

# THE RUTH AND CARL BARRON COLLECTION OF FINE CHINESE SNUFF BOTTLES: PART V

露芙及卡爾·巴倫珍藏中國鼻煙壺（第五部分）

New York 13 September 2017



CHRISTIE'S



# THE RUTH AND CARL BARRON COLLECTION OF FINE CHINESE SNUFF BOTTLES

## PART V

### AUCTION

Wednesday 13 September 2017  
at 10.00 am (Lots 201-357)

20 Rockefeller Plaza  
New York, NY 10020

### VIEWING

*front cover*  
Lots 207, 284, 228, 256, 272, 217

*inside front cover*  
Lot 224

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Lot 259

*inside back cover*  
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# THE RUTH AND CARL BARRON COLLECTION OF FINE CHINESE SNUFF BOTTLES: PART V



Carl and Ruth Barron

Ruth (1916–2001) and Carl (1916–2014) were beloved members of the International Chinese Snuff Bottle Society (ICBS). Active, engaged and discerning collectors, the Barrons amassed an impressive collection of Chinese snuff bottles in a period of just over twenty years. After Ruth passed away in 2001, Carl continued collecting on his own, meticulously cataloguing the collection in a database with photos and information on each bottle.

Residing outside of Boston, the Barrons were fixtures in the Cambridge business community, where they were very active in local philanthropy. A true American entrepreneur, Carl started his own furniture-leasing business in 1938, after seeing the difficulty his Harvard Business School classmates had in furnishing short-term apartments. The first business of its kind, his idea sparked an entire industry. Once married, Carl and Ruth worked side by side. On his desk at his office in the Barron Building in Cambridge's Central Square, Carl's nameplate read, "Carl F. Barron, Assistant to the Boss." Ruth's read simply, "The Boss."

The list of their philanthropic contributions to the community is long and diverse, ranging from founding faculty chairs at Bowdoin College and Cambridge College, supporting academic studies at the University of Haifa in Israel, to creating the Barron Center for Men's Health at Mount Auburn Hospital, to funding prostate cancer checks for all the police and fireman in Cambridge and surrounding communities, and seemingly countless more gestures of giving back to the community.

As collectors the Barrons explored many categories, including Wedgwood porcelain, Japanese Meiji-period art, American and Moser glass and stamps. Carl's passion for snuff bottles came later in his life, but his enthusiasm for and dedication to the field is evident in his choice of bottles. The ICSBS annual convention in Boston in 2008 featured a symposium on his collection, where Hugh Moss, Clare Chu, Robert Hall and Robert Kleiner each selected a topic on which to speak, illustrating their points with choice examples from the Barron collection. An exhibition of highlights from the collection accompanied the symposium, some of which are included in this sale.

It is Christie's great honor to present the Barron Collection of fine Chinese snuff bottles to a new generation of collectors.



## 露芙及卡爾・巴倫珍藏中國鼻煙壺 (第五部分)

露芙 (Ruth, 1916 – 2001) 及卡爾 (Carl, 1916 – 2014) 為國際中國鼻煙壺協會 (International Chinese Snuff Bottle Society, ICSBS) 深受愛戴的成員。作為活躍、盡心及精益求精的收藏家，巴倫伉儷僅於二十多年間，便建立起令人激賞之中國鼻煙壺珍藏。2001年露芙辭世後，卡爾續行個人收藏之路，編撰藏品目錄鉅細靡遺，資料庫中每件煙壺均圖文並茂。

巴倫伉儷居於波士頓近郊，儼如劍橋商界的一盞明燈，參與當地慈善事工不遺餘力。卡爾這位實至名歸的實業家，就讀哈佛商學院期間曾目睹同學因裝潢短期租住寓所遇到難題，遂自1938年起成立家具租賃公司，創下史無前例的商業模式，震撼整個業界。卡爾及露芙婚後，即並肩工作。卡爾的辦公室坐落於劍橋中央廣場上的巴倫大廈裡，書桌上卡爾的名牌這樣寫道：「卡爾・F・巴倫，主管助理」。露芙的名牌則精簡一語：「主管」。

巴倫伉儷對當地的慈善貢獻不勝枚舉，種類紛紜，包括為鮑登學院 (Bowdoin College) 及劍橋學院 (Cambridge College) 築造學院主席、支援以色列海法大學 (University of Haifa) 的學術研究、於奧本山醫院 (Mount Auburn Hospital) 創立巴倫男性健康中心 (Barron Center for Men's Health) 、捐款予所有劍橋及週邊社區的警察及消防員作前列腺癌檢查，並或仍有更多回饋社會的善行未能盡錄。

