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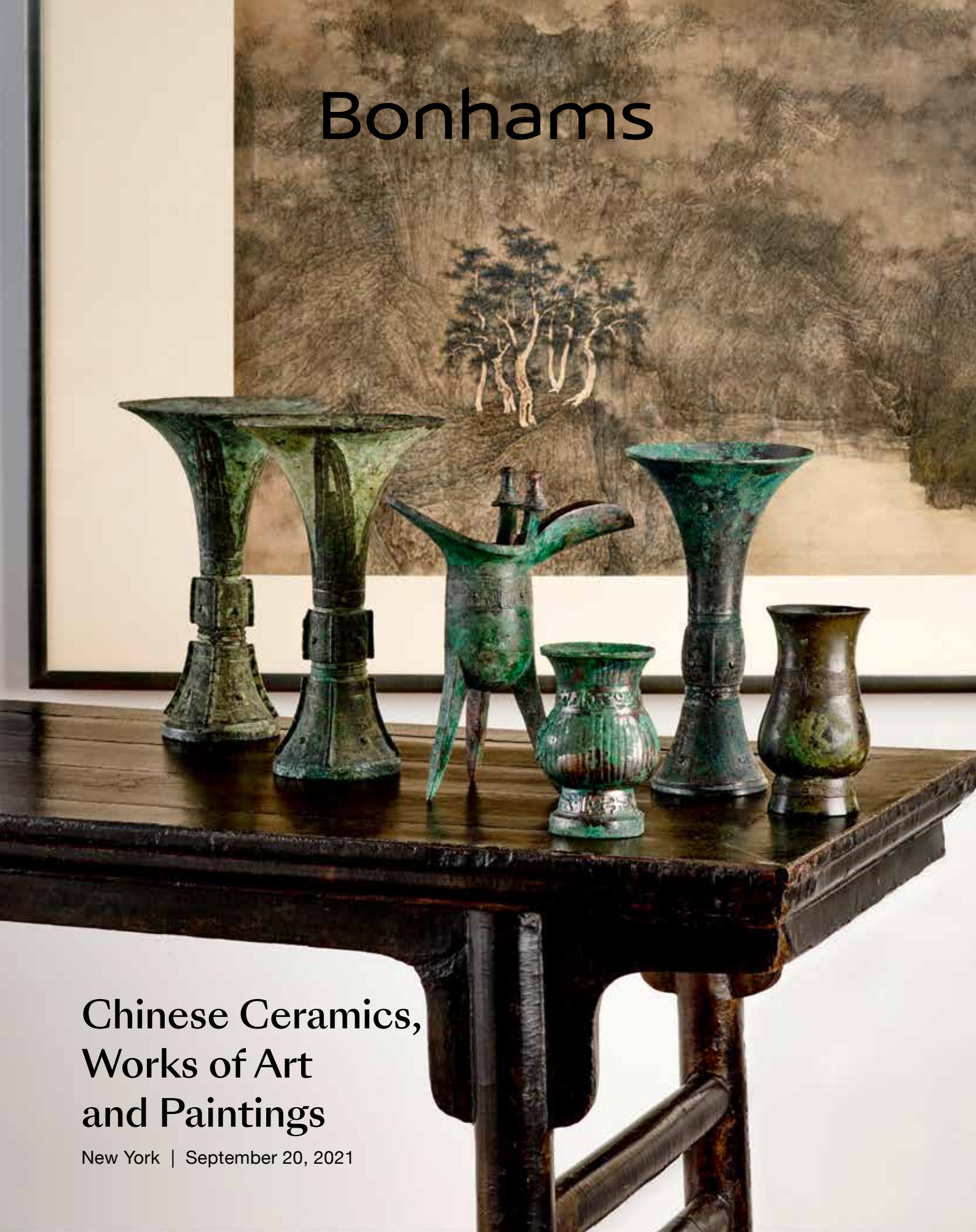

Chinese Ceramics, Works of Art and Paintings

New York | September 20, 2021

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Fine Chinese Ceramics, Works of Art and Paintings

New York | Monday September 20, 2021 at 12.30pm

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26842
Lots 100 - 337

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ILLUSTRATIONS

Front Cover:
Selection of Lots in the Sale
Inside Front Cover: Lot 240 (detail)
Inside Rear Cover: Lot 179
Rear Cover: Lot 147

PREVIEW

Thursday September 16 10am-5pm
Friday September 17 10am-5pm
Saturday September 18 10am-5pm
Sunday September 19 10am-5pm

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

Asaph Hyman
+44 (0) 20 7468 5888
asaph.hyman@bonhams.com

INQUIRIES

Chinese Works of Art
Dessa Goddard
US Head, Asian Art
+1 (415) 503 3333
dessa.goddard@bonhams.com

Michael C. Hughes
Vice President, Head of Department
+1 (646) 988 1723
michael.hughes@bonhams.com

Bruce Maclaren
Vice President
+1 (917) 206 1677
bruce.maclaren@bonhams.com

Ming Hua 華銘
Specialist
+1 (646) 837 8132
ming.hua@bonhams.com

Sherman To
Inventory control
+1 (917) 206 1610
sherman.to@bonhams.com

Haowen Li
Administration
+1 (917) 206 1673
haowen.li@bonhams.com

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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-

Chinese Paintings & Calligraphy

Lots 100 - 132

1 - 99
No lots

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

100
ANONYMOUS, AFTER LIU SONGNIAN (ACTIVE 1175-AFTER 1295), INSTRUCTING THE PRINCE
18th/19th century
Horizontal handscroll, ink and color on silk, bearing an inscription in the style of Song Emperor Huizong and several spurious seals.
10 1/4 x 44 1/2in (26 x 113cm)

$5,000 - 7,000

佚名 倣劉松年明皇訓儲圖 手卷 十八/十九世紀

Provenance:
The Collection of Che-Fuh Chao (1900-1987), co-founder of the Zung Fu Company in Shanghai and Hong Kong, and thence by descent within the family to the present owner

來源:
趙桂馥收藏，後由家族成員繼承，趙桂馥為仁孚行奠基人之一

The present lot is based on an album leaf originally by Liu Songnian (active 1175-after 1295) and now in the collection of the National Palace Museum, Taipei. A second similar composition, formerly attributed to the Song Dynasty Emperor Huizong (1082-1135), and featuring a similar slender gold inscription as the present lot, is in the collection of the Metropolitan Museum of Art (13.220.89), acquired in 1913. That scroll is presently dated as “Ming/Qing dynasty”.

The present painting exhibits particularly fine brushwork. The figures’ faces are alive with animation and expression, and despite the sparse furnishings the artist graces the painting with lovely details.

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

101
ZHANG BINGLIN (1869-1936)
Calligraphy in Seal Script
Ink on paper, framed and glazed, a four character inscription in seal script, signed Zhang Binglin, with an artist's seal *Taiyan*.
16 x 32 1/2in (40.6 x 82.5cm)

$4,000 - 6,000

章炳麟 篆書書法 水墨紙本 鏡框

Provenance:
The Collection of Che-Fuh Chao (1900-1987), co-founder of the Zung Fu Company in Shanghai and Hong Kong, and thence by descent within the family to the present owner."

來源:
趙桂馥收藏，後由家族成員繼承

Zhang Binglin, who also used the name Zhang Taiyan, was an important late Qing / early Republic period linguist and philosopher. His important contributions to the field of Chinese etymology include *Wen shi* (*The Origin of Writing*), published in 1913. Zhang Binglin was also a staunch Anti-Manchu revolutionary, whose outspoken views resulted in his imprisonment.

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

102
HUANG JUNBI (1898-1991)
Waterfall Landscape, 1979
Ink and color on paper, framed and glazed, inscribed by the artist with a dedication, dated *jiwei* and signed Huang Junbi, with three artist's seals.
22 1/2 x 41 1/2in (57.1 x 105.4cm)

$20,000 - 30,000

黃君璧 飛瀑圖 設色紙本 立軸 一九七九年作

Provenance:
The Collection of Che-Fuh Chao (1900-1987), co-founder of the Zung Fu Company in Shanghai and Hong Kong, and thence by descent within the family to the present owner

來源:
趙桂馥收藏，後由家族成員繼承

PROPERTY FROM THE COLLECTION OF PATRICIA AND PROFESSOR ROLAND WINSTON

103
ZHAO ZHIQIAN (1829-1884)
Magnolia
Folding fan, mounted as a hanging scroll, ink and light color on gold-flecked paper, inscribed and signed Huishu Zhao Zhiqian, with a dedication to Lanshu (Ding Wenwei 1827-1897) and one seal of the artist *Zhao Zhiqian*.
7 1/2 x 21 1/8in (19.2 x 53.6cm)

$6,000 - 9,000

趙之謙　白玉蘭　淡設色紙本　扇面裱為立軸

Provenance:
Far East Fine Arts, San Francisco, California, October 2001

來源:
2001年10月購自美國加州舊金山遠東藝術畫廊

"Lanshu" might be Ding Wenwei (1827-1890), a native of Xiaoshan (now Hangzhou), Zhejiang province. His flower painting followed the style of Xu Wei and Yun Shouping. He was also a talented calligrapher, specializing in seal and clerical scripts, as well as a bamboo carver and poet. Zhao Zhiqian once painted *Lanshu zhu ti Dabi shanguan tu shi yi guang zhi* (藍叔屬題大碧山館圖詩以廣之) for Ding Wenwei. The inscription indicated the artist first met Ding around 1851-1852. Their shared interests in painting, calligraphy, and seal carving formed a close friendship between the two. Zhao Zhiqian not only created paintings that were dedicated to Ding Wenwei, but also carved seals for him. For example, a seal reading *Ding Wenwei* with an additional inscription carved on the side of the stone by Zhao Zhiqian in 1859 is in the collection of Shanghai Museum.

PROPERTY FROM THE COLLECTION OF PATRICIA AND PROFESSOR ROLAND WINSTON

104
QI BAISHI (1862-1957)
Loquats in a Basket
Hanging scroll, ink and color on paper, signed Baishi laoren, with one artist's seal reading *Qi Da*.
35 3/4 x 17 7/8in (90.8 x 45.2cm)

$60,000 - 90,000

齊白石 枇杷 設色紙本 立軸

Provenance:
Far East Fine Arts, San Francisco, California, October 1995
Sotheby's New York, *Fine Chinese Paintings*, 30 May 1990, lot 203

Published:
Jung Ying Tsao, *The Paintings of Xugu and Qi Baishi*, San Francisco, 1993, catalog no. 18, pp. 309-311

來源:
舊金山遠東藝術畫廊，1995年10月
紐約蘇富比，1990年5月30日，拍品編號203

出版:
曹仲英，《The Paintings of Xugu and Qi Baishi》，舊金山，1993年，圖錄編號18，頁 309-311

In this large format *zhongtang* composition, Qi Baishi creates a vibrant, celebratory painting. With an abundance of bright yellow loquats--symbolizing wealth--the fruit overflows the large basket, exceeding its capacity. The painting showcases the artist's greatest strength, his ability to capture the essence of his subject with a minimum of brushstrokes and color.

Primarily just two colors, the vivid yellow and black ink create a strong contrast. Although in this composition, Qi Baishi's color choices are restrained, his brushwork is skillful and varied, revealing his calligraphic training. The fruit stems and basket's handle employ seal script technique, while the twine attaching the raised branch to the handle is quickly executed, evoking the spontaneity of running/cursive script. Deftly applied ink washes and dots define the leaves and provide them with dimension, and the combination of graded washes and dry brushwork on the basket's bowl endow the painting with texture.

The painting is signed simply *Baishi Laoren* (old man Baishi) with a single seal *Qi Da*. Both signature and seal are harmonious with the composition, the brushwork of the artist's name compliments the twine around the branch, and the seal echoes the structure of the basket's handle. There is neither a date nor an artist's dedication, but given its celebratory, auspicious mood, it was likely painted to meet the increasingly strong demand from an international audience during the later 1940's, when Qi Baishi held numerous successful exhibitions of his work in Nanjing and Shanghai, in addition to selling his work directly from his Beijing studio.

Qi Baishi created several similar scaled *zhongtang* compositions of loquats. See another painting, formerly in the collection of Dr. K.S. Lo, sold by Christies Hong Kong, 30 May 2017, lot 1506.

PROPERTY FROM THE COLLECTION OF PATRICIA AND PROFESSOR ROLAND WINSTON

105
XU BEIHONG (1895-1953)
Cat and Loquats
Hanging scroll, ink and color on paper, inscribed and signed Beihong, with one seal of the artist *Beihong*.
31½ x 14¼in (80 x 36.1cm)

$70,000 - 90,000

徐悲鴻　貓兒枇杷圖　設色紙本　立軸

Provenance:
Far East Fine Arts, San Francisco, California

來源：
加州舊金山遠東藝術畫廊

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, D.C.

106
ATTRIBUTED TO QIAN GU (1508-1578/87)
Ode to the Red Cliff
Horizontal handscroll, ink and color on paper, bearing a signature reading *Qian Gu* with one seal reading *Qian shi*, with three collectors' seals on the painting, including one of Wang Zhen (1867-1938) reading *Yiting dali* and one reading *Zeng zai fang zengyuan jia*; with a frontispiece and colophon by Wu Changshuo (1844-1927) ink on paper, titled in seal script followed by the colophon in running script, dated *guichou xia qi yue* (1913, summer, seventh month) signed *Wu Changshuo Laofou* with one calligrapher's seal; mounted together with calligraphy in running script signed Wen Peng (1498-1573), the text comprising the *Qianchibi fu* (Former Ode to the Red Cliff) signed *Sanqiao Wen Peng* with two calligrapher's seals reading *Wen Shoucheng yin* and *Wen Peng zhiyin*, with two collector's seals on the calligraphy; with an outer title slip by Wang Zhen signed *Bailongshanren* with a calligrapher's seal *Yiting*.
11 1/8 x 69 1/2in (28.2 x 176.5cm), the painting only; 11 1/4 x 45 1/2in (28.5 x 115.5cm) the frontispiece; 11 1/8 x 100in (28.2 x 254cm) the calligraphy

$10,000 - 15,000

(傳) 錢谷 赤壁賦 設色紙本 手卷

Provenance:
Acquired in Tokyo, late 1950's

來源:
1950年代購於東京

The heritage of the famed Red Cliff in Chinese culture is two-fold. In addition to being the site of a crucial battle during the reign of the Han Emperor Xiandi (208CE), the Red Cliff was the name of a destination for two journeys made by the great Song dynasty poet and calligrapher Su Dongpo (1037-1101), who wrote two famed odes reflecting on the heroes of the battle and his own personal struggles. Setting aside the fact that the two Red Cliffs share only a name and are geographically distinct, the Red Cliff became a source of inspiration for painters and calligraphers for centuries to follow.

The present scroll features a depiction of the Su Dongpo's journey in the style of the Ming artist Qian Gu, along with a transcription of the "Ode to the Red Cliff" in the style of the Ming dynasty calligrapher Wen Peng. In the twentieth century, the painting was viewed by the two Shanghai school masters Wu Changshuo and Wang Zhen, who both added their own calligraphy to the scroll.

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, D.C.

107
YUAN JIE (LATE MING DYNASTY)
Landscape after Ni Zan, 1614
Hanging scroll, ink on paper, inscribed by the artist and dated *jiayin xiao chun*, followed by one artist's seal *Yuan Jie zhiyin*, with two collectors' seals.
19 3/4 x 9 1/4in (50.1 x 23.5cm)

$8,000 - 12,000

袁階(楷) 山水 水墨紙本 立軸 一六一四年作

Provenance:
Acquired in Hong Kong, 1962

Exhibited:
"Perfect Imbalance, Exploring Chinese Aesthetics", Peabody Essex Museum, Salem, MA, March 11, 2009 - September 8, 2009

來源:
1962年購於香港

展覽:
皮博迪博物館，"Perfect Imbalance, Exploring Chinese Aesthetics"，麻省塞勒姆，2009年3月11日-9月8日

As stated in the *Zhongguo Meishujia Renming Cidian*, the artist's name is also written as Yuan Kai, while some sources, such as Qin Zuyong's *Tongyin Lunhua* record the artist as Yuan Jie. A native of Wuxi, Jiangsu province, Yuan Jie studied landscape painting with Zhang Yuanchun (1546-?).

In this landscape, created during in the late Wanli reign, the artist re-interprets Ni Zan's (1306-1374) cool and placid style. Adopting the earlier artist's signature motifs--the solitary uninhabited pavilion, the one river-two banks composition, the foreground tree stretching to tag the far bank--Yuan Jie captures the quiet stillness for which Ni Zan was hailed. Executed in an understated manner void of color, the painting extols the literati aesthetic.

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, D.C.

108
ATTRIBUTED TO XIANG SHENGMO (1597-1658)
Crows in Wintery Trees, 1645
Hanging scroll, ink on paper, inscribed by the artist and dated *yiyou* (1645) and signed *Xiang Shengmo* followed by the artist's seal reading *Kongzhang*.
28 1/4 x 10 5/8in (71.7 x 27cm)

$10,000 - 15,000

（傳）項聖謨 寒林羣鴉 水墨紙本 立軸 一六四五年作

Provenance:
Acquired in Tokyo, late 1950's

Exhibited:
"Carved by Nature, Untamed Traditions in Chinese Decorative Art", Peabody Essex Museum, Salem, Massachusetts, July 27, 2004-January 30, 2005

來源:
1950年代購於東京

展覽:
皮博迪博物館，"Carved by Nature, Untamed Traditions in Chinese Decorative Art", 麻省塞勒姆，2005年7月27日-1月30日

Xiang Shengmo was born in what is now Jiaxing, Zhejiang province to a prominent literati family of vast wealth. His grandfather, Xiang Yuanbian (1525-1590), was a noted collector and The National Palace Museum, Taipei, devoted a 2009 exhibition to the family's collection, much of which found its way into the Qing Imperial Collection after having been been seized by the Qing army during the fall of the Ming dynasty. Xiang Shengmo's painting is noted for its crisp brushwork and connection to the style of Wen Zhengming (1470–1559).

109

110

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, D.C.

109
YAO SHUPING (CIRCA 1882-1924)
Landscape, 1900
Hanging scroll, ink and color on paper, inscribed by the artist, with a date of *gengzi*, with a dedication, signed *Shuping*, with one artist's seal reading *Shuping han mo*.
71 3/4 x 18 1/2in (182.2 x 47cm)

$1,000 - 1,500

姚鐘葆 松林行吟圖 設色紙本 立軸 一九〇〇年作

Provenance:
Purchased in Hong Kong, 1970s

來源:
20世紀70年代購於香港

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, D.C.

110
ZHU CHAN (1825-1901)
Bamboo
Hanging scroll, ink and light color on paper, signed *Zhu Chan* with two artist's seals reading *wangzi chujia* and *Zhu Chan*.
50 1/4 x 24in (127.6 x 61cm)

$1,000 - 1,500

竹禪 竹石圖 設色紙本 立軸

PROPERTY FROM VARIOUS OWNERS

111
ATTRIBUTED TO WANG HUI (1632-1717)
Landscape after Wang Meng, 1710
Mounted for framing, ink and color on paper, with an inscription dated *gengyin*, and signed *Shigu Wang Hui*, with two seals *Wang Hui zhi yin* and *Shiguzi* with a collector's seal of *Wu Yun*.
61 7/8 x 26 1/2in (157.2 x 67.7cm)

$7,000 - 10,000

（傳）王翬 仿王蒙山水 設色紙本 鏡片 一七一〇年作

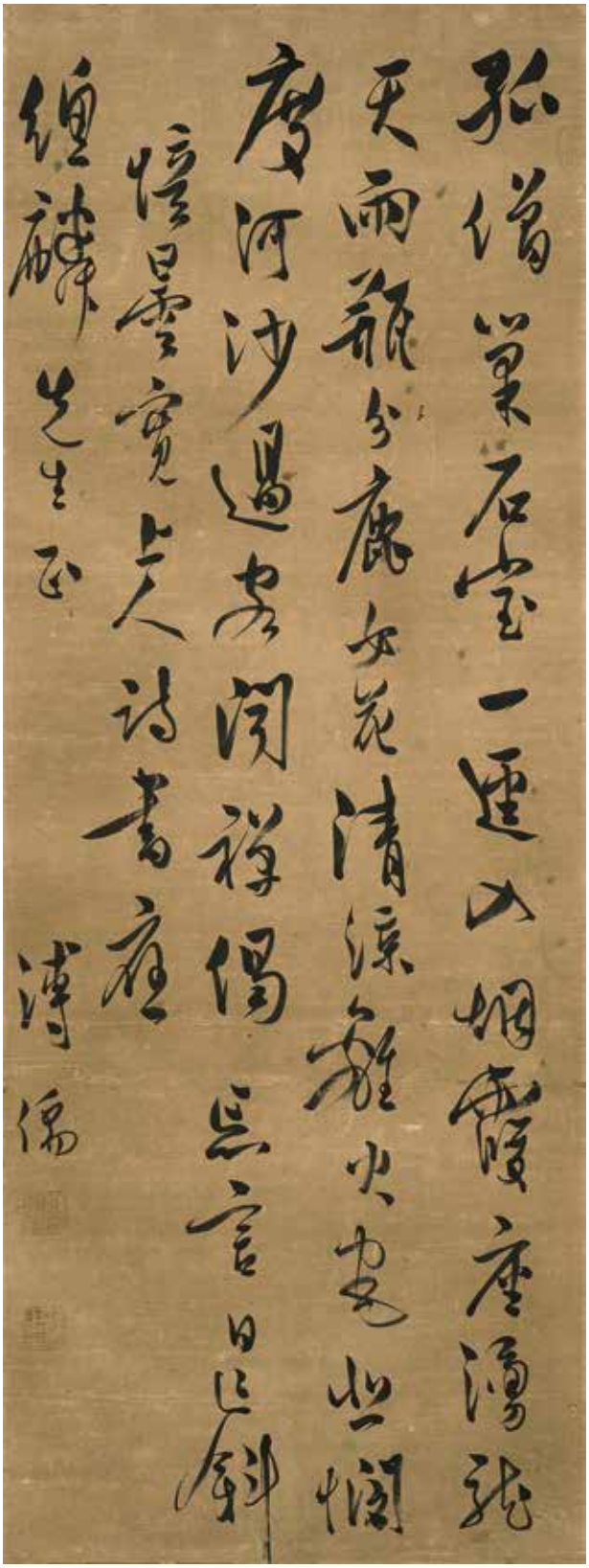
112
PU RU (1896-1963)
Immortals Presenting a Longevity Peach
Hanging scroll, ink on paper, inscribed and signed by the artist, with two artist's seals *Pu Ru zhi yin* and *Xinyu*.
46 x 21 5/8in (117.8 x 55cm)

$12,000 - 18,000

溥儒 麻姑獻壽 水墨紙本 立軸

Provenance:
Butterfield & Butterfield, San Francisco, California circa 1980's

來源:
舊金山邦瀚斯，1980年代



113
PU RU (1896-1963)
Poem in Running Script
Mounted for framing, ink on paper, dedicated to Zonglin, signed *Pu Ru*, with two artist's seals *Xinyu hanmo* and *Pu Ru zhiyin*.
37 1/8 x 13 7/8in (94.3 x 35.2cm)

$5,000 - 7,000

溥儒 行書 水墨紙本 鏡片

This calligraphy is dedicated to Lu Zonglin (鹿總麟). Lu Zonglin was a brother of the famous general Lu Zhonglin (鹿鐘麟, 1884-1966), who served under Feng Yuxiang (馮玉祥, 1882-1948).

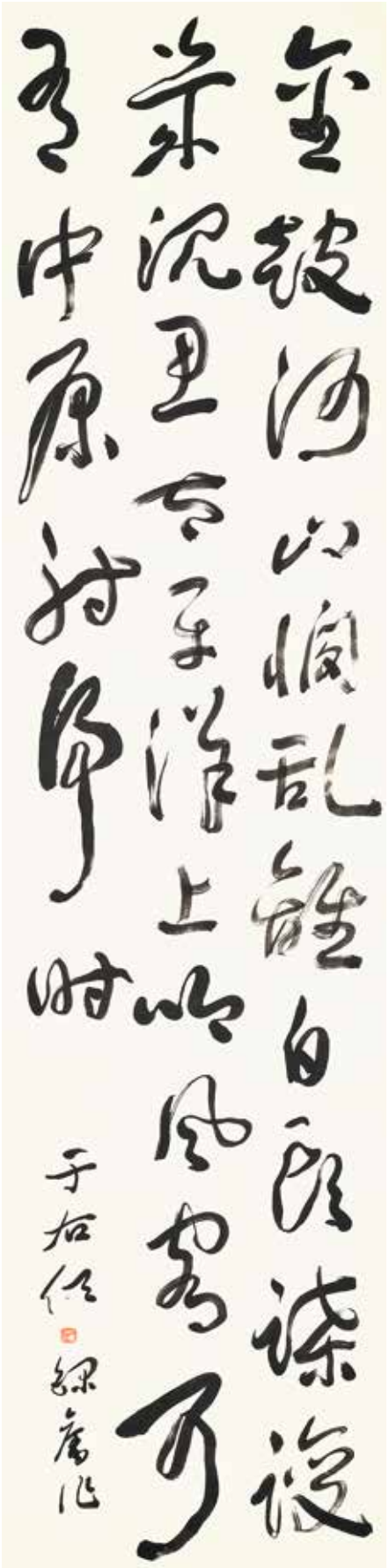
114
YU YOUREN (1879-1964)
Poem in Cursive Script
Mounted for framing, ink on paper, signed *Yu Youren*, with one artist's seal.
70 x 17 3/8in (177.8 x 44.5cm)

$10,000 - 15,000

于右任 草書書法 水墨紙本 鏡片

Provenance:
Acquired directly from the artist, thence by decedent

來源:
直接獲贈於藝術家，後由家族成員繼承



115
AFTER QIU YING (C 1494-1551/1552) AND WEN ZHENGMING
Anecdotes from the Life of Confucius
Album of ten leaves, ink and color on silk, each leaf inscribed in regular script, the final leaf with a spurious date of *Jiaching wuxu* (1538), bearing signatures of Qiu Ying and Wen Zhengming.
12 x 11 1/4in (30.5 x 28.6cm), each leaf

$3,000 - 5,000

佚名 仿仇英文徵明 孔子聖跡圖 設色絹本 十冊頁

Provenance:
Sotheby's New York, 22 September 1997, lot 60

來源:
紐約蘇富比，1997年9月22日，拍品編號60

116

116
FERRY
Anonymous, 19th century
Framed and glazed, ink and color on paper, bearing an inscription followed by an artist's seal, three collectors' seals on the mounting, reading *Nanxi laoren qieyan*, *Xiangshan linshi jianshan zhai zicang shuhuayin*, and *Xitao shending*.
9 7/8 x 7 1/8in (26.7 x 18.2cm)

$1,200 - 1,800

佚名 渡江圖 設色紙本 鏡框 十九世紀

117
XU LUN (LATE QING DYNASTY)
Ink Rubbing of a Bronze Tripod Wine Vessel, 19th century
Ink on paper, hanging scroll, with one rubbing of a bronze vessel *Jia* and second rubbing of a bronze inscription reading *Fu xin* (Father Xin), with four seals, including a collector's seal of Xi Eming (1880-1919).
30 1/2 x 11 3/4in (77.4 x 29.8cm)

$2,000 - 4,000

胥倫 青銅器拓片 立軸 十九世紀

117

118
WANG SHUHUI (1912-1985)
Lady under the Tree, 1947
Ink and color on paper, mounted for framing, dated *dinghai*, signed Wang Shuhui, followed by one seal.
12 3/4 x 28 1/2in (32.3x 72.3cm)

$2,500 - 3,500

王叔暉 仕女 設色紙本 鏡框 一九四七年作

118

119
ZHAO SHURU (1874-1945), WANG KUN (1877-1946), LIN XUEYAN (1912-1963), LI FANGYUAN (1884-1947), AMONG OTHERS
A Collaborative Autumn Flower Painting
Ink and color on paper, mounted for framing, title and dedication by Zhao Shuru with one seal reading *Zhao Shuru*, inscribed and signed by nine artists, including Zhongshan, Xianglan, Xueyan, and Fangyuan, each followed with a seal.
17 1/4 x 35 7/8in (43.7 x 91cm)

$4,000 - 6,000

趙叔孺、汪琨、林雪岩、李芳園等 九秋圖 設色紙本 鏡片

120
ZHAO SHAOANG (1905-1998), LI XIONGCAI (1910-2001), GUAN SHANYUE (1912-2000) AND YANG SHANSHEN (1913-2004) COLLABORATIVE WORK
Flower and Bird, 1986
Ink and color on paper, framed and glazed, dated *bingyin*, inscribed by Li Xiongcai, with four seals reading *Li Xiongcai yin*, *Shanshen*, *Shaoang*, and *Guan Shanyue*.
52 3/4 x 26 5/8in (133.8 x 67.4cm)

$5,000 - 7,000

趙少昂、黎雄才、關山月、楊善深 花鳥 設色紙本 鏡框 一九八六年作

121
BAO SHAOYU (1892-1985)
Peacock, 1953
Hanging scroll, ink and color on paper, signed Shaoyu, with an artist's seal *Shaoyu*, mounted with a calligraphic inscription by the artist dated *minguo* 42, and signed Shaoyu, with an artist's seal *Bao Shaoyu*.
50 3/4 x 26in (128.9 x 66cm), exclusive of the colophon

$7,000 - 10,000

鮑少游 孔雀 設色紙本 立軸 一九五三年作

Bao Shaoyu was a Guangdong native, who with other Guangdong artists studied painting in Japan during the early Republic period. Graduating from the University of Fine Arts in Kyoto in 1915, the artist would teach at the National Academy of Fine Arts, Beijing in 1918, and later in Guangzhou and Shanghai. Relocating to Hong Kong in 1928, Bao Shaoyu founded the Lai Ching Art Institute (麗精美術畫院).

122
LIN FENGMIAN (1900-1991)
Lady
Mounted for framing, framed and glazed, ink and color on paper,
signed by the artist with a seal *Lin Fengmian yin*.
14 x 13 3/4in (35.5 x 35cm)

$25,000 - 40,000

林風眠 仕女 設色紙本 鏡框

Provenance:
Acquired in the 1950's in Asia, thereafter by descent

來源:
1950年代購於亞洲，後由家族成員繼承

123
ZHU QIZHAN (1892-1996)
Wisteria, 1982
Ink and color on paper, mounted for framing, inscribed by the artist and dated *renxu dashu* (summer, 1982) and signed Zhu Qizhan, with three seals of the artist, reading *Zhu Qizhan*, *Nian jiushiyi zuo* and *Meihua Caotang*.
38 x 23 1/4in (96.5 x 59cm)

$12,000 - 18,000

朱屺瞻 紫藤花 設色紙本 鏡片 一九八二年作

Exhibited and Published:
Modern Chinese Painting - Abstract Expressions of the Brush, Warwick Arts Trust, 20 February-24 March 1985, no. 18, p. 10

展覽及出版:
《Modern Chinese Painting - Abstract Expressions of the Brush》, Warwick Arts Trust, 1985年2月20日-3月24日, 圖錄編號18, 頁10

124

125

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, D.C.

124
SHEN MAISHI (1891-1986)
LANDSCAPE, 1981
Hanging scroll, ink and color on paper, inscribed by the artist, dated *xinyou*, signed *Shen Maishi*, with six artist's seals.
58 1/2 x 31 1/2in (148.6 x 80cm)

$1,500 - 2,500

沈邁士 明月松間照 設色紙本 立軸 一九八一年作

Provenance:
Guangzhou Ji Ya Zhai, 15 August 1987

來源:
廣州集雅齋，1987年8月15日

Shen Maishi was a distant relative of Shen Yinmo (1883-1971). Although they were born a mere eight years apart, within the extended Shen Family, the two were separated by four generations. There is a collaborative work by the two artists in the collection of the Seattle Art Museum.

