclusive of modern stand

\$15,000 - 25,000

明 石雕力士立像

Provenance:

Acquired in 1962, by repute

來源：

1962年入藏，傳

Perhaps based on the voluptuous Tang dynasty examples found in Tianlongshan, the current lot also seems to share a kinship with the muscled Nio [Ch: *ren wang*] ubiquitous in temples throughout Japan, of course themselves inspired by Tang prototypes. For a protector deity in wood, carbon dated to the Ming era, depicted in similarly sweeping contrapposto with an equally idiosyncratic face and elaborately-rendered garb, see the 'Statuette de Dvarapala en Bois Dynastie Ming' sold at Sotheby's Paris, 11 December 2014, lot 106.





853

A CARVED WOOD FIGURE OF A BODHISATTVA**Song/Jin dynasty**

The deity portrayed in the relaxed posture of *lalitasana* with the left leg pendant and the right arm gracefully resting atop the bent right knee, the left arm straight and appearing to support the weight of the figure to the left, the serene face with fleshy cheeks flanking the straight nose and well-formed lips, beneath a pair of downcast eyes, the forehead with a circular depression meant to receive an inlaid *urna*, the hair divided into strands, with two knotted strands falling over the shoulders and the remainder swept up and secured into a tall topknot, the soft, fleshy upper body bare except for a long sash draped over the left shoulder, the layered *dhoti* tied at the waist falling in graceful folds around the lower body, the figure adorned with necklace, armbands, bracelets and beaded chains, the back of the figure cut with a rectangular chamber to hold consecrated materials, the surfaces with traces of pigments.

48 1/2in (123cm) high

\$125,000 - 200,000

宋/金 木雕自在觀音像

Provenance:

Sotheby's New York, 22 September 2004, lot 32

來源：

紐約蘇富比，2004年9月22日，拍品編號32

The bodhisattva represented by the present figure is likely a representation of Guanyin. An identifying characteristic of Guanyin is the figure of Amitabha that appears in the bodhisattva's headdress. In this case the removable headdress is missing, but there are extant Song dynasty Guanyin figures with intact headdresses in similar poses, such as the examples illustrated in Angela Falco Howard, Li Song, et. al., *Chinese Sculpture*, Yale University Press, 2006, pp. 384-385, nos. 4.26 and 4.27.

According to the Lotus Sutra Guanyin can take any form necessary to save sentient beings. Thirty-three forms are mentioned, of which seven are female. The name Guanyin is a translation of the Sanskrit name Avalokiteśvara, and the bodhisattva was originally depicted in male form, as in the present example, where the figure is dressed essentially in the attire of a male Brahmin, a throwback to Buddhism's Indian origins. The figure's sensual curves however, evoke a distinctly feminine feel, and by the Ming dynasty, Guanyin was usually depicted in a feminine form.

Guanyin images seated in the relaxed position of royal ease are referred to *zizai* Guanyin, literally meaning Guanyin at ease. When such figures are placed in a grotto or seated on a rocky platform, they reference the Water Moon Guanyin, who sits by the water's edge contemplating the reflection of the moon in the water and recognizing the illusory nature of all phenomena, gently smiles at the humans, who grasp for the reflection of the moon mistaking it for reality.

A similar figure of Guanyin is in the collection of the British Museum, London, and illustrated in *Hai-wai yi-chen: Buddhist Sculpture I*, Taipei, 1986; and another similar figure in the Metropolitan Museum of Art, New York, is illustrated by Denise Patry Leidy and Donna Strahan, *Wisdom Embodied*, New York, 2010, p. 180, no. A44; pl. 133. Like the present lot, the example in the Metropolitan Museum which is dated Northern Song dynasty, is of almost the same size and has a similar necklace, armbands, bracelets, attire and facial expression. A similarly-posed wood Guanyin from the Song dynasty was offered at Christies Hong Kong 31 May 2010 lot 1957





Ceramics

Lots 854 - 875





PROPERTY OF VARIOUS OWNERS

854

A SANCAI GLAZED POTTERY FIGURE OF A CAMEL

Tang dynasty

Finely modelled standing on a rectangular plinth, depicted with braying head, two humps and saddle, covered all over in a straw color glaze attractively accented with amber and camellia-leaf green.

15in (38.1cm) high

\$8,000 - 12,000

唐 三彩駱駝

The dating of this lot is consistent with the results of an Oxford Authentication Thermoluminescence test, sample C299h38, dated 28 November 1999.



PROPERTY FROM A NEW YORK CITY COLLECTOR

855

A SANCAI-GLAZED POTTERY MODEL OF A HORSE

Tang Dynasty

Equipped in elaborate saddle and caparison, the stalwart equine standing four-square on a rectangular plinth holding its head slightly to his left, all surfaces but the base and hooves covered in a rich ochre liberally splashed in patches of green and cream glazes.

14 3/4in (37.5cm) high

\$15,000 - 20,000

唐 三彩馬

Provenance:

From an East Coast Private Collection

Acquired Thiel's Oriental Antiques and Works of Art, Los Angeles, 16 December 1978

The result of Daybreak Archaeometric Laboratory Services thermoluminescence test no. 389A267 dated 30 December 2000, is consistent with the dating of this lot.

來源:

美國東部私人珍藏

購於洛杉磯Thiel's, 1978年12月16日



PROPERTY OF VARIOUS OWNERS

856

A LARGE SANCAI-GLAZED POTTERY GUARDIAN FIGURE
Tang dynasty

The imposing non-buddhist tomb heavenly king stands proudly on a recumbent ox, elegantly dressed in full armor, his leggings, breast plate and serpent-headed shoulder guards glazed in chestnut, cream and deep green, his left hand outstretched and right hand grasping a trident, his elaborate phoenix form helmet setting off his fierce, well modeled features.

37 1/8in (94.5 cm) high

\$6,000 - 8,000

唐 三彩鎮墓天王俑

The dating of this lot is consistent with the results of an Oxford Authentication Thermoluminescence test, sample C202b32, dated 28 January 2003.



857



858

857

AN ELEGANT DINGYAO SAUCER DISH

Jin dynasty

Delicately molded with linear details on the interior with two swimming fish surrounded by water weed and waves under a narrow band of clouds and abstract serpents at the gently tapered sides and set off by a keyfret border at the rim, the exterior plain, covered inside and out with a creamy toned clear glaze.

4 5/8in (11.5cm) diameter

\$5,000 - 7,000

金定窯白釉模印雙魚紋盤

PROPERTY FROM THE COLLECTION OF ELLA VIRGINA HOBART (1876-1958)

858

A DINGYAO MOLDED 'PHOENIX AND CARP' BOWL

Jin dynasty

The shallow rounded sides rising from short foot ring, the interior molded with a medallion enclosing a carp swimming in a lotus pond, encircled by a pair of phoenix amidst large lotus blossoms and other aquatic plants, all below a key fret band and unglazed rim, the ivory-white glaze with an olive tinge.

7 3/8in (18.7cm) diameter

\$6,000 - 10,000

金定窯白釉印鳳凰蓮塘紋盤

Provenance:

Virginia Hobart (1876-1958), and thence by descent

A similar Jin dynasty dish was sold at Christie's London, 14 May 2013, lot 247, and another with an almost identical design was sold in our San Francisco rooms, 18 Jun 2007, lot 6337.

PROPERTY OF VARIOUS OWNERS

859

A CIZHOU 'FLORAL' MEIPING

11th/12th century

Of slender ovoid form, with rounded shoulders tapering towards the foot, surmounted by a gently waisted neck with a wide flat lip, the cream-colored slip stopping above the base and freely painted in iron-brown with leafy floral sprays beneath a transparent glaze.

7 1/2in (19cm) high

\$2,500 - 3,500

十一/十二世紀 磁州窯白地褐彩花卉紋梅瓶



859



PROPERTY FROM A NEW YORK CITY COLLECTOR

860

**A RARE WUCAI LOBED JAR
Wanli mark and of the period**

The straight sides divided into six lobes, each lobe painted with a vignette of a seated scholar flanked by two attendants, one holding a goose and the other variously holding a dish, covered box or vase, all with garden rocks in the foreground and pine needles and stylized clouds above, with a band of lotus blossoms and foliate scrolls encircling the mouth, the recessed foot centered with the six-character mark in underglaze blue within a double circle, wood cover and stand. 4 1/4in (10.8cm) high

\$20,000 - 30,000

明萬曆 五彩庭園高士圖小罐 《大明萬曆年製》款

A twelve lobed example painted with six panels is in the collection of the British museum and illustrated by Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 334, no. 11:153. That example, like the present lot has similar stylized clouds at the top of each panel and the mouth is encircled by a band of lotus blossoms and foliate scrolls. Jessica Harrison-Hall, *ibid.*, notes that such vessels were probably modeled after contemporary Ming lacquer or silver boxes.

An example similar to the one in the British Museum was sold at Christie's New York, 22 March 2018, lot 601. A five-lobed Wanli mark and period example decorated with dragons was sold at Christie's Paris, 19 December 2012, lot 13; and an octagonal example also with a Wanli mark and of the period, decorated with dragons was sold at Christie's Hong Kong, 29 November 2017, lot 3004.



**PROPERTY FROM THE DR. RICHARD
AND RUTH DICKES COLLECTION**

861

**A LONGQUAN CELADON-GLAZED BISCUIT FIGURE OF
JIGONG**

Ming dynasty

The mad monk modeled with an expressive face, wearing an abbot's hat and monk's robe, open to expose the right arm and chest, seated on a recumbent tiger, all covered in a sea-green glaze save the areas representing the figure's flesh, burnt a reddish-brown.

6 3/8in (16.4cm) high

\$5,000 - 7,000

明 龍泉青釉濟公降虎像



PROPERTY FROM A NEW YORK CITY COLLECTOR

862

A YELLOW AND GREEN DRAGON BOWL

Xuantong mark and of the period

The rounded sides rising to a slightly everted rim, the exterior walls decorated with a pair of dragons, each chasing a flaming pearl amid tongues of flame over crashing waves, all raised on a circular foot ring surrounding the clear glazed foot centered by the six-character mark in dark blue cobalt.

6 1/2in (16.5cm) diam.

\$4,000 - 6,000

清宣統 黃地綠彩趕珠雲龍紋盃 《大清宣統年製》款

A Xuantong mark and period yellow ground bowl with aubergine enameled dragons was sold at Christie's Hong Kong, 2 October 2017, lot 124.



863

A YELLOW-GROUND GREEN 'DRAGON' BOWL

Kangxi mark and of the period

Potted with rounded sides rising from a slightly tapered foot to a flared rim, the exterior incised with two scaly dragons striding in pursuit of flaming pearls, the design accented with green enamel, the foot inscribed in underglaze-blue with the six-character mark within a double-circle beneath a clear glaze.

5 7/8in (15cm) diam

\$15,000 - 20,000

清康熙 黃地綠彩雙龍趕珠紋盃 《大清康熙年製》款

Property from the Hobart Collection

Lots 864 - 866



Fig 1. Hobart Family Mansion, prior to 1906
圖一：1906年以前·霍巴特舊金山府邸

Ella Virginia Hobart was born into a prominent San Francisco family as the daughter of Walter Scott Hobart, a timber, gold and silver magnate who supplied wood for the Comstock Lode, Nevada's first silver mine, and later revitalized the Utica mine yielding him a vast fortune in the late 19th century. Growing up in a stately San Francisco mansion, described in contemporaneous accounts as "one of the handsomest in the city", Virginia's name was frequently mentioned in the society pages of newspapers, noting her excellence in sports and fine taste in fashion.

After her parent's deaths in 1892, the teenage heiress and her two siblings were bequeathed a sizable fortune. In 1896 Virginia married Charles A. Baldwin, the son of a Rear Admiral. The wedding was a grand social event, (among the guests in attendance was a young Ethel Barrymore) and the high society affair was covered in minute detail not only by the local San Francisco newspapers, but it was considered nationally newsworthy and the story was picked up by the New York Times and the Boston Globe. In several of the wedding announcements the young debutante's artistic nature and fine connoisseurship is noted.