作為收藏家，巴倫伉儷博物好求，庋藏涵蓋威治伍德 (Wedgwood) 瓷器、日本明治時期藝術、美國及摩瑟 (Moser) 玻璃器，以及郵票。卡爾雖較晚才萌生對鼻煙壺的興趣，但他對此類藝術品的熱忱與奉獻，均從其嚴選藏品中表露無遺。2008年國際中國鼻煙壺協會於波士頓辦了一場有關巴倫伉儷珍藏的研討會，請到莫士撝 (Hugh Moss)、Clare Chu、羅伯特・霍爾 (Robert Hall) 及羅伯特・卡拉拿 (Robert Kleiner) 各自選題演說，並從巴倫伉儷藏品中挑選精品為例以作說明。藏品選萃當時隨研討會展出，其中部分藏品亦將於是次拍賣會再度亮相。

佳士得能夠為新一代藏家呈獻巴倫珍藏中國鼻煙壺，實在深感榮幸。





201

**•201**

**A RARE COPPER-RED-DECORATED PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, 1810-1860

The bottle is decorated with a large sinuous five-clawed dragon chasing a flaming pearl.

3½ in. (8.9 cm.) high, glass stopper

\$3,000-5,000

**PROVENANCE**

The White Wings Collection.

Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3710.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1810-1860 御製釉裏紅遊龍戲珠紋鼻煙壺



202

**~202**

**A SILVER, MALACHITE AND CORAL SNUFF BOTTLE**  
MONGOLIA, 1740-1900

The bottle is divided into two halves by a cusped band, the lower half covered with alternating malachite and coral bosses.

2½ in. (6.4 cm.) high, turquoise stopper and silver spoon

\$2,400-3,400

**PROVENANCE**

Jade House, Hong Kong, 2003.

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3982.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1740-1900年 蒙古製銀胎鑲孔雀石及珊瑚鼻煙壺



(two views)

**•203**

**AN INSIDE-PAINTED SMOKEY QUARTZ SNUFF BOTTLE**

SIGNED YE ZHONGSAN, DATED TO THE AUTUMN OF RENYIN (1902)

The bottle is decorated with a continuous winter scene, depicting a scholar followed by his attendant carrying a large double-gourd wine container on one side, and a Manchu equestrian hunter shooting an arrow at a flying goose on the other. The bottle bears an inscription incorporating a cyclical date, *renyin* (1902), and a signature, Ye Zhongsan.

2½ in (6.7 cm.) high, glass stopper

\$8,000-12,000

**PROVENANCE**

Sotheby's, London, 3 February 1981, lot 146.

The Guo'an Collection of Fine Chinese Snuff Bottles; Sotheby's, Hong Kong, 30 October 2000, lot 684.

Hugh Moss (HK) Ltd., Hong Kong, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3556.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

壬寅年 (1902) 葉仲三作煙晶內畫尋梅圖鼻煙壺



(two views)

**•204**

**A CLOISONNÉ ENAMEL SNUFF BOTTLE**

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1750-1820

The bottle is decorated on each side with a central *shou* roundel flanked by stylized pairs of blue *chi*-dragons and *fenghuang* on a gilt ground, all within a foliate panel surrounded by turquoise vines and floral motifs against a gilt ground.

2½ in. (5.4 cm.) high, dyed quartz stopper

\$8,000-12,000

**PROVENANCE**

Robert Hall, London, 2004.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4104.

This bottle belongs to a group of *cloisonné* enamel bottles, some with only partial inlay of enamels, of similar design, and many different color combinations, which are now considered to be the imperial output of the Palace workshops from the mid to late eighteenth century. Comparable *cloisonné* enamel bottles include one illustrated by H. Brinker and A. Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no. 364; one illustrated by P. Friedman, *Chinese Snuff Bottles from the Pamela R. Lessing Friedman Collection*, Denver, 1990, p. 128, no. 104; and another by H. Moss, *Snuff Bottles of China*, London, 1971, no. 272.

Another bottle from this same group, with a different combination of enamel colors in The Ruth and Carl Barron Collection, Part I, was sold at Christie's New York, 16 September 2015, lot 215.

1750-1820年 御製掐絲琺瑯龍鳳團壽紋鼻煙壺



**•205**

**A CARVED SILHOUETTE AGATE SNUFF BOTTLE**

OFFICIAL SCHOOL, 1780-1880

The light-brown bottle is carved through the mottled russet markings with a squirrel climbing to a cluster of grapes.

2½ in. (6.4 cm.) high, glass stopper

\$6,000-8,000

**PROVENANCE**

Robert C. Eldred Co., East Dennis, Massachusetts, 28 August 2008, lot 279.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 856.

As squirrels have large litters, the depiction of a squirrel with trailing vines may be a visual rebus for a wish for many sons and the continuation of the family line, the winding vines representing the family lineage. It has also been suggested that the squirrel and grape-vine motif conveys a wish for promotion to a higher rank.