PROPERTY FROM VARIOUS OWNERS

125°
WAN QINGLI (BORN 1945)
Landscape
Hanging scroll, ink and color on paper, inscribed by the artist with a dedication and signed Xueqiao, with five artist's seals.
26 3/4 x 13 3/8in (68 x 34cm)

$1,500 - 2,500

萬青力 山水 設色紙本 立軸

Provenance:
Gift of the artist to the present owner

來源:
現藏家直接得贈於畫家

As an artist, Wan Qingli benefited from his interactions with Li Keran, Lu Yanshao, and Huang Yongyu, among others. A prolific scholar of Chinese painting, Professor Wan Qingli taught at the University of Hong Kong until he retired in 2011. This painting was done in 1988, when the artist was at the University of Kansas as a doctoral student, and it is dedicated to a fellow classmate in the art history department.

126
FONG CHUNG-RAY (B. 1933)
Abstract painting, 1966
Ink and color on paper, framed and glazed, signed and dated *bingwu*, with one artist's seal *Feng*.
21 x 35 1/4in (53.3 x 89.7cm), sight

$4,000 - 6,000

馮鐘睿 抽象水墨 設色紙本 鏡框 一九六六年作

Fong Chung-Ray was born in Henan, but relocated to Taiwan in 1949. There he joined the Fifth Moon Group of artists who sought a "modern Chinese style of painting without parting from their cultural tradition". The artist's abstract works were well received with solo exhibitions at the National Taiwan Art Center, 1965, and the National Museum of History, 1974, and more recently at Galerie du Monde, Hong Kong, 2015, Chinese Cultural Foundation of San Francisco, California 2014, and Silicon Valley Asian Art Center, Santa Clara, California, 2013. Recent group exhibitions include *The Weight of Lightness: Ink Art* at M+, Hong Kong 2017 and *From China to Taiwan - Pioneers of Abstraction (1955-1985)*. The artist currently resides in San Francisco.

127
FONG CHUNG-RAY (BORN 1933)
Untitled, 1972
Ink and color on paper, mounted, framed and glazed, signed Fong Chung-Ray, and dated 1972.
34 x 33in (86.3 x 83.8cm)

$5,000 - 7,000

馮鍾睿 無題 設色紙本 鏡框 一九七二年作

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

128
LI HUAYI (B.1948)
Mountain Gorge
Ink and color on paper, mounted, framed and glazed, signed by the artist Li Huayi, with an artist's seal *Li Huayi*.
25 3/4 x 52 3/4in (65.5 x 134cm)

$100,000 - 150,000

李華弌 重巒澗壑 設色紙本 鏡框

Provenance:
Kaikodo, New York, purchased 4 November 2002

來源：
2002年11月4日購於紐約懷古堂

Over the centuries Chinese painters have returned to the foundations of the Chinese landscape painting tradition by reviving the landscape style of the Five Dynasties and Northern Song periods (907-1127) and the early masterpieces by artists Li Cheng (919-967) and Guo Xi (ca. 1060-1080). Drawn to the dramatic soaring mountains and atmospheric renderings of the natural world's order, successive waves of Chinese painters sought to capture the majestic spirit and sublime power of the monumental style.

In the Yuan Dynasty Sheng Mou (ca. 1310-1350) and Wang Meng (1308-1385) continued with the Li-Guo tradition, and in the 17th century, Dong Qichang (1555-1636) revived the Northern Song masters' methods in his forging of a "Great Synthesis" of the traditions of Chinese landscape painting. Dong Qichang wrote that the structural power of Li Cheng's landscapes was due to the artist's approach in building the mountains from the sides, as opposed to a more primitive, full frontal viewpoint:

雲山皆依側邊起勢,不用兩邊合成

Cloudy mountains arise from the sides activating their kinetic momentum, its useless to just converge the two sides together

Artists of the Qing dynasty who followed the Orthodox lineage espoused by Dong Qichang would have had the ability to recall the Li-Guo monumental mode as a part of their broader artistic repertoire.

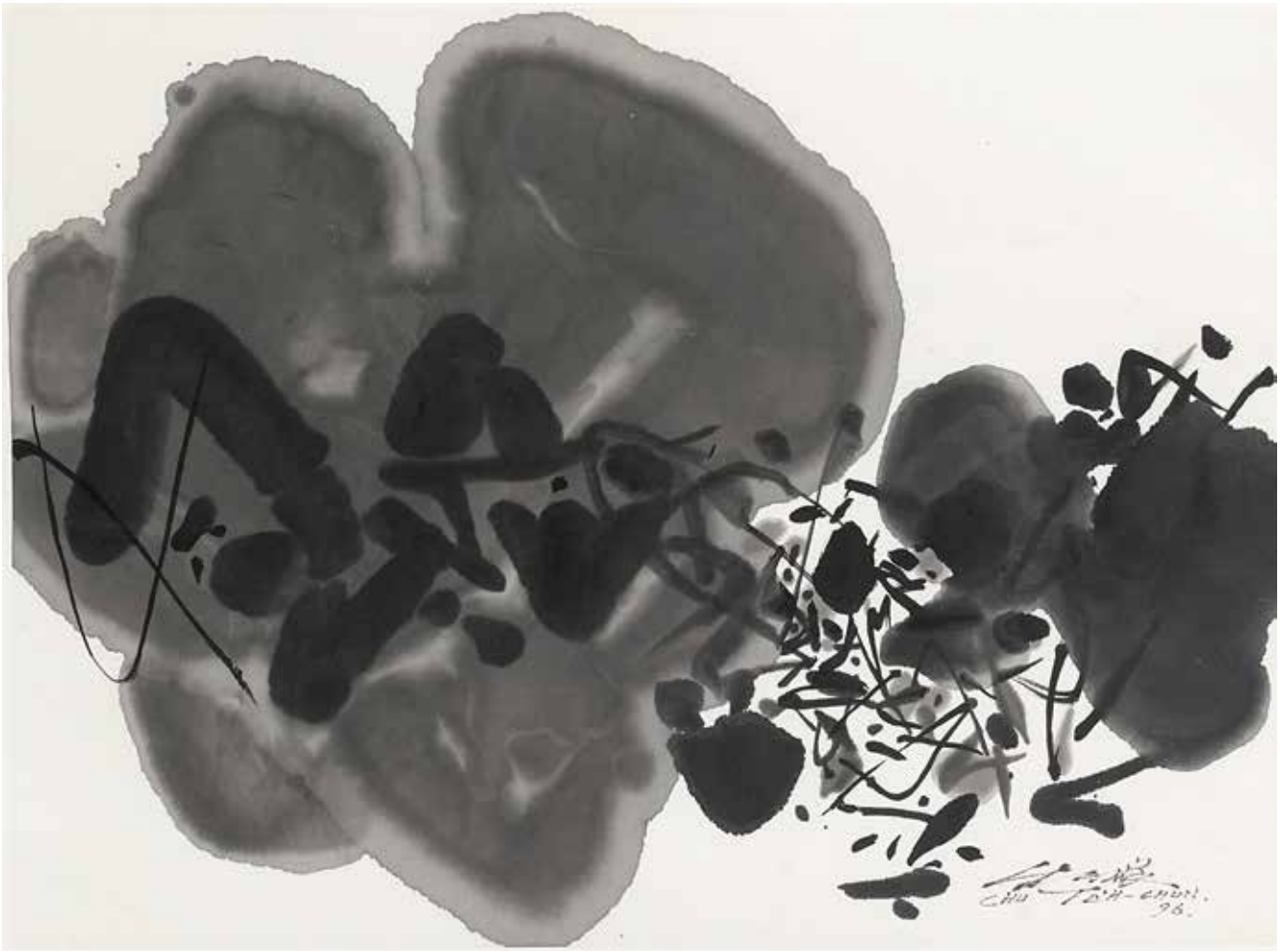
Li Huayi's *Mountain Gorge* (lot 128), was painted in the last decade of the 20th century, and in it the artist condenses more than a thousand years of tradition. Li Huayi became fascinated with the Northern Song Monumental style after viewing a Fan Kuan (active 990-1030) landscape in Beijing in 1978. Although most of Li Huayi's early artistic training was in Western-style drawing, he began re-interpreting the Li-Guo artistic idiom in 1992, after he had moved to the United States, and began studying art in San Francisco.

Li Huayi creates his monumental landscapes with meticulous brushwork endowing the scene with a combination of power and elegance. The precise strokes build the structure of precarious cliffs, and the closely drawn lines bring a rhythmic vitality to the painting. The daunting heights reach far beyond what the limits of the painting allow, and the mountains' true height is unknowable.

The few scattered groups of trees are crisply detailed and highlighted in white, bringing a closeness and intimacy to the painting that contrasts with the grandeur of the vast, mist-shrouded cliffs.

The soaring mountains are foreboding, but, the artist's use of light endows the painting with depth. Near the center of the composition a dark mass of rock anchors the cliff, and receding into the deep distance, the painting lightens, and although the sky is not visible to us, it is evident that a brighter atmosphere is ahead. The atmospheric grandeur and varied brushstrokes are borrowed from the Li-Guo tradition, but the opaque coloring and the strong contrast of light and dark is more reminiscent of the paintings of Gong Xian (1618-1689).

Li Huayi paints landscapes that are drawn from centuries of artists who preceded him, yet his creations are unique and timeless in their mood. Classically inspired and grounded in traditional brush methods, his paintings are also unmistakably modern. His successful creations open a new avenue in the long tradition of Chinese ink landscape painting.



129
CHU TEH-CHUN (1920-2014)
Camoy No.7 1996
Ink on paper, framed and glazed, signed by the artist, dated 96.
13 3/8 x 18 1/8in (34 x 46cm)

$20,000 - 30,000

朱德群 Camoy No.7 水墨紙本 鏡框 一九九六年作

130
ZHENG CHONGBIN (BORN 1961)
Matrix #3, 2008
Ink on paper, mounted, framed and glazed, inscribed by the artist in pencil and dated 3.20.08 and signed Zhang Chongbin.
56 5/8 x 62 1/2in (144 x 159cm)

$20,000 - 30,000

鄭重賓 Matrix #3 水墨紙本 鏡框 二〇〇八年作

Provenance:
China Guardian, Beijing, 21 November 2009, lot 685

來源:
中國嘉德，北京，2009年11月21日，拍品編號685

131

132

131
A SET OF SIX GOUACHE PAINTINGS
Anonymous, Late 18th century
Each of the paintings gouache on paper, now framed and glazed, depicting in detail the architecture and gardens of a Southern Chinese temple.
22 1/2 x 26 1/2in (57 x 67cm), each (6).

$10,000 - 15,000

佚名 外銷風景畫 水粉紙本 鏡框六幅 十八世紀晚期

Provenance:
Mallett, London, 8 October 2001

來源:
Mallett，倫敦，2001年10月8日

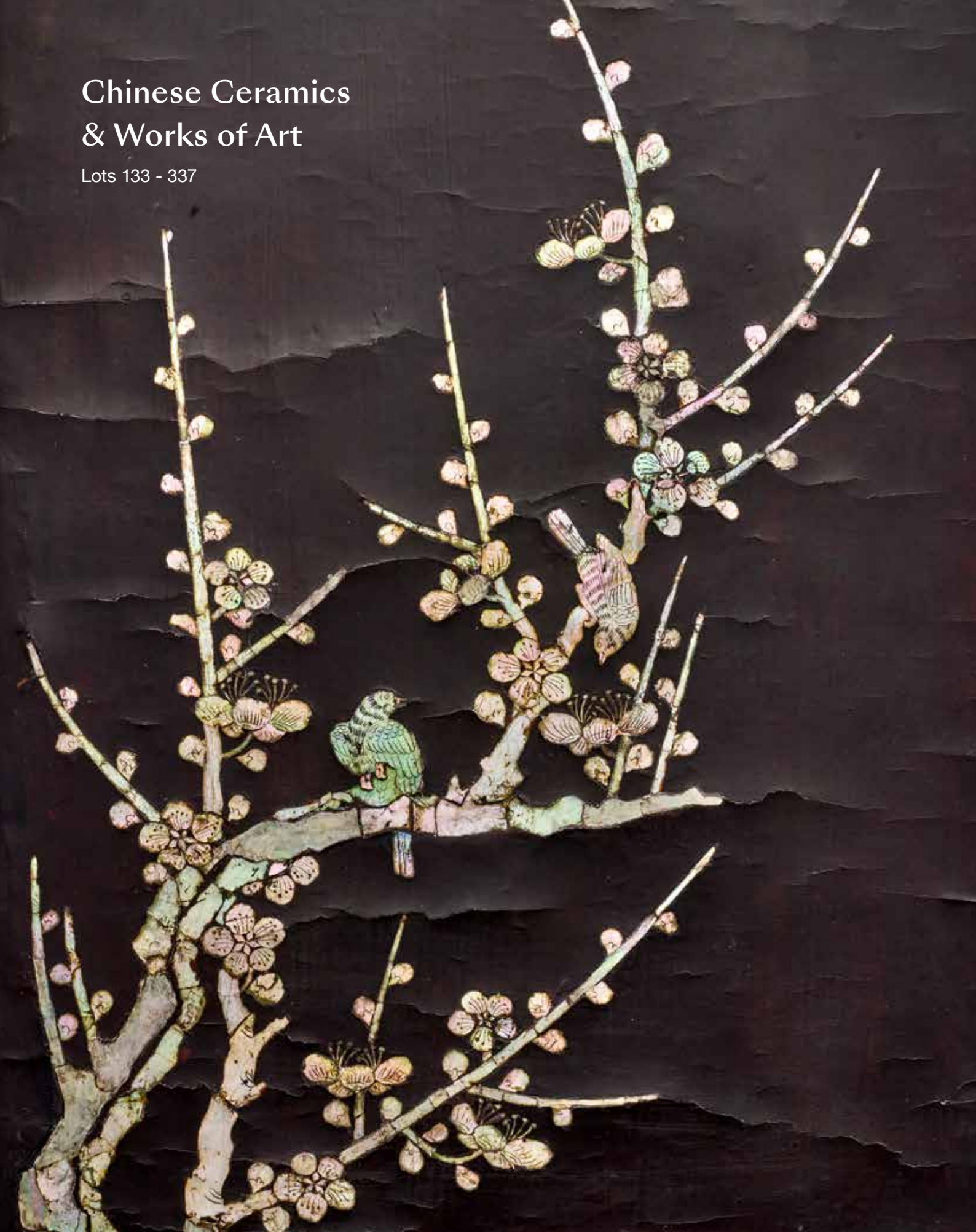
132
A SET OF FIVE GOUACHE FRAMED PAINTING
Anonymous, Late 18th century
Each painted with gouache on paper, framed and glazed, depicting local government offices with figures.
14 7/8 x 19in (38 x 48.5cm), each (5).

$8,000 - 10,000

佚名 外銷風景畫 水粉紙本 鏡框五幅 十八世紀晚期

Chinese Ceramics & Works of Art

Lots 133 - 337



133

134

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

133
AN ARCHAIC JADE FLANGED DISC
Possibly Neolithic, Hongshan Culture, 3500-2500 BCE
The outer edge of the circular flattened disc carved with three blade like notches, each set with additional smaller notches, the center with a circular aperture, the greenish-yellow stone with areas of russet inclusions.
2 3/4in (7cm) across

$2,000 - 4,000

或為新石器時代紅山文化 公元前2500-2500年　玉牙璧

Literature:
Robert P. Youngman, *The Youngman Collection, Chinese Jades, From Neolithic to Qing*, Chicago, 2008, p. 33, no. 7

出版：
羅伯特·楊門，《楊門藏玉：中國玉器 新石器時代至清代》，芝加哥，2008年，圖版7，頁33

A larger notched disc (5 inches diam.) with four truncated arcs sweeping out from the center in a symmetrical arrangement and dated to the Neolithic period, circa 3rd/2nd millennium BCE, is illustrated by J. J Lally & Co. Oriental Art, *Archaic Chinese Bronzes, Jades and Works of Art*, New York, 1994, no. 33 and is accompanied by a lengthy footnote regarding their production. The introduction to the catalogue also illustrates a line drawing of another notched disc from the Dawenkou-Longshan culture.

For further discussion of archaic notched discs, see Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, pp.160-163.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

134
A SMALL CELADON JADE BLADE
Possibly Neolithic, Hongshan Culture, 3500-2500 BCE
The flattened stone carved into a halberd form with beveled cutting edge, the handle has a two-tier linear decoration with sharp pointing edge protruding on both sides, pierced at one end.
3 1/2in (8.9cm) long

$1,500 - 2,000

或為新石器時代紅山文化 公元前3500-2500年 青玉戈

Literature:
Robert P. Youngman, *The Youngman Collection, Chinese Jades, From Neolithic to Qing*, Chicago, 2008, p. 33, no. 7

出版：
羅伯特·楊門，《楊門藏玉：中國玉器 新石器時代至清代》，芝加哥，2008年，圖版7，頁33

For a jade staff dated to the Hongshan Culture with a handle of similar form to the profile of this example, see Christie's, Hong Kong, The Chang Wei-Hwa Collection of Archaic Jades, 27 November 2019, lot 2710, and illustrated in *Pottery and Jades of China's Neolithic Age*, Taipei, 2001, p. 114, no. 96.

135

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

135
A LARGE NEOLITHIC BLACK JADE BLADE
Circa 2500-2000 BCE
Of trapezoidal shape, the blade is convex on both faces and tapers from the blade edge to the other end, finished in an extremely attractive high polish.
7in (17.7cm) long

$3,000 - 5,000

約公元前2500-2000年 黑玉刀

Literature:
Robert P. Youngman, *The Youngman Collection, Chinese Jades, From Neolithic to Qing*, Chicago, 2008, p. 28, no. 2

出版：
羅伯特·楊門，《楊門藏玉：中國玉器 新石器時代至清代》，芝加哥，2008年，圖版2，頁28

For two other examples see Christie's, Hong Kong, The Chang Wei-Hwa Collection of Archaic Jades, 27 November 2019, lot 2741 (a larger example, 13 5/8in long) and another, lot 2746.

For a green jade blade (9 1/8in long), see Christie's, Hong Kong, 8 October 2020, lot 221.

136

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

136
A TURQUOISE MATRIX TIGER PENDANT
Shang/Western Zhou or later
Carved in the round with a semi-recumbent tiger seated on its tucked legs with large open-mouthed head with large ears, the haunches neatly delineated with simple ridged scrolls, a tail curling upwards, the spine with v-shaped hatching which continues in stripes down the body.
3 1/8in (7.8cm) long

$1,500 - 2,000

商/西周或更晚 綠松石虎形珮

Literature:
Robert P. Youngman, *The Youngman Collection, Chinese Jades, From Neolithic to Qing*, Chicago, 2008, p. 54, no. 48

出版：
羅伯特·楊門，《楊門藏玉：中國玉器 新石器時代至清代》，芝加哥，2008年，圖版48，頁54

For a jade tiger carved in the round and recovered from a Shang dynasty tomb, see *Yinxu fu Hao mu* (The Tomb of Lady Hao at Yinxu in Anyang), 1980, reprint Beijing: Wenwu, 1984, p. 157, fig. 82, no. 6 (409), and pl. CXXXV, no. 2 (409).

For a jade tiger pendant dated to the mid Spring and Autumn period (770-476 BCE), see Liu Yang, *Translucent World, Chinese Jade from the Forbidden City*, Sydney, 2000, pp. 70-71, no. 22, where the author notes that the tiger was much favored over other animals and was represented (in jade) as early as the Shang dynasty and that most were depicted in a crouching pose. Eight examples were excavated from the Fuhao tomb at Anyang, Henan. However, by the Eastern Zhou period (770-256 BCE), production reached its pinnacle and waned from then on until revived during the Liao (907-1125 CE) and Jin (1115-1234 CE) periods.

See also Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, 1995, London, British Museum, p. 214, no. 12:8, for a more thinly cut jade tiger pendant.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

137
AN OLIVE-GREEN AND CALCIFIED JADE PRAYING MANTIS PENDANT
Shang dynasty or later
The stylized mantis shown with conical body neatly delineated with ridged scrolls forming the wings and simple channels to highlight the two large forelegs, a short neck and simply formed head with large relief eyes, one side almost entirely calcified, pierced through the forelegs for suspension, traces of red pigment.
2 7/8in (7cm) long

$15,000 - 20,000

商或更晚 青玉螳螂形珮

Literature:
Robert P. Youngman, *The Youngman Collection, Chinese Jades, From Neolithic to Qing*, Chicago, 2008, p. 48, no. 36

出版：
羅伯特·楊門，《楊門藏玉：中國玉器 新石器時代至清代》，芝加哥，2008年，圖版36，頁48

For a similar carving of a praying mantis, see *Yinxu fu Hao mu* (The Tomb of Lady Hao at Yinxu in Anyang), 1980, reprint Beijing: *Wenwu*, 1984, p. 165, fig. 85, no. 7 (382), and pl. CXXXIX, no. 1 (382). As a result of burial, the deep olive-green stone has been calcified to an opaque beige on its left side. Some residue of powdered ochre remains on the surface of the stone, which has an overall soft medium polish.

Another insect of similar form but described as a grasshopper is illustrated by Liu Yang, *Translucent World, Chinese Jade from the Forbidden City*, Sydney, 2000, p.60, no. 14, where the author, citing the publication above, notes that the earliest known jade grasshopper pendant was excavated from the Fuhao tomb at Anyang in Henan (late 13th century BCE) and that jade grasshoppers from this period are normally about 6-8 cm. in length and carved out of a yellowish or greenish stone.

(two views)

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

138
A GREY-CELADON, RUSSET AND BLACK JADE OWL PENDANT
Shang dynasty or later
Carved in the round to depict a standing owl, the body neatly delineated with ridged scrolls forming the wings and feathers, the upward-looking head with hooked beak and large eyes on the upper surface below a notched crest with horizontal hole for suspension, the spine with similar notches.
2 1/16in (5.3cm) high

$15,000 - 20,000

商或更晚 青玉鴞形珮

Literature:
Robert P. Youngman, *The Youngman Collection, Chinese Jades, From Neolithic to Qing*, Chicago, 2008, p. 49, no. 39

出版：
羅伯特·楊門，《楊門藏玉：中國玉器 新石器時代至清代》，芝加哥，2008年，圖版39，頁49

For a similar bird carving, see *Yinxu fu Hao mu* (The Tomb of Lady Hao at Yinxu in Anyang), 1980, reprint Beijing: *Wenwu*, 1984, p. 165, fig. 85, no. 9 (507), and color pl. XXXI, no. 1 (507).

Another green jade owl dated to the late Shang dynasty (ca. 14th-mid-11th century BCE) was sold at Sotheby's, Hong Kong, Chinese Archaic Jades from the Yangdetang Collection, Part II, 28 November 2018, lot 2720. Though lacking the notched spine of our example, the decoration bears comparison. Another bird pendant, with the addition of a tall overlapping foliate headdress, dated to the Shang dynasty is illustrated by Liu Yang, *Translucent World, Chinese Jade from the Forbidden City*, Sydney, 2000, p. 58, no. 11, can also be compared.

The owl as a decorative motif commonly appears on bronze vessels of the Shang dynasty and early jades were inspired by such vessels, see William Watson, *Ancient Chinese Bronzes*, London, 1962, pls. 13a, 36b and 36c for the bronze pre-cursors. For a closely related jade owl of slightly larger proportions (6.5 cm. high), unearthed in Fuhao's tomb in Anyang, see *Zhongguo yuqi quanji*, 'Compendium of Chinese Jade', (Shang/Western Zhou), Vol. 2, Hebei, 1993, p. 65, no. 82.

A celadon and russet jade owl dated to the Shang dynasty also from the Robert P. Youngman Collection was offered at Sotheby's Hong Kong, 3 April 2019, lot 3416.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

139
A JADE THREE-SECTION DISC, *HUANG*
Zhou dynasty
Carved in three sections, each lightly engraved with raised patterns of four stylistic dragons, with notches and holes cut for attachment, the semi-translucent stone of yellow and green tone with some alterations near the edges.
6 1/4in (16cm) diameter

$20,000 - 30,000

周 玉璜

For a number of arc-shaped pendants, *huang*, dating to the Western Zhou period which bear comparison, see Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, pp. 237-243, no's. 14:4 and 14:6, each with a characteristic dragon scrolling design.

For other examples of Western and Eastern Zhou disc-segments of this type, see Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Harvard University, Cambridge, 1975, pp.218-219 and p. 235, no's. 325-327 and 349 respectively.

140

141

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

140
TWO ARCHAIC JADE SILKWORM PENDANTS
Western Zhou dynasty
The first one of a naturalistic curved silkworm shape with a ribbed body tapering to a pointed tail, the second with similar carving but a straight body, each has a pierced hole at one end.
1 1/8in (3cm), 1 1/2in (3.7cm) long (2).

$2,000 - 3,000

西周 玉蠶珮兩件

Provenance:
J.J. Lally & Co., Oriental Art, New York, 2016

Literature:
J.J. Lally & Co., Oriental Art, *Ancient China, Jades, Bronzes and Ceramics*, March-April 2016, New York, 2016, no. 31

來源：
藍理捷藝廊，紐約，2016年

出版：
J.J. Lally & Co., Oriental Art, *Ancient China, Jades, Bronzes and Ceramics*, 2016年3-4月, 紐約，2016年，圖錄編號31

A comparison with a group of silkworm form pendants of similar design excavated at the Western Zhou Yu State burial site at Zhuyuangou, Baoji, Shaanxi province is fruitful, see Liancheng Lu and Zhisheng Hu, *Baoji Yuguo mudi* (Yu State Cemetries in Baoji), Vol. 2, Beijing, 1988.

For three other examples dated to the Western Zhou dynasty, see Sotheby's, Hong Kong, The Robert Youngman Collection of Chinese Jade, 3 April 2019, lot 3409, where the rarity of these silkworm pendants are noted. For a single example, see Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Harvard University, Cambridge, 1975, p. 212, no. 310.

ANOTHER PROPERTY

141
A SMALL CELADON AND RUSSET JADE BIRD PENDANT
Western Zhou dynasty
The flat stone worked in the form of a bird, finely carved with fluent lines depicting a small head, open beak, closed wings, curled tail, and tucked feet, one pierced hole in the chest, the stone of pale green tone with the edge of russet inclusion.
2 1/2in (6.2cm) long

$5,000 - 7,000

西周 鳥形玉珮

Provenance:
Michael Gulbenkian Collection.
Sotheby's, London, Important Chinese Art, 6 November 2019, lot 228

來源：
Michael Gulbenkian珍藏
倫敦蘇富比，2019年11月6日，拍品編號228

For another example of similar form attributed to the Western Zhou dynasty, see Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Harvard University, Cambridge, 1975, p. 198, no. 270.

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143

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

142
A STYLIZED PARTIALLY CALCIFIED CELADON JADE CICADA
Han dynasty
Highly stylized cicada form with crisply carved facets, together with the two incised lines near the top and a small notch in the center near the upper section forming the body parts of the insect, the other side undecorated.
2in (5cm) long

$1,800 - 2,500

漢 玉蟬

Jade burial cicada's come in a variety of types from the more detailed and naturalistic type, as illustrated by Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, p. 319, no. 24:8, to the more minimal in design, as in our example, with a few minor engraved cuts to show a simplified stylized form. For another cicada akin in simplicity to ours, see a dark olive-green example dated to the late Western Han or early Eastern Han (1st century BCE - 2nd Century CE) sold at Christie's, New York, Dongxi Studio - Important Chinese Jade and Hardstone Carvings from a Distinguished Private Collection, 2016, lot 934, where reference is also made to three other cicada carvings published in *Illustrated Catalogue of Ancient Jade Artifacts in the National Palace Museum*, Taipei, 1982, pp.148-149, no's. 247, 250 and 252.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

143
AN OCRE AND YELLOW JADE BIRD FINIAL
Han dynasty or later
The hook-beaked bird looking over its back with simple channeled folded back wings utilizing the *Han badou* technique and similar horizontally-cut long tail feathers, the claws modelled atop a cylindrical hollow base, the matte stone with a dry appearance.
2 7/8in (7.3cm) across

漢或更晚 玉鳥飾

Literature:
Michael B. Weisbrod, Inc., *Metal, Mud and Minerals: An Exhibition of Chinese Works of Art*, New York, 1989, no. 51

Robert P. Youngman, *The Youngman Collection, Chinese Jades, From Neolithic to Qing*, Chicago, 2008, p. 81, no. 79

出版：
Michael B. Weisbrod, Inc., *Metal, Mud and Minerals: An Exhibition of Chinese Works of Art*, 紐約, 1989年, 圖錄編號51

羅伯特·楊門，《楊門藏玉：中國玉器 新石器時代至清代》，芝加哥，2008年，圖版79，頁81

According to Youngman, ibid., p. 81, bird finials like this one were mounted atop staffs that were given to and carried by men upon reaching the age of seventy years of age. The lines of its wings and tail feathers are boldly delineated with pronounced cuts that are perpendicular on one side and slanting on the other, forming a stepped effect, in a style that is known as *Han badou* (Han eight cuts).

For a later Song dynasty (960-1279 CE) jade bird finial utilizing the *Han badou* technique also from the Robert Youngman Collection, see Sotheby's, Hong Kong, 3 April 2019, lot 3421.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

144
AN OLIVE-GREEN NEPHRITE JADE DISC, *YUAN*
Western Han dynasty
Carved with a large central aperture and incised on both sides with a continuous band of comma-spirals enclosed in a single cut line near the well-polished edges of the inner and outer rim, the stone a pale olive-green color with inclusions and alterations.
9in (22.8cm) diameter

$7,000 - 10,000

西漢 青玉渦紋瑗

For a smaller jade ring, *yuan*, dated to the slightly earlier Warring States period, see J.J. Lally & Co., Oriental Art, *Ancient China, Jades, Bronzes and Ceramics*, March-April 1999, New York, 1994, no. 20, where a comparison is drawn with another ring, *yuan*, illustrated by A. Salmony, *Archaic Chinese Jades from the Collection of Edward and Louise B. Sonnenscein*, Art Institute of Chicago, 1952, p. 202, pl. LXXIV, no. 2.

For further discussion on discs of the Eastern Zhou and Han periods, see Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, pp. 246-256, no's. 15:1, 15:2 and 17.2 where various *yuan* and *bi* discs are illustrated .

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

145
AN ELEGANT SEMI-TRANSLUCENT OLIVE-GREEN NEPHRITE JADE DISC, *BI*
Western Han dynasty
Finely carved on both sides with an inner band of facetted bosses in a network of regular narrow grooves under a wide band of four *taotie* masks with long horns and and interlocking snake-like bodies, the two friezes separated by a narrow twisted rope band repeated next to the small central aperture, the stone a mottled dark green color.
9 1/8in (23.1cm) diameter

$15,000 - 20,000

西漢 青玉璧

For a near identical engraved green jade disc, *bi*, see J. J Lally & Co. Oriental Art, A*rchaic Chinese Bronzes, Jades and Works of Art*, New York, 1994, no. 42. The Lally example is just slightly smaller than ours. The catalogue entry notes that such discs as these have been excavated from the famous royal Han tombs of Prince Liu Sheng and his consort Dou Wan at Mancheng, Hebei province, dated to the second century BCE. A comparison is drawn with two jade *bi* with similar engraved *taotie* design around the outer edge and similar working of the spirals illustrated in *Mancheng Han mu fajue baoao* (Report on the excavation of the Han tombs at Mancheng), Vol. II, pl. 96 and 209.

Other *bi* discs of this type are illustrated by Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Harvard University, 1975, no's. 533 and 534; and Rene-Yvon Lefebvre, *Chinese Jades in the Avery Brundage Collection*, San Francisco, 1970, pl. XXI.

See a comparable disc sold at Christie's New York, 16 March, 2007, lot 1063, and another pale green jade disc published by J.J. Lally & Co., New York, *Ancient Chinese Jade*, March 2018, no. 131.

PROPERTY FROM THE COLLECTION OF LOUISE TAPER

146
A RARE PAIR OF CHINESE PAINTED WOOD FIGURES
Warring States/Western Han Period
Each carved slender figure standing in high-collared robes over inner garments, gently falling over sloping shoulders into heavily gathered sleeves over clasped hands to the front and flaring over narrow legs exposing small shoes, the garments painted overall in black, carmine and white pigments with stylized scrolls and geometric patterns, each knife-cut almond shaped head carved with strong features, one with parted hair brought up and secured by a tie, the other rendered with hair trailing down the back of the robe, the carved details realistically rendered.
16 3/4in (42.6cm) and 17 1/2in (44.4cm) high (2).