The newlyweds would first reside in the Santa Clara valley south of San Francisco at Mr. Baldwin's winery known as Beaulieu, the architecture inspired by the buildings at Versailles near Paris, France. Featuring electricity and one of the area's first automobiles, the residence and grounds were designed by Willis Polk and made a grand aesthetic statement, featured in a photographic essay in the December 1902 issue of *House & Garden*. Their first home still stands, now on the campus of DeAnza college in Cupertino, California and currently the home to the California History Center Foundation.

After the turn of the century, Virginia and Charles would relocate to Colorado Springs, Colorado. There they once again commissioned the construction of a French-inspired mansion, a scaled-down version of the Grand Trianon at Versailles, retaining Stanford White to design the home. However, his untimely murder in 1906 led Mrs. Hobart Baldwin to hire a prominent local architect, paying him to travel to Paris to sketch Versailles for inspiration. Completed in 1908 they called their new home "Claremont", and within the 22,000 square feet floor plan, their collection of art and antiques was tastefully exhibited.



Fig 2. Living room of Claremont, with ten lots in situ
圖二：克萊蒙特會客室

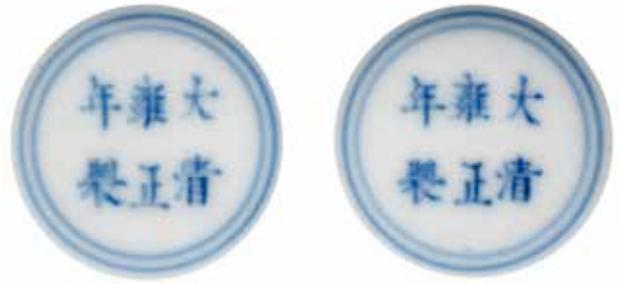
Virginia and Charles would travel to China and Japan in 1913-1914, returning in time to attend the Pan Pacific exhibition in San Francisco in 1915. Several of her Chinese objects were undoubtedly acquired during their Asian tour. In a letter to her son dated January 29th, 1913 from Kyoto, she writes with great enthusiasm of meeting the famed dealer Sadajiro Yamanaka and with another Chinese porcelain dealer in Tokyo the day before.

Throughout her life Virginia treasured the art and antiques she showcased in the grand Colorado home. Visitors to the home would often be treated to a "surprise"- a bronze, a print, a porcelain or a jade- and the history and aesthetics of the object would be discussed. Often visitors to Claremont would be posed with the question "and, what do you collect?"



Fig 3. Virginia and Charles in China 1913
圖三：1913年弗吉尼亞和查爾斯在中國

Following Charles' death in 1936, Virginia sold Claremont in 1949, and returned to her native San Francisco. Although most of the art and antiques were sold with the Colorado home, she notably kept the Chinese porcelain and jades for her return to the Bay Area. Claremont, now known as the Trianon, is presently on the campus of Colorado Springs



PROPERTY FROM THE COLLECTION OF ELLA VIRGINIA HOBART (1876-1958)

864

TWO RARE FAMILLE ROSE CHICKEN CUPS
Yongzheng six-character marks and of the period

Each with flared sides rising from a flat well, finely painted to the exterior with three majestic cockerels, each with differently colored plumage, scratching and pecking at the ground amid tufts of grass, beside pierced blue rockwork in front of chrysanthemums and peonies with large blossoms and buds, the foot inscribed in underglaze blue with the six-character mark enclosed within a double-circle, one cup with a bat painted on the interior just below the rim.
 3 3/8in (8.5cm) diameter

\$40,000 - 60,000

清雍正 粉彩雞缸盃兩件 《大清雍正年製》款

Provenance:

Virginia Hobart (1876-1958), and thence by descent

As is *de rigeur* for Chinese decorative arts, the subject matter of roosters and flowers satisfies the requirement of being auspicious. Refer to Terese Bartholomew *Hidden Meanings in Chinese Art* (San Francisco: Asian Art Museum of San Francisco, 2006) 6.34.11, p. 157, where the author notes that the motif of peony (*fuguihua*) and rooster (*gongji*) forms a rebus meaning 'May you be conferred official rank and gain prosperity' (*gongming fugui*).

Other than the usual wishes for good fortune however, in the present lot the choice of subject would also have hearkened back to the *doucai* chicken cup of the Ming Chenghua era. Held then and now as the one of the high points of technical mastery, this was a benchmark for the potters at Jingdezhen against which they could prove their skills for a very, very exacting imperial patron. The present lot however is not a slavish imitation of the *doucai* prototype but rather a variation on a theme, displaying a slightly varied wine cup shape with decoration fastidiously rendered in a sharply focused *fencai* rather than in a gauzy *doucai*. For another Yongzheng iteration inspired by Ming chicken cup prototypes, see the pair from the Meiyintang collection, Sotheby's Hong Kong, 9 October 2012, lot 51: as noted there, that pair also shows slight variations in shape and choices of execution but clearly were also produced to conform to exacting Yongzheng imperial standards.





865

A RARE PAIR OF DOUCAI 'LONGEVITY' BOWLS
Yongzheng six-character marks and of the period

Each with deep rounded sides rising to a flared rim, supported on a slightly tapered foot ring, delicately enameled on the exterior with a narcissus bulb lying on its side issuing curled leaves and a stem bearing three flowers, along with a *lingzhi* sprig and a cluster of young bamboo leaves, the interior with a another *lingzhi* sprig and bamboo leaves, the six-character underglaze blue mark centering the foot and enclosed within a double-circle.

4 3/8in (11.1cm) diameter

\$10,000 - 15,000

清雍正 粉彩芝仙祝壽紋盤一對 《大清雍正年製》款

Provenance:

Virginia Hobart (1876-1958), and thence by descent

This rare pair of bowls are decorated with motifs imbued with auspicious symbolism. The name of the narcissus in Chinese is *shuixian* which literally means immortal of the water. Associated with spring, the narcissus is a symbol of good fortune and longevity. In ancient China it was believed that a whiff of *lingzhi* could revive the dead and since then, the *lingzhi* has been associated with immortality and longevity. The name of bamboo in Chinese, *zhu*, is a homophone for the word 'congratulate' or 'wish'. The decoration on these bowls therefore form the rebus *zhixian zhushou* (the immortal of longevity wishes you long life).

A slightly larger Yongzheng mark and period bowl with similar decoration was sold at Sotheby's Hong Kong, 26 October 2003, lot 9.



866

866

TWO DEHUA CUPS
18th/19th century

The first of inverted bell shape, the exterior molded with three blossoming prunus sprigs, supported on a tapered foot ring surrounding the stepped foot; the second made to resemble a rhinoceros horn cup, of ovoid section, with a flared lip, supported on three short conical feet, the glaze on one side of the exterior incised with one line from a poem by Ming dynasty poet Yuan Hongdao and two seals one reading *Shizi*, the other in the shape of a leaf, the other side incised with a crane beneath the glaze, one seal on the foot reading *Zixin*.

The taller 4in (10cm) high (2).

\$2,000 - 3,000

十八/十九世紀 德化白釉盃兩件

Provenance:

Virginia Hobart (1876-1958), and thence by descent

PROPERTY OF VARIOUS OWNERS

867

A GUAN-TYPE FOOTED BOWL
Qing dynasty

Of square section with straight flaring sides rising from the flat floor, supported on four bracket feet, applied overall with a soft gray glaze suffused with crackles, some stained black, the pads of the feet applied with iron wash.

5in (12.2cm) long

\$5,000 - 7,000

清 仿官釉方形四足盃



867



(two views)



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

868

A FAMILLE-VERTE 'FISHERMEN' BRUSHPOT, BITONG

Kangxi period, 1700-1720

Of gently waisted cylindrical form, the exterior painted with two fishermen punting a long boat along a shoreline fringed with reeds, inscribed with a seven-character line of poetic verse, signed *Yuqiao* with one painted seal reading *Mushi ju*, the slightly concave foot centered with a glazed countersunk circle surrounded by an unglazed ring.

5 1/2in (14cm) high

\$10,000 - 15,000

清康熙 1700-1720年 五彩漁人划舟圖筆筒



869

**A TURQUOISE-GLAZED 'FLOWERS OF THE FOUR SEASONS'
DISH**

Qing dynasty

The flat flange incised with a band of elaborate stylized dragon scroll encircling the interior incised with peony, lotus, chrysanthemum and prunus, each flower representing one of the four seasons, the exterior incised with four butterflies, all supported on a tall foot ring surrounding the four-character mark reading *Chending xuan zhi*, the thin glaze pooling to deep sapphire blue in recessed areas.

11 3/8in (29cm) diam.

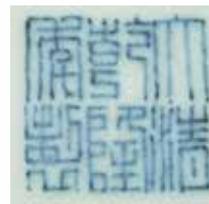
\$6,000 - 10,000

清 孔雀綠釉刻四季花紋盤

Gerald Davison in *The New & Revised Handbook of Marks on Chinese Ceramics* (Somerset: G. Davison, 2010) pp. 123 and 271, translates the mark as 'Made for the Pavilion of Abstraction from Mundane Affairs,' explaining that this was a 'studio name for [the] scholar official Jichang from the Baidu clan.' He dates the mark to the Qianlong and Daoguang eras.

870

No lot



PROPERTY FROM A NEW YORK CITY COLLECTOR

871

A CELADON GLAZED DRUM-FORM JAR

Qianlong seal mark and of the period

Of cylindrical form bulging at the middle, the circular mouth surrounded by a broad overhanging lip, the top and base each encircled with a raised band decorated with a row of raised bosses, the sides set with a pair of opposing monster mask and mock ring handles, covered overall with a soft blue-green glaze thinning to white over the raised decoration, the glaze wiped to leave an unglazed ring encircling the countersunk base centered with the underglaze-blue six-character seal mark.

6 1/2in (16.5cm) high

\$15,000 - 20,000

清乾隆 粉青釉鼓式罐 《大清乾隆年製》款

Provenance:

A German private collection

來源：

德國收藏

A similar pair was sold at Christie's Hong Kong, 28 May 2014, lot 3307, and a similar single jar was sold Christie's New York, 22 March 2018, lot 605. Another mark and period Qianlong pair is illustrated in *Chinese Celadons and Other Related Wares in Southeast Asia*, Singapore, 1979, pl. 224, nos. 271-272.



PROPERTY OF VARIOUS OWNERS

872

A LARGE AND UNUSUAL ENAMELED YIXING TEAPOT

19th century, signed Shao Yuanhua

The body decorated in famille rose with floral sprays within shaped reserves against a ground of dense scrolling foliage executed in gilt, the foot of the teapot impressed with two maker's marks reading *Jingxi* and *Shao Yuanhua zhi*, the domed cover similarly decorated and surmounted by a bud finial.

8in (20.3cm) high

\$6,000 - 8,000

十九世紀 紫砂畫琺瑯花卉帶蓋茶壺 《制荆溪》《邵元華製》款

A similar large enameled teapot signed by Shao Yuanhua, with the same seals, sold in our Edinburgh rooms, 18 November 2015, lot 354.



873

A FAMILLE ROSE 'SHEPHERD' SGRAFFITO GROUND LANTERN VASE

Late Qing dynasty/Republic period

The ovoid body gently rising to a waisted neck with a flared mouth and gilt-decorated rim, the sides painted with a scene of Su Wu the lonely shepard, sitting by a barren tree, with three three goats on a patch of grass surrounded by rocks and shrubs, against white and pale pink mottled sgraffito ground incised with blossoms and foliate scrolls, all supported on a short, neatly-trimmed foot ring, a six-character Qianlong seal mark in iron-red reserved against the turquoise glaze covering the foot and inside of the mouth.

15 7/8in (40.5cm) high

\$6,000 - 9,000

清末/民國 粉彩粉地扎道蘇武牧羊圖燈籠瓶



874

A POLYCHROME ENAMELED PORCELAIN PLAQUE

Republic period

Of tall rectangular outline, depicting an old man in a billowing red cape and straw hat clutching a tall fishing pole, leading a young acolyte holding an oar or a zither, their attention directed behind them as they cross an elaborate rustic bridge in a riverside vista, the freely-painted inscription bearing a *renshen nian* date (corresponding to 1932) and bearing a red seal reading *Nanchang Wang Qi*.

31 1/2in (80cm) visible height of porcelain

\$15,000 - 25,000

民國 繪彩過橋釣魚圖瓷板

Provenance:

From the Harold E. Stack Collection

來源：

Harold E. Stack珍藏

Though it lacks his usual *tao tao mi* seal, this plaque otherwise seems to have all the hallmarks typical of the work of the ceramicist Wang Qi (1884-1937). Note the stylized folds of clothing finished in a very freehand style reminiscent of the Qing dynasty painter Huang Shen (1687-1772). Note as well the fastidiously painted faces comprised of idiosyncratic but careful choices, each stroke of which brings their pathos and humor to life. In the present lot, these two disparate elements of the artist's style find a focus-point in the lushly shaded whorls of the figure's red cloak. The viewer's eye is centered on it amid the dusty, washed-out pastel colored background, from it moving to the old man gazing intently on the little boy, and follows from him to the boy as he looks back wistfully at the dreamlike place they seem to be leaving.

See the masterful pair of vertical plaques by Wang Qi sold in our San Francisco rooms on 17 December 2013 in sale 21033 as lot 8353. In that lot, the Budai plaque especially shares these same hallmarks: a similar subject matter of a put-upon boy assistant, similarly freehand elaborate clothing, similarly evocative faces, a similarly gauzy land mass lining the left vertical edge of the frame, and most importantly an arresting image that similarly teases at a gripping narrative only partially revealed.

Textiles & Scholars Objects

Lots 875- 895





875

A BROCADE WEAVE SILK CHAOPAO YOKE

Early 18th century with later elements

Comprised of uncut yardage for a *chaopao* with a quadrilobate shape enclosing four front-facing five-clawed dragons amid auspicious clouds above a border of stylized waves crashing against auspicious emblems and terrestrial diagrams, on a black satin ground with patterned dragon roundels, and centered around a later embroidered floral silk fragment.

55in (140cm) wide

\$5,000 - 7,000

十八世紀初 黑地緞織雲龍紋朝服料後配刺繡補料

For the design and images of formal court robes with quadrilobed front-facing dragon panels, refer to *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 51: Qingdai Gongting Fushi (The Complete Collection of Treasures of the Palace Museum 51: Costume and Accessories of the Qing Court)* (Hong Kong, 2005), p.17, plate 8, pp. 26-31, plates 13-16.



876

AN EMBROIDERED BLUE SILK GAUZE 'NINE DRAGON' ROBE

Guangxu period

Couched with nine dragons in gold-wrapped threads, against an embroidered ground of 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 collar band and cuffs similarly embroidered.

55 1/4in (141cm) long

\$25,000 - 40,000

清光緒 藍地納紗綉金龍紋吉服

Provenance:

Acquired in Japan, circa 1920

來源：

購於日本，約1920年



877

A KESI PANEL

Qing dynasty

The dark blue ground panel finely worked with colored silk and gold wrapped threads depicting the three star gods, Fu, Lu and Shou, dressed in formal court robes.

48 1/2 x 30in (123.1 x 76.2cm)

\$7,000 - 10,000

清 繡絲福祿壽圖掛屏

Provenance:

A San Francisco, California estate

來源：

加州，舊金山故藏



878

A BROCADE WEAVE SILK PANEL WITH DRAGON AND PHOENIX

Qing dynasty

The long panel featuring a five claw dragon among cloud bands with a phoenix above and below, all on an olive green ground, the top and bottom border of the panel each with two registers of repeating red leiwen patterns surrounding scrolling dragons.

64 1/8 x 28in (163 x 71cm)

\$15,000 - 25,000

清 黃地緞織龍鳳紋掛幅

Provenance:

Spink & Son Ltd., London circa 1980, by repute

來源：

倫敦Spink & Son Ltd., 約1980, 傳



879

A PAIR OF MASSIVE EMBROIDERED HANGING PANELS

Late Qing dynasty/Republic period

Two large panels, on a cream-hued ground, with a dense array of embroidered fabulous birds and butterflies amid flowers, highlighted with couched gold-wrapped threads, each panel with a border of scrolling flowers.

136 x 53in (345.4 x 134.6cm), each (2).

\$6,000 - 8,000

清末/民國 米白地刺繡鳥語花香紋掛屏一對



880

**A RARE EMBROIDERED SILK GAUZE FORMAL SUMMER
'DRAGON' ROBE, CHAOFU**

19th century

The midnight-blue robe embroidered with fine couched gilt threads and polychrome silk floss displaying an energetic five-clawed dragon pursuing a precious pearl on the chest, back, and each shoulder amongst ruyi-clouds, flower roundels, bat, and Daoist emblems, framed by lishui stripes with soaring mountain peaks rising from crashing waves churning auspicious symbols, the waist band decorated with paired dragons on either side of the terrestrial diagram amidst further auspicious clouds above waves, the similar embroidery work applied to the pleated skirt below twelve dragon roundels, with the thirteenth dragon roundel hidden under the flap above an additional dragon

55in (139.7cm) long

\$25,000 - 40,000

十九世紀 深藍地繡五爪金龍彩雲葛紗朝袍

Provenance:

Theresa Coleman Fine Arts, 6 July 1991

來源：

Theresa Coleman Fine Arts, 1991年7月6日

"The formal court robe, known in Chinese as chaofu, or chaopao, is the most important of the ceremonial costumes of the Qing court. It would have been worn only at the most important state functions, such as enthronements, Grand Audiences, Imperial weddings, birthdays, or seasonal events such as important ritual sacrifices or New Year celebrations.

The construction of chaopao consists of two sections: a short side-fastening jacket and a two-part pleated skirt overlapping at the sides to allow freedom of movement. The tapered sleeves and horseshoe cuffs are indicative of the Manchu nomadic style. With the use of rich gold-metallic threads, its splendid embroidery in a complex design, the appearance of the robe would exude a powerful sense of formality, tradition and grandeur, reflecting the status of the wearer and the dynasty which he embodied.

Several examples of these important robes can be found in museum collections, including a very similar deep-blue silk gauze chaofu, dated to 1870-80, in the Museum of Fine Arts Boston, number 1974.408, and another embroidered silk chaofu in the Metropolitan Museum of Art, New York, number 35.84.3, dated to the second half of the 19th century"



881

AN IRON WALL 'OXHERD' PANEL
Qing dynasty

Composed from iron wire and cut iron sheets, to portray an ancient gnarled pine tree and an oxherd playing a flute while seated on the back of a water buffalo, the oxherd depicted in outline, the buffalo and pine tree trunk rendered in repousse, against a sloping ground composed of thick wire and iron sheets cut to form tufts of grass, all enclosed within a rectangular wood frame.

16 3/4 x 24in (42.8 x 60.3cm)

\$2,000 - 3,000

清 鐵造牛郎吹笛圖掛屏

882

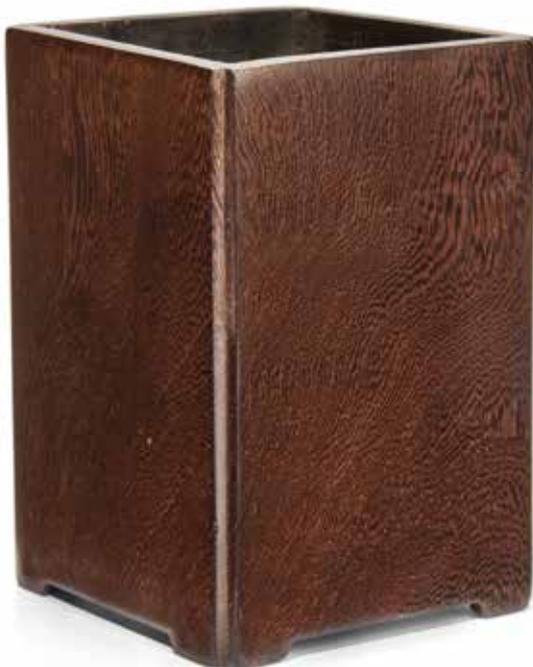
A JICHIMU BRUSH POT
Qing dynasty

Of square section with straight rectangular sides and indented corners, raised on four bracket feet, the wood figured with characteristically dense and attractive dark-hued graining.

4 1/4in (10.8cm) high

\$2,000 - 4,000

清 鸚鵡木方筆筒





883^Y

**A ZITAN FRAMED JADE AND HARDSTONE MOUNTED
LACQUER PANEL**

18th century

Of rectangular shape, the dark-hued densely-figured wood frame carved with a beaded interior edge enclosing a *leiwen* band, surrounding the green lacquer ground displaying two raised relief spinach jade vases both supported by elaborately-composed hardwood stands, the left of baluster shape supporting a gnarled branch of five-petaled rose quartz peach blossoms, the right of modified stick neck shape supporting a thicker and larger branch of white nephrite prunus blossoms, the neck of the latter vase encircled by a curling dragon rendered in elaborate wire filigree.

40 1/2in (103cm) high

\$30,000 - 40,000

十八世紀 紫檀框綠漆地嵌寶桃梅圖掛屏

For a similar embellished lacquer panel, see the hardstone-inlaid lacquer 'antiques and auspicious fruit' table screen from the Qianlong era sold in our Hong Kong rooms, 28 November 2017, lot 44. As cited there, numerous similar examples are extant in the palace collection. For examples, see *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, nos. 18, 19, 180, 182, and 183; as well as two related hanging panels in the Cuiyun Guan, Hall of Green Cloud, in the Forbidden City, illustrated *ibid.*, no. 262.

As the first to bloom in the late winter and early spring, prunus and peach are both associated with the New Year, suggesting the possibility that the present lot could have been part of a larger set of seasonal decorations.



884^Y

A LARGE HUANGHUALI BRUSH POT, BIHAI

19th century

Of straight cylindrical profile, the thick-walled container executed from well-figured timber of lustrous gold and dark brown hues, exhibiting natural striations, intriguing whorled and 'ghost eyes' patterns, the base sealed with a circular plug.

10in (25.4cm) high, 10 5/8in (27cm) outer diameter

\$7,000 - 10,000

十九世紀 黃花梨筆海



(two views)

885^Y

AN EMBELLISHED AND INSCRIBED ZITAN BRUSHPOT, BITONG
Late Qing/Republic Period

The exterior of the cylindrical vessel inlaid with skillfully carved soapstone and serpentine pieces, tinted wood, mother-of-pearl, and coral, displaying geese resting under graceful flowering branches rising behind artful rocks adorned with *lingzhi*, and carved with a four-line inscription in austere regular script, the base sealed with a circular plug, the dense grain of typical dark whorl.

7 1/2in (19cm) high, 8 3/4in (22.2cm) outer diameter

\$8,000 - 12,000

晚清/民國 紫檀嵌百寶刻詩筆筒

款識:

金石其心 芝蘭其室
 仁義為友 道德為師

The inscription can be translated as:
 (A gentleman should) keep his heart everlasting,
 His home as elegant as lingzhi and orchid,
 Hold benevolence and loyalty close like a friend,
 And be directed and taught by his morals.



886^Y

A ZITAN 'SEVEN SAGES' BRUSHPOT

18th/19th century

Made from a single irregularly sectioned piece of finely-grained dark wood, the exterior decorated in high relief with a finely carved continuous scene of the 'Seven Sages of the Bamboo Grove', each sage engaged in various activities in a rocky landscape punctuated with bamboo and pine trees by a body of water, all supported on a recessed foot, the wood with a lustrous patina.

6 1/4in (16cm) high

\$15,000 - 20,000

十八/十九世紀 紫檀雕竹林七賢圖筆筒

Provenance:

Acquired in Germany, 2004

來源：

購於德國，2004年



887

A HARDWOOD AND GILT COPPER ALLOY SHRINE

Qing dynasty

The repoussé metal roof with a finely wrought ridge terminating in dragon heads, the bodies of the dragons forming the relief decoration on the roof ridge, surmounted by a multi-level stupa finial on a square base, the sloping tiles finely detailed and raised on hardwood panels enclosing a repoussé panel on the back wall centered by a flaming jewel painted to simulate turquoise and flanked by flaming pearls amid clouds above the terrestrial diagram rising from churning waves, all supported on a stepped rectangular base.