$15,000 - 25,000

戰國/西漢 彩繪木雕俑一對

Provenance:
Sotheby's New York, Chinese Ceramics and Works of Art, 1-2 June 1992, lot 446

來源：
蘇富比紐約，1992年6月1-2日，拍品編號446

The earliest recorded secular wood figures have been excavated in the Changsha area in 1936 in a site linked to the state of Chu. Wood figures appear to be replacements for earlier customs of sacrificing servants to serve the deceased in the afterlife. See J.J. Lally & Co. *Two Thousand Years of Chinese Sculpture*, March 17 to 29, 2008, no. 2, for an example of this type. In his extensive footnote, he notes similar earlier examples in the Princeton Art Museum in Liu, Nylan, and Barbieri-Low, *Recarving China's Past* New Haven, 2005, pp. 238-241, and Maxwell Hearn and Wen Fong, *The Secularization of Art: The State of Ch'u* The Metropolitan Museum of Art Museum Bulletin, No. 2, 1973/74, no. 37.

See also an extraordinary pair identified as Shaman or attendants, Warring States Period, 4th/3rd Century BCE, Chu culture, currently on display at the Portland Art Museum, promised gift of Arlene and Harold Schnitzer.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

147

A RARE EARLY BLACK AND RED LACQUER AND WOOD CORE EAR CUP

Zhou/Han dynasty, 5th-3rd Century BCE

The deep oval cup lacqured red to the interior and a dark black-brown lacquer to the lower part of the exterior and the underside of the 'ear' handles, a wide reserve-decorated geometric red-ground band on a vertical wall at the rim which is also found on the flat rising top of the 'ears', the sides of the 'ears' decorated on a black-brown ground with circlet wavy scrolls in red lacquer.

7in (17.8cm) across, cloth wrap, wood box

$4,000 - 6,000

周/漢 公元前五至三世紀 漆耳杯

See *Masterpieces of Chinese and Japanese Art, Freer Gallery of Art Handbook*, Washington D.C., 1978, p. 58 for another ear cup with fantastic geometric designs. The cup is said to have come from a tomb in Changsha, Hunan province and is typical of lacquer finds from the domain of the Warring States of Ch'u. Our example with its fairly rigid design appears to reflect the elaborate style of inlaid bronzes of the late Eastern Zhou dynasty.

See also another ear cup balanced atop a stem illustrated in *The Freer Gallery of Art, I China*, Tokyo, 1981, p. 177, pl. 112. Another is illustrated by James C.Y. Watt and Barbara Brennan Ford, *East Asian Lacquer, The Florence and Herbert Irvibg Collection*, The Metropolitan Museum of Art, New York, 1991, p. 17, no. 3.

Archaic Bronzes

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

148
AN ARCHAIC BRONZE WINE VESSEL, *GU*
Late Shang/Early Western Zhou, 13th-11th centuries BCE
The central drum-shaped section and the lower body brilliantly and finely cast with a tight *leiwen* ground with occasional small bosses indicating *taotie* and simplified dragon motives, the central section and short spreading foot divided by a thin band pierced with a cross design, and below two bow-string bands and a widely flaring neck, a two-character pictogram cast in relief reading *xiong li*, to the foot interior.
10in (25.4cm) high

$70,000 - 90,000

商晚期/西周早期 公元前十三至十一世紀 青銅觚

Provenance:
J.J. Lally & Co., Ltd., New York

來源:
藍理捷藝廊，紐約

For a similar bronze libation vessel, *gu*, dated to the Shang dynasty, Anyang, circa 13th Century BCE, see J.J. Lally & Co., Oriental Art, *Archaic Chinese Bronzes, Jades and and Works of Art,*, June 1994, New York, 1994, no. 45, it has the addition of blades to the trumpet neck but otherwise shares many similarities.

A *gu* from the Museum Rietberg, Zurich, of very similar elegant profile with a slender drum-shaped central section and a dense but very shallow-relief design that form *taotie*, is illustrated by Christian Deydier, *Les Bronzes Archaiques Chinois, Archaic Chinese Bronzes, I, Xia & Shang*, Paris, 1995, p. 226, no. 2.

The *gu* was a ritual wine vessel developed in the Zhengzhou period (16th-14th century BCE). Earlier versions are squatter and more simply decorated. This *gu* is a particularly elegant example of a classic late Shang design with many comparable types from Anyang, see Li Chi and Wan Chia-pao, *Studies of the Bronze Ku-Beaker (Archaeologia Sinica, n.s., no. 1)*, Nankang, Taiwan, 1964, pl. XXXII and XXXIII.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

149
AN ARCHAIC BRONZE VESSEL, *ZHI*
Late Shang dynasty/Early Western Zhou period
Raised on a pedestal foot encircled by a narrow band of *taotie* masks composed from *kui* dragons separated by vertical flanges and 'eyes', the band repeated on the waist separating the ribbed body and flared, ribbed neck, the silvery body of the vessel with extensive malachite encrustation.
5in (12.7cm) high

$6,000 - 10,000

商晚期/西周早期 青銅觶

Provenance:
J.J. Lally & Co., Ltd., New York, November 15, 2007

來源：
藍理捷藝廊，紐約，2007年11月15日

For two other examples of very similar profile, one plain and the other with relief taotie and mythical animal decoration, see Bernhard Karlgren and Jan Wirgin, *Chinese Bronzes, The Natanael Wessen Collection*, The Museum of Far Eastern Antiquities, Stockholm, 1969, pp. 64-69, no's. 12 and 13.

PROPERTY FROM AN EAST COAST COLLECTION

150
A SMALL ARCHAIC BRONZE RITUAL WINE VESSEL, *ZHI*
Early Western Zhou dynasty, 10th century BC
Raised on a high foot cast with a band of diagonal lozenges enclosing t-shaped whorls and raised 'eyes' under a plain tapered body bisected at the waist with a horizontal band of simple *taotie* masks, the interior foot cast with a two-character pictogram; the vessel covered with a brown patina with some malachite encrustation and burial earth.
5 5/8in (14.3cm) high

$10,000 - 15,000

西周早期 公元前十世紀 青銅觶

Provenance:
Sotheby's New York, 19th March 2007, Fine Chinese Ceramics and Works of Art, including property from the Collection of the Albright Knox Art Gallery, Buffalo, New York, lot 532
Christie's New York, 21st September 2004, lot 157

來源:
蘇富比紐約，2007年3月19日，拍品編號532
佳士得紐約，2004年9月21日，拍品編號157

For a similar *zhi* dated to the late Shang or early Western Zhou dynasty and bearing a three-character inscription reading as a dedication to Zi Zu Ji, see Jessica Rawson, *The Bella and P.P. Chiu Collection of Ancient Chinese Bronzes*, Hong Kong, 1988, pp. 60-61, no. 17. It too has a thin band of decoration on the upper body. A similar vessel found at Shandong Feicheng is also cited, see *Wenwu*, 1982.9, pp.34-43, fig. 41.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

151
AN ARCHAIC BRONZE WINE VESSEL, *JUE*
Shang dynasty, 13th-11th centuries BCE
With a deep u-shaped body cast in a band below the rim with a dense *leiwen*-like ground with low-relief vertical flanges suggesting dissolved horned-*taotie* and with a snake-like row of small bosses on each side, supported on three angled pointed legs, a bovine-headed vertical loop handle on one side, set below the curved spouted rim with two large upright posts with waisted drum finials.
9 ½in (24.1cm) high

$50,000 - 70,000

商 公元前十三至十一世紀 青銅爵

The bronze *jue* is a ritual wine vessel with a deep body and open spout for pouring, two pillars for support, and a pointed tail where the mouth rim tapers off. It's greatest popularity came during the Shang dynasty but by the early Western Zhou production of these vessels were suddenly reduced, see Ma Chengyuan, *Ancient Chinese Bronzes*, Oxford, 1986, pp. 193-194.

For a comparable *jue* vessel with a similar thin-belt of decoration to the upper body and similarly cast with a bovine-headed handle below two pillars with waisted drum or 'bobbin'-shaped finials, a feature that is far less common than the hemispherical or conical caps frequently encountered, see Bernhard Karlgren and Jan Wirgin, *Chinese Bronzes, The Natanael Wessen Collection*, The Museum of Far Eastern Antiquities, Stockholm, 1969, pp. 86-87, no. 18.

For another example with conical-cap pillars, see Jessica Rawson, *The Bella and P.P. Chiu Collection of Ancient Chinese Bronzes*, Hong Kong, 1988, pp. 50-51, no. 11. Another from the Ashmolean Museum, Oxford is illustrated by Christian Deydier, *Chinese Bronzes*, Friborg, Switzerland, 1980, p. 220, no. 35, which shares the dissolved *taotie* design in low but fine relief to the central band. The decoration on the Ashmolean example, continues to the spout.

Another Late Shang *jue* recently sold in our London rooms from the Roger Keverne collection, Moving On (II), 7 June, 2021, lot 428.

For other exzmples of *jue*, see *Masterpieces of Chinese and Japanese Art, Freer Gallery of Art Handbook*, 1976, p. 9, no. 56.19.;

(two views)

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

152
TWO ARCHAIC BRONZE RITUAL WINE VESSELS, *GU*
Shang dynasty, 13th century BCE
Each tall, slender vessel with a flared trumpet mouth finely cast with four blades enclosing two rows of *leiwen*, the central section and flared foot similarly cast with elaborate *taotie* masks set off by four vertical notched flanges and separated by paired raised horizontal bands, the underside each with a single pictogram on the interior of each foot, the vessel covered in and out with malachite encrustations and burial earth.
10 3/4in (27.4cm) high; 6 3/8in (16.2cm) and 6 7/8in (17.5cm) diameter of mouth (2).

$80,000 - 120,000

商 公元前十三世紀 青銅觚兩件

Provenance:
Sotheby's New York, March 19, 2007, Fine Chinese Ceramics and Works of Art, including Property from the Collection of the Albright Knox Gallery, Buffalo, New York, lot 530, published as Acquired from a Californian Collector, 1992

來源：
蘇富比紐約，2007年3月19日，拍品編號530

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

153
AN ARCHAIC BRONZE VESSEL, *GUI*
Late Shang/Early Western Zhou
Of deep bowl form with an everted rim and high waisted foot, the central band cast with short pointed bosses each set into a *leiwen* patterned ground below narrow frieze of *leiwen* and zoomorphs under the flared rim and more widely spaced *taotie* masks at the waisted foot, malachite and earthen encrustation throughout.
7in (17.8cm) high; 9 3/4in (24.8cm) diameter, wood box

$6,000 - 10,000

商晚期/西周早期 青銅簋

A *gui* of identical size and of similar type, from the Arthur Sackler Gallery, Smithsonian Institution, Washington DC. (V384) is illustrated by Christian Deydier, *Les Bronzes Archaiques Chinois, Archaic Chinese Bronzes, I, Xia & Shang*, Paris, 1995, p. 269, no. 1. Another handled version, again similarly cast with diamond-shaped lozenges centered by bosses and dated to the Shang dynasty, see Jessica Rawson, *The Bella and P.P. Chiu Collection of Ancient Chinese Bronzes*, Hong Kong, 1988, pp. 62-63, no. 19.

See a closely related related vessel sold in our London rooms, The H Collection, 13 May 2021, Lot 7; and another sold in our New York rooms, 14 March 2016, lot 8094.

154

155

PROPERTY FROM ANOTHER OWNER

154
AN ARCHAIC BRONZE TRIPOD VESSEL AND COVER, *DING*
Warring States period (5th/4th BCE)
Casted with a pair of upright loop handles, supported on three waisted legs, the body and cover decorated with scrolls of stylistic mythical beasts, the shallow domed cover cast with three loops.
7 1/4in (18.2cm) high

$4,000 - 6,000

戰國 公元前五至四世紀 青銅鼎

Provenance:
Joseph Rodin, NY, by repute

來源：
據藏家，Joseph Rodin珍藏, 紐約

For another example from the Musee Cernuschi, Paris, see Christian Deydier, *Chinese Bronzes*, Friborg, Switzerland, 1980, p. 229, no. 85.

155
AN ARCHAIC CAST BRONZE TRIPOD VESSEL AND COVER, *DING*
Warring States period (5th-4th century BCE)
The globular body supported on three small legs and cast with a band of pattern, two pierced ring handles on the side, the shallow domed cover cast with four cloud and geometric patterns divided by plain bands and three loop flanges, the surface with areas of encrustation.
6 1/4in (15.9cm) high

$4,000 - 6,000

戰國 公元前五至四世紀 青銅鼎

Provenance:
Lillian Schloss, by repute

來源:
據藏家，Lillian Schloss珍藏

PROPERTY FROM THE COLLECTION OF JAMES AND MARILYNN ALSDORF

156
A FINE PAIR OF BRONZE TAOTIE-MASK LOOSE-RING HANDLES
Warring States (475-221 BCE)
Each crisply cast in low relief with multi-ridged eyebrows centered by an unusual chequered-pattern cylinder below two curling horns, the beak curled under to support the solid ring, the side edges of the masks with tightly-scrolled tufts and crests, the reverse with a thick projecting pin from the center of the back for mounting, all under a soft silvery-green patina.
3 1/8in (7.8cm) high, the taotie, 5in (12.6cm) high overall (2).

$3,000 - 5,000

戰國 青銅鋪首銜環一對

For another much larger bronze single *taotie*-mask handle and ring, see J.J. Lally, Oriental Art, *Archaic Chinese Bronzes, Jades and Works of Art*, June 1994, New York, no. 64. Whilst the scale is completely different, the detailing is not. Both exhibit carefully and crisply cast and incised fur-like markings around the face. A pair of smaller gilt-bronze mask handles closer in overall profile to ours were sold at Sotheby's, Hong Kong, 28/29th November 2019. The inclusion of cylinder-like ornamentation between the eyebrows appears to be unique. For a single example see Andre Leth, *Kinesisk Kunst (Catalogue of Selected Objects of Chinese Art in the Museum of Decorative Art, Copenhagen)*, 1959, no. 22.

See also another pair sold at Sotheby's, New York, 1 June 1994, lot 439 and later illustrated as an example of archaic types in regard to a pair of important silver door handles made in the Palace Workshops for the Qianlong emperor's study in the Yuanmingyuan complex, see Sotheby's, Hong Kong, 27 April 2003, lot 34, fig.1.

PROPERTY FROM THE COLLECTION OF LOUISE TAPER

157
A RARE BRONZE FIGURE
5th/6th century or Later
Depicting the young Buddha in a rare pose with arms falling at his side and palms up outward in a gesture of compassion, his lithe body draped in a loincloth, his face set in a benign expression and framed by hair drawn up in a domed topknot, the back of his head set with a small tab for attachment, the surface with a mottled brown patina and recessed patches of verdigris, traces of gilding.
10 1/16in (25.5cm) high, stand

$6,000 - 8,000

五/六世紀或更晚 銅佛立像

Provenance:
Michael Woerner, 1993

來源：
Michael Woerner，1993年

Compare the related 5th century figure of a young Buddha in the Cleveland Museum of Art, illustrated in Musterberg, Hugo. *Chinese Buddhist Bronzes*. Tokyo, 1967, figure 121.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

158
A RARE LARGE SILVERED-BRONZE SQUARE 'LION AND GRAPEVINE' MIRROR
Tang Dynasty, 7th-8th Century
Cast in relief in one side with a large central pierced lion knop surrounded by smaller lions amidst grapevines within a circular roundel surrounded by further scrolling grapevine with four birds at the corners, all within a chamfered classic scroll border, the reverse plain.
5 7/8in (17.8cm) across

$4,000 - 7,000

唐 七至八世紀 海獸葡萄紋鍍銀銅方鏡

For a related square mirror of lion and grapevine motif, see *Bronze Mirrors of Ancient China. The Donald H. Graham Jr. Collection.* Honolulu, 1994, catalogue 76, pp. 212-213. Another square mirror with the same subject but differently placed, see Sotheby's, New York, 20 March 2007, lot 540.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

159
A LARGE OCTAFOIL SILVERED BRONZE MIRROR
Tang Dynasty
Cast in low relief on one side with paired phoenix and other paired birds, scrolling lotus and flowers around a central pierced knop within a single circular bow-string band, below birds and loosely grouped lotus sprays at the foliate-shaped octafoil border.
11 3/8in (28.9cm) across

$2,500 - 4,500

唐 花鳥紋菱花式鍍銀銅鏡

For a smaller mirror with a similar design of confronted phoenix, albeit a less busy design, see Christie's, New York, 24 March 2011, lot 1271, where it is compared to a related mirror in the collection of the Cleveland Museum of Art, illustrated by Ju-hsi Chou, *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*, Cleveland, 2000, p. 74, no. 67.

PROPERTY FROM A PRIVATE COLLECTION

160
AN OCHRE-PAINTED GRAY POTTERY HORSE AND RIDER
Early Tang dynasty
The well-modelled sturdy horse standing foursquare with head raised, upright ears, deeply-cut lidded eyes, flaring nostrils and slightly open mouth, the gray body is painted in an ochre pigment that veers to orange in places and the saddle area is left un-decorated, the male rider and saddle are separately modelled in one free-standing piece that figs snuggly on the horses body, he sits upright with one hand held in the motion of holding a rein, he wears simple garments, his face so lifelike he appears to stare forward seemingly absorbed in his own thoughts, the figure is painted with a thin white pigment with traces of red and black highlights.
17 1/2in (44.5cm) high

$12,000 - 18,000

唐早期 彩繪騎馬陶俑

Provenance:
Christie's, New York, Fine Chinese Ceramics and Works of Art, 27 November 1991, lot 300

來源:
佳士得紐約，1991年11月27日，拍品編號300

The modelling of the horse and especially its delicate and realistic head, as well as the position in which its head is held, is similar to that of the horse in a glazed equestrian group excavated in 1971 from the tomb of Prince Yide in Qian County, Shaanxi province, included in the exhibition *The Quest for Eternity*, Los Angeles County Museum of Art, 1987, no. 72.

For another example of this rare model but depicting a female rider, See Christie's, Los Angeles, Treasures of the Tang, 4 December 1998, lot 17, formerly in the Ezekiel Schloss Collection.

Three others are published, see Suzanne Valenstein, *The Herzman Collection of Chinese Ceramics*, Hong Kong, 1992, p. 21, fig. 11; He Li, *Chinese Ceramics*, New York, 1996, p. 100, fig. 184 and listed as from Shaanxi or Henan; and the Rijksmuseum, *Bulletin*, Amsterdam, 1966, p. 24, pl. 4, no.1.

For a slightly larger free-standing gray pottery figure of a man seated on a saddle, presumably intended for a horse similar to ours and now separated, see J.J. Lally & Co., Oriental Art, *Chinese Archaic Bronzes, Sculpture and Works of Art,*, June 1992, New York, 1994, no. 17. It is possible that these two early and extremely rare sculptures where modelled in the same workshop.

For another larger example of a lady equestrian, possibly modelled in one piece, rather than separately, see Sotheby's, Hong Kong, Important Chinese Ceramics, 31 October 1974, lot 110, where it is dated to the Wei dynasty rather than to early in the Tang. Three others, illustrated in *Collection of Chinese and Other Far Eastern Art, Assembled by Yamanaka & Company, Inc.*, Alien Property Custodian of the United States of America, New York, 1943, no. 469, 477 and 479, are also dated to the Wei dynasty.

The result of Oxford thermoluminescence test no. 566u65 is consistent with the dating of this lot.

(two views)

PROPERTY FROM A PRIVATE COLLECTION

161
A PAINTED POTTERY OX AND CART
Northern Wei dynasty
The ox standing foursquare on a thin rectangular base, facing forward and modelled with a set of lavish harnesses, the two-wheel wagon with a canopied top and with a separate compartment to the rear, the slightly arched canopy and walls decorated with diagonal geometric patterns, each removable wheel with central protruding knop, traces of pigments and gilt decoration.
7 1/2in (19cm) high, the cart; 7 1/4in (18.5cm) high, the ox, plexi-glass stand.

$8,000 - 12,000

北魏 彩繪陶牛車

For a very similar example of this relatively rare subject, see *Homage To Heaven, Homage to Earth, Chinese Treasures of the Royal Ontario Museum*, Toronto, 1992, p. 129-130, pl. 72.

For another slightly larger Wei dynasty ox and cart that also bears comparison with our example, see *The Chinese Collections of the Cernuschi Museum (general guide)*, Musees de la Ville de Paris, 1993, pp. 22-23, un-numbered illustration. Like ours it has two removable wheels. A similar-sized example dated to the Northern Wei dynasty (5th-early 6th century CE) but with a far less-lavish harness than that found on ours, see Christie's, New York, 14 September 2018, lot 1275. For a free standing figure of an ox with harness but without a cart, see Christie's, New York, 18 March 2016, lot 1477. The regal bearing of these small sculptures is quite remarkable. In many ways these early pottery figures, that precede the classic one's of the Tang dynasty, display a great deal more charm, intimacy and craftsmanship.

For others, see an ox and cart excavated from the tomb of Yuan Shao near Luoyang, Henan dated 528 CE, illustrated in *Kaogu*, 1973:4, pl. 12:3; and an ox without a harness from the Yale University Art Gallery, is illustrated by Jan Fontein and Tung Wu, *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, p. 167, no. 82.

For a very slightly later, Northern Qi model (550-577 CE), of the same subject under a brown lead glaze, see *Royal Ontario Museum, The T.T. Tsui Galleries of Chinese Art*,Toronto, 1996, no. 61.

(two views)

PROPERTY FROM A PRIVATE COLLECTION

162
A MASSIVE CAPARISONED SANCAI-GLAZED FERGHANA HORSE
Tang Dynasty
Standing foursquare on a rectangular base, with head turned very slightly to its left, with hogged mane and tail, its powerful chestnut body adorned with exceedingly well-modeled apricot-leaf trappings over the hind quarters, saddle and around the lower neck and head, a removable saddle 'pommel' to the center of the upper hind area behind the saddle, all under vivid glazes of green, yellow, beige and a mottled brown
28 1/2in (72.2cm) high; 31 3/4in (80.7cm) long

$20,000 - 30,000

唐 三彩馬

A near-identically caparisoned horse of the same size and posture is exhibited at the Museum Of Fine Arts Boston, accession number 46.478 formerly in the Mrs. John Gardner Coolidge Collection, see *www.mfa.org/ collections/object/horse-19383*. The major difference between the two is the ground color, blue in the MFA example, and the more usual tri-colored glaze of ours. The hangings attached to the strapwork around the body and head might have been cast from the same mold, so similar are they. The same applies to the shape of the saddle and saddle cloth. The other obvious differences are the plain under-saddle cloth and the wavy mane.

Sancai horses of this rare type are distinguished by their foliate-based 'metal' trappings. The elaborate trappings characteristically show the influence of Sassanian art on that of 8th century China. The complex, jewel-like decorations applied to the harness of this horse are mirrored in other Chinese decorative arts of the period. The present foliate plaques are known as 'hazel leaf' or 'apricot leaf.' For actual examples of similar gilt-bronze ornaments unearthed from the tomb of Princess Yongtai, buried in 706, see Y. Mino and J. Robinsion, *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis Museum of Art, 1983, pl. 61, fig. E.

The most magnificent horses, immortalized in Chinese literature and the visual arts, were the Ferghana horses introduced into central China from the West during the Han dynasty (206 BC-AD 220). This beautifully modeled horse captures the spirit and power of this celebrated animal.

The results of Oxford Thermoluminescence test, no. C119a8 (from three areas: the hind quarters, the belly and the head) are consistent with a Tang dynasty dating.

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

163
A MASSIVE STRAW-GLAZED 'DRAGON-HANDLED' AMPHORA
Tang dynasty, Xing or Gongxian kilns
Of extremely large size, the elegant rounded oviform body set below a tall waisted neck with a cup-shaped mouth, two dragon-form strapwork handles rising from the shoulder and biting the rim of the mouth, all under a finely-crackled straw glaze of green hue, attractively pooling at the shoulder and cup-shaped mouth.
22 1/4in (56.5cm) high

$10,000 - 15,000

唐 刑窯/鞏縣窯 白釉雙龍耳尊

Provenance:
Collection of Nelson Rockefeller, prior to 1979
Sotheby's, New York, A Collecting Legacy: Property from the Collection of Nelson and Happy Rockefeller, 18 January 2019, lot 465

來源:
納爾遜·洛克菲勒珍藏，1979年以前
蘇富比紐約，2019年1月18日，拍品編號465

For a smaller example with similar handles, dated to the 7th century, see J.J. Lally & Co., Oriental Art, *Early Chinese White Wares, The Ronald W. Longsdorf Collection,*, New York, September-October, 2015, no. 12. The authors cite a similar stoneware amphora with dragon handles discovered in a Tang dynasty tomb at the construction site of Xi'an Textile Factory Hospital, now in the Xi'an Institute of Cultural Relics Preservation, illustrated by Zhang (ed.) in *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China), Vol. 15: *Shaanxi*, Beijing, 2008, p. 69, no. 69, described as "made in the Xing kilns in Hebei" but the author also notes that some scholars regard the vase as a product of the Gongyi (formerly called Gongxian) kilns in Henan province.

Another example in the Musee Guimet, Paris is illustrated by Paul-David, et. al, *The World's Great Collections: Oriental Ceramics, Vol. 7: Musee Guimet, Paris*, Tokyo, 1975.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

164
A SANCAI-GLAZED BUFF POTTERY CAMEL WITH SADDLE BAGS
Tang Dynasty
Posed in motion on a buff pottery base, the muscled Bactrian beast of burden with neck arched and mouth open to bray, heavily laden with griffin-head bags draped over a four-pronged saddle snuggly fitted over swaying humps, the creature's chestnut body elegantly accented with cream highlights at the head, ruff, tail, and humps with a dramatic green glaze appointing the masked saddle bags.
15 3/4in (40cm) high; 14 3/4in (37.5cm) long

$8,000 - 12,000

唐 三彩駱駝

A much larger sancai-glazed camel with a wider leg stance and with differing goods carried on its pannier, sold at Christie's, New York, 20 September 2005, lot 191. It can also be compared with a larger but related sancai-glazed camel, sold at Bonhams London, 8 November 2018, lot 28. These laden camels epitomize the richness of the trade across the famed silk route during the Tang dynasty. The two-humped Bactrian camel was much prized for its endurance and Imperial camel herds were established under the administration of a special bureau. These were used for state duties and even courier service, besides the obvious use transporting goods across the vast deserts.

For a large braying camel laden with goods excavated in 1981 from a tomb in Luoyang, Henan, see *Zhongguo wenwu jinghua daquan-taoci juan*, Taipei, 1993, p. 155, no. 534.

Works of Art from the Asbjorn Lunde Foundation

Lots 165 - 181

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

165
A BLACK POTTERY TWO-HANDLED AMPHORA
Western Han Dynasty
The low-set ovoid body carved with two whorl-shaped reserves on each side and divided by two broad strap handles attached from the mouth rim and the body, bands of geometric patterns carved into the neck.
9 1/8in (23.2cm) high

$4,000 - 6,000

西漢 黑陶雙耳罐

Many non-Han people lived in southwest China, even after the establishment of the Qin and Han dynasties. Unusually shaped amphorae, such as the present lot, may have been the product of the Qiang, a tribal people who probably came from the steppe but later also lived in the region of the Dian in southwest China. Vessels such as this with lozenge shaped mouths and twin flat handles have been discovered in the Lifan area in present day Sichuan and are thus sometimes known as Lifan ware. A similar vessel in the British Museum (acc no. 1932,0216.1) is illustrated by S. Vainker, *Chinese Pottery and Porcelain: From Prehistory to the Present*, London, 1991, p.43, fig.30.

For other slightly smaller examples, see Sotheby's, New York, 8 December 2011, lot 143, and also Bonhams, New York, 19 March 2018, lot 8034.

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

166
A LARGE BLUE AND WHITE FOLIATE-RIM 'KRAAK PORSELAIN' CHARGER
Wanli Period, Early 17th century
Well painted in deep cobalt blue with a central medallion enclosing a deer group playing under the pine tree surrounded with lappet panels decorated with flowers and insets, the exterior with a bird perching on a tree branch and set on an unglazed recessed foot.
17 1/2in (44.5cm) diameter

$5,000 - 7,000

明萬曆 十七世紀早期 青花克拉克瓷花鳥鹿紋盤

Provenance:
C. Gray, London

來源：
C. Gray, 倫敦

Perhaps the most comparable dish to ours was illustrated by Julia B Curtis, in an article entitled 'Transition Ware Made Plain: A Wreck From The South China Sea', *Oriental Art*, Volume XXXI, no. 2, Summer, 1985, p. 172, fig. 23 and which later was sold at Christie's, New York, 16 March 2015, lot 3504.

For another superb blue and white Wanli period 'Kraak Porselein' dish of slightly larger size, with a horse rather than deer at the center, but with similar layout of the border panels, see Bonhams, London, 12 May 2016, lot 40.

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

167
A LARGE WELL-PAINTED FAMILLE-ROSE NINE-PEACH CIRCULAR CHARGER
Qianlong mark, Late Qing dynasty
The shallow curving well and exterior walls enameled with a network of pink and white flowers surrounded by bats hovering over branches laden with nine ripe peaches, the leafy foliage and fruit extending over the sides of the everted rim, bearing the six-character mark on the recessed base.
20in (50.8cm) diameter

$8,000 - 12,000

清晚期 粉彩壽桃蝙蝠大盤 《大清乾隆年製》款

This is a particularly fine example of a late Qing version of an Imperial Qianlong dish, with exquisite handling of the enamels, particularly in the small details of flowerheads and trailing leaves. For another see Christie's, London, 11 November 2015, lot 834.

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

168
A LARGE AND FINELY PAINTED FAMILLE-ROSE NINE-PEACH VASE, *TIANQIUPING*
Qianlong mark, Late Qing dynasty
The ovoid body tapering gently to a narrow cylindrical neck and covered with a network of blossoming white and yellow flowers enclosing branches laden with 'nine peaches' rising from the narrow foot enclosing the six-character mark.
19 1/2in (49.5cm) high

$12,000 - 18,000

清晚期 粉彩壽桃紋天球瓶

This is a very ably painted example of late Qing output in the manner of the great Imperial vases of the Qianlong era. For another bottle vase, *tianqiuping*, of large size, see Bonhams, London, 12 November 2015, lot 150. For another late example of a nine-peach vase, see Christie's, London, 11 November 2015, lot 835.

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

169
A FINELY PAINTED FAMILLE-NOIRE YEN YEN VASE
Circa 1900
The tall baluster body rising to a flaring trumpet neck and painted with magpies amidst finely rendered prunus blossoms and rockwork.
17 1/8in (43.5cm) high

$3,000 - 5,000

約1900年 墨地素三彩花鳥紋鳳尾尊

169

170 (two views)

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

170
AN UNUSUAL LARGE FAMILLE-ROSE CIRCULAR BOX AND COVER
Guangxu
Decorated with delicate yellow prunus blossoms on a thick knotted black branch that starts at the foot of the deeply rounded circular box and continues across the cover.
9 1/2in (24cm) diameter

$2,500 - 4,000

清光緒 粉彩梅花圖圓盒蓋

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

171
A LARGE GRAY STONE BOULDER MOUNTAIN
Qing dynasty or later
The large weathered stone with the appearance of a natural mountain form with the peaks and caves, the stone of gray tone with light gray veins, with a wood stand.
13in (33cm) high

$5,000 - 8,000

清或更晚 供石

For another rock in the form of a multi-peaked landscape dated to the early twentieth century, see Robert D. Mowry, *Worlds Within Worlds, The Richard Rosenblum Collection of Chinese Scholars' Rocks*, Harvard University Art Museums, 1997, pp. 185-186, no. 18.