26in (66cm) high

\$5,000 - 7,000

清 鑲金銅頂木神龕



888^Y

A HUANGHUALI SMALL CABINET, YUANJIAOGUI

Mid Qing dynasty

The top panel set-in to mortise and tenon framing members raised upon rounded vertical corner posts enclosing the front doors constructed of floating panels within rounded frames, the wood figured in deeply whorled hues of attractive honey brown.

31 3/4in (80.7cm) high

\$12,000 - 18,000

清中期 黄花梨圓角櫃

A slightly larger cabinet of very similar design dated as 18th century is in the collection of the Philadelphia Museum of Art collection number 1957-99-2. See as well the example dated to the late 17th/early 18th century from the Ed Hardy San Francisco Collection, sold in our San Francisco rooms, 5 May 2009, lot 1456.



889^Y

A HUANGHUALI TWO DRAWER COFFER

18th/19th century

Composed of a two-board framed top with fitted with upturned scrolled terminals over slightly splayed beaded rails supporting a pair of drawers with baitong plates, the drawers over a plain panel, the wood of well-figured huanghuali.

32 3/4 x 37 1/4 x 19in (83.2 x 94.6 x 48.2cm)

\$15,000 - 20,000

十八/十九世紀 黃花梨聯二閤戶櫥

890^Y

**A FINE HUANGHUALI 'SOUTHERN OFFICIAL'S HAT'
ARMCHAIR, NANGUANMAOYI
17th/18th century**

The elegant arched crest rail joined to a thick, curved back splat and set off by curved stiles accented by beaded spandrels and run through the seat as the back supports, the well-set arm rests and curved posts continuing to the finely curved front legs set with further brackets over the seat frame and beaded aprons and foot rest, the boxed stretchers butted to u-shaped lower aprons, the thick wood of the chair a rich, honey tone and well figured.

48 1/2in (123.3cm) high; the seat frame 25 x 19 1/2in (63.5 x 49.5cm)

\$60,000 - 80,000

十七/十八世紀 黃花梨南官帽椅

Constructed of thick, lush, well-figured wood, this rare chair has the distinction of having paired spandrels under the crest rail and arms, unusual for a *nanguanmaoyi*. See a comparable chair sold at Christie's New York, September 16 2016, lot 1202, and a pair of chairs sold at Sotheby's New York, 16, November 2009, lot 20. See also Sarah Handler, *Ming Furniture in the Light of Chinese Architecture*, Berkeley, 2005, p. 117.





891^Y

AN ELEGANT HUANGHUALI MIRROR STAND

18th century

The back and side panels richly carved and pierced with blossoming peonies flowers emerging from twisted rocks and leafy stalks, set over two drawers carved with fruiting vines and housed into a case superbly carved with a network of interlocking 'wanci' (buddha's heart) lozenges, and set above a scallop edged base.

14 3/8 x 14 7/8 x 7in (36.5 x 37.8 x 17.8cm)

\$15,000 - 25,000

十八世紀 黃花梨鏡臺





892

A CINNABAR LACQUER CIRCULAR BOX AND COVER

Late Qing dynasty

The flat lid centered with a large roundel depicting a scene from *Romance of the Three Kingdoms* where Guan Yu receives a messenger while armed troops hide behind the rocks flanking him, the roundel enclosed by a band of peonies above lotus scrolls decorating the rounded sides of the cover and box, all raised on a *leiwen* incised foot ring surrounding a recessed black lacquered foot.

10in (25.4cm) diam. (2).

\$5,000 - 7,000

清末 剔紅三國人物故事圖圓蓋盒



893



893

893^Y

TWO CORAL 'BEAUTY' CARVINGS

Each carved from a branch of coral, the first depicting a beauty holding a fly-whisk and a staff, the secondary branches carved as boys with birds on leafy vines; the second carved as beauty holding aloft a vase bearing a large peony blossom, the secondary branch carved as a flowering prunus tree; both affixed to green-stained composite stands. *7 1/2in (19cm) height of taller*

\$5,000 - 7,000

珊瑚雕美人兩件

893A^Y

A CORAL ARCHERS' RING

Of standard cylindrical shape carved in raised relief, the ring encircled in tasseled emblems depicting the Four Arts (zither, chess, calligraphy and painting) between bands of floral medallions and key fret lining the top and bottom edges; stored in a fitted wood box of dark hued dense whorl.

1 3/8in (3.5cm) diameter of ring

\$2,500 - 4,000

珊瑚雕四藝紋板指



893A



894

A 'LINGBI' SCHOLAR'S ROCK

The irregularly shaped rock wrought to stand on two points to resemble the side profile of a mythical beast, one side with furrows and protrusions, the wrinkled surface with a lustrous glossy black patina, the other side flat with knobby reddish-brown outcroppings; with a wood stand.

18 1/2in (47cm) high (2).

\$4,000 - 6,000

靈璧賞石

PROPERTY FROM THE COLLECTION OF DRS. EDMUND AND JULIE LEWIS



895

A RED OVERLAY YELLOW GLASS STICK NECK VASE

Late Qing dynasty

The globular body surmounted by a tall cylindrical neck, the red outer layer carved through to the yellow body with three writhing dragons contesting a flaming pearl amid clouds, between a red border encircling the mouth and the red layer around the foot.

9 3/4in (24.8cm) high

\$4,000 - 6,000

清末 黃地套紅料三龍爭珠紋長頸瓶

Chinese Paintings & Calligraphy

Lots 896 - 944





PROPERTY OF VARIOUS OWNERS

896

ANONYMOUS

Children at Play in a Garden, 15th century
 Ink and color on silk, laid on to board and framed.
 52 1/8 x 34 3/4in (132.5 x 88.2cm)

\$10,000 - 15,000

佚名 嬰戲圖 設色絹本 鏡框 十五世紀

Large compositions of children--and almost exclusively boys--at play in a garden setting (*yingxitu* 嬰戲圖) were produced under the aegis of the Ming dynasty imperial painting academy. Inspired by thematically similar, but smaller fan paintings and album leaves produced by the Song Dynasty imperial painting academy, this theme was revived in the early Ming, generally associated with the court painter Lv Wenying (1421- after 1505).

Here the four boys play with exquisitely crafted and rendered toy boats. The children are depicted wearing sumptuous textiles, fine shoes and gold wrist bangles, indicative of their noble--if not imperial--status. The garden furnishings, including a massive porcelain jardiniere and finely carved marble basin, further establishes the high privilege of their environs. The elaborately carved balustrade functions as an important element of the composition, but also alludes to the fact that the young boys are literally 'fenced in' and contained within their luxurious setting.

A very similar composition of young boys playing with boats in a garden is in the collection of the National Palace Museum, Taipei and illustrated in *Ku-kung Shu-hua T'u-lu* 故宮書畫圖錄, Taipei, 1989, vol 3, p. 257.



897

897

AN IMPERIAL EDICT

Qianlong period, 1771

Handscroll, ink on brocade, dated the 25th day of the eleventh month of the 36th year of the Qianlong reign (1771), the parallel text composed both in Chinese and Manchurian.

12 x 105 1/2in (30.5 x 268cm)

\$5,000 - 7,000

誥命 設色織錦 手卷 一七七一年

898

ANONYMOUS (19TH CENTURY)

An Ancestor Portrait of an Official

Ink and color on paper, framed and glazed, depicting an official in formal court dress consisting of court robe, surcoat, ceremonial collar, court beads, and hat, the man seated on a chair covered with a tiger's pelt, and set over a carpet decorated with dragon-and-cloud and scrolling flower patterns.

60 x 34in (152.4 x 86.4cm)

\$1,500 - 2,500

佚名 祖先像 設色紙本 鏡框 十九世紀



898



899

ZHANG YU (QING DYNASTY)

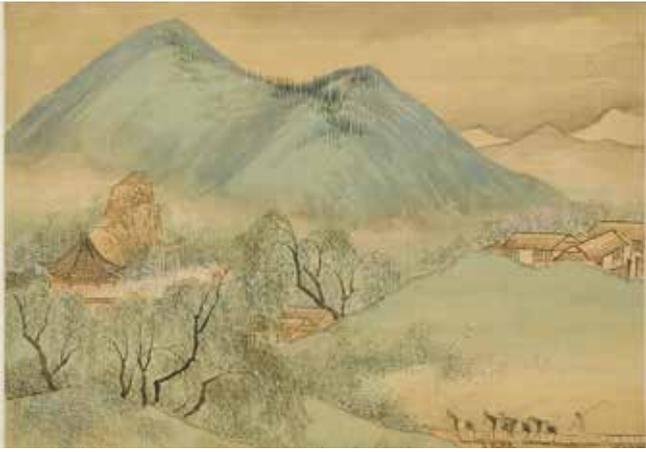
Landscape with Monkeys

Hanging scroll, ink and color on paper, inscribed and signed *Zicun Zhang Yu*, dated *xinwei*, with two seals of the artist *Zhang Yu yin* and *Dequan*.

55 x 23in (139.8 x 58.5cm)

\$7,000 - 10,000

章于 山林猿戲圖 設色紙本 立軸



900

CAO JIAN (ACTIVE 18TH CENTURY)

Landscape

Album of twelve leaves, ink and color on silk, inscribed and signed on the last leaf *Tingshanzi Cao Jian*, with thirteen artists' seals *tingshanzi* (5), *Jian* (6), *Cao Jian zhi yin* (2), with two collectors' seals.
8 5/8 x 10 7/8in (21.8 x 27.8 cm)

\$12,000 - 18,000

曹澗 師古山水 設色絹本 冊頁

Published:

Kaikodo Journal, Spring 2014, catalog no. 15, pp. 76-77

出版:

懷古堂通訊, 2014年春季刊, 圖錄15, 頁76-77.



901



902

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION

901

HUANG DING (1660-1730)

Landscape After Ni Zan, 1723

Ink on paper, hanging scroll, inscribed as copying the style of Ni Zan and inscribed with a poetic couplet, dated *Yongzheng kuimao qiu ri* (1723, autumn) and signed *Yushan Huang Ding* with two artist's seals reading *Ding yin* and *Jungu*.

41 x 15 1/2in (104 x 39.4cm)

\$4,000 - 6,000

黃鼎 仿雲林山水 水墨紙本 立軸 一七二三年作

款識：乃知心跡遠，不在山林深。雍正癸卯秋日做雲林筆。虞山黃鼎。

鈐印：鼎印、尊古

Published:

Daphne Lange Rosenzweig, *Selected Works From the Fine Arts Group of Later Chinese Paintings*, Jerusalem: D. Levy Associates, 1991, p. 196

Jung Ying Tsao, *Chinese Paintings of the Middle Qing Dynasty*, San Francisco, 1987, pp. 24-26

出版：

Daphne Lange Rosenzweig, *Selected Works From the Fine Arts Group of Later Chinese Paintings*, Jerusalem: D. Levy Associates, 1991年，頁 196

Jung Ying Tsao, *Chinese Paintings of the Middle Qing Dynasty*, San Francisco, 1987年，頁 24-26.

902

REN YU (1853-1901)

Solitary Temple in Wintry Forest

Ink and color on paper, hanging scroll, titled *hanlin xiaoshi*, inscribed as imitating the style of *Cao Yunxi* (Cao Zhibai, 1272-1355) and signed *Lifan* with one artist's seal reading *Yu yin*.

57 x 15 1/8in (144.8 x 38.5cm)

\$2,000 - 3,000

任預 寒林蕭寺 設色紙本 立軸

款識：摹曹雲西先生法。立凡。

鈐印：預印

Provenance:

Far East Fine Arts, San Francisco, California

Published:

Jung Ying Tsao and James H. Soong, *The Four Jans: Chinese Painting By Four Late Nineteenth Century Masters*, Berkeley: Far East Fine Arts, 1977, no. 31, pp. 86-87

來源：

遠東藝術畫廊，加州舊金山

出版：

Jung Ying Tsao and James H. Soong, *The Four Jans: Chinese Painting By Four Late Nineteenth Century Masters*, Berkeley: Far East Fine Arts, 1977年，圖版編號31，頁86-87

PROPERTY OF VARIOUS OWNERS

903

ATTRIBUTED TO LU ZHI (1496-1576) AND HE
RUIGUANG

Landscape

Bird and Flower

Two fan paintings, the landscape framed and glazed, ink and color on gold-flecked paper, inscribed and signed *Baoshan Lu Zhi*, dated *yichou* (1565), with one artist's seal *Baoshanzi*; the second of a bird perching on the tree, mounted, ink and color on gold-flecked paper, with a dedication, inscribed and signed *He Ruiguang*, dated *xinwei*, with one seal illegible.

7 1/8 x 22in (18 x 55.7cm);

7 x 19 5/8in (17.7 x 49.9cm) (2).

\$2,000 - 3,000

(傳) 陸治 青山泛舟 設色金箋 扇面鏡框
何瑞光 鳥語花香 設色金箋 扇面



903



903

904

FEI YIGENG (?-1870) AND ZHANG YANCHANG
(1738-1814)

Lady with A Boy, 1868

Orchid, 1791

Two fan paintings both mounted, the first of a lady with a boy on the boat, ink and color on paper, inscribed and signed *Yubo Fei Yigeng*, dated *wuchen* (1868), with one artist's seal *Yubo*; the second one of orchid, inscribed and signed *Yanchang*, with one dedication, dated *xinhai* (1791), with one artist's seal *Yanchang*.

6 7/8 x 20 3/4in (17.5 x 52.6cm);

7 3/8 x 21in (18.8 x 53.2cm) (2).

\$2,000 - 3,000

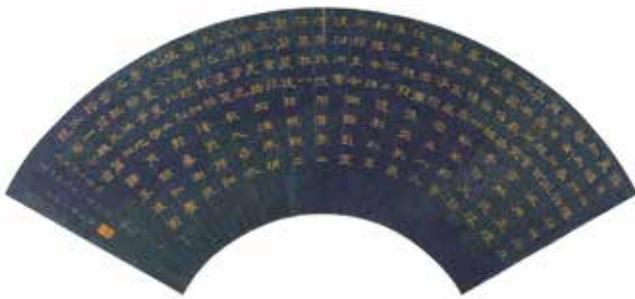
費以耕 對波梳妝 設色紙本 扇面 一八六八年作
張燕昌 蘭花 設色紙本 扇面 一七九一年作



904



904



PROPERTY FROM THE QING XING ZHAI COLLECTION

905

**FENG GUIFEN, ZHAO QIPENG, MA XIFAN, AND WU RULUN
(1840-1903)**

Four Calligraphy Fans

- 1) folding fan, matted, ink on gold-flecked paper, calligraphy in running script, with one dedication, signed *Feng Guifen*, with two seals of the artist, *Feng* and *Guifen*
- 2) folding fan, matted for framing, ink on gold-flecked paper, calligraphy in regular script, with one dedication, signed *Zhao Qipeng*, with two illegible seals
- 3) folding fan, matted for framing, ink on silk, calligraphy in clerical script, dated *wuyin* (1878), with one dedication, signed *Ma Xifan*, with one artist's seal *Zijin*
- 4) folding fan, ink on gold-flecked paper, calligraphy in running script, dated *dinghai* (1887), with one dedication, signed *Wu Rulun*, with three artist's seals.

7 1/2 x 20 3/4in (18.8 x 52.7cm);

7 1/8 x 20 1/2in (18.3x 52cm);

6 7/8 x 21 1/8in (17.3 x 53.6cm);

7 7/8 x 21 1/8in (19.2 x 53.5cm) (4).

\$3,500 - 5,000

馮桂芬、趙起鵬、馬錫蕃、吳汝綸 書法 水墨洒金箋/泥金絹本 扇面 四幅



906

GU WENBIN(1811—1889), WU YUN(1811—1883), WANG XUN (?-1915), AND XIE YUANHAN (1875-1950)

Four Calligraphy Fans

- 1) folding fan, matted, ink on gold-flecked paper, calligraphy in running script, with one dedication, signed *Gu Wenbin*, with one artist's seal *Gu Zishan*;
 - 2) folding fan, matted, ink on gold-flecked paper, calligraphy in running script, with one dedication, signed *Tullou Wu Yun* with two artist's seals *Wu Yun si yin* and *liang lei xuan*;
 - 3) folding fan, matted for framing, ink on paper, calligraphy in running script, with one dedication, signed *Wang Xun*, with two artist's seals *Yuanruo* and *Pingyang*
 - 4) folding fan, matted for framing, ink on gold-flecked paper, calligraphy in regular script, with one dedication, signed *Xie Yuanhan*, with one seal illegible.
- 6 3/4 x 20 1/2in (17.2 x 52cm);
 6 7/8 x 20 3/8in (17.6 x 51.8cm);
 7 1/4 x 20 3/4in (18.5 x 52.9cm);
 7 5/8 x 20 7/8in (19.4 x 53.1cm) (4).

\$4,000 - 6,000

顧文彬、王雲、汪洵、謝遠涵 書法 水墨洒金箋/水墨紙本 扇面四幅



909

CHEN HONGSHOU (1768-1822)

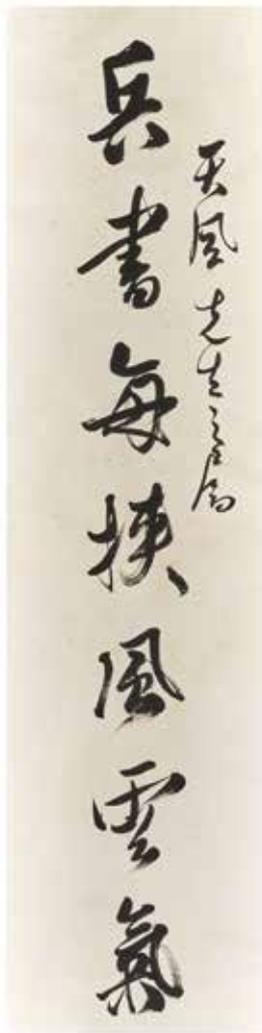
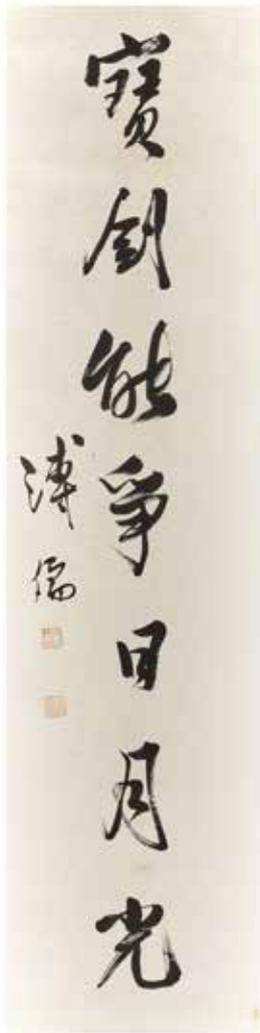
Calligraphy Couplet in Running Script

A pair of hanging scrolls, ink on gold-flecked paper, signed *Chen Hongshou*, with two artist's seals *Chen Hongshou yin* and *jiagu tingchang*.

52 3/4 x 11 5/8 in x (134 x 29.5cm), each (2).

\$5,000 - 7,000

陳鴻壽 行書五言聯 水墨灑金箋 立軸一對



910



911

PROPERTY OF VARIOUS OWNERS

910

PU RU (1896-1963)

Calligraphy in Running Script

A pair of panels, ink on paper and mounted for framing, inscribed by the artist with a dedication, signed *Pu Ru*, with two artist's seals reading *Pu Ru zhi yin* and *Xinyu hanmo*.

52 x 13 3/8in (132 x 40cm), each (2).

\$5,000 - 7,000

溥儒 行書七言聯 水墨紙本 鏡片一對

911

SHEN YINMO (1883-1971)

Calligraphy in Running Script

Hanging scroll, ink on paper, the text being the Maxims of Zhu Bolu (1617-1688), with a dedication and dated 1961, signed *Yinmo* with two calligrapher's seals reading *Shen* and *Yinmo*.

39 x 11 5/8in (99cm x 29.7cm)

\$3,000 - 5,000

沈尹默 行書「朱伯盧治家格言」 水墨紙本 立軸

912

XI GANG (1746-1803)

Ink Landscape after Huang Gongwang

Hanging scroll, ink on paper, inscribed and signed *Meng daoshi Gang*, with two seals of the artist *Meng daoshi* and *Xi Gang zhi yin*.

54 5/8 x 12 1/4in (138.7 x 31cm)

\$2,000 - 3,000

奚岡 仿黃公望山水 水墨紙本 立軸

Together with the painting, there is an additional artist's biography written in Japanese on a separate letter, dated Showa 37 (1962). The letter states that Naitō Torajirō (内藤湖南) inscribed the box, and the painting was a gift from Sonoda Kojō (園田湖城). The wooden box was inscribed and signed Naitō Torajirō with two seals reading *Tenghu zhi yin* and *Zi yue Bingqing*.



912



913



914

913

ZHENG XU (1858-1933)

Arhat, 1926

Hanging scroll, ink and color on silk, inscribed by the artist and dated *bingyin* (1926) and signed *Zheng Xu* with two seals of the artist reading *Xiangshan Zheng Xu* and *Jilin changsheng an'le* (47 5/8 x 26in (121 x 66.1cm))

\$3,000 - 5,000

鄭煦 羅漢 設色絹本 立軸 一九二六年作

Provenance:

Guangzhou Shi Wenwu Dian, label to outer mounting

來源:

廣州市文物店 (標籤)

914

GAI QI (1773-1828)

Lady Under a Banana Tree

Hanging scroll, ink and color on silk, inscribed by the artist, *Yuhuwaishi*, *Gai Qi* with an artist's seal reading *Gai Boyun shi*. (32 1/4 x 13 1/2in (81.9 x 34.3cm))

\$5,000 - 8,000

改琦 芭蕉美人 設色絹本 立軸

Provenance:

Far East Fine Arts, San Francisco, California

Published:

Jung Ying Tsao, *Chinese Paintings of the Middle Qing Dynasty*, San Francisco, 1987, pp. 218-220

來源:

遠東藝術畫廊, 加州舊金山

出版:

Jung Ying Tsao, *Chinese Paintings of the Middle Qing Dynasty*, San Francisco, 1987年, 頁218-220

Chinese Paintings from the Collection of Professor Chu-tsing Li (1920-2014)

Lots 915 - 919

Professor Chu-tsing Li, a highly regarded academic, collector and curator, made numerous critical contributions to the study of Chinese painting and calligraphy. From his numerous scholarly publications, beginning with his first major work, the seminal 1964 study *The Autumn Colors on the Ch'iao and Hua Mountains: A Landscape by Chao Meng-fu*, Dr. Li established his career-long reputation as a leading researcher in Yuan dynasty painting. However, his contributions to the field of Chinese art history were varied and often groundbreaking. With his 1966 publication and exhibition *New Directions in Chinese Painting: 11 Contemporary Artists*, Dr. Li introduced modern Chinese art to a new audience in the United States. Culminating with his monumental three-volume study *A History of Modern Chinese Painting Zhongguo Xiandai Hui Hua Shi* published in 1998-2003 and co-authored with Wan Qingli, Dr. Li capped a lifetime of academic study, for which we all are richer.

As both a scholar and collector, Dr. Li benefitted greatly from his visits with living artists and discussing their approach and techniques first hand. Meeting Zhao Shao'ang in Hong Kong in 1963, and later that same year the retired General Yu Chengyao, Dr. Li began collecting modern Chinese art in earnest in 1972-1973 while in Hong

Kong. The 2007 publication and subsequent exhibition *A Tradition Redefined Modern and Contemporary Chinese Ink Paintings from the Chu-tsing Li Collection* evinced Dr Li's personal connections to a network of artists in China, Hong Kong, Taiwan and the United States, and their extraordinary exploration of Chinese art in the latter half of the 20th century. Bonhams is pleased to offer a selection of Chinese paintings from Dr. Li's collection.