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

172
A GRAY AND WHITE NEPHRITE JADE BOWL
Qianlong mark and of the period
Rising from a short straight foot decorated with an incised line near the bottom, the deep and rounded sides flaring to everted rim, the stone with black flecks and inclusions, incised six-character mark on the recessed base.
5 5/8in (14.3cm) diameter

$10,000 - 15,000

清乾隆 灰白玉盌 《大清乾隆年製》款

Provenance:
Formerly in the collection of Louise Hawley Stone, Toronto, Canada
Ben Janssens Oriental Art Ltd., July 13, 1998

來源:
Louise Hawley Stone舊藏, 加拿大多倫多
Ben Janssens Oriental Art Ltd., 1998年7月13日

For a near identical example of slightly larger size, using a very similar material with gray veins running diagonally through the stone and engraved to the base with a Jiaqing four-character mark in clerical script, see *Lord Jiaqing and the Journey to Taiwan: A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong*, National Palace Museum, Taiwan, 2016, pp. 260-261, no. III-24, where it is noted that the gray jade is from the Xinjiang region and that several gray Islamic-style jades are in the collection of the National Palace Museum but few have reign marks. Furthermore, they note, of the jade tribute items submitted from Kashgar in 1817, there is a two-handled gray-jade bowl of similar quality.

For an un-marked white jade bowl of very similar profile and dated to the Qianlong period, see Bonhams, London, 10 November 2015, lot 51.

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

173
A SPINACH JADE MUGHAL-STYLE CHRYSANTHEMUM BOWL
Late Qianlong/Jiaqing, 1780-1820
Thinly carved as a chrysanthemum blossom with three bands of narrow petals radiating from a stylized seed pod at the center well, supported on a flaring petal-form foot, the translucent green stone with pale green streaks and black inclusions.
6 7/8in (17cm) diameter

$15,000 - 20,000

清乾隆/嘉慶 1780-1820年 痕都斯坦式菊紋碧玉盌

Provenance:
Roger Keverne Ltd., November 28, 2001

來源:
Roger Keverne Ltd., 2001年11月28日

For a jade bowl and a jade dish of very similar type in the Qing Court Collection, see *Jadeware III, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1995, p. 253, no. 208, for a delicate white jade chrysanthemum petal deep bowl, and p. 246, no. 201, for a spinach-green chrysanthemum petal dish similarly carved to the interior.

(two views)

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

174
A CLOISONNE ENAMEL DOUBLE-GOURD VASE
16th century
The waisted double gourd body formed with the lower section rising to a canted neck with a narrow mouth and a gilt metal lip, decorated overall in vibrant tones of purple and green with with leafy black clusters of grapes on a white enamel ground, supported by a gilt metal flaring foot.
7 1/2in (19.1cm) high

$10,000 - 15,000

十六世紀 銅胎掐絲琺瑯葡萄紋葫蘆瓶

Provenance:
Roger Keverne Ltd, 27 September 2000

來源:
Roger Keverne Ltd, 2000年9月27日

The design of grapes seems to have been a popular one during the late Ming and early Qing periods. The use of a white ground to silhouette the grapes appears to be the standard for this group, though other grounds are known as noted by Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, p. 72. For a number of examples bearing this design, see ibid., no. 34 for a dish from the Gemeente Museum, The Hague assigned to the first half of the sixteenth century, and 40A, for a box and cover from the Victoria and Albert Museum.

See also a vase, *zun*, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, National Palace Museum, 1999, p. 70, no. 4.

See also the footnote to the following lot 175.

(two views)

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

175
A CLOISONNÉ ENAMEL TRIPOD CENSER, *LI*
Ming Dynasty, First half of the 16th century
Decorated with clusters of deep purple grapes on a scrolling vines with deep green leaves and blue florets on a white ground.
4 1/2 x 4 1/2in (11.4 x 11.4cm)

$15,000 - 20,000

明 十六世紀前半葉 銅胎掐絲琺瑯葡萄紋三足爐

Provenance:
Roger Keverne Ltd., London, 28 June 1999

來源:
Roger Keverne Ltd.,1999年6月28日

For two similarly decorated cloisonné censers, *li*, with grape vine decoration, one with a white ground, see Helmut Brinker & Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, Asia Society Galleries, 1989, No's. 42-43, pp. 104-108 and another is illustrated by Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pl. 40c, pp. 56 & 74.

See also Yang Boda (ed.) *The Complete Collection of Chinese of Chinese Gold and Silver, Glass Enamelware*, Vol. 5, (*Zhongguo jinyin boli falangqi quanji - 5 - falangqi (1)*, Beijing, 2002, No's. 28-30, pp. 26-27, for several similarly examples in the Beijing Palace Museum Collection.

Another censer with grapes on a turquoise ground is illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, National Palace Museum, 1999, p. 71, no. 5.

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

176
A CLOISONNÉ ENAMEL AND GILT BRONZE DOUBLE-HANDLED VASE
Jingtai Mark, the vase 16th century, the mounts possibly 17th century
The cloisonné decorated with gently meandering formal lotus scrolls on a turquoise blue ground around the entire body and neck, the mouth mounted in gilt bronze with a shallow cup-shaped rim with a thin band of key-pattern, the neck of the vase mounted with two high-relief mythical beast handles with bi-furcated tails rising vertically, the foot with a stepped gilt-bronze circular foot.
10 1/2in (26.7cm) high

$50,000 - 80,000

十六世紀瓶身 鎏金鑲嵌或為十七世紀 銅胎掐絲琺瑯獸耳纏枝蓮花紋瓶 《景泰年製》款

Provenance:
Roger Keverne Ltd., London

來源:
Roger Keverne Ltd.，倫敦

The closest comparison with our vase appears to be an example from the Palace Museum illustrated by Yang Boda (ed.) *The Complete Collection of Chinese of Chinese Gold and Silver, Glass Enamelware*, Vol. 5, (*Zhongguo jinyin boli falangqi quanji - 5 - falangqi*), Beijing, 2002, p. 4 (text) and p. 10 (illustrations), no. 10. It too has animal form handles with similar bifurcated tails. The cloisonné decoration itself is also in wide registers between gilt-metal bowstring bands on the body, neck and foot. It is dated to the early Qing dynasty.

Another vessel with the addition of metal mounts illustrated in the same publication, p. 58, no. 68, bears very similar lotus decoration with dark green leaves borne on gilt scrolling dividing large lotus flower-heads.

See also Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, p. 75, pl. 43, for a bottle vase with additional gilt handles dated to the second half 16th Century; and Helmut Brinker & Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, Asia Society Galleries, 1989, no. 108, for another pear-shaped vase with differing cloisonné decoration but similar gilt-bronze animal form handles, and neck and foot mounts, and also bearing a Jingtai mark to the base which is dated to the second half of the 16th century.

For a cloisonné vessel, *zhadou*, (5 ¼ inches high) dated to the 16th century and with two applied gilt-bronze dragon handles, see Bonhams, London, 11 May 2021, lot 156. A larger vase of slightly later date but with lotus decoration on a turquoise ground, was sold at Bonhams, London, 13 May 2021, lot 13. Unlike our example it does not have the addition of gilt bronze handles, foot rim and neck extension. A related cloisonné enamel vase of similar shape, dated to the second half 16th century is illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, no. 8.

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

177
A FINE CLOISONNE ENAMEL BOWL
Ming dynasty, 16th century
Of impressive size, the deep bowl with gently sloping sides tapering to an everted rim, the interior decorated with fronted lotus blossoms picked out in yellow, white, blue, and red on a field surrounding a large single red blossom, the exterior similarly decorated, a band of chrysanthemums above the splayed foot enameled with a floral meander repeated on the everted rim, all reserved on a deep turquoise ground.
4 7/8in (12.3cm) high; 10 1/2in (26.8cm) diameter

$6,000 - 10,000

明 十六世紀 銅胎掐絲嵌琺瑯纏枝蓮花紋盌

See Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, p. 73, pl. 30B, 31A & B, for three bowls, one with lotus decoration assigned to the early sixteenth century. For another bowl of similar type but decorated with cranes and bearing a Jiajing mark (1522-1567), see Beatrice Quette (ed.), *Cloisonne, Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, Bard Graduate Center, New York, 2011, p. 243, no. 38, and a smaller bowl with lotus decoration, p. 238, no. 27.

(two views)

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

178
A RARE CLOISONNE ENAMEL STEMCUP
Jingtai mark, Ming dynasty, 16th/17th century
Raised on a high flared foot decorated with bands of fronted floral meanders and stiff lappets under a gilt copper molded lotus petal support, the u-shaped cup with everted rim decorated on the exterior with the 'Three Friends of Winter' pine, prunus, and bamboo enameled on a turquoise ground, the interior with a fine networks of *ruyi* heads radiating from a gilt medallion at the well, the keyfret banded and gilt foot with four-character incised *Jingtai* mark.
4 5/8in (11.7cm) high

$12,000 - 18,000

明 十六至十七世紀 銅胎掐絲琺瑯花卉紋高足杯 《景泰年製》款

Provenance:
Roger Keverne Ltd., November 23, 2001

來源:
Roger Keverne Ltd.，2001年11月23日

The extraordinary detailed work in this stem cup, with an evenly-spaced depiction of the 'Three Friends of Winter" is a rarity in Ming cloisonné production where the material itself does not usually lend itself to such 'fine' details. For a warming bowl with the same subject, but with a slightly looser treatment of the decoration and dated to the sixteenth century, see Sotheby's, Hong Kong, 7 April 2015, lot 3726.

The design does appear on Imperial Jingdezhen porcelain stem cups in the Ming Dynasty. For a Chenghua example (1465-1487), see Sotheby's, Hong Kong, The Meiyintang Collection, Part IV, 8 October 2012, lot 41.

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

179
A CLOISONNÉ ENAMEL DRAGON DISH
Early 17th century
Decorated with a pair of slender yellow-spined blue-ground four-clawed dragons contesting a white-ground flaming pearl to the interior below a formal border with five-petaled flowerheads on a meandering scroll, the reverse side with seven multi-colored lotus flower-heads at the center of the foot and further lotus scrolling to the rounded exterior sides.
9 1/2in (24.1cm) high

$15,000 - 20,000

十七世紀早期 銅胎掐絲琺瑯龍紋盤

For a larger dish with a dragon and phoenix to the center and a very similar treatment of the rim and underside decoration and also dated to the early 17th century, see Beatrice Quette (ed.), *Cloisonné, Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p. 251, pl.54.

For a large dish with two confronted dragons contesting a flaming pearl dated to the Wanli period (1573-1615), see *Enamel Ware in the Ming and Ch'ing Dynasties*, National Palace Museum, 1999, p. 79, no. 11.

A larger dish (13 3/4in diameter) with dragon and phoenix design was sold at Bonhams, London, 11 May 2021, lot 246.

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

180
A CLOISONNE ENAMEL POMEGRANATE FORM JAR
Late Ming-early Qing dynasty, 17th century
The bulbous body rendered on the rich, leafy green ground with a continuous pattern of six lotus blossoms enclosed by radiating branches below the mouth shaped as an open bud, the blossoms executed in delicate white, blue, red, and yellow enamels above the gilt metal straight foot.
4 1/2in (11.4cm) high

$30,000 - 50,000

明晚期至清早期 十七世紀 銅胎掐絲琺瑯纏枝蓮紋小瓶

Provenance:
Christie's, London, June 2000, lot 220

來源:
佳士得倫敦，2000年6月，拍品編號220

An almost identical pomegranate-shaped vessel with a turquoise rather than this rarer leaf-green ground in the Beijing Palace Museum, is illustrated by Yang Boda (ed.) *The Complete Collection of Chinese of Chinese Gold and Silver, Glass Enamelware, Vol. 5, (Zhongguo jinyin boli falangqi quanji - 5 - falangqi (1)*, Beijing, 2002, no. 141, pp. 47 & 120. It is interesting to note that the current form is also found on porcelain of this period, such as a Yongzheng-marked lapis-lazuli-type glazed example, published in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Hong Kong, 1999, p. 218, no. 196.

Another interesting feature of this vase is the relatively light weight and thin-walled structure of the vessel itself, compared to much late Ming cloisonne production, indicating a 17th century date more in line with early Qing wares. The lotus blooms with curled ends on their leaves and the incorporation of tri-lobed-shaped petals similarly suggests a 17th century date. For another vase with similar treatment of the leaves see Helmut Brinker & Albert Lutz, *Chinese Cloisonne: The Pierre Uldry Collection*, New York, Asia Society Galleries, 1989, no. 124.

(two views)

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

181
A RARE CLOISONNÉ ENAMEL TABLE SCREEN
17th/18th Century
One side decorated in primarily green and blue enamels with highlights in white and yellow enamel with an idyllic lakeside scene with a mountainous backdrop with clouds, before buildings and a bridge on a shoreline near a small 'Daoist Island' set with trees and a pavilion, the other side with a pair of cranes near rockwork and bamboo beneath the spreading yellow-bloomed branches of an osmanthus tree, the borders with simple gilt copper edges.
6 7/8 x 5 1/8in (17.4 x 13cm)

$10,000 - 15,000

十七/十八世紀 銅胎掐絲琺瑯仙鶴山水圖插屏

Provenance:
Roger Keverne Ltd., London

來源:
Roger Keverne Ltd., 倫敦

The nearest comparable example to this delightful small table screen is a larger example illustrated by Beatrice Quette (ed.), *Cloisonné, Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, pl. 125a & b, pp.288-289, from the Musee des Arts decoratifs, Paris (no. 23.778), and also exhibited at the Royal Academy of Art, *International Exhibition of Chinese Art*, London, 1935-36, no. 1994.

Table screens are relatively uncommon and most published examples appear to have Daoist subject matter as the main theme. Most however are slightly larger and depict the immortals themselves on one side, see Helmut Brinker & Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, Asia Society Galleries, 1989, No's. 170 & 171.

(two views)

PROPERTY FROM THE COLLECTION OF JAMES AND MARILYNN ALSDORF

182

A RARE PAINTED LIMESTONE HEAD OF A BODHISATTVA

Northern Zhou/Sui dynasty, Late 6th century CE

The squared face showing crisp brows, elongated eyes with heavy lids, a long triangular nose with wide nostrils and a subtle smile issuing from thick lips, all below a high crown fronted by an oval jewel-centered plaque with raised scroll borders set between rosettes issuing beaded tassels and terminating in a smaller jewel plaque with raised scroll borders partly visible above each pendulous ear; the finished surfaces showing traces of gilding, red and ochre pigments, the back and top of the head roughly finished.

13 3/8in (33.9cm) high

$20,000 - 30,000

北周/隋 六世紀晚期 石灰石菩薩頭像

Provenance:

The James and Marilynn Alsdorf Collection

來源：

阿爾斯多夫伉儷珍藏

Late sixth century China was marked by some of the shortest dynastic reigns in its history: the Northern Qi (550-577) in the northeast, with its capital at Ye (present day Linzhang) in southern Hebei; the Northern Zhou (557-81) in the northwest, that defeated the Northern Qi in 577, its capital located at Chang'an (present day Xi'an), Shaanxi Province; and the ensuing Sui dynasty (581-618), also with its capital at Chang'an, that unified China again after centuries of disunity. The differing trends in Buddhist sculpture developed within these kingdoms all left some mark on the Alsdorf bodhisattva head.

The roughly finished surfaces on the top and back, as well as its large overall dimensions, suggest that the Alsdorf head once topped a standing or seated bodhisattva of impressive size, carved in high relief as part of a Buddhist assembly, on a cave temple wall or a hillside. The sculpture's most distinctive feature is the tall crown with jeweled plaques and tasseled rosettes carved in detail and highlighted with polychrome pigments. A very similar crown appears on three stone bodhisattvas thought to have been carved during the last years of Northern Qi rule, but removed in the early 20th century from one the seven southern caves in the Buddhist shrine complex at Xiangtangshan, Hebei Province, near the capital city Ye. The first is a free-standing head of large size (15in [38.1cm] high) in the Metropolitan Museum of Art, the body no longer preserved (see Denise Patry Leidy and Donna Strahan,*Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art* [Yale University Press, 2011], cat. no. 10c, p. 81). The second, a life-size free standing figure (67in [170.2cm] high) in the Richmond, Virginia Museum of Fine Arts, may have come from Cave 1 of the southern group (see Katherine R. Tsiang, *Echoes of the Past: the Buddhist cave temples at Xiangtangshan* [University of Chicago Press, c.2010, cat. no. 19, pp. 202-203).The third, a free-standing head of the bodhisattva Mahasthamaprapta (14 3/16in [36cm] high), in the Freer Gallery of Art, the body no longer preserved, possibly from Caves 4-6 (see also Tsiang [et al.],*Echoes of the Past*, cat. no. 30, pp. 224-225).

The three bodhisattva heads associated with the Xiangtangshan site also share an elongated ovoid shape, accentuated by a narrow nose separating the graceful arching brows and downcast eyes from the full, voluptuous lips. These details are carefully carved with a fine surface finish that extends onto the sloping shoulders and columnar body of the complete standing bodhisattva from the Virginia Museum of Art. Their aura of sophistication and superior quality of execution might be explained by its location close to the Northern Qi royal capital. The Northern Qi rulers were ardent patrons of Buddhism, known to have commissioned some of the northern cave temples at Xiangtangshan as well as filling temples throughout the kingdom with consummately carved Buddhist images.

In contrast, the Alsdorf bodhisattva shows a head of blocky shape emphasized by its wide triangular nose and a wide, square jaw. The elongated eyes gazing directly forward and the faint smile on the fleshy lips also add to the certain naïve quality of its conception. The facial features and the crown are also carved in a more summary manner, accenting its difference from the Xiangtangshang crowned heads. Although missing its body, the Alsdorf head shares the thick facial features and blocky head characteristic of complete sculptures found within the purview of the Northern Zhou kingdom. Two such examples are the two standing stone figures of the Sakyamuni Buddha preserved at the Xi'an Museum when Osvald Siren published them in 1925 (see *Chinese Sculpture from the Fifth to the Fourteenth Century* [London, E. Benn, 1925], vol. 1, p. 72, and vol. 3, plate 270a and b, heights given as about 6 and five feet). Their faces even display a subtle smile visible of the Alsdorf head.

The third figure of interest is a Northern Zhou seated Maitreya bodhisattva of impressive size (about 2 meters tall) in the Beilin Museum, Xi'an, carved from the yellow limestone often encountered in Shaanxi sculpture (see Angela Falco Howard [et al.], *Chinese Sculpture* [Yale University Press, 2006], p. 280 and p. 287, fig.3.91). Although showing the ravages of age, the figure shows a high level of craftsmanship. The square head leaning slightly forward from its compact, thickset body is sensitively rendered with a suggestion of a smile on the otherwise pensive visage. The tall curving crown differs in shape from that of the Alsdorf head and shows a higher level workmanship in the execution of its intricate raised relief, The crown on the Maitreya bodhisattva instead conforms to a crown of similar shape but higher raised relief resting on the head of a massively sized bust of a bodhisattva (height 36 5/8in [93cm]) excavated in 1986 at Liquansi, Xi'an (see James C. Y. Watt [et al.], *China: Dawn of a Golden Age*, 200-750 AD [Metropolitan Museum of Art, Yale University Press, 2004], cat. no. 171, p. 270). The intricate and carefully chiseled high relief on the crown continues across the remaining surfaces of the Liquansi bust, again proof of the highest quality of craftsmanship capable in the capital of a kingdom. In fact, when complete, the Liquansi deity might have stood 8 feet tall, suggesting that it could have been carved in the opening years of the Sui dynasty when colossal figures of this type were produced.

In the end, the Alsdorf bodhisattva head remains an enigma –a blockish head with a naïve smile of Northern Zhou type wearing a crown of sophisticated Northern Qi type. Professor Howard notes that many caves were opened and independent images carved within that vast expanse of the Northern Zhou kingdom that stretched as far as Ningxia, Gansu and Sichuan (see Howard [et al.], *Chinese Sculpture*, p. 279.) The workmanship on the Alsdorf head may not reflect a commission by wealthiest of patrons the royal capital of Xi'an. However, given the over life size scale of the Alsdorf head, a complete seated figure of comparable size for it might have been at least four feet in height while, a complete standing figure in the range of six feet or taller. As such the complete sculpture must have been a monument of impressive size and considerable expense, commissioned somewhere away from the capital by single donor or a community of faithful.

183
No lot.

ANOTHER PROPERTY

184
A RARE LIMESTONE BUDDHIST TRIAD
Tang dynasty
Carved in high relief with a central figure of Sakyamuni seated on multi-tiered lotus pedestal throne flanked by Ananda and Kasyapa standing in flowing robes and adorned with sashes and jewelry, all framed by a flame-form nimbus and posed on a rectangular pedestal base carved with a dedicatory inscription bearing a reign date corresponding to 666 CE, traces of old pigment adhering.
21 2/3in (55.3cm) high; 15 1/4in (38.3cm) long; 6 3/4in (17.2cm) deep

$7,000 - 10,000

唐 背屏式佛與脅侍菩薩立像

Provenance:
Sotheby's, New York, Fine Chinese Ceramics, Works of Art and Paintings, 8 May 1981, lot 53, catalogued as marble

來源：
蘇富比紐約，1981年5月8日，拍品編號53

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

185
A MING CARVED CINNABAR AND GREEN LACQUER INGOT-SHAPED TRAY
Hongwu mark, 16th century
Carved within a panel mirroring the trays shape with a scholarly figure fishing from a promontory beneath maple and a cloud supporting a Daoist pavilion, set within a border of prunus and another flower, the exterior with a wide band of composite floral sprays revealing a paler ground beneath, with an engraved gilt six-character mark in a vertical line to the base.
9in (22.8cm) across

$3,000 - 5,000

十六世紀 剔紅山水人物盤 《大明洪武年製》款

Whilst our dish can be classified as ingot-shaped, it is clearly not as pronounced as a slightly larger Jiajing-marked ingot-shaped dish illustrated in *Carved Lacquer in the Collection of the Palace Museum*, 1985, pl. 190. The Hongwu mark, one rarely seen in lacquer ware, is clearly apocryphal though the style of the cinnabar decoration with its deep carving of both the borders and the central scene in combination with thickly-outlined border surrounds appears to clearly place its production in the Ming period, probably, more specifically during the Jiajing reign (1522-1566).

186

187

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

186
A CINNABAR LACQUER SMALL CYLINDRICAL BOX AND COVER
15th century
The cylindrical box carved to the top with two scholars beneath a maple tree below clouds and near rockwork and lightly suggested bamboo which borders the scene, a small thatched hut on a promontory below a moon behind them, the slightly rounded vertical sides of the box and cover each carved with a single wide band of key-pattern, the red lacquer continuing over the narrow rounded foot ring, the base and interiors black lacquered.
3 3/8in (8.6cm) diameter, silk bag, Japanese wood box

$3,000 - 5,000

十五世紀 剔紅人物圖圓盒蓋

For a slightly smaller circular box and cover with identical decoration to the sides and a landscape scene with figures gazing at the moon, see Christie's, Hong Kong, 26-27 September 1989,lot 1570. It bears a Xuande mark. Another tiered box, with a similar scene is illustrated in *Gugong bowuyuan Cang Diauxi (Carved Lacquer in the Collection of the Palace Museum)*, Beijing, 1985, no. 63.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

187
A CINNABAR LACQUER SMALL CYLINDRICAL BOX AND COVER
Late Ming dynasty, 16th century
The cylindrical cover very deeply carved in unusal high relief with a coastal or lakeside scene with a figure crossing a bridge to a group of buildings in which sit two further figures, all set amongst rocky outcrops and trees receeding to the distance with a small hut on a promontory, the slightly rounded vertical sides of the box and cover each with a single T-pattern band, the red lacquer contiuing over the rounded foot rim, the base and interiors black lacquered.
3 1/4in (8.2cm) diameter, cloth wrap, Japanese wood box

$2,500 - 4,500

明晚期 十六世紀 剔紅山水人物圖圓盒蓋

See James C.Y. Watt and Barbara Brennan Ford, *East Asian Lacquer, The Florence and Herbert Irving Collection*, The Metropolitan Museum of Art, New York, 1991, p. 107, no. 42, for another late Ming dynasty box and cover which can be compared favorably in shape and technique and which has very similar key-pattern decoration on the sides.

(two views)

PROPERTY FROM A PRIVATE COLLECTION

188
A TWO-TIERED CINNABAR LACQUER CANTED SQUARE BOX AND COVER
16th century
The cover with indented corners and carved in relief with a scholar seated on a rocky outcrop and looking out at a waterfall that cascades in frothy waves below his feet, his assitant nearby holding a food bowl under a willow, the scene set on a neat horizontally-lined cell ground, the sides of the cover and the two tiers of the box are carved with composite leafy bands of prunus, chrysanthemum, peony, and possibly hibiscus all silhouetted on a yellow-brown lacquer ground, the flat base and interiors lacquered black.
2 1/4in (5.3cm) high

$5,000 - 8,000

十六世紀 剔紅高仕圖盒蓋

Provenance:
The Estate of Alfred E. Guntermann, New Haven, CT

來源
Alfred E. Guntermann遺 ，康州紐海文

For another tiered box that can be favorably compared to ours and also dated to the 16th century, see Priestley & Ferraro, Chinese Art, *The Deeper Picture, Early Chinese Carved Cinnabar Lacquer*, London, 2017, no. 8. Like ours it has indented (canted) corners and a rustic willow landscape with a human figure. The sides too, are carved deeply with floral scrolls to an orange-brown layer beneath. The authors also cite a closely-related box and cover in the Brooklyn Museum (accession number 88.198), that like our box, has a similar arrangement of floral scrolls around the sides. The cover has a figure of the immortal Fang Dongshou beneath a peach tree.

189

190

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

189
A CARVED CINNABAR LACQUER LARGE BRUSH OR WHISK
Ming dynasty, 16th/17th century
Carved in fairly low relief with a dense leafy floral design of primarily chrysanthemum from the tail-bone (*kaogu*), along the length of the handle, which has two bulbous areas, to the large cone-shaped ferrule (*zhouxian*) which has a metal band to secure the hair.
11 ½in (29.3cm) long, excluding brush hair

$4,000 - 6,000

明 十六/十七世紀 剔紅花卉紋筆

Mounted with rabbit hair as a calligraphy brush in its present state, this was possibly originally intended as a whisk. Certainly it's large size would have made any calligraphic use a weighty proposal.

For an example of the same basic shape and size in the Metropolitan Museum of Art, New York, see *metmuseum.org.art/collection/40221*, accession no. 2015.500.1.36, a gift of Florence and Herbert Irving. It is dated to the sixteenth century and listed as a whisk. Like ours, it has naturalistic decoration that in addition to chrysanthemum includes bamboo, orchids and plum, the flowers of the 'Four Seasons'.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

190
A CINNABAR LACQUER CYLINDRICAL 'OFFICIAL' BRUSH AND COVER
Ming dynasty, 16th/17th century
Extremely well carved in deep dense relief in a continuous scenes around the stem and cover with a group of birds with out-stretched wings amidst peony sprays, the decoration mirrored on the cover and each bordered with key-pattern and diaper cell bands, the brush further carved with a roundel with the character *lu* (to record) towards one end.
11 1/4in (28.2cm) long overall

$1,500 - 2,500

明 十六/十七世紀 剔紅花鳥紋筆

For another Ming brush dated to the late Ming dynasty with a garden landscape scene carved around the body of the brush and with single *shou* character roundel at each end, from the Victor and Nancy Pan Collection, see Zhang Rong (ed.), *The Creation of Natural Immensity and Grandeur, The Yang Ming Shan Fang Collection of Lacquer from Song, Yuan, Ming and Qing Dynasties*, Tipei, 2020, pp. 112-115, no. 33.

191

192

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

191
A CINNABAR LACQUER CYLINDRICAL 'BIRD AND PEONY' BRUSH AND COVER
Ming dynasty, 16th/17th century
Carved in low relief to a yellow-brown ground with a long-tailed bird amidst peony sprays coiling around the stem of the brush, the cover with further peony sprays, each bordered with key-pattern bands, the ends of the brush and cover with a single prunus flower head.
8 1/2in (21.6cm) long

$3,000 - 5,000

明 十六/十七世紀 剔紅花鳥紋筆

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

192
SIX LACQUER WRITING BRUSHES
Late Ming to Qing Dynasty
Comprising two multicolored 'bead-form' brushes with covers, two mother-of-pearl inlaid black-and-red lacquer brushes with covers; and unusual pierced red and black lacquer brush; and a larger black and red lacquer brush and cover, carved with prunus branches.
5 1/4 to 9in (13.2 to 22.8cm) long (6).

$1,200 - 1,800

明晚期/清 毛筆一組

(cover)

(base)

PROPERTY FROM A PRIVATE COLLECTION

193

A RARE TWO-SIDED MOTHER-OF-PEARL-INLAID BLACK LACQUER 'PALACE UNDER MOONLIGHT' RECTANGULAR BOX AND COVER

Yuan/Early Ming dynasty, 14th/15th century

The two-part box and cover delicately decorated to the cover with an extensive palace scene with large storied buildings with balustrades, pathways and gardens dotted with many figures, set beneath a glorious pine tree with distant hills and clouds below a crescent moon, numerous figures people the foreground ranging from scholars at various pursuits, noble figures with attendants and figures on horseback sheltered by parasol-wielding servants, the sides of the box and cover decorated with wide ogival panels with birds amidst fruiting branches on a dense fern-like scrolling ground with stylized flower heads, the base inlaid with two birds standing on the branches of a blossoming prunus.

16in (40.6cm) long; 9 7/8in (25.2cm) wide; 3 3/8in (8.6cm) deep, wood box

$15,000 - 20,000

元/明早期 十四/十五世紀 黑漆嵌螺鈿月下宮殿圖盒蓋

See the catalogue, *East Asian Lacquer*, Bukchon Art Museum, Seoul, South Korea, 2008, pp. 98-109, no's 1-45 to 1-53 for a range of 14th to 16th century mother-of-pearl-inlaid lacquers with similar depictions. No. 1-53, an ink stone box, has very similar side borders and a large prunus spray inlaid to the underside. For a Yuan dynasty hanging screen with similar equestrian figures sheltered by canopy bearing attendants set in a garden with balustrades before a palace and pines, see L. K. Tsi and H. S. Chang, *Dragon and Phoenix, Chinese Lacquer Ware, The Lee Family Collection, Tokyo*, The Museum of East Asian Art, Cologne , 1990, pp. 206-207, No. 90.

For an early Ming tray dated to the 14/15th century with another garden setting, see Julia M. White, *Masterpieces of Chinese Lacquer from the Mike Healy Collection*, Honolulu Academy of Arts, 2002, pp. 38-39, No. 8.

For an octagonal tray, inlaid at its center with a similar prunus spray (plum blossom) and attributed to the Yuan to early Ming period, see James C. Y. Watt and Barbara Brennan Ford, *East Asian Lacquer, The Florence and Herbert Irving Collection*, Metropolitan Museum of Art, New York, 1991, pp.126-127, no. 55 and also a nine-sided dish with very similar borders to those on the sides of our box and cover, ibid, pp.124-125, No. 54.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

194
A RARE SHALLOW LOW RECTANGULAR BLACK LACQUER TRAY
Song to Ming dynasty
with shallow everted sides rising from a plain foot, the lacquer undecorated and lightly crackled all over, the tray of an extremely light weight.
13 3/4 x 9 1/16in (35 x 23cm)

$3,000 - 5,000

宋至明 黑素漆盤

With so little in the way of decoration to enable a specific dating of this lovely delicate tray, a wide dating parameter seems appropriate here. Whilst the extremely light weight, plain surfaces and delicate construction suggest a possible Song or Yuan production date, the overall profile might also suggest a Ming date of manufacture.

For a square tray of smaller size (7 inches across) dated to the Song-Yuan dynasty, see Christie's, Hong Kong, 27 November 2013, lot 3554, where it is compared to another in the National Palace Museum, Taipei, included in the exhibition, *China at the Inception of the Second Millennium: Art and Culture of the Sung Dynasty, 960-1279*, Taipei, 2000, p. 165, no. III-19.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

195

A SET OF FIVE MOTHER-OF-PEARL-INLAID BLACK LACQUER CIRCULAR DISHES

Late Ming dynasty, 16/17th Century

Decorated with figural garden scenes at the center below plain cavetto's, the reverse sides with red-lacquered basket-weave design, the bases painted in black lacquer, the scenes include the first Tang emperor, Gaozu, shooting arrows at a peacock screen; two farmers reading during a break in harvesting faggots; scholars watching a flying phoenix; scholars at a ferry; and scholars playing chess.

5 3/8in (13.7cm) diameter, box

$2,000 - 3,000

明晚期 十六/十七世紀 黑漆嵌螺鈿盤一組五件

The scene on one of our dishes, can be identified from the *Biography of Empress and Royal Concubines of the T'ang Dynasty* as representing a competition for the hand in marriage of the Princess Dou. Li Yuan, who later became the founder of the Tang Dynasty, Emperor Gaozu, succeeded in shooting two arrows, each of which penetrated an eye of a peacock painted by the princess, thus winning the competition. See also a box and cover painted with this scene from the British Museum illustrated by Sir. Harry Garner, *Chinese Lacquer*, London, 1979, pp. 272-273, no. 199 and which bears the seal of the artist Chin Ch'en-shan and a date 1600.

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197

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

196
A SET OF FIVE MOTHER-OF-PEARL-INLAID BLACK LACQUER CIRCULAR DISHES
17th century
Decorated with garden scenes with boys at the center below plain cavetto's, the reverse sides with basket-weave design, the bases painted in red lacquer with a single differing character from the 'ten heavenly stems', the scenes include viewing a painting and playing chess, bathing, playing music, cutting maple or mulberry leaves, and reading on an elegant building platform.
4 ¾in (12cm) diameter, each (5).

$1,500 - 2,000

十七世紀 黑漆嵌螺鈿山水人物圓盤五件

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

197
A MOTHER-OF-PEARL-INLAID BLACK LACQUER CIRCULAR STRAIGHT-SIDED TRAY
Ming dynasty, 16th century
Of circular shape, the interior inlaid with a richly-dressed equestrian figure with two standing attendants, one holding a silk-wrapped qin and passing a farmer with faggots attached to a pole amidst a foliage surround and under a large gnarled pine tree and clouds, the vertical interior and exterior sides with eight evenly-spaced prunus flower heads on a cash-symbol trellis ground below a copper rim, the base with a plain black-brown lacquer.
7 3/4in (5.2cm) diameter, cloth wrap, Japanese wood box

$2,500 - 3,500

明 十六世紀 黑漆嵌螺鈿人物圖盤

Compare with a sixteenth century tray from the British Museum decorated with horsemen in a landscape illustrated by Sir Harry Garner, *Chinese Lacquer*, London, 1979,, p. 225. no. 171.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

198
A RARE BLACK AND CINNABAR *TIXI* LACQUER RECTANGULAR LOW TABLE, *KANG*
Ming dynasty, 16th/17th century
The top carved with a mixed design of classic *jiuhuan* and scrolls, the deep V-shaped channels with numerous elegant pommel scrolls symmetrically interspersed with further scrolling designs, all above a very narrow waist and short shaped apron with further scrolls that continue down the simple in-curving legs.
21in (53.3cm) wide, Japanese box

$4,000 - 7,000

明 十六/十七世紀 剔犀如意雲紋炕桌

For a late sixteenth century example with cabriole legs, see a paper given by Sir John Figgess, 'Ming and Pre-Ming Lacquer in the Japanese Tea Ceremony', *Oriental Ceramic Society Transactions, 1967-69*, vol. 37, pl. 56d.

Another of more squat shape was offered at Christie's, London, 9 July 1979, lot 92.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

199
A MASSIVE GILT-PAINTED BLACK LACQUER RECTANGULAR BOX AND FLAT COVER
Probably 17th century
The flat cover delicately painted in sepia and gilt tones with a lone fisherman in an extensive lakeside landscape scene shaded with willows pines, the sides of the box and cover with red-lacquered basket-weave panels set within key-pattern borders.
29 3/4 x 11 1/2in (75.6 x 29.2cm)

$5,000 - 7,000

或為十七世紀 黑漆描金繪山水圖盒蓋

For a similar late Ming dynasty box dated to 1633, see Klaus J Brandt, *Chinesische Lackarbeiten*, Linden Museum, Stuttgart, 1988, pp. 150-151, no. 99.

Another of comparable size dated to the seventeenth century is illustrated by James C.Y. Watt and Barbara Brennan Ford, *East Asian Lacquer, The Florence and Herbert Irving Collection*, The Metropolitan Museum of Art, New York, 1991, pp. 142-143, no. 66.

200 (one of two)

201

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

200
TWO GILT BLACK LACQUER BOXES AND COVERS
17th century
One a square seal box with a landscape painted to the top and brown lacquer to the interior, wire panels to the sides; the other a scholars box with various interior sections and metal thread panels with geometric design between gilt swastika-cell ground at the edges.
6 ¼ x 6 ¼ x 6 ¾in (15.9 x 15.9 x 17.1cm), the square seal box; 12 ½ x 6 x 7in (31.7 x 15.2 x 17.8cm), the scholar box (2).

$1,800 - 2,500

十七世紀 黑漆描金盒蓋兩件

For a seal box with a very similar silver-wire basket-weave panel, of checker and twilled weave, producing a pattern of connected swastikas, see James C.Y. Watt, *The Sumptuous Basket, Chinese Lacquer with Basketry Panels*, China House Gallery, China Institute in America, New York, 1985, pp. 64-65, no. 18.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

201
A LARGE PAINTED AND INCISED BROWN LACQUER OCTAGONAL BOX AND COVER
Late 18th century
incised and painted with a large roundel of leafy peony heads within a *ruyi*-head surround itself bordered at the octagonal edges with composite floral sprays of magnolia, chrysanthemum, prunus, and begonia, the vertical sides of the cover with various fruit and flower panels above a stylized key-pattern band on the sides of the box, supported on eight small truncated ball feet, the interior with nine black lacquer shaped trays.
13 ½in (34.3cm) across

$1,200 - 1,800

十八世紀晚期 漆繪牡丹花卉紋盒蓋

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

202
A RYUKYUAN MOTHER-OF-PEARL-INLAID BLACK LACQUER RECTANGULAR LOW TABLE, *KANG*
17/18th century
Decorated with an equestrian and walking attendants crossing a bridge towards a pavilion with further figures, all set amidst tree peony, pine, and rockwork to the flat top with simple beaded edge above cell pattern and a short pierced waist, the shaped apron with bird and fruit panels on a different cell ground, with short cabriole legs and 'pearl' terminals.
14in (35.3cm) across, box

$2,500 - 3,500

十七/十八世紀 琉球黑漆嵌螺鈿山水人物炕桌

See *Ryukyuan Lacquerware from the Urasoe Art Museum, Cultural Treasures of the Ryukyu Kingdom*, Urasoe Art Museum, 1995, p. 83, no. 58, for a very similar low table also inlaid with an equestrian landscape scene and with near identical leg and feet treatment. It is dated seventeenth-eighteenth century.

For another very similar table attributed to sixteenth century Chinese production, see Christie's, London, 16 November 1998, lot 17, where it is compared to another table from a private Japanese collection exhibited at the Tokyo National Museum, *Chinese Mother-of-Pearl-Decorated Lacquer*, Tokyo, 1980, p. 114, no. 72-1.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

203
A RYUKYUAN MOTHER-OF-PEARL-INLAID BLACK LACQUER RECTANGULAR LOW TABLE, *KANG*
17th century
The table top decorated with palatial buildings, terraces, and fenced walkways with a backdrop of pine and willow and misty mountains, the terraces with a crowded scene of numerous figures at various tasks, and with further figures dispersed amidst the building levels, a narrow waist with cloud piercings and with numerous figural landscape scenes on the apron, above large cabriole legs with 'pearl' terminals.
22 x 16 x 11in (55.8 x 40.6 x 28cm)

$3,000 - 5,000

十七世紀 琉球黑漆嵌螺鈿人物樓閣圖炕桌

204

205

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

204
A RYUKYUAN MOTHER-OF-PEARL-INLAID BLACK LACQUER FAN-SHAPED LOW TABLE, *KANG*
17th century
The top with a dense design of palatial buildings amidst pine, willow, and rockwork with boys on a terrace in the foreground, some clutching wrapped objects, the short sides and five cabriole legs with cell pattern and tendrils.
15 ½in (38.3cm) across

$2,500 - 4,500

十七世紀 琉球黑漆嵌螺鈿山水人物扇形桌

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

205
A RYUKYUAN MOTHER-OF-PEARL-INLAID BLACK LACQUER LOW TABLE, *KANG*
18th century
Constructed in a rectangular galleried form, decorated with three Buddhistic lions chasing four beribboned balls to the top, above a pierced waist and shaped apron with garden scene cartouches on a wavy cell ground, short cabriole legs and 'pearl' terminals.
26 x 16 x 9in (66 x 40.6 x 22.8cm)

$2,500 - 3,500

十八世紀 琉球黑漆嵌螺鈿獅紋炕桌

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

206
A RYUKYUAN MOTHER-OF-PEARL-INLAID BLACK LACQUER LARGE RECTANGULAR BOX AND COVER
17th/18th century
Decorated on the flat with two scholars conversing in a dense pine and bamboo landscape with their attendants nearby one holding a fan, the other scrolls, a small building nearby and a rich foliage foreground with a small maple tree, the rounded sides of the cover with shaped panels of composite floral scrolling on a cell ground which is mirrored on the box sides.
15 x 10 1/8 x 3 ¼in (38.1 x 25.7 x 8.2cm)

$2,000 - 3,000

十七/十八世紀 琉球黑漆嵌螺鈿松下高仕圖盒蓋

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

207
A RYUKYUAN MOTHER-OF-PEARL-INLAID RED LACQUER SMALL RECTANGULAR TABLE
17th/18th century
The plain black-lacquered top bordered in red lacquer with a mother-of-pearl inlay of leafy composite flower-head design at the border with a beaded edge above a stylized lappet band to the tapering rounded sides of the top, all above a narrow waist and further composite floral scrolling to the shaped apron which has pierced cloud motifs, all above simple shaped legs.
20 1/8 x 10 ¼ x 8in (51.2 x 26 x 20.3cm), Japanese box

$2,500 - 4,000

十七/十八世紀 琉球嵌螺鈿漆桌

206

207

208

209

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

208
A RYUKYUAN MOTHER-OF-PEARL-INLAID BLACK LACQUER RECTANGULAR SIDE TABLE
18th century
The top inlaid with two large peony sprays, all above a pierced tall waist bordered by loosely-arranged fruit and flower sprays which continue down the straight legs, the narrow sides of the table fully paneled and inlaid with further peony rising from rockwork, the whole supported on four stretchers.
16 ¼ x 17 x 10in (41.2 x 43.1 x 25.4cm), Japanese box

$2,500 - 3,500

十八世紀 琉球黑漆嵌螺鈿花卉紋邊桌

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

209
A RYUKYUAN MOTHER-OF-PEARL-INLAID AND GILT-PAINTED BLACK LACQUER RECTANGULAR SCHOLAR'S TRAVELLING BOX
17th/18th century
The travelling box with folding cabriole legs that fit snugly to the underside, the box with one large, and two small sliding drawers with small gourd-shaped ring handles, the entire surface of the exterior painted in shades of gilt, red, and black and inlaid with mother-of-pearl with a multitude of different butterflies flitting amidst a wide ranging group of flowers and branches, all above a conjoined apron with flower head scrolling.
17 1/2in (44.5cm) wide, box

$2,500 - 3,500

十七/十八世紀 琉球黑漆嵌螺鈿蝴蝶紋屜盒

210

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

210
A RYUKYUAN MOTHER-OF-PEARL-INLAID BLACK LACQUER SHAPED-SQUARE TRAY
18th/19th century
Decorated with five children watching a cockfight, the border with beribboned objects, the plain underside set with four short feet, a two-character seal mark to the base.
14 1/2in (36.8cm) across

$2,500 - 3,500

十八/十九世紀 琉球黑漆嵌螺鈿鬥雞圖盤

211

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

211
A RYUKYUAN MOTHER-OF-PEARL-INLAID BLACK LACQUER RECTANGULAR SIDE TABLE
18th/19th century
The top layered in graduated levels of mother-of-pearl to form a dense high-relief scene of a lakeside storied building and fenced garden terrace with seated figures below pine, all above a short waist with cell pattern and cloud piercings and a shaped apron with figural terrace scenes, slender incurving legs, all standing on four stretchers centered by a diamond-shaped shelf.
17 ¾ x 18 ½ x 14in (45 x 47 x 35.5cm)

$2,000 - 3,000

十八/十九世紀 琉球黑漆戧金人物樓閣圖邊桌

For a table of foliated oval shape, see *Ryukyuan Lacquerware from the Urasoe Art Museum, Cultural Treasures of the Ryukyu Kingdom*, Urasoe Art Museum, 1995, p. 144, no. 114.

Another table inlaid with mother-of-pearl on a transparent-lacquered wood is illustrated by Hirokazu Arakawa and Yoshinobu Tokugawa, *Ryukyu Urishi Kogyo (Art of Ryukyuan Lacquer)*, Tokyo, 1977, no. 89. For an earlier red lacquered inlaid table from the Danno Horin-ji, Kyoto, dated to 1611 or earlier, see *Ryukyu Shikki (Ryukyu Lacquer)*, a joint exhibition by the Tokugawa Museum and the Nezu Institute of Fine Arts, Tokyo, 1978, mo. 33.

212

213 (two views)

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

212
A RYUKYUAN PAINTED BLACK LACQUER AND 'BASKET-WEAVE' DOMED CIRCULAR BOX AND COVER
18th/19th Century
painted in tones of red, green, black and gilt with a bird on rockwork below peony in a raised circular panel to the top and surrounded by a wide basket-weave band to the rounded sides of the cover and box, and each with a pierced trellis and gilt band at the rim, a simple foot ring and plain base.
11in (28cm) diameter

$2,500 - 4,500

十八/十九世紀 琉球漆繪花卉圖圓盒蓋

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

213
A RYUKYUAN *QIANGJIN* LACQUER PEACH-FORM TWO-TIERED TALL BOX AND COVER
18th century
The attractive red lacquered box decorated to the peach-shaped top with curving indent to indicate the fruit and delicately incised and gilt with with a long-tailed bird above five-petalled cherry blossoms, the two-tiered box with similar blossoms on leafy tendrils along the vertical sides.
6 3/4in (17.2 cm) across, Japanese box

$1,500 - 2,500

十八世紀 琉球紅漆戧金桃形盒蓋

A Group of Archaistic Bronzes from the Robert and Mee-Din Moore Collection

Lots 214 - 231

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

214
AN ARCHAISTIC LARGE FLATTENED PEAR-SHAPED 'ARROW' VASE
Song/Yuan dynasty
With an overall pale malachite patination, a wide band of low-relief *taotie* on the lower body below cell band and upright *leiwen*-ground 'blades' at the waisted neck dividing vertical cylinder handles similarly cast.
9 3/14in (23.4cm) high, box

$2,000 - 3,000

宋/元 饕餮紋貫耳銅壺

For another vase with similar bands of decoration on a flattened pear-shaped vase, see Sotheby's, Hong Kong, Later Chinese Bronzes From the Collection of Ulrich Hausmann, 8 October 2014, lot 3384. For another arrow vase, in the same sale, with lug handles simlarly cast and also dated to the Southern Song/Yuan dynasty, see lot 3308.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

215
TWO ARCHAISTIC BRONZE VESSELS
Yuan/Ming dynasty
One of flattened rectangular pear shape with rounded body, cast with horizontal registers to the sides and circular whorls at the foot and neck, unusual relief *taotie* cast to the base, some malachite patination, **together with** a heavily cast Han style archaistic square vessel, Xuande mark to base, the lower body with two low-relief *leiwen*-ground 'blade' pendants on each of the four sides below taotie-mask loose ring handles on chevron and patterned bands at the shoulder and with a wide *taotie*-mask band on the waisted neck.
11 1/2in (29.3cm) high, and 13 1/2in (34.3cm) high, boxes (2).

$2,500 - 3,500

元/明 銅瓶兩件

For an example of a similar flattened pear-shaped vase, see Sotheby's, Hong Kong, Later Chinese Bronzes From the Collection of Ulrich Hausmann, 8 October 2014, lot 3385, where the excavations and discovery of related bronzes from a pagoda built in 1321 are discusssed. Another Song proto-type Han-style bronze *hu*-shaped vessel is also illustrated, lot 3397.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

216
A WELL-CAST ARCHAISTIC PATINATED BRONZE HEXAGONAL TWO-HANDLED VASE
Yuan-Ming dynasty
All under a most attractive dark patina, the hexagonal globular vase cast in low relief with various panels forming a taotie register below more *taotie* and cell panels on the tall waisted neck which is divided on the narrow sides by fantastical downward-facing dragon-headed large loop handles.
11 ½in (29.3cm) high, box

$3,000 - 5,000

元/明 雙耳菱形銅瓶

Interestingly, the craftsman in this particular casting, appears to have his templates for the *taotie* panels out of order, so that the reading of the masks themselves is confused. This unusual error adds to the 'human' element inherent in the making of these objects.

For a bronze vase with similar fantastical handles, see Sotheby's, Hong Kong, Later Chinese Bronzes From the Collection of Ulrich Hausmann, 8 October 2014, lot 3314, dated to the Song dynasty; and another from the Paul Freeman Collection sold at Sotheby's, New York, 21 March 2015, lot 711, dated Song/Yuan dynasty.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

217
A LARGE ARCHAISTIC BARREL-SHAPED BRONZE BELL
Yuan/Ming dynasty
Under a light overall malachite toned patina in imitation of burial encrustation and cast in low relief with a wide *taotie* register on a *leiwen* ground set between key-pattern archaistic-dragon bands and large bosses at the tapered top and bottom, a double-headed arched dragon handle astride the top and with a cast inscription to the flat top.
13 ½in (34.2cm) high

$3,000 - 5,000

元/明 饕餮紋銅鐘

The inscription on the top, *Zun Qi Wan Nian Zi Sun Yong Bao Yong*, can be read as 'This vessel for his sons and grandsons for many generations to treasure and use for 10,000 years eternity'. Interestingly the inscription refers to a zun-form vessel and not a bell, *zhong*. The craftsmen it seems utilized an inscription from an archaic bronze of another form.

For an example of an archaic prototype for the current lot, see a Warring States bell, *bo* sold Christie's, New York, 24th September 2020, lot 1513.

218

219

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

218
A WELL-CAST ARCHAISTIC BRONZE PEAR-SHAPED VASE
Xuande mark, 15th-17th century
With naturalistic elephant-head handles to the tall neck which is delicately cast with a stylized animal-heads on each side, two centered with *wang* characters, all set between a band of diamond chevron at the rim and stylized archaistic patterning on a *leiwen* ground at the shoulder above descending blade pendants on further *leiwen* to the pear-shaped lower body, a spreading oval foot with t-fret-pattern decoration.
9 ½in (24.2cm) high, box

$2,000 - 4,000

十五至十七世紀 象耳銅瓶

For another elephant-headed bronze vase dated to the Yuan dynasty (1279-1368), see Sotheby's, 21 March 2015, lot 706; and another sold at Sotheby's, Hong Kong, Later Chinese Bronzes From the Collection of Ulrich Hausmann, 8 October 2014, lot 3329.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

219
A LARGE ARCHAISTIC PATINATED BRONZE VASE
Ming dynasty
With tall flaring trumpet neck and barrel-shaped central section above a spreading foot, all under an attractive dark patina, the neck cast with four evenly-spaced blade pendants with stylized *leiwen* ground, above a barrel-shaped body with a highly-stylized archaistic coiling-dragon design divided by high-relief *taotie*-mask handles, the short spreading with a *taotie* register.
11 7/8in (30.1cm) high

$1,500 - 2,500

明 獸耳銅瓶

For an arrow vase with similarly-treated barrel-shaped body dated to the 16th century, see Sotheby's, Hong Kong, Later Chinese Bronzes From the Collection of Ulrich Hausmann, 8 October 2014, lot 3331.

(two views)

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

220
A RARE SILVER-INLAID ARCHAISTIC PATINATED BRONZE VESSEL
14th/17th century
All under a most attractive black lacquer patination, the vessel unusually transitioning from a rounded pear-shaped lower body to a square mouth, cast to the neck with a stylized *taotie*-mask band with silver-inlay on the two primary sides, divided on the narrow sides by separately cast mythical-mask loop handles, the body with long pendant 'blades' with a *leiwen* ground, again silver-inlaid on the two primary sides.
10 1/8in (25.7cm) high, box

$5,000 - 7,000

十四至十七世紀 銅嵌銀絲獸耳瓶

221

222

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

221
AN ARCHAISTIC PATINATED BRONZE VESSEL, *FANG HU*
Ming/Qing dynasty
Under a dark coppery patination and superbly cast in the Eastern Zhou style with the bulbous body divided into quarters by relief strapwork bands and centered by bosses on a whorl and *leiwen* ground, vertical flanges to the narrow sides and small tapir-like animal-mask loop handles at the neck.
7 ¼in (18.4cm) high

$2,000 - 3,000

明/清 銅方壺

For another seventeenth century version of this Eastern Zhou inspired vessel, see Christian Deydier, *Chinese Bronzes*, Friborg, Switzerland, 1980, p.188, no. 147. For the early Zhou antecedent, a *you*, see ibid., pp. 52-53, no. 33.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

222
AN ARCHAISTIC PATINATED BRONZE VASE, *ZUN*
Ming dynasty, 15th/17th century
Under a black lacquer patination, the sturdy vessel cast with four vertical notched flanges in three bands to the body, neck, and foot, the central section cast in relief with running lions divided by the flanges.
11in (28cm) high

$1,200 - 1,800

明 十五至十七世紀 銅尊

The vase-shaped *zun* 尊 was popular during the Early Western Zhou period and became a generic name for bronze wine vessels. It was written as a pictograph in oracle bone and bronze inscriptions, and depicts two hands holding a wine jar. Song scholars began to use the name indiscriminately for a number of different vessels, including *gu, zhi, hu*, and *lei*. The *zun* category covers two distinguishable types: one has an angular shoulder and a trumpet-shaped mouth; the other is in the shape of a tall vase.

For another *zun*-form archaistic bronze vessel dated to the Ming dynasty, see Sotheby's, Hong Kong, Later Chinese Bronzes From the Collection of Ulrich Hausmann, 8 October 2014, lot 3360.

The same form was also particularly popular in the fifteenth century Imperial cloisonné workshops, see Sir Harry Garner, *Chinese and Japanese Cloisonné enamels*, London, 1960, no. 18.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

223
A SUPERB ARCHAISTIC COPPERY-BRONZE TWO-HANDLED VASE, *HU*
Ming/Qing dynasty
Cast with three wide relief bands of archaistic dragons and birds on a whorl and *leiwen* ground above a thin *taotie* band to the short spreading foot, the neck with two animal-headed loop handles, an indecipherable square seal to the base.
10 3/4in (27.3cm) high

$2,500 - 3,500

明/清 仿古雙耳銅壺

For the archaic pre-cursor from the Eastern Zhou period (early 5th century BCE), see Jessica Rawson, *Chinese Bronzes, Art and Ritual*, British Museum, London, 1987, pp. 88-89, no. 34. See also Ma Chengyuan, *Ancient Chinese Bronzes*, Oxford, 1986, pp. 85-86, pl. 60. for a *hu* from the Late Spring and Autumn Period (770-476 BCE); and also Pope, Gettens, Cahill and Barnard, *The Freer Chinese Bronzes, Vol. I*, Washington DC., 1967, pp. 496-497, pl. 91 for another.

224

225

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

224
AN ARCHAISTIC PATINATED BRONZE BALUSTER VASE
Ming/Qing dynasty
With an attractive dark patina, the rounded shoulder with a wide band of high-relief bird-motifs on a *leiwen* ground divided at the sides by *taotie*-mask loose-ring handles, the lower body with six floral-decorated *leiwen*-ground 'blade' pendants and the neck with a stylized *taotie*-mask *leiwen*-ground band.
13 ½in (34.3cm) high, box

$2,000 - 4,000

明/清 雙耳銅瓶

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

225
AN UNUSUAL ELONGATED OVIFORM BRONZE TWO-HANDLED VASE
17th/18th century or earlier
All under an attractive soft dark-coppery patina, with small vertical cylindrical handles on the shoulder and below the waisted garlic-headed neck, a single loop attachment above the narrow waisted and spreading foot foot.
13 1/2in (34.3cm) high, inscribed box

$1,500 - 2,500

十七/十八世紀或更早 銅瓶

This archaistic vessel is an odd mix of an Eastern Zhou bronze vessel, *you* of the (11-10th Century BCE), see Christian Deydier, *Chinese Bronzes*, Friborg, Switzerland, 1980, pp.74-75, no. 52, in combination with a Han dynasty garlic-headed vase, see Bonhams, New York, 19 March 2018, lot 8192.

(two views)

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

226
AN UNUSUAL SILVER-INLAID BRONZE VASE, *GALANPING*
Ming/Qing dynasty
With three simple silver-inlaid vertical flanges to the sides of the oviform body below three evenly spaced *taotie*-mask loose ring handles at the lower neck and two bow-string bands at the upper neck below a slightly everted rim and supported on a short spreading foot.
12in (30.5cm) high, cloth bag and box

$4,000 - 6,000

明/清 銅嵌銀絲橄欖瓶

For an earlier form of similar vessel dated to the Yuan/early Ming dynasty, see Sotheby's, Hong Kong, Later Chinese Bronzes From the Collection of Ulrich Hausmann, 8 October 2014, lot 3394.

227

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

227
A LARGE ARCHAISTIC COPPERY-BRONZE BALUSTER VASE
17th/18th century
Cast in relief at the rounded shoulder with high-relief *taotie*-mask bands divided by four vertical flanges above pendant 'blades' with *leiwen* grounds on the waisted slender lower body and a band of engraved conjoined-leaves at the foot.
15 1/4in (38.7cm) high

$1,500 - 2,500

十七/十八世紀 饕餮紋銅瓶

228

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

228
A BRONZE MODEL OF A FIVE-TIER PAGODA CENSER ON STEPPED STAND
Ming/Qing dynasty
Supported on a notched canted stepped base forming the foundation of the pagoda leading to doorways on the lowest tier of the model, two with hinged doors to reveal the interior, and graduating in size as the five tiers rise, each rooftop with bells suspended from the eaves at the corners, the slender pinnacle with seven rings and rounded knop finial.
19in (48.3cm) high overall, box

$1,500 - 2,500

明/清 銅佛塔

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

229
A LARGE PATINATED AND SILVER-INLAID HEXAGONAL PEAR-SHAPED BRONZE TWO-HANDLED VASE
Qing dynasty
All under a dark lacquer patination, the wide globular hexagonal body and waisted neck left entirely plain except for one small silver-inlaid 'maze-like roundel' on the neck on one main face and divided by large dragon-headed S-shaped handles, all supported on a spreading hexagonal foot.
15in (38.1cm) high, box

$2,000 - 3,000

清 銅嵌銀絲菱形雙耳瓶

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

230
A RARE ARABIC-INSCRIBED AND GILT BRONZE VESSEL AND STAND
Danran Zhai three-character mark, Ming Dynasty (1368-1644)
The vessel of deep bowl form with out-curving rim cast in relief with full-faced lotus heads on a dense scrolling foliage ground dividing three roundels with Arabic inscriptions set between lappet bands at the foot and further scrolling foliage at the rim, the interior plain, the separately cast stand with three short feet above stylized archaistic key-pattern and scrolling foliage.
5 9/16in (14.4cm) diameter; 5 ¾in (14.5cm) high

$25,000 - 35,000

明 鎏金飾伊斯蘭銘文爐 《淡然齋》款

An almost identically-cast bronze censer and cover, without the gilding of our example, and bearing a Zhengde mark, was sold at Sotheby's, Hong Kong, 'Water, Pine and Stone Retreat Collection, 7 April 2014, lot 212. Its stand was a Qianlong replacement.

For a set of bronze incense vessels dated to the Ming dynasty which carry the identical inscriptions to our censer, though cast in a differing calligraphic style, see Christie's, Hong Kong, 31 May 2017, lot 3394.

The three Quranic Arabic inscriptions on our vessel may be translated as 'there is no God but Allah', 'Glory be to God', and 'all praise is due to God'.

Arabic inscribed vessels in bronze or ceramic are often associated with the Zhengde reign (1506-1521), when such inscriptions became a popular decorative motif on Imperial production, possibly under the guidance of powerful Muslim eunuchs in the Imperial court. Many of the inscriptions that appear on these vessels are taken from the the Quran.

The meaning of the mark, Danran Zhai, is as yet unclear but probably represents a studio name rather than a maker. The same three-character mark can also be found on another bronze dated to the Ming dynasty, see Hanhai, 3 December 2016, lot 2166.

(two views)

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

231
A SILVER-INLAID SHALLOW BOMBE TWO-HANDLED BRONZE CENSER
Shishou mark, 17th/18th century
The sides of the vessel decorated with two stylized confronted coiling fish dragons dividing European-style capitals in the Yuan-Ming Yuan Palace manner, the sides with simple ear-shaped loop handles, with a silver-inlaid two-character mark to the base.
10 ½in (26.6cm) across handles, 6 ½in (16.5cm) diameter

$2,500 - 4,000

十七/十八世紀 雙耳銅爐 《石叟》款

ANOTHER PROPERTY

232
A GILT LACQUERED BRONZE STANDING BUDDHA
18th century
The figure cast standing on double lotus base, wearing two layers of long robes, the outer robe with numerous figures of the seated Buddha, the bronze with incised and chased decoration, the figure's left hand holding an alms bowl, right hand in *varada* mudra, standing on a double lotus base.
21 3/4in (55cm) high

$8,000 - 12,000

十八世紀 鎏金銅佛立像

PROPERTY OF A LADY

233
A FINE GILT BRONZE FIGURE OF BUDDHA SAKYAMUNI
17th century
Seated in *vajrasana* with the hands held in *dhyanamudra*, with wide shoulders and relatively small but naturalistically modelled head with a soft benevolent expression, with high arching brows above heavy-lidded eyes and long triangular nose above a small but full fleshy mouth, his hair tightly knotted and rising to a small domed *usnisa*, large pendulous ears frame the head, his robes draped over one shoulder, the other exposed, the hems delicately cast and incised with scrolling lotus, a pleated inner garment decorated with three round jewels in the *Chintamani* pattern, which also falls in folds between his legs, his fifth large toe on each up-turned foot slightly splayed from the other grouped toes, seated on a double lotus base cast with cloud motifs in the early Ming dynasty style beneath a beaded edge, all under a thick gilding, no base panel.
6 1/2in (16.5cm) high

$10,000 - 15,000

十七世紀 鎏金銅佛坐像

For another gilt-bronze figure of Buddha Sakyamuni of similar size, see James Spencer, *Buddhist Images in Gilt Metal*, Chang Foundation, Taipei, 1993, pp. 38-39, no. 12. The figure is less slender in the middle torso than ours but the wide shoulders certainly bear comparison as does the treatment of the lotus base. In our figure, the petals continue around the entire circumference, unlike the Chang Foundation example.

Buddha Sakyamuni was the founder of Buddhism and according to tradition he lived from circa 565 to 485 BCE in an area which now lies on the border of India and Nepal. He was known as Siddartha of the Sakya clan. The term 'muni' means holy man, ascetic, saint, sage, and is also interpreted as benevolent, kind and charitable. Thus Sakyamuni means "The Benevolent Holy Man of the Sakya clan."

In Mahayana Buddhism, which prevailed in China, Buddha Sakyamuni was the fourth of a series of five *Manjusri* or earthly Buddhas and before his death he foretold the coming of the fifth earthly Buddha, *Maitreya*.

For a larger lacquered wood figure bearing very similar facial features particularly the strong triangular nose and also with the wide shoulders preferred during the Kangxi era, see Sotheby's, New York, Footsteps of the Buddha: Masterworks from across the Buddhist World, 3 September 2013, lot 27.