李鑄晉教授珍藏二十世紀中國書畫

李鑄晉教授 (1920-2014) 是重要的中國藝術史學者、教育家、策展人及書畫收藏家，其一生學術成就輝煌，研究題材廣泛。李鑄晉教授早期研究興趣主要集中在古代中國書畫。一九六四年李鑄晉教授發表了關於趙孟頫生平及其藝術創作的重要論文——《鵲華秋色—趙孟頫的生平與畫藝》。之後李鑄晉教授將其對中國古代書畫的興趣延伸到了進當代中國水墨藝術。一九六六年，李鑄晉教授在美國策劃了“新水墨——當代中國畫十一人聯展”，旨在向西方觀眾介紹當代中國水墨畫的發展。一九九八年至二〇〇三年期間，李鑄晉教授和萬青力合作出版了《中國現代繪畫史》，是為研究近現代中國書畫史之里程碑著作。

授課之餘，李鑄晉教授亦時常登門拜訪藝術家，與其討論繪畫創作和技法探新。一九六三年，李鑄晉在香港先後認識了趙少昂和余承堯。一九七二年至一九七三年在香港訪問期間，李鑄晉教授在同藝術家交流的同時，也開始對他們的作品進行系統的收藏。二〇〇七年出版的畫冊《傳統新定義——李鑄晉收藏進當代中國水墨書畫，1950-2000》，及後舉辦的同名巡迴展覽，不僅為李鑄晉教授畢生收藏的回顧，也展現了二十世紀後半期中國、香港和台灣各地藝術家對中國水墨藝術的實驗探索旅程。紐約邦瀚斯本次很榮幸地向各方藏家呈現部分李鑄晉教授珍藏的二十世紀中國書畫。



915

XIE ZHILIU (1910-1997)

Peony, 1979

Mounted for framing, ink and color on paper, inscribed and signed Zhiliu, dated *jiwei* (1979), with a dedication to Professor Chu-tsing Li, with two seals of the artist Zhiliu and Zhuangmu.

26 1/2 x 17 3/4in (67.5 x 45.3cm)

\$10,000 - 15,000

謝稚柳 牡丹 設色紙本 鏡片 一九七九年作

Provenance:

Collection of Professor Chu-tsing Li (1920-2014)

來源:

李鑄晉教授珍藏中國書畫



916

ATTRIBUTED TO ZHANG YUAN (ACTIVE 17TH CENTURY)

Li Tieguai and Zhongli Quan

A pair of hanging scrolls, ink and color on silk, each signed *Zhang Yuan*, each with two illegible seals, with one collector's seal *Siquan ge cang* on the Zhongli Quan scroll.

41 1/8 x 16 5/8 in (104.7 x 42.2cm) each (2).

\$10,000 - 15,000

(傳)張遠 李鐵拐與鐘離權 設色絹本 立軸兩幅

Provenance:

Collection of Professor Chu-tsing Li (1920-2014)

來源:

李鑄晉教授珍藏中國書畫



917

LI LIUFANG (1575-1629)

Ink Landscape after Ni Zan, 1672

Hanging scroll, ink on silk, inscribed by the artist and dated *dingmao* (1672), signed *Li Liufang*, with two artist's seals *Li Liufang yin* and *Changheng*.

42 x 15 1/2in (106.7 x 39.5cm)

\$6,000 - 8,000

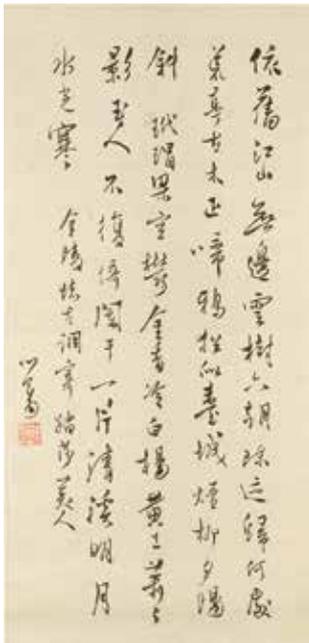
李流芳 仿倪瓚山水 水墨絹本 立軸 一六七二年作

Provenance:

Sotheby's New York, 23 March 2018, lot 1400
Collection of Professor Chu-tsing Li (1920-2014)

來源:

紐約蘇富比，2018年3月23日，拍品編號1400



918



918

918

PU RU (1896-1963)

Landscape and Calligraphy in Running Script

Two hanging scrolls, both ink on paper, the calligraphy signed *Xinyu* with one artist's seal *Pu Ru*.

22 1/4 x 13in (56.6 x 33cm) landscape

23 3/8 x 11 1/4in (59.3 x 28.6cm) calligraphy (2).

\$4,000 - 6,000

溥儒 樹石畫稿及行書書法 水墨紙本 立軸兩幅

Provenance:

Collection of Professor Chu-tsing Li (1920-2014)

來源:

李鑄晉教授珍藏中國書畫

919

HU ZHANG (1848-1899)

Scholar and Bamboo

Hanging scroll, ink and color on paper, inscribed by the artist and signed *Hu Tiemei*, with an artist's seal reading *Tiemei changshou*.

57 1/4 x 15 1/8in (145.5 x 38.5cm)

\$1,500 - 2,500

胡璋 竹林野逸 設色紙本 立軸

Provenance:

Collection of Professor Chu-tsing Li (1920-2014)

Duoyunxuan, label to outer mounting

來源:

李鑄晉教授珍藏中國書畫



919



PROPERTY OF VARIOUS OWNERS

920

QI BAISHI (1864-1957)

Pine and Cicada

Hanging scroll, ink and light color on paper, inscribed by the artist in seal script *Ju gao sheng zi yuan*, followed by a signature *Jipingtangshang laoren, Qi Baishi*, with one seal of the artist reading *Qi Da*.

52 x 13 3/8in (132 x 40cm)

\$80,000 - 120,000

齊白石 居高聲自遠 設色紙本 立軸

Provenance:

Far East Fine Arts, San Francisco, California
Christie's Hong Kong, 13 January 1986, lot 113

Published:

Jung Ying Tsao, *The Paintings of Xugu and Qi Baishi*, San Francisco, 1993, pp. 295-298

來源:

遠東藝術畫廊，加州舊金山
香港佳士得，1986年1月13日，拍品編號113

出版:

曹仲英，*The Paintings of Xugu and Qi Baishi*, San Francisco, 1993年，295-298頁

The cicada has been a longstanding motif in Chinese art, with its unusually long life cycle evoking ideals of permanence and longevity. Carved jade models of cicada can be traced to the Shang dynasty (1600-1100 b.c.e.), and during the Han dynasty jade cicada-form amulets were placed under the tongue of the deceased as part of the burial ritual. In nature, the cicada lives at the tops of trees, and thus became a symbol of the lofty scholar or high official.

In this scroll, Qi Baishi pairs a single cicada with a pine-- also a symbol of longevity due to its evergreen qualities. The composition recalls the verse *Cicada* 蟬 by the early Tang dynasty poet and calligrapher Yu Shinan (558-638)

“居高聲自遠 From its high position, its sound carries far”

here written by Qi Baishi in seal script. The powerful brushwork of the poetic inscription and the pine branches contrasts with the delicately rendered cicada, its gossamer wings and anatomical details meticulously captured.



竹高蟪如護



921

QI BAISHI (1864-1957)

Begonias and Butterfly

Hanging scroll, ink and color on paper, inscribed by the artist *Xingziwulaomin, Baishi*, with two artist's seals reading *Baishiweng* and *Yijin youshi qiqiong nengshuo*.

25 3/4 x 13 1/16in (65.4 x 33.2cm)

\$40,000 - 60,000

齊白石 海棠蝴蝶 設色紙本 立軸

Provenance:

Far East Fine Arts, San Francisco, California

Published:

Jung Ying Tsao, *The Paintings of Xugu and Qi Baishi*, San Francisco, California, 1993, pp. 279-281

來源:

遠東藝術畫廊, 加州舊金山

出版:

Tsao Jungying, *The Paintings of Xugu and Qi Baishi*, San Francisco, California, 1993年, 頁279-281

922

HUANG BINHONG (1864-1955)

Landscape

Hanging scroll, ink on paper, with one dedication,
inscribed and signed *Yuxiang*, with one artist's seal

Huang Binhong.
21 1/4 x 14 3/4in (53.7 x 37.5cm)

\$40,000 - 60,000

黃賓虹 墨筆山水 水墨紙本 立軸

Provenance:

Far East Fine Arts, San Francisco, California

來源:

遠東藝術畫廊, 加州舊金山





923

923

QI BAISHI (1864-1957) AND SHAO YIXUAN (1886-1954)

Plum and Rock

Hanging scroll now mounted, framed and glazed, ink and color on paper, at the upper left signed *Qi Baishi* and inscribed as Qi Baishi having added the ink plum to Shao Yixuan's rock, and with one artist's seal reading *Qi da*, and at the lower right signed *Yixuan* with one artist's seal reading *Yixuan*.

50 3/4 x 12 7/8in (129 x 32.2cm) sight

\$15,000 - 25,000

齊白石、邵逸軒 梅石圖 設色紙本 鏡框

Provenance:

Grosvenor Gallery, London, 1967
From an important New York collection, 1967-2001, thereafter by descent to the current owner

來源:

Grosvenor 畫廊, 倫敦, 1967
重要紐約珍藏 1967-2001, 並由後人珍藏至今



924

924

HU GONGSHOU (1823-1886)

Scholar's Rock, 1876

Hanging scroll, ink on paper, inscribed by the artist and dated *bingzi* (1876), and signed *Hu Gongshou* with one artist's seal reading *Gongshou*.

25 1/4 x 12 1/2in (64 x 31.7cm)

\$1,000 - 1,500

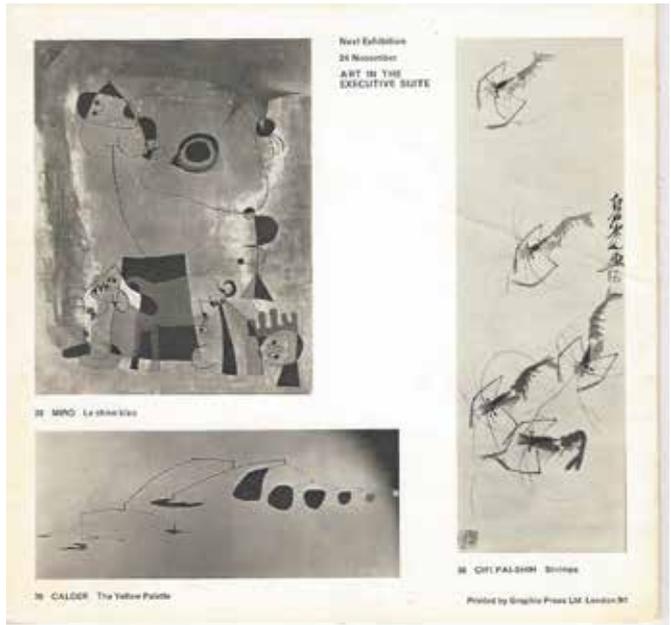
胡公壽 太湖石 設色紙本 立軸 一八七六年作

Provenance:

Far East Fine Arts, San Francisco, California

來源:

遠東藝術畫廊, 加州舊金山



925

QI BAISHI (1864-1957)

Shrimp

Hanging scroll now mounted, framed and glazed, ink on paper, signed *Baishi Laoren* with two artist's seals reading *Baishi* and *gui meng kan chi yu*; together with a brochure from the 1964 exhibition. 41 x 13 1/2in (104 x 34.3cm) sight

\$25,000 - 40,000

齊白石 蝦 水墨紙本 鏡框

Provenance:

From an important New York collection, 1967-2001, thereafter by descent to the current owner
Grosvenor Gallery, London, 1964-1967

Exhibited and published:

Miro graphics, Calder mobiles, Ch'i Pai-shih paintings, Grosvenor Gallery, London, 28 October-20 November 1964, no. 38

來源:

重要紐約珍藏 1967-2001, 並由後人珍藏至今
Grosvenor畫廊, 倫敦, 1964-1967

展覽及出版:

Miro graphics, Calder mobiles, Ch'i Pai-shih paintings, Grosvenor畫廊, 倫敦, 1964年10月28日-11月20日, 錄編號38

The 1964 London exhibition that brought together these three twentieth century artists occurred just seven years after the death of Qi Baishi, and was billed as "the first important exhibition of his work in Britain". Pairing Qi Baishi with a famous Spanish painter and an American sculptor at the zenith of their respective careers, the gallery made a compelling connection between three artists. The exhibition included ninety works total, although the brochure illustrated just one work by each artist, with the present depiction of shrimp by Qi Baishi being the selected example for this artist's work.