PROPERTY FROM THE REVEREND RICHARD FABIAN COLLECTION

234[W]
A LACQUERED WOOD SIDE TABLE, *PING TOU'AN*
Ming dynasty, 15th/16th century
The long, rectangular three-board top composed of a mitred, mortise and tenon frame with thumb-print edge above plain aprons and u-shaped spandrels supported by slightly splayed legs of rounded section joined by paired stretchers, the whole covered by a rich layer of brown lacquer exhibiting fine crackle throughout.
32 1/4in (82cm) high; 80 1/2in (204.5cm) long; 21in (53.3cm) wide

$20,000 - 30,000

明 十五/十六世紀 黑漆平頭案

PROPERTY FROM VARIOUS OWNERS

235[W Y]
A HUANGHUALI AND HUAMU SQUARE-CORNER CABINET, *FANGJIAOGUI*
Qing dynasty, 18th century
The square-section rectangular frame of standard mitred, mortise and tenon construction, the side and front panels composed of *huanghuali* veneer, each door inset with one circular and two shaped rectangular burlwood panels set into elegant beaded frames, the doors separated by a removeable stile over a row of three further *nanmu* panels and a plain spandreled apron, the interior constructed with two shelves, one housing paired drawers; *baitong* hardware.
73 1/2in (186.7cm) high; 43 1/4in (109.8cm) long; 20 3/8in (51.8cm) deep

$30,000 - 50,000

清 十八世紀 黃花梨及癭木立櫃

Provenance:
From a Private West Coast Collection
Sotheby's, New York, 15 March 2016, The Reverend Richard Fabian Collection of Classical Chinese Furniture, Lot 52

來源:
美國西岸私人收藏
蘇富比紐約，2016年3月15日，拍品編號52

236
A RED LACQUER AND GILT FIVE-LEGGED PEDESTAL STAND
18th century
The circular top painted with five bats and floral scrolling within a raised rim, the edges with key pattern above a plain waist above a rounded shaped apron descending to five tall cabriole legs with cloud-scroll ears at about the mid-point and painted in darker lacquer and gilt with a design of foliate and stylized dragon scrolls, all standing on a circular ring support.
33 1/2in (85.2cm) high

$3,000 - 5,000

十八世紀 紅漆描金高束腰圓香幾

For a similar but slightly smaller incense stand dated to the Kangxi period (1662-1722) and painted with a garden landscape to the top, see Christie's, New York, 14-15 September 2017, lot 993.

For a black and gilt lacquered wood example also with cloud scroll ears at the leg mid-points and supported on a ring base, see *Furniture of the Ming and Qing Dynasties (I), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, p. 198, no. 169.

A Rare Zitan couch bed, *Luohan Chuang*

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

237[W Y]

A RARE ZITAN COUCH BED, *LUOHAN CHUANG*

20th Century

The rectangular caned seat frame of mitred, mortise and tenon construction above rectangular panels, each section carved with a mythical split-tailed lion over a band of lotus petals set off by a shaped apron of carved attendants bearing gifts walking through a landscape waterway, each reserve flanked by elegant phoenixes or further lions, the apron half-lapped and tenoned to leaf-form brackets over heavy, thick cabriole legs and hoof feet, the separate back and side panels tenoned into the seat frame and richly carved as entourages from the left and right paying homage to a central scene depicting a gathering of immortals in a grand mansion in the Western Paradise surrounded by a landscape waterway of pavilions, bridges, and distant hills shaded by willows, pines and heavenly clouds, the exterior of the side panels carved with auspicious cranes and phoenix birds and further landscape and architectural settings, the scenes framed at the top by elegant phoenix birds centered on an imposing mythical lion and extending to phoenix head arm rests.

21 3/4in (55.3cm) high (platform); 84 1/2in (214.6cm) long; 52in (132.1 cm) deep; 45 1/2in (115cm) height of back panel

$60,000 - 90,000

清晚期/民國 紫檀羅漢床

Provenance:

Property of a West Coast Family, by descent

來源：

美國西岸家族珍藏

The couch bed form as a low platform (*ta*) without sides can be traced back to the Han dynasty, (206BCE to 207CE) as a single-person low seat. Sara Handler records in her important article, "Comfort and Joy: A Couch bed for Day and Night", published in the *Journal of the Classical Chinese Furniture Society*, Winter 1991, pp. 4-19, an early evolution of this form found in a screen excavated from the 484CE tomb of Sima Jinlong, showing a woman seated on a three-panel-backed platform, with the top rails of equal height. She further cites a couch recorded in the Yuan dynasty *Shilin guangji* with lower side railings, and Ming dynasty examples where multiple types exist, from plain, elegantly figured *huanghuali* back panels with rounded butterflied joints to elaborate and richly carved architectural masterpieces with elegant, doweled posts, *ruyi*-headed cut-out panels, and cabriole legs *op.cit.* p.10. She records the existence of elaborately carved vignettes on back and side panels in a circa 1700 album leaf illustration to the *Jin Ping Mei* housed in the Nelson Atkins Museum of Art, *op.cit*., p. 16, fig. 18. Sometime, perhaps early in the course of its history, the *ta*, a seated platform, gained its added function as a vehicle for both daily activities and nightly repose *chuang*.

See couch beds with richly carved panels in the Qing court collection, notably a *zitan longwen chuang* illustrated in *Gugong Boyuancang wenwu zhenpin quanji*, 54, *Ming Qing jiaju (xia)*, no. 12, carved with elaborate *kui* dragons, a Qianlong *hongmu luohan chuang* carved with nine dragons, no. 7, and another *zitan* and *nanmu chuang* elaborately carved with landscape and figural panels, no. 9.

The current lot is a fine and rare example of this complex history – the back and side panels carved with scenes of immortals in verdant landscape settings, framed by phoenix and dragons emerging from thick, wondrous clouds. See a smaller *zitan luohan chuang* from the Lin Muhe Collection of closely related subject matter published *Fenghua Zaijian. Ming Qing jiaju shoucang zhan*. *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties.* National Museum of History. June 26 to September 5, 1999, pp 110-111.

PROPERTY FROM VARIOUS OWNERS

238[Y]
A HUANGHUALI THREE-TIERED PICNIC BOX
Qing dynasty, 19th century
Of rectangular form, the three-tiered fitted trays housed in a base frame with two side posts set with elaborate carved spandrels and joined to a humpback handle, the frame handle and corner brackets of the box fitted with brass mounts.
10 x 14 x 8 1/4in (25.3 x 35.6 x 21cm)

$6,000 - 8,000

清　十九世紀 紫檀官皮箱

239[Y]
A PAIR OF HUANGHUALI ARM CHAIRS
Late Qing/Republic period
Each five-part curved crestrail *ruyi* medallion enclosing two *chilong* set off by foliate meander beaded brackets, the back and front tubular rails separated by s-shaped vertical posts run into the hard, recessed panel seat set into the mitred, mortoise and tenoned frame and beaded apron carved in high relief with a *xiangcai* meander over stepped stretchers.
40 3/4in (103.5cm) high; the seat 18 1/2 x 23 1/2in (47 x 59.8cm); the seat frame 21 1/4in (54cm) high

$12,000 - 15,000

清晚期/民國 黃花梨官圈椅一對

Provenance:
From a Private West Coast collection

來源:
美國西岸私人收藏

PROPERTY FROM A SAN FRANCISCO TRUST

240[W Y]
A HUANGHUALI ALTAR TABLE, *QIAOTOU'AN*
19th/20th century, composed of Ming dynasty elements
The single board top with up-turned scroll ends over a thumb-print edge, set above a plain beaded apron and elegant cloud-collar spandrels bisected by flared supports enclosing transverse cut-out beaded panels, the well-figured wood a rich honey-brown color.
33 1/2 x 67 1/4 x 16 3/8in (83.8 x 170.9 x 42.6cm)

$50,000 - 70,000

十九/二十世紀 包括明代部件 黃花梨翹頭案

PROPERTY FROM A PRIVATE COLLECTION

241[W]

A TWELVE-PANEL COROMANDEL BROWN LACQUER 'WEST LAKE' SCREEN

17th/18th century

The twelve panels illustrating famous views of boating and viewing pleasures on West Lake, framed by borders of antique vessels at the top, side panels of exotic animals meandering through a mountain landscape, and vignettes of mythical animals at the bottom, the grand and auspicious scene reversed by a long rhapsody signed Yang Jiong, framed by discrete panels of seasonal flowers and potted ritual vessels.

110in (279.4cm) high; 264in (670.8cm) long

$15,000 - 18,000

十七/十八世紀 黃漆加彩西湖風景圖十二扇屏風

Hangzhou in Zhejiang Province is famous for its historic and cultural scenic spots dotted around its famous West Lake. With distinguished scholar-poets such as Bai Juyi 白居易 (772-846) and Su Dongpo 蘇東坡 (1037-1101) as former governors, West Lake became a major attraction for the literati who travelled there to write and paint their own impressions. Dong Bangda (1699-1769) painted 'forty views' of Hangzhou, giving the names of the topographical elements characteristic of the town and West Lake.

For related screens with depictions of the West Lake, see W. De Kesel and G. Dhont, *Coromandel Lacquer Screens*, Ghent, 2002, pp.71-75. See also another example illustrated in *Kangxi Empereur de Chine 1662–1722: La Cité Interdite à Versailles*, Paris, 2004, no.175; and another example illustrated in *Exhibition of Mother-of-Pearl Inlay in Chinese Lacquer Art*, Tokyo, 1979, no.81.

See a related nine-leaf screen depicting the West Lake, 18th century, which was sold at Christie's London, 11 July 2006, lot 79.

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

242
A LACQUERED AND GILT WOOD IMPERIAL TEMPLE PLAQUE
Qianlong period, dated by inscription to 1738
The rectangular plaque carved with central characters *shengzhi* 'Imperial Decree', flanked by two long inscriptions recording this edict granted by the District Governor Zhao Guolin to the wife of the deceased scholar Cheng Wenren. It praises her filial piety and chastity in the years following her husband's death, and recorded in Qianlong 3rd year (1738). The frame is embellished with multicolored lacquer depicting confronted dragons contesting flaming jewels.
28 x 74 1/4in (71.2 x 188.6cm)

$5,000 - 7,000

1738年 漆描金「聖旨」匾額

See an imperial temple plaque is in the collection of the British Museum, accessioned 1842, Museum number 1112.1.

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

243
A HARDSTONE INLAY LACQUER PANEL
Qing dynasty
With integral indented frame around a lacquered wood panel, depicting a blossoming magnolia tree trunk and branches to one edge alongside a pierced rock outcrop with peony, all on a buff pale brown ground, the frame with applique lacquer scrolls.
33 x 24 3/4in (84 x 63cm)

$10,000 - 15,000

清 嵌螺鈿寶石玉堂富貴掛屏

244

245

PROPERTY FROM VARIOUS OWNERS

244
A BAMBOO LIBATION CUP
18th/19th century
Carved with nine clambering *chilong* dragons, several breaching the *leiwen* border at the lip, with a central register with carved *taotie* masks, the *leiwen* border repeated at the foot rim, with a bamboo stand carved to imitate a twisting magnolia branch.
5in (12.6cm) high, excluding the base

$3,000 - 5,000

十八/十九世紀 竹雕仿古螭龍紋杯

245
FOUR INKSTICKS
Qing dynasty
Four inksticks with wooden boxes, one inscribed *Tongzhi Hu ziqing*, another inscribed *Wang Jinsheng*.
5in (12.7cm), the largest (4).

$3,000 - 5,000

清 胡子卿、汪進聖款等旧墨四件

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

246

AN INSCRIBED OCTAGONAL TRIPOD STONEWARE INKSTONE, *NISHAN CHENGNI*

Ming/Qing dynasty

The shallow octagonal inkstone cut with a plain circular center below a tri-lobed water-ink well, the brown and beige-mottled underside carved with a recessed circular panel with a lengthy inscription and with shallow rising sides further inscribed with three characters, with equally spaced short cylindrical legs.

6in (15.2cm) across, cover

$2,000 - 3,000

明/清 紅木蓋「見海」銘三足硯

The inscription on the underside of our commences with the two characters *yan ming* (inkstone inscription), followed by a sixteen-character Confucian text. This followed by three characters that read, *Jianhai zhu* (written by Jianhai). Three further characters on the edge read *Liang gong yan* (Mr. Liang's inkstone).

Four kinds of inkstones are especially noted amongst serious calligraphers and painters and are popularly known as the Four Famous inkstones. They comprise Duan (from Zhaoqing, Guangdong province), She (made in She county, Anhui province), Tao(he) (from Taozhou, Gansu province), and Chengni (made of ceramic in Luoyang, Henan province). The latter are said to have been first used during the Tang dynasty. The name *Ming Chengni*, arose because they were thought to be made near Confucius's home, Ni shan (Mt. Ni). The Confucian writings often found on these seem to sustain this theory. The inkstone is also referred as *Nishan yan* – inkstone from Nishan.

247

248 (one of two)

PROPERTY FROM VARIOUS OWNERS

247[Y]
A HUANGHUALI BRUSH POT, *BITONG*
18th/19th century
The cylindrical pot with a subtle waist, rising to a flat mouth rim, beveled slightly inwards, the timber of a warm, honey color and with a typical figured grain.
7 1/4in (18.2cm) high

$3,000 - 5,000

十八/十九世紀 黃花梨筆筒

248
TWO BAMBOO SCHOLAR'S OBJECTS
Qing dynasty
The first a bamboo brushpot of cylindrical shape, the side carved in low relief featuring a figure holding a broom, sweeping under a pine tree, inscribed with a mark *Wu Zhifan zhi*, fitted with a hardwood rim on the top and tripod base; the second a bamboo water dropper inscribed *Wenyou*.
4 7/8in (12.6cm) high; 4 1/2in (11cm) wide (2).

$3,000 - 4,000

吳之璠款竹雕松下羅漢筆筒及
文右款隨形竹雕水丞

PROPERTY FROM THE COLLECTION OF PATRICIA AND PROFESSOR ROLAND WINSTON

249[Y]
A HUANGHUALI 'FLORAL' BRUSHPOT, *BITONG*
18th century
Of cylindrical form, the exterior walls carved as large upright overlapping petals, overlaid with relief carvings of flowering begonia, magnolia, orchid, and prunus, all growing from a level rocky plane, the wood of variegated honey tones.
6 7/8in (17.5cm) high

$7,000 - 12,000

十八世紀 黃花梨雕四季花圖葵瓣式筆筒

A similar 18th century *huanghuali* brushpot was sold at Sotheby's New York, 15 March 2016, lot 17; and two similar examples, dated 17th century, were sold at Christie's Hong Kong, 3 June 2015, lot 2946 and 31 May 2017, lot 3164.

PROPERTY FROM VARIOUS OWNERS

250[Y]
A HUANGHUALI BRUSH POT, *BITONG*
18th/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, the base sealed with a circular plug.
8in (20.3cm) high

$5,000 - 7,000

十八/十九世紀 黃花梨筆筒

PROPERTY FROM A SAN FRANCISCO TRUST

251[Y]
A HUANGHUALI INLAID BRUSH POT, *BITONG*
19th century
Elegantly inlaid with vignettes of auspicious fruit including peach, pomegranate, melon, grapes and coral branches in hardstone and mother-of pearl around the richly variegated honey brown surface.
7 3/4in (19.7cm) high; 7 13/16in (19.7cm) diameter

$8,000 - 12,000

十九世紀 黃花梨嵌花果紋筆筒

252

PROPERTY FROM LEON LASDON

252
AN EMBROIDERED PANEL
Late Qing dynasty
On a red silk ground, with pink silk floss embroidered to create a vibrant sky, with two confronting dragons in couched metallic wrapped threads over a sea of roiling waves with peonies in seed stich, with an embroidered blue silk surround.
25 x 32in (63.5 x 81.2cm), exclusive of the border

$2,500 - 4,000

清晚期 紅地海水龍紋繡片

Provenance:
Galerie Arabesque, Stuttgart Germany, 2015

來源:
Galerie Arabesque, 德國Stuttgart, 2015年

PROPERTY FROM VARIOUS OWNERS

253
A WOMAN'S INFORMAL SILK ROBE
Republic period
On a ivory colored ground the center front opening robe embroidered with couched metallic wrapped threads, satin and seed stitch to illustrate women instructing children in the four accomplishments, the front and back of the robe with a similar design.
45in (114.3cm) long

$1,200 - 1,800

民國 米色地繡教子圖女袍

254
A WOMAN'S EMBROIDERED INFORMAL ROBE
Late Qing dynasty
Constructed with a center front opening, the midnight blue silk ground embroidered in satin and seed stitch to depict fantastic moths, peonies, and other flowers and fruit, all above a *lishui* border along the hem.
45in (114cm) long

$2,000 - 3,000

清晚期 藍地繡花蝶紋女袍

255
A WOMAN'S BLUE SILK EMBROIDERED INFORMAL ROBE
Late Qing dynasty
Constructed with a center front opening, the midnight blue silk ground embroidered with moths, peonies, bats and other auspicious symbols in blue and white silk floss.
42 1/2in (108cm) long

$1,200 - 1,800

清晚期 藍地繡花蝶紋女袍

256
WOMAN'S INFORMAL SILK ROBE
Late Qing dynasty
The robe constructed with a center front opening, the midnight blue silk embroidered with satin and seed stitch to depict antique vessels with sprays of flowers, the robe with an attached cloud collar to the neck.
43 1/2in (110cm) long

$3,000 - 4,000

清晚期 藍地繡博古圖女袍

253

254

255

256

PROPERTY FROM LEON LASDON

257
AN EMBROIDERED PICTORIAL HANGING
Late Qing dynasty/Early Republic period
The panel embroidered on an cream colored ground with vibrantly colored silk floss, depicting a family ritual scene with an elderly couple seated in formal dress in an open pavilion, while officials and well wishers gathered outside among numerous auspicious symbols such as spotted deer, *lingzhi*, bats and red crowned cranes, with an embroidered inscription reading *Da Fu Gui Tai Shou Chang* with a signature reading *Gai Qi* and an embroidered seal, the entire panel with a brocade weave border.
33 x 54in (83.8 x 137.1cm), exclusive of the border

$5,000 - 7,000

清晚期/民國 刺繡人物掛屏

Provenance:
Lotus Asian Art and Antiques, Austin, Texas

來源:
Lotus Asian Art and Antiques, 奧斯丁, 德克薩斯州

PROPERTY FROM A PRIVATE COLLECTION

258
A MASSIVE AND FINELY EMBROIDERED SILK PANEL OF MAGU
Qing dynasty, 17th/18th century
The blue silk ground worked in satin stitch with an image of Magu the goddess of immortality, holding a hoe suspending a basket of flowers, with a peach in the other hand, and a deer by her side and bats flying overhead, the details highlighted with couched gold-wrapped threads, with an ochre ground panel mounted above the figure, embroidered with a black silk calligraphic inscription in running script, signed *Yinxian nushi* with three seals, also embroidered, now framed and glazed.
85 3/4 x 34 1/4in (218 x 87cm)

$5,000 - 7,000

清 十七/十八世紀 藍緞繡麻姑獻壽圖

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

259
A LONGQUAN CELADON FOLIATE CHARGER
15th/16th century
Impressed at the center with a roundel of daisy or aster and incised at the lobed well with peony below a foliate rim, the exterior sides also incised with peony, the base glazed and with a ring of burnt orange grey stoneware visible.
13 1/2in (34.3cm) diameter

$2,000 - 4,000

十五/十六世紀 龍泉青釉刻花葵口盤

For a similar larger barbed charger with differing diaper-pattern at the center, see Sotheby's, Hong Kong, Important Chinese Art from the Collection of Sir Quo-Wei Lee II, 8 October 2019, lot 123

(two views)

PROPERTY FROM A PRIVATE COLLECTION

260
A SMALL TRANSPARENT PALE-AMBER-YELLOW GLASS JAR
Qianlong Mark, possibly Beijing Imperial workshops
Of squat form with rounded sides and very short waisted and everted rim, with a simple flat circular base centered by the four-character wheel-cut mark, *Qianlong nian zhi*, the glass of an attractive transparent amber tone.
2 1/16in (5.3cm) across

$8,000 - 12,000

或為北京宮廷造 透黃料玻璃小瓶 《乾隆年製》款

Another smaller water pot of pomegranate shape made from a similar transparent amber-yellow glass was sold at Christie's, New York, 15 September 2017, lot 1050. It too had a wheel-cut four-character Qianlong mark to the base.

Transparent amber glass vessels appear to have been made in much smaller numbers than the ubiquitous opaque lemon yellow glass favored by the Imperial glass workshops. Yellow was one of the colors produced there almost immediately after their inception in 1696. No known surviving yellow glass predates the Qing period. Court records show yellow as a listed color from at least 1702. Yongzheng and Qianlong marked examples can be found in the Palace collection today and according to Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 5, Part 1, Glass*, p. 133, no. 700, there is an intriguing reference from the Imperial archives for 1727 (seventh month, twentieth day) describing a color of glass as 'yellow like honey-amber. The yellow is unambiguous in this description, and since its transparency was one of the most revered qualities of amber, we may assume this to mean transparent yellow. The author's also illustrate a transparent amber-yellow glass bottle that they date to between 1720 and 1830, with a likely Imperial workshops provenance.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

261
THREE ROCK CRYSTAL FIGURES
Late Qing/Republic period
Consisting of a large rock crystal figure of a female immortal holding a large vase to her right side and flanked by a phoenix on her left and standing on a rockwork base; a rock crystal female immortal with a bird at her left shoulder, her right hand holding a rosary; and a smaller rock crystal female immortal holding a floral branch at her right shoulder, each mounted on elaborately carved giltwood stands and all mounted as lamps.
14 1/8in (35.8cm); 12in (30.5cm); 9 5/8in (24.5cm) high (figures only) and 19 5/8in (49.8cm); 17 1/4in (43.8cm); and 13 3/8in (34cm) with stand, lacking fittings (3).

$2,500 - 3,500

清晚期/民國 水晶雕人物三件

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

262
FOUR ROCK CRYSTAL CARVINGS
Late Qing/Republic period
Consisting of a tall rock crystal baluster vase of flattened ovoid form carved in low relief with a dragon and birds to the body under single loose-ring handles, gilt metal and carved giltwood stand; a smaller tapered cylindrical rock crystal vase and cover with loose ring handles at the neck, fluted giltwood stand; a rock crystal figure of a phoenix, dark wood stand on cloisonne base; and a tall rock crystal figure of guanyin in flowing robes, dark wood stand, the first three mounted as lamps.
14 7/8in (37.8cm); 6 3/4in (17.2cm); 7in (17.8cm); 17 1/4in (43.8cm) high (carvings); 18 7/8in (48cm); 9 3/4in (24.8cm); 12 1/2in (31.8cm); 20 1/4in (51.4cm) with stands, excluding fittings (4).

$2,500 - 3,500

清晚期/民國 水晶雕刻四件

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

263
A GROUP OF SIX ROCK CRYSTAL FIGURES AND A MINIATURE ROCK CRYSTAL VASE
Republic Period and later
Consisting of Guanyin holding vase to her right side; another of Guanyin holding a *ruyi* scepter; a figure of Guanyin with hands clasped at her front; a smaller figure of Guanyin holding a scroll; a figure of Guanyin holding a *ruyi* scepter with a phoenix to her left side; a small group of two female immortals holding flower sprays; and a small flattened baluster vase and cover carved in low relief with hibiscus.
9 3/4in (24.8cm); 9in (22.9cm); 12in (30.5cm); 8in (20.3cm); 6 5/8in (16.8cm); 5in (12.7cm); and 4in (10.2cm) high (7).

$1,500 - 2,000

民國或更晚 水晶人物及花瓶一組

261

262

263

(two views)

PROPERTY FROM A PRIVATE COLLECTION

264
A GRAY, CELADON AND RUSSET JADE SNUFF BOTTLE
Suzhou, School of Zhiting, 1750-1850
Of flattened spade shape, carved in a continuous scene around the bottle, cleverly using the russet, brown and grey inclusions to purposeful effect to depict a lone seated figure apparently in contemplation dwarfed from behind by a large area of 'serrated' rockwork and a pierced *Taihu* rock with subtly suggested bamboo out-growths, he stares out toward further 'serrated' rocky outcrops and an overhanging *wutong* branch, the rockwork continuing to the reverse side which is centered by a six-character Daoist poetic inscription in low relief followed by a signature, Jushi, a flat oval base and a waisted neck with a concave mouth with small opening.
2 5/16in (5.9cm) high, stopper

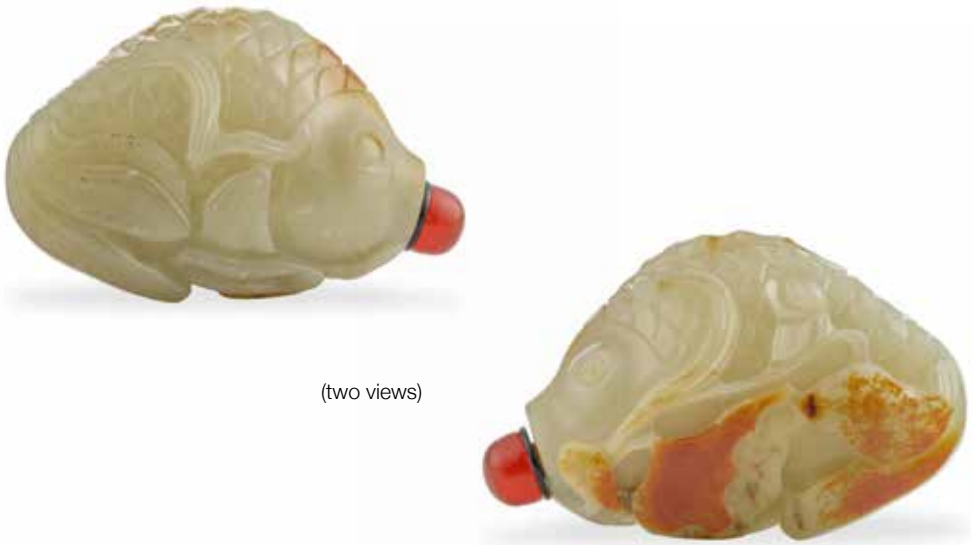
$6,000 - 8,000

1750-1850年 蘇州芝亭流派 青玉雕人物詩文圖鼻煙壺

This is an exceptionally well carved bottle with a masterful design which manages to convey the appearance of enormous space, with a lone contemplative figure set in a vast landscape, on the confines of this relatively small object. For Suzhou workshop output, the carving is relatively subtle compared to the high-relief decoration more commonly witnessed. The combination of a restful figure in thought on one side and an elegant un-crammed inscription on the other create a calm dynamic that pervades the bottle. The addition of a slightly waisted neck, again an unusual, though not unknown feature of the school, adds grace to the outline.

For another Suzhou nephrite bottle in which a similar material of unusually greenish and beige tone is used, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 1,Jade* pp. 308-309, no. 123. The same subtle gradations of color tone that shift through our bottle, can also be seen on Bloch example, and the authors note that the pale beige-brown material might have occurred near the surface of the pebble with the outer skin entirely removed. More likely it is simply a different plane of color in the core material, not uncommon in nephrite, whether of pebble or mined material.

See also ibid., p. 311, no. 124, for another Suzhou bottle with an area of rockwork that favorably compares with that found on one narrow side of our bottle.



(two views)

PROPERTY FROM A PRIVATE COLLECTION

265
A SUPERB CELADON AND RUSSET JADE PEBBLE 'GOLDFISH' SNUFF BOTTLE
1750-1830
Cleverly carved from a pebble utilizing the russet skin to great effect to highlight the lotus pad and stem that the fish holds in its mouth and which runs along one side of its scaly body towards the fishes curled fan tail which further uses the russet skin for highlights.
2 3/4in (7cm) across

$5,000 - 7,000

1750-1830年 青玉帶皮魚形鼻煙壺

For another white and russet jade carving of a fish wrapped in a lotus pad and cleverly utilizing areas of the russet skin to great effect, see Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, London, 1995, pp. 128-129, no. 75. Another, ibid., p. 150, no. 90 has a fan-tailed goldfish carved from a pure white nephrite.

Another more slender nephrite pebble bottle, also in the form of goldfish, and displaying areas of russet skin to its surface, is illustrated in *Masterpieces of Snuff Bottles in the Palace Museum, (Gugong biyanhu xuancui)*, Beijing, 1995, p. 137, no 130.

For a comparable example in quartz, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp.100-101, no. 79.

The fish is an extremely popular subject in Chinese art. This example which almost certainly depicts a goldfish, *jinyu*, which is homophonous with the term meaning 'gold and jade', i.e. wealth. The second sound, *yu*, also represents abundance or plenty and given as a gift, this meaning would certainly be well understood.

PROPERTY FROM A PRIVATE COLLECTION

266
A TRANSPARENT DARK RED GLASS SNUFF BOTTLE
Wanyaxuan mark, 1720-1770
The bottle of flattened baluster shape with faceted narrow edges, the three-character studio name, *Wan ya xuan* (Studio of Refined Amusement) engraved to the lower section of one of the narrow sides, the rest of the bottle plain.
2 7/16in (6.3cm) high, stopper

$8,000 - 12,000

1720-1770年 紅料光素鼻煙壺 《玩雅軒》款

This bottle belongs to a large group, all which bear the studio name *Wanyaxuan*, engraved, unusually, low on one of the narrow facetted sides of a vessel of flattened slender baluster form. They appear to have been made in a wide range of colors, although ruby-red glass does seem to be the most ubiquitous.

The name 'Studio of Refined Amusement' does not appear among the many studios listed for eminent members of the influential classes, so adding to the uncertainty of production date and maker. However an in-depth analysis of the group as a whole has been made by Hugh Moss, Victor Graham and Ka Bo Tsang, in two major publications, *The Art of the Chinese Snuff Bottle, The J & J Collection, Vol. 2*, 568-569, no. 337; and also in *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 5, Part 1, Glass*, pp. 212-217, no's. 751-753, where the subject has been thoroughly dissected. In summation, they firmly place the production date to the eighteenth century and suggest that a private glass workshop, with possible royal connections, may have produced them.

For other examples in ruby-red glass of our slender baluster form, see Moss et.al, ibid., no's 751 and 752 (actually a red-brown); another from the J & J Collection was sold at Christie's, Hong Kong, 30 March 2005, lot 87; and another was illustrated by Wang Ning, *One Man's Choice IV*, Hong Kong, 2011, p. 92, no. 59.

The closest example in size and shape to our bottle is the Bloch example published by Moss et. al., *op.cit*, no. 752.

(two views)

PROPERTY FROM A PRIVATE COLLECTION

267
AN EMERALD AND APPLE-GREEN JADEITE BOTTLE
1750-1850
Of globular spade shape, the semi transparent stone with darker emerald-green inclusions to the upper half primarily on one side, with the color a more apple-green and white in the lower half, well-carved low-relief lion-head fixed-ring handles on the narrow sides, the shallow oval foot very neatly cut, a relatively wide mouth opening and exceedingly well hollowed, with an overall attractive polish.
2in (5.1cm) high, stopper

$10,000 - 15,000

1750-1850年 翠玉舖首鼻煙壺

See Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 1, Jade*, pp. 458-459, no.181, where the authors discuss the rarity of the finest jadeite in snuff bottle production. Due to the amount of wastage during the interior drilling process, the best stones were generally saved for producing jewelry and rarely used for objects bigger than beads or rings.

The same authors, ibid., pp.440-441, no. 172 and pp. 454-455, no. 179, illustrate some similar shaped bottles each with darker emerald flecks and discuss the subjective aspect of interpreting the random markings within the stone. Interestingly, the cutting of an oval foot rim, rather than the usual flat or lightly hollowed foot, and the subtle low-relief carving of the handles, seems to raise our bottle, metaphorically and literally, above the normal level achieved.

Another jadeite bottle, of flattened spade shape, but also carved with low-relief handles and an oval foot rim, is illustrated in *Chinese Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, p. 190, no. 228.

Another of similar profile is illustrated by Michael C. Hughes, *Small Treasures: The Art Institute of Chicago, Chinese Snuff Bottles*, Hong Kong, 2015, pp. 70-71, no. 50.

(two views)

PROPERTY FROM A PRIVATE COLLECTION

268
AN INSIDE-PAINTED 'FISH AND LANDSCAPE' GLASS SNUFF BOTTLE
Zhou Leyuan, 1886
One main face painted with a single figure in a boat near pine on a grassy shore with a mountain backdrop all below a descriptive inscription, signature and seal, the other side with one carp amidst fronds looking up at another swimming amongst smaller fish, all alongside the cyclical date, a second signature and seal.
2 3/8in (5.8cm) high, stopper

$5,000 - 7,000

1886年 周樂元作 玻璃內畫山水及魚樂圖鼻煙壺

For two other examples with a river landscape on one side, a much-repeated subject, but one which seldom had the appearance of commercialism in Zhou Leyuan's hand, see Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay in Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no.10, and like our example dated to 1886; and Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part I, Inside Painted*, pp. 136-137, no. 482, dated to 1890.