926

A LOT OF ZHANG DAQIAN BOOKS AND CARDS, SOME INSCRIBED

Including: Rene-Yvon Lefebvre D'Argence, *Chang Dai-Chien A Retrospective*, San Francisco, 1972, inscribed by the artist with a dedication to Mrs. Dalton; Peter Wilhelm Meister *Chang Dai-Chien*, Koln, 1966; *Zhang Daqian xiansheng ying zhan* 張大千先生影展, n.p. n.d., signed by the artist in pencil on the cover "Dai C. Chang"; *Recent Paintings by Chang Dai-Chien* 張大千近作展覽 Taipei, 1968; and Kao Ling-mei, ed. *Chang Dai-Chien's paintings* 張大千畫集, Hong Kong, 1967: as well as four New Years cards from the artist from 1973, 1979, 1980, 1981, two with original envelopes, one signed by the artist in English "Dai C. Chang", one inscribed by the artist to the recipient in Chinese.

\$5,000 - 7,000

張大千展覽 錄及賀卡一組 (部分簽名)

Provenance:

From the Collection of Charlotte Dalton



927

ZHANG DAQIAN (1899-1983)

Bamboo and Rock, 1970

Framed and glazed, ink on paper board, inscribed by the artist with a dedication to Mrs. Dalton, and dated *minguo wushi jiu gengxu shiyi yue* (11th month, 1970), signed *Zhang Daqian Yuan* with two artist's seals *Daqian wei yin da nian* and *Daqian shijie*.

17 x 23in (43.2 x 58.4cm) sight

\$60,000 - 90,000

張大千 竹石 水墨紙本 鏡框 一九七〇年作

Provenance:

Gifted by the artist to Mrs. Charlotte Dalton

Published:

Shu Jianhua and Xu Xinru, *120 Moments of Chang Dai-chien in California: Archives and Artworks*, Silicon Valley Art Center, 2019, p.129

來源:

直接得自畫家寫贈

出版:

舒建華、徐心如，《張大千加州歲月：文獻與作品》，硅谷亞洲藝術中心，2019，頁129



928

ZHANG DAQIAN (1899-1983)

Fisherman and Calligraphy in Running Script

Folding fan, ink and color on gold-flecked paper, the landscape inscribed and signed *Daqian Zhang Yuan*, with one artist's seal *Daqian*, the calligraphy signed *Daqian jushi Yuan*, followed by one artist's seal *Zhang Yuan*.

6 3/4 x 18 7/8in (17 x 48cm)

\$30,000 - 50,000

張大千 青山泛舟 成扇 設色金箋

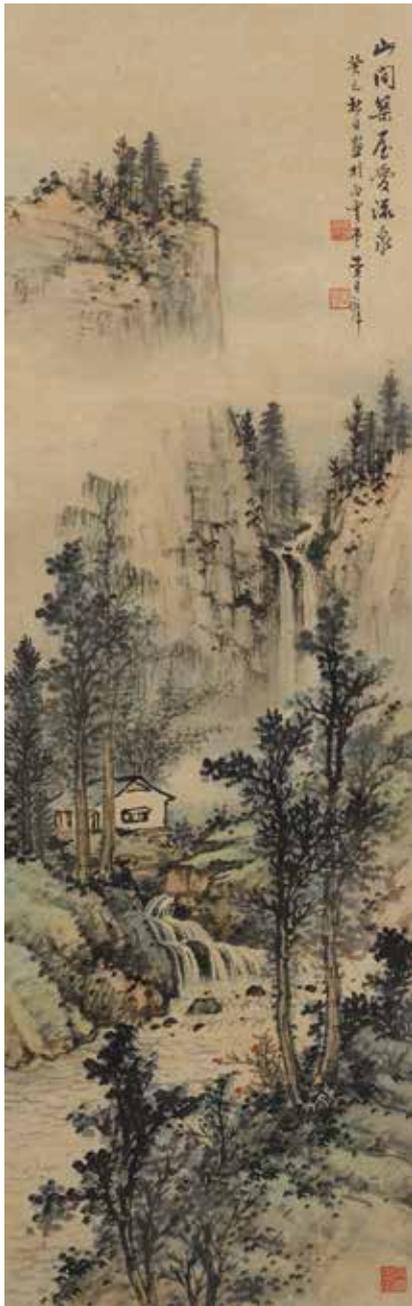
Provenance:

Private Collection, United Kingdom

來源:

英國私人珍藏

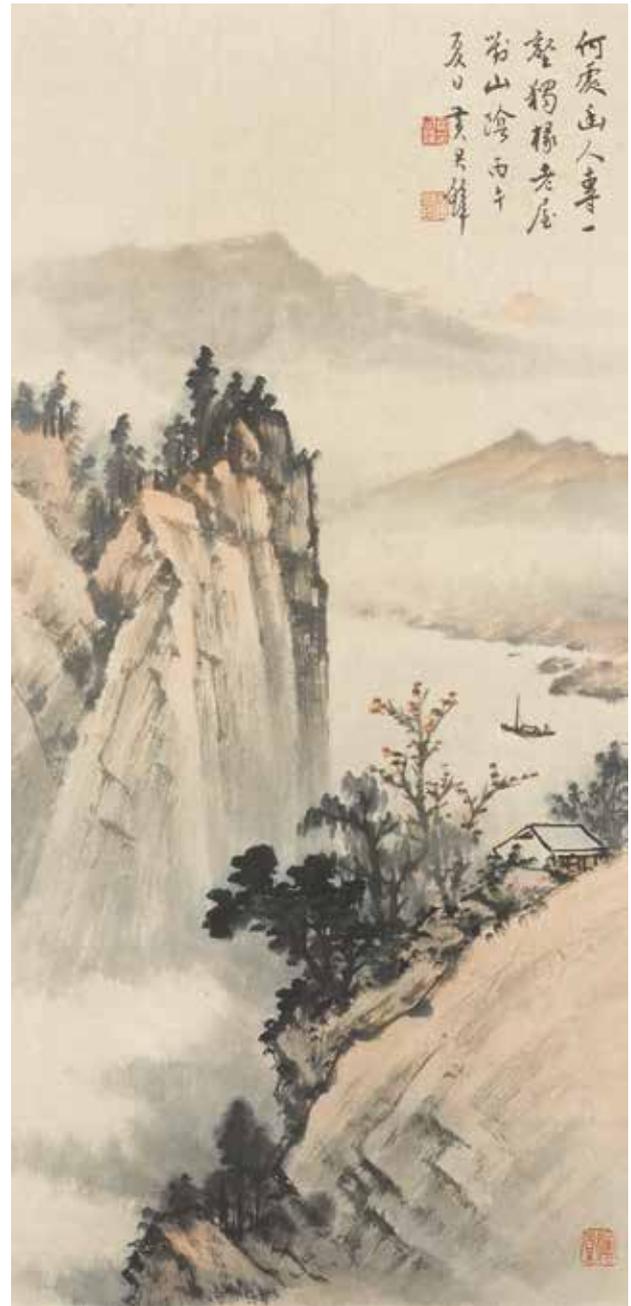




929
HUANG JUNBI (1898-1991)
 Mountain Cabin by the Waterfall, 1953
 Mounted, framed and glazed, ink and color on paper, dated *guisi* (1953), inscribed and signed *Huang Junbi*, with three artist's seals, *nanhai Huang shi, Junbi*, and *Baiyun tang*.
 35 1/8 x 11in (89.2 x 28cm)

\$6,000 - 8,000

黃君璧 山澗聽泉 設色紙本 鏡框 一九五三年作



930
HUANG JUNBI (1898-1991)
 Landscape, 1956
 Mounted, framed and glazed, ink and color on paper, inscribed by the artist and dated *bingwu* (1956) and signed *Huang Junbi* with three artist's seals *Huang Junbi yin, Jun Weng*, and *Baiyuntang*.
 23 1/4 x 11in (59 x 28cm) sight

\$3,000 - 5,000

黃君璧 山幽獨居 鏡框 一九五六年作



931^o

AN HE (AN HO, 1927-2017)

Landscape in the Northern Style, 1970

Hanging scroll, ink and color on silk, inscribed and signed *An He*, dated *gengxu* (1970), with two seals of the artist *Wenyin* and *An He zhi yin*.

34 1/8 x 14 1/4in (86.5 x 37cm)

\$2,000 - 3,000

安和 山壑琴韻 設色絹本 立軸 一九七〇年作

Provenance:

Purchased, 1994

來源:

現藏家購於1994年



932^o

AN HE (AN HO, 1927-2017)

The Offering Goddess

Hanging scroll, ink and color on silk, inscribed with a poem by An He's teacher *Pu Ru* (1896-1963), signed *Pu Ru* with one seal *Xinyu*. 37 3/4 x 17 1/8in (95.9 x 43.4cm)

\$3,000 - 5,000

安和 摹敦煌禮佛供養像 溥儒題款 設色絹本 立軸

Provenance:

Purchased from L.J. Wender Gallery (China 2000 Fine Art), New York

來源:

購於L.J. Wender畫廊 (現文良畫廊), 紐約



933

933

PU RU (1896-1963)

Beauty at Her Window

Hanging scroll, ink on paper, inscribed by the artist with a dedication to Miss Shuming, signed *Xinyu*, with three artist's seals reading *Mingyi*, *Jiu Wang Sun*, and *Pu Ru*.

40 x 15in (101.6 x 38.1cm)

\$8,000 - 12,000

溥儒 仕女圖 水墨紙本 立軸

934

PANG XUNQIN (1906-1985)

Goddess

Hanging scroll, ink and color on paper, signed *Pang Xunqin*, with one artist's seal *Pang Xunqin yin*.

26 1/8 x 16 1/4in (66.3 x 41cm)

\$3,000 - 5,000

龐薰琴 仕女帶舞 設色紙本 立軸



934



935



936

935

LI QIUJUN (1899-1973)

The Offering Goddess

Mounted for framing, ink and color on paper, inscribed and signed *Li Qiujun*, dated *gengchen* (1940), with seals *Li Qiujun* and *Yiru tang*.
28 1/8 x 12 1/8in (71.4 x 30.6cm)

\$3,000 - 5,000

李秋君 禮佛供養像 設色紙本 鏡片 一九四〇年作

936

ATTRIBUTED TO JIN KUN (1662-1746)

Lohan

Handscroll, ink on paper, with a spurious date of the 25th year of the Qianlong reign (1761) and a signature of Jin Kun, followed by two seals reading *chen* and *Jin Kun zhi yin*, two collectors' seals reading *Wu Yuanhui Liquan pingshu duhua yin* and *she yuan zhenmi*.
8 x 37 7/8in (20.5 x 96.2cm)

\$8,000 - 12,000

(傳)金崑 羅漢圖 水墨紙本 手卷



937

WANG XUETAO (1903-1982)

Vegetable, Fruit and Sea Life, 1950

Mounted for framing, ink and color on paper, inscribed by the artist noting the painting was produced for Huabei Wuzi Jiaoliu Zhan, dated *gengyin* (1950), and signed *Xuetao*, with two artist's seals reading *Wang Xuetao yin* and *Wulou Shanzhuang*.
36 x 69in (91.5 x 175.2cm)

\$25,000 - 40,000

王雪濤 瓜果蔬菜水產圖 設色紙本 鏡片

According to the inscription by the artist, the painting was created for the North China Agriculture Fair (華北物資交流展覽會). The Chinese government sponsored several agriculture fairs from 1950 to 1952 in Tianjin and other cities. The purpose of these fairs was to encourage trade between urban centers and rural regions to stimulate the post-war economic recovery. This large size work exemplified a range of products, from vegetables to seafood, typical of the goods selling at an agriculture fair.

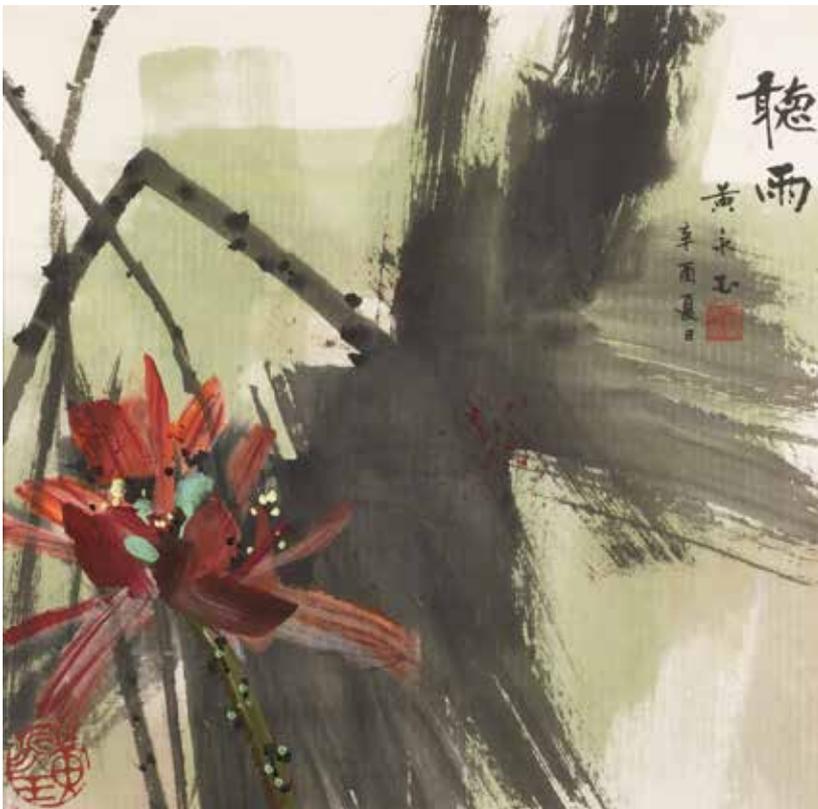




938



938



939

938

WANG YACHEN (1894-1983)

Orchid and Fish

Two paintings, the first of fish, ink and color on silk, framed, signed *Yachen*, with two seals of the artist *Wang Yachen* and *Yunyong lou*; the second of orchids, mounted, ink on paper, inscribed and signed by the artist, with three artist's seals *Wang Yachen*, *Yunyong lou* and *Wang Yachen shuhua ji*. 12 x 12 1/8in (30.5 x 31cm); 10 3/8 x 13in (25.8 x 34.4cm) (2).

\$2,000 - 3,000

汪亞塵 魚樂圖 設色布面 鏡框
汪亞塵 墨蘭 水墨紙本 鏡片

939

HUANG YONGYU (1924-2003)

Lotus, 1981

Framed and glazed, ink and color on paper, inscribed and signed *Huang Yongyu*, dated *xinyou* (1981), with two artist's seals *huxi lao Huang* and *Huang Yongyu*.

19 3/8 x 19 7/8in (49.2 x 50.5cm) sight

\$10,000 - 15,000

黃永玉 聽雨 設色紙本 鏡框 一九八一年作

Provenance:

Acquired in Beijing, 1983.



940

QI GONG (1912-2005)

Grapes, 1983

Album of twenty-four leaves, ink and color on paper, title page signed *Qi Gong*, with a dedication to Sakato Goro, the composition of grapes painted continuously, inscribed with three additional poems by the artist, the last one dated 1983, with six artist's seals *Qi Gong zhi yin* (3), *Yuanbai* (2), *Qi Gong*, with an outer cloth surround. 9 1/2 x 7in (24 x 18cm), each leaf

\$8,000 - 12,000

啓功 碩果纍纍 冊頁 設色紙本 一九八三年作

Provenance:

The album was purchased in Kyoto, Japan by repute

來源:

據現藏家，此本畫冊購於日本京都

Qi Gong's work had been exhibited in Japan widely and was well-known among Japanese art world. In 1983 Qi Gong traveled to Japan and held a solo exhibition organized by Beijing Rongbaozhai gallery from February 28 to March 27, 'Modern Chinese Calligrapher--the Qi Gong Exhibition', sponsored by the Japan and China Cultural Exchange Committee at the Seibu Department Store in Japan.

Here the artist cleverly utilizes the album format. Painting the scrolling grape vine as it winds its way continuously from one leaf to the next, the composition is punctuated by his beautiful calligraphic passages. The album is a fine illustration of the artist embracing the "three perfections"-calligraphy, painting, and poetry.



941

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

Landscape, 1988

Ink and color on paper, framed and glazed, inscribed by the artist and dated *wuchen* (1988), with one artist's seal *Jiqian changshou*.

17 3/8 x 22 7/8in (44 x 58cm)

\$8,000 - 10,000

王己千 藍調山水 設色紙本 鏡框 一九八八年作



942

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

Mountains with Village

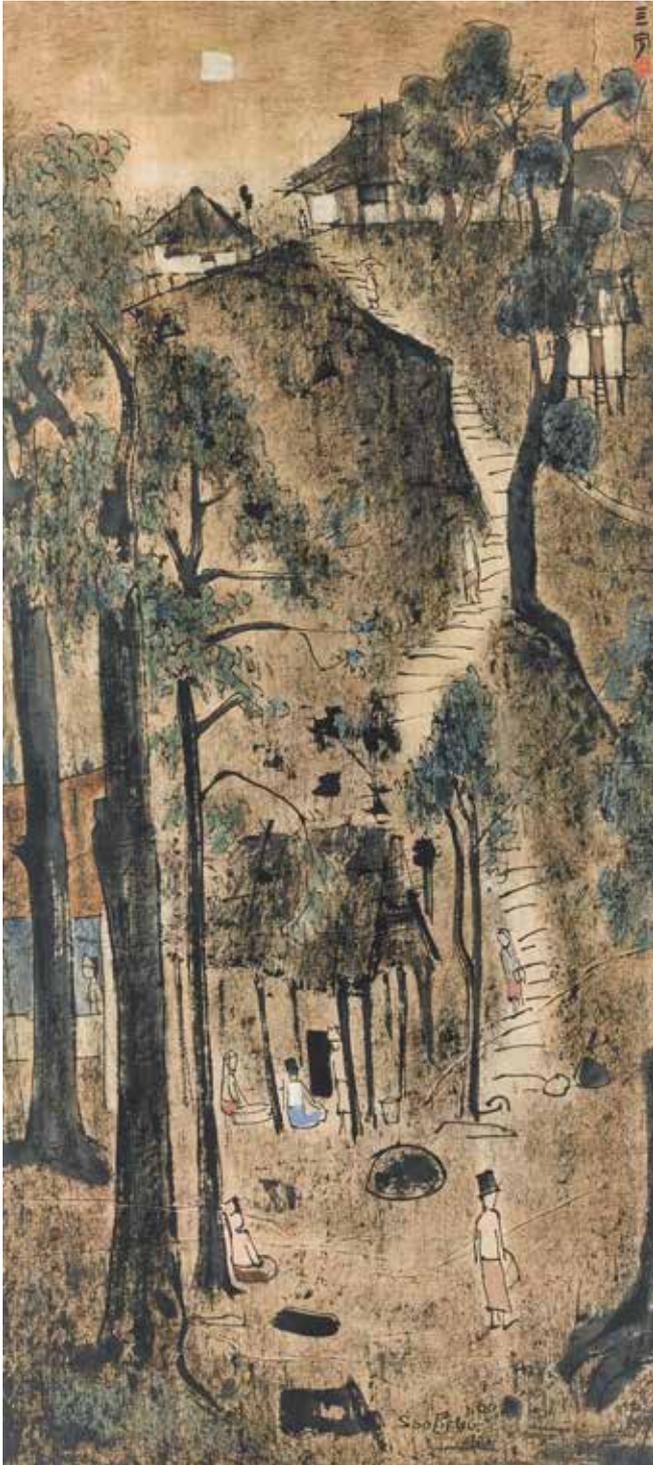
Framed and glazed, ink and color on paper, inscribed and signed

Wang Jiqian, with one artist's seal *Jiqian changshou*.

12 7/8 x 24 3/8 (32.7 x 61.9cm)

\$7,000 - 10,000

王季遷 靈巖山色 設色紙本 鏡框



943

CHEONG SOO PIENG (ZHONG SIBIN, 1917-1983)

Kampong Scene, 1960

Ink and color on paper, mounted for framing, signed in Chinese upper right *Sibin* with one artist's seal *Zhong*, and signed and dated *Soo Pieng '60* lower left.

37 1/4 x 17in (94 x 43.2cm)

\$15,000 - 20,000

鐘泗賓 村道 水墨紙本 鏡片 一九六〇年作



944

CHUANG CHE (ZHUANG ZHE) BORN 1934

86-000, 1986

Acrylic and oil on canvas, signed *Zhuang Zhe* in Chinese, dated 1986.

49 7/8 x 60in (126.8 x 152.2cm)

\$15,000 - 18,000

莊喆 86-000 壓克力油彩畫布 一九八六年作

Provenance:

Louis Newman Galleries, Beverly Hills, California, label to the reverse

來源:

Louis Newman畫廊, 加州比弗利山, 背附畫廊標籤

ASIA WEEK

NEW YORK

紐約亞洲藝術週

March 12-19+, 2020

Asia Week New York 2020 is a collaboration among Asian art specialists, 6 auction houses, and 16 museums and Asian cultural institutions in the metropolitan New York area from March 12-19+, 2020. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, Heritage Auctions, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2020 as well as on the Asia Week New York website.

www.asiaweekny.com

Bonhams

AUCTIONEERS SINCE 1793



The Robert S. Huthart Collection of Iwami Netsuke: Part II

New Bond Street, London | 6 November 2019

ENQUIRIES

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AN EBONY NETSUKE OF A TOAD ON A LARGE NASUBI (AUBERGINE)

By Kyokusui, 19th century

The Robert S. Huthart Collection
of Iwami Netsuke: Part II

£2,000 - 2,500 (US\$2,500 - 3,100) *

Bonhams

AUCTIONEERS SINCE 1793

曾見老蓮居士有此畫本皆
其意甲寅之日蕭山渭長
任熊



19th and 20th Century Chinese Paintings from the Rev. Richard Fabian Collection

Hong Kong | October 8, 2019

PREVIEW

October 3 - 7, 2019

INQUIRIES

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REN XIONG (1823-1857)

Peonies and Butterflies, 1854

Hanging scroll, ink and color on paper

159 x 86.8cm (62 1/2 x 34 1/8in)

HK\$380,000 - 480,000

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 Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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 buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming 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. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. 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.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (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, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

Conditions of sale - continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

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 buyer resides or does business. Buyers 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 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 thereof; (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 buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied

Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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.

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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation 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 σ 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 \blacktriangle 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 \circ 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 office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 12 September oversized lots (noted as W next to the lot number and/or listed on page 47) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Tuesday 24 October. 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 and marked with a *W* in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 12 September. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 13 SEPTEMBER.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by within 5 days of the auction. 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 Door To Door Services 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 Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

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

PLEASE NOTE

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

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

Oversized lots

853
888
889
890
944

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+1 917 206 1688
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+1 323 436 5466

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+1 917 340 4657
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+1 415 503 3393
Kim Jarand
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Claudia Florian
+1 323 436 5437
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+44 20 7468 8360

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+1 917 206 1607
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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

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