For an undated example attributed to between 1886 and 1869, see Bonhams, New York, The Linda Riddell Hoffman Collection, 22 March 2011, lot 8. It is painted with a fisherman on one side and mossy rockwork on the other. For another painted with fish beneath lotus to one side and dated to 1892, see Bonhams, New York, 9 September 2019, lot 104.

For another example dated 1890 with a figural landscape to one side and fish to the other, see Christie's New York, 18/19 September 2014, lot 1202.

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270

ANOTHER PROPERTY

269
AN INSIDE PAINTED GLASS SNUFF BOTTLE
Liu Shouben (born 1943), 1978
Of compressed upright form, each face of the interior painted with a figure in a landscape, one side with a poetic inscription in clerical script, reversed by an inscription in running script, dated *wuwu* and signed *Liu Shouben* with a painted seal.
3in (7.5cm) high

$1,500 - 2,500

1978年 劉守本作 玻璃內畫山水人物圖鼻煙壺

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

270
A CREAM AND BLACK NEPHRITE JADE FIGURE OF GUANYIN
17th century
The deity stands on rockwork in a grotto, dressed in a long flowing robe, hands holding a string of prayer beads, the stone of cream and black color with veins and inclusions.
5 1/4in (13.4cm) high

$4,000 - 6,000

十七世紀 玉雕觀音像

271

PROPERTY OF A LADY

271
A PALE CELADON-WHITE AND RUSSET JADE 'ELEPHANT AND HEHE ERXIAN' GROUP
17th/18th Century
Carved from a vertical trapezoidal-shaped pebble with a wrinkled old elephant with long tusks and head bowed to one side and wearing a fringed lotus blanket over his back which is surmounted by the laughing twins, *Hehe Erxian*, one holding a circular box, the other a lotus stem and clambering either side of a tripod censer and cover *ding*, the toes and underside of the feet well delineated, the attractive stone with areas of skin and inclusions highlighting the scene; with a stepped stand.
3 1/2in (9cm) high

$5,000 - 7,000

十七/十八世紀 青白玉帶皮太平有象把件

Provenance:
Ralph M. Chait Galleries, New York, 1981

來源:
Ralph M. Chait Galleries, 紐約, 1981年

For another celadon and russet jade carving of the same subject but of larger size, see Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p.220, no. 170. Like ours, a vessel is carved atop the blanket which centers the elephant's back and the boys clamber to the sides. For a slightly later white jade boy and elephant group, see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji, Jadeware III (Complete Collection of Treasures of the Palace Museum)*, Hong Kong, 1995, p.117, no. 97.

272

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

272
A CELADON AND RUSSET JADE LION CARVING
Probably 18th century
The well carved recumbent lion with its head turning to the right, a pair of long horns laying on its back head, carrying a pair scrolls tied with ribbons on the back, the rear with a bushy tail sweeping back to the lion's mouth, the grey celadon stone with russet inclusion.
2 3/4in (7cm) long

$2,500 - 3,500

或為十八世紀 青玉雕瑞獸

PROPERTY FROM A PRIVATE COLLECTION

273
A WHITE AND RUSSET JADE PEBBLE CARVING OF A 'BEAR AND HAWK'
Qing dynasty, Qianlong period
The pebble cleverly cut to show the hawk with one out-stretched wing wrapping around the side of the bear which nestles up against the standing hawk, the pebble skin visible primarily to the reverse side, the wing and tail feathers of the hawk all neatly delineated and softly polished.
2 1/2in (6.3cm) high

$10,000 - 12,000

清乾隆 白玉熊鷹把件

The subject of this masterful little carving is that of an eagle, *ying*, and a bear, *Xiong*, in combination they form the rebus for 'hero', *yingxiong*. This was a standard image used to evoke ideas of courage, loyalty and achievement, qualities perceived as inherent in a hero. This fondling piece would have been highly appropriate as a gift to someone in the military. The subject here is treated in such a way that depending on which way the piece is handled, the bird or the bear appears to have the upper hand in the tight embrace.

For another white nephrite piece of the same subject, see Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, The Asian Art Museum of San Francisco, 2006,p. 126, no. 5.30.2.

For the same subject on a snuff bottle, see Michael C. Hughes, *The Blair Bequest: Chinese Snuff Bottles from the Princeton University Art Museum*, Baltimore, 2002, p. 74, no. 62.

PROPERTY FROM A PRIVATE COLLECTION

274
A SUPERB WHITE JADE CARVING OF A 'QUAIL WITH MILLET'
18th Century
Beautifully carved from a magnificent white stone with a coiling seated quail holding a leafy spray of millet in its beak, its left wing outstretched across its back and the right wing tucked underneath the body alongside the delicately indicated legs with a few minor russet inclusions in tiny flecks.
2 1/2in (6.5cm) across

$8,000 - 10,000

清乾隆 白玉雕鵪鶉把件

According to Therese Te Bartholomew, *Hidden Meanings in Chinese Art*, The Asian Art Museum of San Francisco, 2006, p. 245, no. 8.22.2, the subject of quail, *anchun*, and ears of grain, *sui*, forms either the rebus 'May you have peace year after year', *suisui ping'an*, or 'May there be peace and good harvest', *shuang'an jiahe*. The first character of the word for quail, is homophonous with the second character of peace, *ping'an*. Similarly an ear of grain, *sui*, is a pun for 'year', *sui*. Multiple ears therefore standing for 'year after year'.

For other examples of white or celadon jade figures of 'quail with millet' in a variety of sitting positions all dating to the mid Qing dynasty, see *Jadeware III, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1995, p. 101, no. 81; Sotheby's, New York, 16 September 2008, lot 70; and Sotheby's, Hong Kong, The Pilkington Collection of Chinese Art, 5 April 2016, lot 61.

PROPERTY FROM A SAN FRANCISCO TRUST

275
A WHITE JADE LIDDED BASKET-FORM CABINET VASE
18th/19th century
The elegant white jade vessel raised on a pedestal base supporting a bombe-form basket with upturned rim suspending single ring handles and supported by an elaborate chain-linked handle, the whole expertly carved from a single piece of white jade, the separate cover well matched and set with a lotus finial.
4 1/8in (10.5cm) high, stand

$10,000 - 15,000

十八/十九世紀 白玉雙耳活環掛瓶

PROPERTY FROM A PRIVATE COLLECTION

276
A SEMI-TRANSCLUCENT APPLE-GREEN AND RUSSET JADEITE BRUSH-WASHER
Qianlong mark, possibly 18th century
Finely carved in openwork with pine tree branches and leaves and plum blossom encircling the body, with a *Qianlong nianzhi* four-character mark on the slightly recessed base, with trace of gilt, the stone of uneven green and russet tone with some inclusions and cloudy areas.
6in (15cm) long

$15,000 - 20,000

或為十八世紀 翠玉雕松梅紋水丞 《乾隆年製》款

Provenance:
Robert Bennet Forbes (by repute) and thence by Perkins Family descent

來源：
據藏家，Robert Bennet Forbes珍藏，後由Perkins家族珍藏

The Forbes and Perkins families of Boston were famously active in the original China Trade. Robert Bennet Forbes (1804-1889) was a personal friend of Howqua (1769-1843) The Emperor appointed Howqua to oversee China's trading with Europeans. It is well-documented that Forbes and Howqua were close personal friends for the five years that he lived in Hong Kong at the end of Howqua's life (The Robert Bennett Forbes House, formally the China Trade Museum in Milton, Massachusetts, hold records of their business relationship).

The family story goes that this brush-washer was given by Howqua to Forbes as a token of their friendship. There were apparently many gifts back and forth.

The brush-washer itself is a tour-de-force of jadeite carving. Given that most jadeite is usually dated to the mid to late nineteenth century, it would be easy to dismiss this as a late example. However, if this were carved from a piece of white nephrite, it might be easily placed in the eighteenth century on quality of carving alone. It really is a cut above the normal output of late Qing jade production. The Qianlong seal mark engraved to the base, which may be a later addition, certainly fits stylistically with the high quality of the carving.

(two views)

PROPERTY OF VARIOUS OWNERS

277
A SMALL WHITE JADE BRUSH WASHER WITH GILT HIGHLIGHTS
Qianlong mark
The shallow washer of cylindrical form, the round sides decorated with two incised and gilt cloud and thunder pattern bands near the rim and the foot, supported on four short tab feet, the base incised and gilt Qianlong four-character mark.
2in (5.3cm) diameter

$4,000 - 6,000

白玉水丞 《乾隆年製》款

Provenance:
Ex. Bernstein Collection, San Francisco, California

來源：
Bernstein舊藏，加州舊金山

278
A CARVED PALE YELLOW JADE WATER COUPE
Qing dynasty
Of rectangular form, each side carved with an archaic mythical beast face in low relief, the edge of the top decorated with a band of geometric pattern, supported by four low feet on each corner, russet patches displaying on the bottom and lower sides.
3 5/8in (9cm) long

$5,000 - 7,000

清 黃玉刻獸面紋水丞

279

280

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

279
AN UNUSUAL NEOLITHIC-STYLE WHITE AND RUSSET JADE SILKWORM-FORM BEAD
19th/20th century
Of cylindrical form with a gentle curve, hollow through the center, the ribbed body carved with scroll patterns, russet inclusion.
2 1/2in (6.4cm) long

$1,500 - 2,500

十九/二十世紀 白玉蠶紋管珠

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

280
A FINE WHITE AND RUSSET JADE DEER AND FAWN GROUP
Late Qing dynasty
Carved with a recumbent deer holding a *lingzhi* spray in its mouth, a pair of long antlers resembling *ruyi* sweeping to the back, a peach nested in between, a fawn seated next to its mother, the white stone with russet areas.
3 3/8in (8.5cm) long

$1,500 - 2,000

清晚期 白玉雕雙鹿獻壽

281

ANOTHER PROPERTY

281
THREE JADE SCHOLAR'S OBJECTS
Late Qing/Republic period
The group composed of a rectangular form celadon jade inkstone, with one round and one quatrefoil shaped aperture; the second a finely carved white jade water coupe, supported by an oval recess foot; the third a white jade shallow dish, of rectangular form with rounded corners, the center carved with geese and reeds in low relief, the scene surrounded by a rising rim decorated with a band of geometric pattern.
3 7/8in (10cm); 4 5/8in (10.9cm); 4 3/8in (11.2cm), long (3).

$3,000 - 5,000

清晚期/民國 玉雕三件

282

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

282
A WHITE JADE RECUMBENT MYTHICAL BEAST CARVING
Late Qing or later
The white stone carved into a recumbent mythical beast with its head turning to the right, showing a slightly opened mouth, long-tailed and with well-delineated spine, feet tucked underneath the body.
2 1/4in (5.7cm) across

$1,200 - 1,500

清或更晚 白玉雕神獸把件

PROPERTY FROM VARIOUS OWNERS

283
A WHITE JADE COVERED BOWL CARVED WITH FLOWERS AND LEAFY SCROLLS
Late Qing/Republic period
Of oval shape, the openwork box carved with intricate flowers and birds, the cover has a raised cartouche carved with similar flowers surrounded amid leafy scrolls, all above a short foot, the white stone with a celadon hue.
4 1/8in (10.5cm) high

$5,000 - 7,000

清晚期/民國 白玉透雕花鳥紋盒蓋

Provenance:
Ex. Bernstein Collection, San Francisco, California

來源:
Bernstein舊藏，加州舊金山

For a white jade 'perfumer' with openwork peony design similar to ours, see *Jadeware III, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1995, p. 53, no. 42.

(two views)

PROPERTY FROM A SAN FRANCISCO TRUST

284
A PALE CELADON-WHITE JADE BRUSH POT
Late Qing/Republic Period
The cylindrical vessel raised on short pad feet and finely carved in low relief with the 'Three Friends of Winter', pine, bamboo, and plum, growing from a rocky promontory by a riverbank, the stone a pale green-white color of even tone throughout.
5 3/8in (13.7cm) high; 4 1/4in (10.8cm) diameter

$15,000 - 25,000

清晚期/民國 青白玉 寒三友圖筆筒

ANOTHER PROPERTY

285
A GREEN JADEITE BRUSH WASHER
Republic period
Naturalistically modelled in the form of one large and one small lotus leaf, its stems forming the base as the growing flower bud and lotus seeds on the sides, a frog, turtle and shrimp resting on the leaf scrolls.
16 1/2in (17cm) long

$3,500 - 5,000

民國 翠玉雕荷葉紋水丞

Provenance:
Ex. Bernstein Collection, San Francisco, California

來源:
Bernstein舊藏，加州舊金山

Chinese Ceramics

Lots 286 - 337

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PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

286
A JIANYAO HARE'S-FUR LARGE CONICAL BOWL
Song/Jin dynasty, 11th/12th century
The thickly potted vessel with a narrow grove below the rim and covered with a rich, brown glaze with fine 'hare's-fur' markings on the interior and exterior pooling to black at the well, and stopping short of the hard, brown body and short foot.
2 5/8in (6.7cm) high; 4 7/8in (12.4cm) diameter

$3,000 - 5,000

宋/金 十一/十二世紀 建窯兔毫盞

See Bonhams, San Francisco, 19 December 2017, lot 6180, for a smaller example.

For a similar smaller example at the Metropolitan Museum New York, see *metmuseum.org, Song ceramics, Accession No. 29.100.230* formerly in the H.O. Havemeyer Collection.

PROPERTY FROM A PRIVATE COLLECTION

287
A HENAN BLACK GLAZED BOTTLE VASE
Jin/Yuan dynasty, 12th/13th centuries
Of globular form rising to a tapering neck recessed above the shoulder, on the black glaze covered body freely painted with floral sprays, the base covered with black glaze enclosed with an unglazed footring.
8in (20cm) high

$2,000 - 3,000

金/元 十二/十三世紀 黑釉鐵鏽花紋小口瓶

Provenance:
Butterfield and Butterfield, May 22, 1996, lot 4267

來源:
邦瀚斯，1996年5月22日, 拍品編號4267

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PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

288
A CIZHOU RUSSET-SPLASHED BLACK-GLAZED SHALLOW BOWL
Song/Jin dynasty, 12th/13th century
The conical sides curving up to the unglazed rim and covered with a brilliant black-brown glaze on the interior with five russet splashes, the exterior black glaze stopping unevenly at the mid-point of the vessel revealing the hard, buff body.
1 3/4in (4.4cm) high; 4 5/8in (11.7cm) diameter

$1,500 - 2,000

宋/金 十二/十三世紀 磁州黑釉鐵銹斑盌

Dark-glazed bowls of this type, with large, evenly-spaced russet splashes, usually numbering three and five, were popular at the various Cizhou kiln sites, as were those with silvery markings. For two examples see Robert D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers, Chinese Brown-and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, Cambridge, Massachusetts, 1996, pp.154-156, nos. 47 and 48.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

289
A SMALL JUNYAO BOWL
Song/Jin dynasty, 11th/12th century
Raised on a short, narrow circular foot, the conical sides tapering inward at the rim and covered in and out with a grey-blue lavender glaze with light crackle in places and paling to a mushroom tone at the rim.
2 1/8in (5.3cm) high; 4 5/8in (11cm) diameter

$4,000 - 6,000

宋/金 十一/十二世紀 鈞窯盌

This well-proportioned bowl with its plain lavender glaze typifies the elegant simplicity of Junyao wares. For a slightly smaller plain lavender-glazed Junyao bowl, see Bonhams, Hong Kong, The Fen Wen Tang Collection of Early Chinese Ceramics, 9 October 2014, lot 116; and a further example at Christie's, London, 7 November 2012, lot 458.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

290
A LARGE JUNYAO DISH
Song/Jin dynasty, 11th/12th century
The thickly potted dish rising from a short foot rim to a flat everted rim and covered with an elegant turquoise-blue glaze with rich purple splash to one side, the glaze thinning to a mushroom color on the side of the cavetto and at the rim edge and continuing on the underside to the foot and interior of the base, five spur marks visible under the buff foot.
8 5/16in (21cm) diameter

$40,000 - 70,000

金/宋 十一/十二世紀 鈞窯盤

For a slightly smaller dish of identical shape and with the overall turquoise glaze thinning to a mushroom color at the rim edges and splashed almost entirely across its surface with a rich purple glaze, see Margaret Medley, *The Chinese Potter*, Oxford, 1976, p. 129, pl. III. For yet another slightly smaller dish that bears comparison, see J.J. Lally & Co., Oriental Art, *Chinese Ceramics A.D. 400-1400, Selections from an American Collection*, March, 2007, no. 7, formerly in the Lord Cunliffe and then T. Y. Chao Collections.

Another, close in size, and also with purple splashes in the Palace Museum, Beijing is illustrated in *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji, Liang Song Ciqi I, Vol. 32 (The Complete Collection of Treasures of the Palace Museum, Beijing, Vol. 32, Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 230, p. 254.

See also the splashed junyao dish of this type from the Eumorfopoulos Collection, now in the Victoria and Albert Museum, illustrated by Rose Kerr, *Song Dynasty Ceramics*, London, 2004, pl. 26 right. Another similar dish in the National Palace Museum, Taipei, is illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chun Ware*, Taipei, 1999, pp. 148-149, no. 56.

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PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

291
A LARGE JUNYAO GLOBULAR JAR
13th/14th century
The globular body with short neck and loop handles, covered in and out with a pale milky blue glaze exposing the buff pottery at the rim and foot.
4 1/8in (10.5cm) high

$2,000 - 4,000

十三/十四世紀 鈞窯雙耳罐

For a two handled jar of similar size but with the addition of a purple splash, see *Porcelain of the Song Dynasty (I), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1996, p. 243, no. 219.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

292
A SMALL JUNYAO GLOBULAR TRIPOD CENSER
13th/14th century
Raised on three small wedge feet, the globular body tapering into a cylindrical neck and flared rim, covered overall with a richly mottled turquoise blue color thinning to to expose the buff body at the rim.
2 5/8in (6.7cm) high

$3,000 - 5,000

十三/十四世紀 鈞窯三足香爐

For another example see J.J. Lally & Co., Oriental Art, *Chinese Ceramics A.D. 400-1400, Selections from an American Collection*, March, 2007, no. 6. Another of similar form is illustrated by John Ayers in the *Baur Collection: Chinese Ceramics, Vol. I*, Geneva, 1968, no. A38.

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PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

293
A LARGE QINGBAI 'RICE-MEASURE' JAR
Southern Song/Yuan dynasty, 12th-14th Century
The exterior incised with semicircles in concentric rings mirrored on each half below a band of iron-spots under the unglazed rim, otherwise covered in a pale blue transparent glaze encompassing the flat base, box.
2 3/4in (7cm) high; 5 1/4in (13.3cm) diameter

$2,000 - 3,000

南宋/元 十二至十四世紀 青白柳斗罐

This example follows very closely the more commonly seen Ganzhou 'rice-measure' jars that usually have unglazed pottery exteriors with the white-glazed bosses.

For a similar example see Christie's, New York, 13 September 2019, lot 1006. The same lot was illustrated by E. Engel, *Chinese Ceramic Treasures: a selection from Ulricehamn East Asian Museum, including the Carl Kempe Collection, vol. 1*, Ulricehamn, 2002, pl. 76. Another is illustrated by J.J. Lally & Co. Oriental Art, *Song Dynasty Ceramics: The Ronald W. Longsdorf Collection*, March-April 2013, no. 21.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

294
A UNUSUAL LONGQUAN 'GUAN'-TYPE BUBBLE BOWL
Southern Song/Yuan dynasty
Raised on a small circular foot and tapering to a delicately in-turned rim, covered in and out with a light blue-grey glaze with multiple layers of dark and light brown crackle, the foot rim exposing the pale buff body.
1 9/16in (4cm) high; 3 1/2in (8.9cm) diameter

$4,000 - 6,000

南宋/元 龍泉仿官窯墩式盌

For another small Longquan guan-type bowl with very slightly in-turning rim (3 ½ inches diam.), see Christie's, Hong Kong, The Pavilion Sale, 4 October 2018, lot 28.

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PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

295
A GE-TYPE SMALL CUP
Yuan/Ming dynasty
Raised on a small circular foot, the u-shaped cup flaring to an everted rim and covered in and out with a pale greenish-grey glaze suffused with an intricate crack crackle pooling thickly at the well.
1 5/8in (4.2cm) high; 3 5/16 (8.4cm) diameter

$3,000 - 5,000

元/明 仿哥窯盞

For a Song dynasty Geyao precursor of our small cup, see Sotheby's, Hong Kong, 20 November 1984, lot 311.

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

296
A RARE LONGQUAN CELADON BUCKET-SHAPED WATER POT, *MIZUSASHI*
Ming dynasty (1368-1644)
Modeled in imitation of a wood-slatted bucket with slightly out-curving upright handles with arched cross-piece, and a fitted Japanese lacquer folding lid.
10in (25.4cm) high

$1,200 - 1,800

明 龍泉青釉水指

PROPERTY FROM THE ROBERT AND MEE-DIN MOORE COLLECTION

297
A LARGE OPAQUE WHITE GLASS AND ENAMEL BEAD NECKLACE, *CHAO ZHU*
Late Qing dynasty
Primarily semi-opaque white glass with various larger blue enamel beads and four hanging attachments.
37in (94cm) long

$3,000 - 5,000

清晚期 朝珠

PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

298
A GRISAILLE AND SEPIA EUROPEAN-SUBJECT 'ANGLERS' PLATE
Circa 1750
Painted at the center with an elegant lady holding a rod between a gentleman holding a fish and a boy at her side, all set on a promontory with blasted trees and a castellated building, the border with cornucopia and rocaille decoration.
9in (23cm) diameter

$600 - 1,000

約1750年 赭墨天使圖盤

Provenance:
William Plummer & Co., Ltd., New York
Suchow and Seigel, New York

來源:
William Plummer & Co., Ltd., 紐約
Suchow and Seigel, 紐約

For a similar example see François and Nicole Hervouét, and Yves Bruneau, *La Porcelain des Compagnies des Indes à decor Occidental*, Paris, Flammarion, 1986, p. 65.

PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

299
A GRISAILLE, SEPIA AND GILT EUROPEAN-SUBJECT 'DIANA' PLATE
Circa 1755
Painted at the center with the naked huntress Diana, seated under trees and bathing her feet with the help of two putti to her sides, the border with a dense rocaille design with leafy wreaths and interspersed with a hound, a quiver of arrows, and a peacock.
9in (22.9cm) diameter

$600 - 1,000

約1755年 赭墨「戴安娜」圖盤

Provenance:
Suchow and Seigel, New York

來源:
Suchow and Seigel, 紐約

For a similar example see François and Nicole Hervouét, and Yves Bruneau, *La Porcelain des Compagnies des Indes à decor Occidental*, Paris, Flammarion, 1986, p. 296

PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

300
A GRISAILLE AND GILT EUROPEAN-SUBJECT 'JUNO' PLATE
Circa 1745
Painted at the center with Juno seated in a chariot drawn by two peacocks amidst clouds, a gilt-spearhead band at the well, the border with a four evenly-spaced shaped landscape and bird vignettes.
9in (22.9cm) diameter

$600 - 1,000

約1745年 墨彩描金「朱諾」圖盤

Provenance:
Suchow and Seigel, New York

來源:
Suchow and Seigel, 紐約

For a similar example see François and Nicole Hervouét, and Yves Bruneau, *La Porcelain des Compagnies des Indes à decor Occidental*, Paris, Flammarion, 1986, p. 272.

PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

301
A GRISAILLE, SEPIA AND GILT EUROPEAN-SUBJECT 'ISLE DE CYTHERE' PLATE
Circa 1760
Depicting an elegantly dressed couple in a forest opening drinking wine with a winged putti before them, the well and border with gilt spearheads.
9in (22.9cm) diameter

$600 - 1,000

約1760年 赭墨描金「希瑟拉島」圖盤

Provenance:
Suchow and Seigel, New York

來源:
Suchow and Seigel, 紐約

For a similar example, see David Sanctuary Howard and John Ayers, *China for the West: Chinese Porcelain and other Decorative Arts for Export, Illustrated from the Mottahedeh Collection, 2 vols.*, New York, 1978, p. 363

The design is known as 'Les Pelerins de l'isle de Cythere' after a 1708 print by Bernard Picart.

298

300

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PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

302
A FAMILLE ROSE AND GILT EUROPEAN-SUBJECT 'SERVANT JUSTIFIED' PLATE
Circa 1755
Depicting a European lady and gentleman in a garden near a balustrade with a large garlanded yellow urn, she semi-recumbent and he leans over her whilst a servant watches from a window nearby, the border with gilt shell and rocaille.
9in (22.9cm) diameter

$1,000 - 1,500

約1755年 粉彩描金「僕人稱義」圖盤

Provenance:
Suchow and Seigel, New York

來源:
Suchow and Seigel, 紐約

For a similar example, see François and Nicole Hervouét, and Yves Bruneau, *La Porcelain des Compagnies des Indes à decor Occidental*, Paris, Flammarion, 1986, p. 198.

See also, Marchant & Son, Ltd., *90th Anniversary Exhibition Catalogue*, 2015, p. 60-61.

The scene is known as 'La Servante Justifiee', copying an engraving by Nicolas de Larmessin II (c.1638-1694), after a painting by Nicolas Lancret (1690-1743), taken from a fable of La Fontaine, which is directly inspired by a story written by the Queen of Navarre, circa 1755.

PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

303
A FAMILLE ROSE AND GILT EUROPEAN-SUBJECT 'CONCERT' PLATE
Circa 1745
Depicting a European lady and two gentleman each playing musical instruments, one figure semi recumbent near a barrel and playing a lute, while two figures stand nearby playing castanets and a triangle, all in a simple landscape, spearheads at the well and colorful rocaille decoration at the border.
9in (22.9cm) diameter

$800 - 1,200

約1745年 粉彩描金歐洲人物圖盤

Provenance:
Suchow and Seigel, New York

來源:
Suchow and Seigel, 紐約

For a similar example, see François and Nicole Hervouét, and Yves Bruneau, *La Porcelain des Compagnies des Indes à decor Occidental*, Paris, Flammarion, 1986, p.188.

PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

304
A RARE BLUE AND WHITE AND ENAMEL DECORATED DUTCH-MARKET 'DE YONGE FAMILY' ARMORIAL PLATE
1735-1740
Painted at the center in iron-red, gilt, silver, green and blue enamel with the 'de Yonge' coat of arms within an underglaze blue flower garland at the well and four evenly-spaced floral groupings at the border, the exterior with alternate peony sprays and butterflies.
9in (22.9cm) diameter

$1,000 - 1,500

1735-1740年 青花荷蘭紋章盤

Provenance:
Suchow and Seigel, New York

來源:
Suchow and Seigel, 紐約

For a similar example, see Jochem Kroes, *Chinese Armorial Porcelain for the Dutch Market*, The Hague, Waanders Publishers, 2007, p.198-199.

PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

305
A RARE LARGE BLUE AND WHITE DUTCH-MARKET 'GRAVEN AND GRONHARD' ARMORIAL DISH
1750-1760
Painted at the center with a large asymmetric rocaille decorated coat of arms with bear and stars below peony and scrolling reserved on a dense cell ground, with a further plain cell band at the border.
14in (35.6cm) diameter

$2,000 - 2,500

1750-1760年 青花荷蘭紋章大盤

Provenance:
Suchow and Seigel, New York

來源:
Suchow and Seigel, 紐約

For a similar example, see Jochem Kroes, *Chinese Armorial Porcelain for the Dutch Market*, The Hague, Waanders Publishers, 2007, p. 198-199.

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303

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PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

306
A RARE LARGE BLUE AND WHITE DUTCH-MARKET 'PELGRANS' ARMORIAL DISH
Kangxi
Painted at the center with a pheasant on rockwork below a coat-of-arms at the well and with large lotus flowerheads and scrolling to the border and well.
14in (35.6cm) diameter

$1,800 - 2,500

清康熙 1700-1710年 青花花鳥紋章盤

Provenance:
Suchow and Seigel, New York

來源:
Suchow and Seigel, 紐約

For a similar example, see Jochem Kroes, *Chinese Armorial Porcelain for the Dutch Market*, The Hague, Waanders Publishers, 2007, p.107-109, cat. no. 5b and 6.

The family of Pelgrans were closely related to the Flemish family of de Heuvel, which in 1681 had used the Pelgrans arms with a coat surtout. This service was evidently made for Jacob Pelgrans, a Director of the Dutch East India Company who was a resident in Bengal from 1701-1708 and died in Batavia in 1713. A smaller dish from the same service can be found in the Metropolitan Museum, New York. See another example illustrated by David Howard and John Ayers, *China for the West*, London and New York, 1978, p. 82, no. 39.

PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

307
AN EXTREMELY RARE BLUE AND WHITE SILVER-SHAPED SWEDISH MARKET ARMORIAL "GRILL FAMILY" OVAL PLATTER
Qianlong, Circa 1760
Painted at the center with an unusual scene of a crane with outstretched wings standing atop its nest and three large eggs on the pinnacle of a chimney on a building rooftop while holding a locust or cricket in its long beak and standing on one leg, all surrounded by a dense rocaille and shell border design below the way rim.
12in (30.5cm) across

$1,800 - 2,500

清乾隆 約1760年 青花紋章盤

Provenance:
Suchow and Seigel, New York

來源:
Suchow and Seigel, 紐約

For a similar example, see Stig Roth, *Chinese Porcelain Imported by the Swedish East India Company*, Gothenburg, Gothenburg Historical Museum, 1965, p. 18; see also the *Metropolitan Museum Bulletin*, 2003, p. 25.

The Service was ordered by Jean Abraham Grill, circa 1760.

308

309

PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

308
A RARE PAIR OF BLUE AND WHITE AND BROWN-DRESSED HAWK FORM WALL VASES
Mid-Late Qing dynasty
Naturalistically modelled with the hawks looking downward with tail feathers slightly splayed and talons in a gripping position at the chests.
6 1/2in (16.5cm) high (2).

$1,500 - 2,000

清中晚期 青花及褐彩鷹形璧瓶一對

Provenance:
J. Louis Binder
Suchow and Seigel, New York

來源:
J. Louis Binder
Suchow and Seigel, 紐約

For a similar pair see Elinor Gordon, *Collecting Chinese Export Porcelain*, New Jersey, 1984, p.101

PROPERTY FROM SUCHOW AND SEIGEL ANTIQUES

309
A RARE CHINESE IMARI BOUGH POT
Circa 1720
With a clam-shell border rim and of lobed oval shape, painted to the sides with large flowerheads and rockwork on a fenced terrace with an iron-red cell band across the center.
7 1/2in (19.2cm) across

$1,500 - 2,000

約1720年 伊万裡花瓶

Provenance:
Elinor Gordon, Villanova, PA
Suchow and Seigel, New York

來源:
Elinor Gordon, Villanova, 賓夕法尼亞
Suchow and Seigel, 紐約

310

311

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

310
A RARE EXPORT PORCELAIN 'FAMILLE ROSE' BOUGH POT
18th century
Modelled in the form of a four-drawer French commode, with elaborate floral decoration at the drawers and raised gilt pulls and 'supports', the side panels with cut out landscape panels of waterways and birds in flight, the top fashioned with five openwork apertures for flowers surrounded by leafy swags.
5 1/4 x 8 1/4 x 4 3/4in (13.3 x 21 x 12.1cm)

$2,000 - 2,500

十八世紀 外銷粉彩花瓶

This rare Chinese export model is probably based on a European faience example, presumably French. The form of Bombe commode was popular in France in the mid eighteenth century. A near identical model was sold at Christie's, London, The Collection of Ana Maria Espirito Santo Bustorff Silva, 29 April 2015, lot 40.

PROPERTY FROM A PRIVATE COLLECTION

311
A RARE CHINESE EXPORT CIDER JUG WITH AMERICAN EAGLE DESIGN
Circa 1810-20, made for the American Market
The entwined strap finials with gilt foliage swags under a broad gilt and enameled rose and melon border at the rim and spout, the two sides rendered in grisaille and bright enamels with a United States eagle holding a blue ribbon with the motto meant to read *'E PURIBUS UNUM'* but miswritten in gilt and perched on a canon embellished with spears, standards and draped flags.
7 1/2in (19.1cm) high

$2,500 - 3,500

約1810-1820年 美國鷹圖水壺

Provenance:
Butterfield and Butterfield, 19 May 1995

來源:
邦瀚斯, 1995年5月19日

See a nearly identical example sold Sotheby's New York, January 22, 2006, measured at 7 7/8inches high, originally sold at Sotheby's New York, January 31, 1985, lot 283, from the collection of Scott Bartlett.

These cider mugs came in graduated sizes; their decoration may have been prompted by the War of 1812.

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

312
A RARE CHINESE EXPORT MOLDED AND GILT FIVE PIECE GARNITURE
1775-1800
Comprising two beaker and three baluster vases with covers, each is unusually molded in relief and then gilt and painted with scrolling vines and lotus, a cloud-scroll border decorates the shoulders of the three covered vases and at the lips of the two beaker or trumpet vases (*gu*); a band of plantain leaves surrounds the bases of all, each is decorated with rare roundels containing different scenes of Chinese life, some courtly, others possibly from the theater, and garden views. *10 ¼in (26cm) high, with covers* (5).

$13,000 - 15,000

1775-1800年 外銷模印描金人物圖瓷瓶一套

Provenance:
Christie's, New York, 27 January 2014, lot 332

來源：
佳士得紐約，2014年1月27日，拍品編號332

This set of forms is derived from domestic Chinese prototypes, known as "five altar offerings" (*wugong*), used for rituals and burial, but the set was adopted for Western use as purely decorative groupings for chimney shelves, mantels or atop cabinets, and appear as such in countless European eighteenth century European paintings of interiors. Mantlepiece sets were described in one V.O.C. letter, as recorded by Christiaan J. A. Jörg, *Pronk Porcelain: Designs by Cornelis Pronk*, Groningen, 1980, 54, as including "3 bottles and 2 vases, as enameled, 40 colored and one gold, 40 blue and white (thus) 100 ps according to drawing..."

Such sets were mostly exported from the later seventeenth century until the late eighteenth century.

(two views)

PROPERTY FROM A CALIFORNIA COLLECTION

313
A BLUE AND WHITE BOWL DECORATED WITH THE EIGHT HORSES OF MU WANG
Jiajing mark and of the Period
The conical shape bowl decorated with the scene of “Eight horses of Muwang”, supported on a recessed foot rising to an everted rim enclosed in a copper band, the base with a six-character Jiajing mark.
6 1/2in (16.5cm) diameter

$10,000 - 15,000

明嘉靖 青花八駿圖盌 《大明嘉靖年製》款

Provenance:
Butterfield and Butterfield, May 19, 1995, lot 590

來源：
邦瀚斯，1995年5月19日，拍品編號590

(two views)

PROPERTY FROM A PRIVATE BAY AREA COLLECTION

314
A BLUE AND WHITE CENSER
Transitional/Kangxi
The compressed bombe body raised on a short circular foot and rising to a gently flared rim, the sides painted a continuous riverbank landscape with fishermen on boats and a scholar with an attendant gazing in the mountain landscape.
5 1/2in (14cm) high

$6,000 - 9,000

清早期/康熙 青花山水人物香爐

For a similar Kangxi period bombe-shaped blue and white censer with figures in landscape settings, see Sotheby's, New York, 17 March 2021, lot 142; and for another of the Transitional period, circa 1640, see Sotheby's, London, 9 November 2011, lot 172.

PROPERTY FROM A PRIVATE COLLECTION

315
A FINE AND RARE INSCRIBED AND DATED BLUE AND WHITE BRUSHPOT WITH POEM
Yuqingtang zhi Mark, Kangxi
Of cylindrical shape, stoutly potted, the exterior inscribed with the preface *Song Meng Dongye Xu* (Farewell to Meng Dongye), followed by an inscription dated *dingmao* year corresponding to 1687, signed *Zhongling shanzi* and a seal *Baidi shanzi*, the base centered with a recessed circle enclosing a four-character hall mark *Yuqingtang zhi* (Hall of Abundant Blessings), all in underglaze blue.
6 7/8in (17.5cm) diameter; 5 1/2in (14cm) high

$70,000 - 90,000

清康熙 青花「送孟東野序」筆筒 《餘慶堂製》款

Provenance:
Sotheby's New York, 20 March 2019, lot 512

來源：
蘇富比紐約，2019年3月20日，拍品編號512

Born in Nanyang in modern-day Henan, Han Yu (768-824) is one of the better-known poets of the Tang Dynasty. He advocated a change from the prevailing 'parallel prose' style of his day in favor of a more organic prose structure. He is best remembered for condemning aspects of Buddhism and Taoism that conflicted with Confucian values in his *Jian ying Fogu biao* for which he was exiled to Chaozhou in the south. His best known poems include *Nanshan shi* (Southern Mountains) and *Qiu huai* (Autumn Meditations). Amongst, his prose works his preface to Meng Dongye's farewell, *Song Meng Dongye Xu*, which we find beautifully inscribed around our brushpot, is an exploration of the tradition of poetry.

Qingyutang (Hall of Abundant Blessings) as a hall name designation appears to have been a popular one and it appears on ceramics from the Kangxi era through the Republic period. In this example it probably refers to a private hall (whereabouts unknown) from the Kangxi reign (1662-1722) for which this brushpot was destined.

(three views)

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

316
A BLUE AND WHITE VASE
Kangxi
The ovoid body decorated with six main molded petal-shaped reserves enclosing towering landscapes separated by floral meanders and flanked by two rows of further landscape vignettes at the neck and base, the foot ring enclosing a double ring.
18in (45.8cm) high

$5,000 - 7,000

清康熙 青花山水圖瓶

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

317
A PAIR OF LARGE BLUE AND WHITE BEAKER VASES
Kangxi
Each of cylindrical body with a flaring rim and foot, a border of bamboo painted in the interior near the edge, the body decorated with alternating petal lappets enclosing a flower and bird scene, separated with *ruyi* head panels enclosing chrysanthemum, all against coin-diaper grounds, the base enclosed with a double ring.
15 1/4in (38.6cm) high (2).

$5,000 - 7,000

清康熙 青花花卉紋觚一對

For a pair of similarly decorated vases from the Victoria and Albert Museum, London, see Robert J. Charleston (ed.), *World Ceramics*, p. 57, no. 155.

See also an extremely similar pair sold at Bonhams, San Francisco, 29 June 2009, lot 8193.

318

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

318
A LARGE BLUE AND WHITE DISH
Kangxi
The center depicting an equestrian combat scene, the everted rim decorated with six lobed panels, each with one figure riding on the horse followed by an attendant holding a banner, the exterior painted with *ruyi* clouds beneath four-season flowers, the base with a six-character Chenghua mark in a double line ring.
12 3/8in (31.5cm) diameter

$3,000 - 5,000

清康熙 青花人物故事圖盤 《大明成化年製》款

For a pair of large blue and white dishes with similar subjects and background patterning, see Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p. 198, col. pl. no. 3.

319

ANOTHER PROPERTY

319
A PAIR OF BLUE AND WHITE DISHES WITH FIGURES
Kangxi mark and of the period
Each of the shallow dishes painted with a mother holding a branched spray, possibly *lingzhi*, and standing beneath a vine entwined pine tree that hangs over her and and her son, all in a garden setting encircled by a band of lotus petals, the rim and the reverse decorated with lappet and *wan* pattern, the base with a rare legitimate four-character Kangxi mark within a double-line circle.
5 1/8in (13cm); 5in (12.8cm) diameter (2).

$1,500 - 2,000

清康熙 青花人物盤一對 《康熙年製款》

It is exceedingly rare to find a legitimate four-character Kangxi mark on porcelain from the Kangxi period. Almost always the legitimate marks are six-characters whilst the majority of four-character-marked ceramics are products of the late Qing dynasty.

For a similar set of less vibrant blue tones, see Sotheby's New York, 2 February 2019, The Gilded Age Revisited: Property from a Distinguished American Collection, lot 709.

The subject of pine and *lingzhi* express the wish for longevity.

PROPERTY FROM A PRIVATE COLLECTION

320
A RARE BLUE AND WHITE LOBED TEAPOT AND COVER
Kangxi
Fashioned as an eight-lobed flower bud, each petal elegantly painted with clusters of individual flowers including peony, hibiscus, chrysanthemums, narcissus, two petals framing the spout and the handle further decorated with leafy foliage, and mounted with a cover molded as a seed pod enclosing a short pistil-form finial.
3 7/8in (9.8cm) high, with cover (2).

$8,000 - 12,000

清康熙 青花花卉紋蓮花式小茶壺

Provenance:
S. Marchant & Son, London, 1998
Sotheby's New York, Kangxi: The Jie Rui Tang Collection, Part II, 19 March 2019, lot 364

Published:
S. Marchant & Son, *Exhibition of Two Hundred Years of Chinese Porcelain, 1522-1722*, London, 7th-19th June 1998, p. 78, no. 61 (one of two)

來源:
S. Marchant & Son, 倫敦, 1998年
蘇富比紐約，康熙：潔蕊堂珍藏II, 2019年3月19日，拍品編號364

出版:
S. Marchant & Son, *Exhibition of Two Hundred Years of Chinese Porcelain, 1522-1722*, 倫敦, 1998年, 頁78, 圖錄編號61 (其中一件)

(two views)

PROPERTY FROM A PRIVATE WASHINGTON D.C. COLLECTION

321
AN EARLY BLANC DE CHINE SEATED FIGURE OF GUANYIN
17th century, Indistinct seal mark to reverse
The Goddess of Mercy superbly modelled in a relaxed seated pose with her arms folded and resting on a tripod stool with lion-headed scaled cabriole legs with claw ends, her head tilted down and her eyes gently downcast, the long garment covering the body and falling in flowing folds; with a glass vitrine.
5 3/4in (14.6cm) high

$7,000 - 9,000

十七世紀 德化白釉觀音坐像

The combination of heavy potting, a slightly ivory glaze, and the exquisite modelling of the weighted hair-tied back on a small head and placed on a stocky pyramidal body with heavy folding drapery, point to a 17th century production date. For three other examples which each bear some resemblance to ours in a number of these features, see P.J. Donnelly, *Blanc De Chine*, New York & Washington, 1969, Pl. 79b; 82b and 154c.

The four-character seal mark lightly impressed to the lower back of our figure, appears to have a water radical in the lower left, which can be found in the name He Chaozong, one of the most notable potters from Dehua.

For other seated Guanyin figures attributed to this Master, see John Ayers, *Blanc de Chine: Devine Images in Porcelain*, New York, 2002, p. 83, no. 34. Another is illustrated by Robert Blumenfield, *Blanc de Chine: The Great Porcelain of Dehua*, Hong Kong, 2002, p. 132, fig A, with both hands hidden within the folds of her long sleeves. Another figure of a male sage, probably Laozi, illustrated by Rose Kerr & John Ayers, *Blanc De Chine, Porcelain from Dehua*, Chicago, 2002, Pl. 22, shares a tripod arm-rest or stool with very similar treatment of monster-mask knees above clawed feet.

ANOTHER PROPERTY

322
A 'ROSE-VERTE' BISCUIT FIGURE OF GUANDI
Probably 18th Century
Seated on a rockwork base dressed in an elaborate robe decorated in green, yellow, blue, aubergine and, unusually, with touches of pink with dragons amid cloud scrolls, a tiger pattern cloak over one shoulder, his face and hands unglazed.
10 5/8in (27cm) high

$8,000 - 12,000

或為十八世紀 素三彩關帝坐像

A much larger enameled biscuit figure of Guandi (27 inches high) dating to the Kangxi period was sold at Bonhams, New York, 19 March 2018, lot 8168. The addition of a pink enamel to parts of the decoration on the present figure places its production date to no earlier than the late Kangxi period.

For two other large figures of Daoist dieties portraying the civilian and military gods of wealth from the collection of John D. Rockefeller Jr., and now in the Metropolitan Museum of Art, see Suzanne G Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, col. pl. 33 , and p. 228, no. 222 respectively.

Another famille verte figure seated on a raised dais dated to the nineteenth century was sold at Christie's, New York, 6 June 2002, lot 223. See also Margaret Medley, *The Chinese Potter*, Oxford, 1976, p. 245, fig. 191 for a standing figure of Guandi in famille verte enamels from the Victoria and Albert Museum, London.

(two views)

PROPERTY FROM A PRIVATE COLLECTION

323
A COPPER-RED GLAZED DISH
Qianlong seal mark and of the period
Finely potted with a gently flared rim, the wide well and the exterior covered in a rich ruby red glaze thinning to the white at the rim, the base with a underglaze-blue six-character mark.
8 1/8in (20.5cm) diameter

$8,000 - 12,000

清乾隆 祭紅釉盤 《大清乾隆年製》款

For a dish of comparable size and period, see Christie's New York, 13 September 2012, lot 1524.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

324
A PAIR OF BLUE AND WHITE AND IRON RED DECORATED BOWLS
Qianlong underglaze-blue seal marks and of the period
Each decorated with a pair of phoenix and dragon as well as peonies in iron-red on the exterior, accented with gilded outlines, enclosed by two underglaze blue lappet borders, with a six-character Qianlong mark on the recessed base.
7 1/8in (18cm) diameter (2).

$10,000 - 15,000

清乾隆 青花釉里紅龍紋盤一對 《大清乾隆年製》款

Provenance:
Butterfield and Butterfield, May 14, 1997, lot 1652

來源：
邦瀚斯，1997年5月14日，拍品編號1652

PROPERTY FROM A PRIVATE COLLECTION

325
A RARE 'RU-TYPE' *CONG*-SHAPED VASE
Qianlong seal mark and probably of the period
The heavily potted vessel imitating the archaic jade *cong* form, supported on a circular short foot with two pierced apertures, the straight sides molded to the corners with raised trigram-like bands, one side pierced with two pairs of holes, all under an unctuous Ru-type glaze stopping at the dark-dressed foot rim, with an underglaze blue seal mark.
11 1/4in (28cm) high

$25,000 - 35,000

或為清乾隆 仿汝窯八卦琮式瓶 《大清乾隆年製》款

Such vessels as these are modelled on Song dynasty vases of the same form, which in turn are based on Neolithic jade *cong*. A Longquan vase of *cong* shape dating to the Song dynasty in the Palace Museum is illustrated in *Porcelain of the Song Dynasty (II), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1996, pp. 108-109. no. 57.

The present vase appears to follow more closely *Ru* ceramics rather than those of *Guan* or *Ge* type that are more regularly published. Most eighteenth century *cong*-shaped vases are molded with the 'Eight Trigrams' design around the entire body, so the unusual inverted U-shaped design on each facet of the present vessel and the additional paired apertures on one side, makes our model quite rare.

See two comparable *Ru*-type *cong* vases of the same size and design, one sold at Christie's, Hong Kong, The Imperial Sale, 3 June 2015, lot 3108; and the other at Sotheby's, Paris, 15 December 2011, lot 98.

An example with a *Guan*-type glaze was sold at Sotheby's, Hong Kong, 1 June 2015, lot 539; and another with a *Ge*-type glaze was sold at Christies Hong Kong, 29 April 2002, lot 665.

Many related examples of *cong*-shaped vessels molded with the more standard trigrams design are published, see, Peter Y.K. Lam, *Ethereal Elegance, Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, 2007, pp. 172-173, no. 45; and an another from the Edward T. Chow Collection, was sold at Sotheby's Hong Kong, 19 May 1981, lot 503.

(two views)

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

326
A FINE YELLOW GLAZED DISH
Qianlong seal mark and of the period
The rounded sides supported by a short wedge foot, the exterior covered in rich yellow glaze, the interior plain, the base with a six-character underglaze blue seal mark.
5 3/4in (14.6cm) diameter

$8,000 - 12,000

清乾隆 黃釉盤 《大清乾隆年製》款

Provenance:
Butterfield and Butterfield, 28 November 1995

來源:
邦瀚斯, 1995年11月28日

Compare to a pair of similar yellow-glazed dishes of the Qianlong period, sold at Christie's, New York, 14 September 2011, lot 1630.

(two views)

PROPERTY FROM VARIOUS OWNERS

327
A BLUE GLAZED BOWL
Yongzheng mark and of the period
Raised on a short flared foot, the tapered sides molded with paired raised bands near the foot ring and under the wide flared rim, the exterior covered with a deep cobalt blue glaze of even tone, the interior with the underglaze blue six-character mark in the interior well under a double ring.
3 1/4in (8.3cm) high; 7 1/8in (18.2cm) diameter

$15,000 - 20,000

清雍正 霽藍釉弦紋盌 《大清雍正年製》款

Provenance:
A Private English collection, by repute

來源：
據藏家，英國私人收藏

Bowls like this display the exceptional technical perfection achieved at the Imperial kilns at Jingdezhen during the Yongzheng period. It is superbly potted with delicate bow-string bands molded to the exterior, where the lustrous and even blue glaze fades to a white just as the potters intended. The center is delicately painted with a doubly-encircled penciled six-character mark. This bowl, like many that have come to auction over the years is missing a cover, that we know from a few extant versions was topped with an archaistic finial that mirrored archaic bronze prototypes. For other examples like ours, see Sotheby's, Hong Kong, 11 April 2008, lots 2908 and 2909; and Sotheby's, London, 12 May 2010, lot 122.

See also a pair of bowls without covers that sold at Christie's, Hong Kong, 27 November 2013, lot 3202. Another example is published in *Shimmering Colours: Monochromes from the Yuan to Qing Periods, The Zhuyuetang Collection*, Art Museum, Chinese University of Hong Kong, 2005, p. 118, no.55.

328
A MING-STYLE WHITE-GLAZED MOON-FLASK VASE, *BIANHU*
18th century
The small garlic-shaped mouth decorated with a floral band, the flattened spherical body rising to a waisted neck, two arched strap handles draping down to the shoulder elegantly, each one incised with a flower, the center of the convex walls incised with a medallion surrounded with radiating eight petal lappets, the border decorated with a band of auspicious cloud, the square foot ring unglazed.
12 1/4in (31cm) high

$8,000 - 12,000

十八世紀 白釉刻花抱月瓶

Provenance:
Bonhams San Francisco, 24 June 2013, lot 1199
Estate of John and Betty Menke
E.G. Sloan & Co., 27 April 1978

來源：
邦瀚斯舊金山, 2013年6月24日, 拍品編號1199
John and Betty Menke 遺產
E.G. Sloan & Co., 1978年4月27日

Compare to a similar white-glazed moon-flask sold at Bonhams, London Knightsbridge, 10 May 2021, lot 64.

A Magnificient Robin's-Egg Glazed Hu from the Estate of Robert P. Youngman

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

329

A MAGNIFICENT AND RARE 'ROBIN'S-EGG' GLAZED ARCHAISTIC TWO-HANDLED VASE, *HU*

Qianlong impressed six-character seal mark and of the period

The finely potted vessel molded in low-relief with sinuous stylized interlaced dragons and scrolls on the elongated rounded body below a single bow-string band at the mid-neck and three wavy bands on the waisted upper-neck above six small molded ruyi-heads, the shoulder is divided on either side by animal-headed handles, the short waisted foot with a single wavy band between single bow-string bands.

20 1/8in (51.2cm) high

$400,000 - 600,000

清乾隆 爐鈞釉雙耳壺 《大清乾隆年製》款

This magnificent and finely molded vase under a brilliant rich 'robin's-egg' glaze that covers the entire exterior surface and the upper-half of the interior, is modelled after a Late Western Zhou Dynasty bronze vessel, *hu*, of a type illustrated by Christian Deydier, *Chinese Bronzes*, Friborg, Switzerland, 1980, p. 225, no. 64. Whilst that *hu* is of a more slender profile than our ceramic vessel, the cast decoration on the body and the neck appears to be identical. See also, William Watson, *Ancient Chinese Bronzes*, London 1976, no's. 52 and 53 for two other examples.

This design on our *hu* is known from a small group of identically decorated Imperial Yongzheng and Qianlong-marked porcelain vessels of a smaller size (7 5/8in, 19.3cm) that are invariably glazed in a pale celadon-green glaze. For a Yongzheng-marked example in the Palace Museum, Beijing, see *Kangxi, Yongzheng, Qianlong*, Hong Kong, 1989, p. 276, no. 105. (See **Fig. 1**).

The use of a 'robin's-egg' glaze on this style of vessel, with coiling serpent dragon design, appears to be unique.

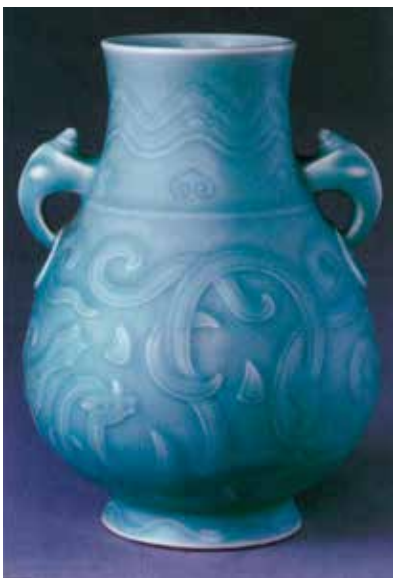

Fig. 1

The other distinguishing feature of our vessel is the treatment of the handles. In all the published examples of the Imperial celadon-glazed *hu* that carry the same coiling serpent dragon design, the handles take a quite different dragon form, as can be seen in the Palace Museum example cited above. However, the identical handles on ours, can be found on a number of Imperial vessels, including a blue and white *hu* of near identical size in the Palace Museum Collection, illustrated in *Blue and White Porcelain with Underglazed Red (III), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2010, p. 152, no. 138. (See **fig. 2**). They also appear on another identically-sized Imperial 'tea-dust' or '*Changguan*' monochrome *hu*, illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, p. 270, no. 247. Like ours, it has an impressed Qianlong six-character seal mark. Interestingly on both these vessels the design is not the coiling serpent dragon design found on ours, but rather a quartered strapwork design that also imitates a Western Zhou bronze vessel. This same strapwork design appears on third celadon-glazed *hu*, sold at Sotheby's, Hong Kong, 11/12 May 1983, lot 123, which has the same handles that appear on our vessel.

A smaller celadon-glazed example with the identical molded decoration of coiling serpents found on our vase and bearing a Qianlong seal mark from the Stephen Winkworth Collection is illustrated by Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. C, no. 2, and later sold at Christie's, Hong Kong, The Imperial Sale, 27 May 2008, lot 1590. Another also from the Winkworth Collection was sold at Christie's, Hong Kong, 'Kangxi, Yongzheng, Qianlong - Imperial Wares from the Robert Chang Collection, 2 November 1999, lot 504.

For another Imperial porcelain vessel that follows an archaic bronze *gu* form, and that also uses 'robin's-egg' glaze in combination with gilt to imitate bronze patination, see Sotheby Parke Bernet, 21-22 May 1984, Hong Kong, lot 175.

Fig. 2

PROPERTY FROM A PRIVATE COLLECTION

330
A PAIR OF CORAL-GROUND RESERVE-DECORATED 'LOTUS' BOWLS
Qianlong underglaze blue seal marks and of the period
The bell-form bowls each raised on a short flared foot and decorated with two rows of flower-heads and fronted lotus in an interlocking network of leafy tendrils, the details finely rendered in iron-red and all reserved on a rich coral ground.
5 1/8in (13cm) diameter; 2 1/2in (6.3cm) high (2).

$30,000 - 50,000

清乾隆 珊瑚紅地荷花紋盌一對 《大清乾隆年製》款

See S. Marchant and Son, *Nineteenth Century Mark and Period Porcelain*, London, 7-28 June, 1992, no. 28, for a pair of Qianlong mark and period bowls of identical decoration and size.

For a closely related example from the Daoguang period, see a pair from the E.T. Chow Collection, sold in Hong Kong, 25, November 1980, lot 152, and later sold at Christie's London, 11 November 2002, lot 62.

(two views

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

331
AN IMPERIAL YELLOW-GLAZED BOWL
Daoguang seal mark and of the period
Raised on a short ring foot and tapering to an everted rim, covered in and out with an even yellow glaze extending to the foot rim set with the underglaze blue six-character seal mark.
2 3/4in (7cm) high; 6 5/16in (16cm) diameter

$6,000 - 10,000

清道光 黃釉盌 《大清道光年製》款

Provenance:
John Sparks, by repute (label to base)

來源：
John Sparks標籤

See a slightly larger example offered at Christie's, New York, 17 March 2017, lot 1260. A closely related example sold at Sotheby's, London, 10 November 2017, as lot 208.

PROPERTY FROM A PRIVATE COLLECTION

332
A PAIR OF CAFE-AU-LAIT BOWLS
Qinghua zhenpin underglaze blue four-character mark, Guangxu period
Each deeply set bowl raised on a short recessed foot and covered in and out with an even cafe-au-lait glaze, four-character underglaze blue mark.
3 1/4in (8.2cm) high; 5 3/4in (14.6cm) diameter (2).

$5,000 - 7,000

清光緒 米黃釉盌一對 《清華珍品》款

For a Kangxi prototype, see S. Marchant & Son, *Exhibition of Qing Mark and Period Monochromes and Two-Coloured Wares*, London, 7 June to 26 June, 1992, no. 4, page 18.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

333
A PAIR OF IMPERIAL 'FAMILLE ROSE' LANTERN BOWLS
Shendetang zhi marks in iron red, Daoguang Period
Each raised on a short foot banded in gilt and decorated with the 'Lanterns of Abundance' *fengdeng* reserved in four medallions on a fronted lotus and foliate tendril ground.
2 3/4in (7cm) high; 6 15/16in (17.6cm) diameter (2).

$20,000 - 30,000

清道光 粉彩五穀豐登圖盌一對 《慎德堂製》款

As noted by Terese Bartholomew in *Hidden Meanings in Chinese Art*, The Asian Art Museum, San Francisco, 2006, p. 240, lanterns (*donglong*) are a central focus of celebrations, and *fengdeng* is a pun for peace. Together with lotus blossom, *he*, a symbol of harmony, the meaning is reinforced. Here the lanterns are shown in the form of ritual vessels together with scholars objects, with the many potted grains symbolizing the five grains' *wugu* or all the grains of China.

A pair of slightly larger examples were sold at Christie's, Hong Kong, 30 November 2016, lot 3332.

Other examples with colored grounds can be found in various publications, see *Min Chiu Society exhibition, Splendour of the Qing Dynasty*, 1992, p. 327, no. 194; another from the Weishaupt Collection, *From the Dragon's Throne*, Museum fur Kunsthandwerk, Frankfurt am Main, 1987, p. 41, no. 38; another from the S.K. Kwan Collection was included in the exhibition, *Joined Colors*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., 1993, pl. 507; and a further example in the Metropolitan Museum of Art, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, rev. ed., pl. 281.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

334
A PAIR OF IRON RED AND GREEN ENAMELED PORCELAIN DRAGON DISHES
Tongzhi marks and of the period
Each decorated with a five-claw dragon in the center of the well enclosed with green enameled borders, the exterior painted with two dragons pursuing flaming pearls over incised white glazed ocean waves, the base with an underglaze blue six-character mark.
7 3/8in (18.3cm) diameter, each (2).

$2,500 - 3,500

清同治 礬紅施綠彩龍紋盤一對 《大清同治年製》款

Provenance:
Butterfield and Butterfield, May 14, 1997, lot 1666

來源：
邦瀚斯，1997年5月14日，拍品編號1666

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

335
TWO DOUCAI OVIFORM JARS
Yongzheng mark, Late Qing/Republic period
Each of ovoid form, decorated with scattered asymmetric floral blossoms in pastel shades, the base with a six-character mark in double ring.
6 3/4in (17.2cm) and 6 7/8in (17.5cm) high (2).

$10,000 - 15,000

清晚期/民國 鬥彩皮球花小罐兩件

For an identical single jar in the Qing Court Collection, see *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2008, p. 248, no. 227. For a similarly decorated bowl with over-glaze enamels of the 'famille-rose' palette, see Sotheby's, Hong Kong, 3 October 2018, lot 3606.

The flowerhead roundels appear to derive their origins from a Japanese aesthetic of heraldic symbols (*mon*), seen primarily in lacquerware and textiles. The use of these symbols in *kosomesuke* ceramics of the late Ming is well known.

ANOTHER PROPERTY

336
A PAIR OF LARGE UNUSUAL 'CABBAGE-FORM' TALL VASES
Late Qing/Republic period
Fashioned as a cluster of three cabbage plants, the broad leaf clusters supporting butterflies, grasshoppers, and dragonflies.
15in (38.1cm) high

$6,000 - 8,000

清晚期/民國 白菜瓷瓶一對

PROPERTY FROM A PRIVATE COLLECTION

337
THE FOUR NOBLE PROFESSIONS
Style of Wang Qi, Republic Period
Four enameled porcelain plaques, each framed, each plaque enameled to depict a fisherman, woodcutter, farmer or scholar with a young attendant, each plaque with a calligraphed inscription and painted seals, one panel with a dedication, now effaced, and one panel with a second inscription dated Minguo 24 (1935) and signed Li Yizhi, with a painted seal *Li Yizhi yin*.
30 x 8 1/2in (76.2 x 21.6cm), each panel (4).

$8,000 - 12,000

民國 王琦風格人物瓷板畫一組

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Chow Choy
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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.

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 New York. 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 the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

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

(ii) The arbitration shall be conducted in New York, New York; and

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

A. All arbitration proceedings shall be confidential;

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

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

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 UPPERCASE 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

Conditions of sale - continued

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 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 UPPERCASE 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 UPPERCASE 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.

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

BUYING AND BIDDING 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.

Reserve

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

Auction House's Interest in Property Offered at Auction

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

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction 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 Los Angeles, San Francisco and New York galleries.

By Telephone

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

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 Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

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 Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at **invoices.us@bonhams.com** prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. 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.

Handling and Storage Charges

Storage charges of $5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

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.

Notices to all Buyers

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

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

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

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

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

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

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

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS

Current scholarship in the fields of Chinese Paintings and Calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of recession does not apply to Chinese paintings 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 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 forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with the intent to deceive.

目前有關中國書畫之研究，不允許對畫家及完成日期，作無懷疑的聲明。拍賣條約 裡所包含的有限權利之購買取消條文，於中國書畫無效。不論上述任何，若二十一日之內，買方以書面通知邦瀚 斯該畫為贋品，以及在提供該通知書後十四日之內，將物品以出貨時 之狀況交還邦瀚斯及證明至邦瀚斯滿意為止該畫為偽造物時，邦瀚斯將取消該交易並退回購買價。「贋品」在上述指為蓄意欺騙之目的而作的作品。

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. 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 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.

SNUFF BOTTLE STOPPER DISCLAIMER

Please note that snuff bottle stoppers are not included in any snuff bottle lots or in the estimate of purchase price of such a lot hereunder, regardless of whether the snuff bottle lot is illustrated with one or more stoppers. While Bonhams makes reasonable efforts to ensure that a stopper illustrated or exhibited with a snuff bottle lot accompanies the lot upon collection or release, it accepts no liability for not doing so or for damage or for loss to stoppers during storage or shipment. In addition, if a snuff bottle lot is exhibited or purchased by a buyer outside the United States, Bonhams may remove any stopper accompanying a lot that contains restricted materials.

Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by **5pm** on **Monday, 27th September** to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on **Tuesday, 28th September** at the purchaser's risk and expense. Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

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%

All purchases will be available for collection on **Wednesday, 29th September** from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at: **+1 908 707 0077** or **quotes@dtdusa.com**

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

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

Oversized lots

234
235
237
240

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

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

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

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

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

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Sale title: Chinese Ceramics, Works of Art & Paintings	Sale date: Monday September 20, 2021
Sale no. 26842	Sale venue: New York

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:	Date:

Bonhams
580 Madison Avenue
New York, New York 10022

+1 (212) 644 9001
bonhams.com

AUCTIONEERS SINCE 1793