1780-1880年 皮影瑪瑙松鼠葡萄圖鼻煙壺



206  
(two views)

•206

**AN INSIDE-PAINTED GLASS SNUFF BOTTLE**  
SIGNED YE ZHONGSAN, DATED BINGSHEN  
(1896)

The bottle is decorated with Zhong Kui riding on the back of a donkey and being followed by a demon-attendant. The reverse is decorated with a boy on a buffalo beneath willows and with an inscription incorporating a cyclical date, *bingshen* (1896), and a signature, Ye Zhongsan.

2½ in. (6.4 cm.), glass stopper

\$6,000-8,000

**PROVENANCE**

Susan B. Hacker.

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2000.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

**LITERATURE**

I.C.S.B.S., *Journal*, Autumn, 1982, p. 18.

丙申年 (1896) 葉仲三作玻璃內畫鍾馗圖鼻煙壺



207

•207

**A WELL-HOLLOWED MOTTLED GREEN JADEITE SNUFF BOTTLE**

1780-1860

The translucent stone is mottled with dark green, apple green and pale green patches.

2¼ in. (5.6 cm.) high, glass stopper, metal spoon

\$2,000-4,000

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2000.  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3026.

Jadeite was sourced from a remote part of Burma and first attracted the attention, and then the passion of the Qianlong emperor, although regular supplies of the stone had to await the normalization of previously uneasy relations between China and Burma in 1784. In the latter part of the Qianlong reign, snuff bottles were regularly made of jadeite for, and at the Court, and its ongoing popularity may be seen in a series of porcelain bottles and other wares with glazes imitating jadeite made during the Daoguang period (Moss, Graham and Tsang, *The Art of the Chinese Snuff Bottle. The J & J Collection*, New York/Tokyo, 1993, no. 251). The Palace and other glassworks also made bottles that simulated jadeite in both color and weight.

The color combination of the present bottle is unusual with its dark emerald and apple-green mottling, but the shape and fine hollowing suggest an early example. The high gloss polish on the bottle helps to exemplify the color and translucency of the stone.

1780-1860 翠玉鼻煙壺



(two views)

**.208**

**A LARGE MOTHER-OF-PEARL-INSET WOOD SNUFF BOTTLE**

THE YAJI MASTER, JAPAN, 1854-1920

The wood bottle is inset on either side with a mother-of-pearl panel finely carved with figures in pavilions in a mountainous retreat, one panel is of cream color, the other of darker amber-brown color, both flanked on the narrow sides by carved feline mask handles.

3 in. (7.6 cm.) high, jadeite stopper

\$8,000-12,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4547.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

A bottle, also by the Yaji Master, with inset shell panels carved with similar landscapes and buildings, but of only white color, is illustrated in Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 7, Part 2, Hong Kong, 2009, pp. 604-606.

日本 1854-1920年 雅集大师作木嵌珍珠母贝雕亭台人物图鼻烟壶

**.209**

**A RARE CARVED AND ENAMELED GUYUE XUAN  
WHITE GLASS SNUFF BOTTLE**

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1767-1799

The bottle has a raised quatrefoil panel on either side that is enameled with a preying mantis on a blossoming peony on one side and a cricket on a flowering begonia on the reverse. The narrow sides of the bottle are carved with stylized *chi* dragons and are painted with yellow enamel and red edging. An iron-red *Guyue Xuan* (Ancient Moon Pavilion) mark is faintly written on the base.

2% in. (6.7 cm) high, glass stopper

\$20,000-30,000

**PROVENANCE**

Purchased from The Potpourri Shop, Santa Monica, California, 1964.

The Neal W. and Frances R. Hunter Collection, Santa Monica, California; Sotheby's New York, 15 September 1998, lot 7.

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3162.

The current bottle belongs to a rare group of bottles reputed to have been created for imperial use at the Ancient Moon Pavilion. This rare group exhibits enameled decoration, as well as examples such as the present bottle that features carved and enameled decoration. For a discussion on the group and several examples, see Moss, Graham, Tsang, *The Art of the Chinese Snuff Bottle: The J & J Collection*, New York, 1993, nos. 192 - 204, pp. 328-351, where the last few are in carved relief with enameling. This is an extremely rare example which combines the standard form of non-relief enameling on the two main panels, with carved relief on the narrow sides. Compare the flat enameled designs with the basket of flowers in the *J & J Collection*, no. 200, and no. 201 for an unusual katydid design in the group.

Insects represent fertility and, therefore, ample progeny. The peonies represent wealth, while the begonia represents the Autumn season. *Chi* dragons, because of their elongated bodies, represent not only the ancient culture, but longevity.

1767-1799 御製揚州作玻璃畫琺瑯花卉草蟲圖鼻煙壺

礬紅楷書「古月軒」款



(another view)



(two views)



210

•210

**A CRYSTAL AND TOURMALINE RELIEF-CARVED SNUFF BOTTLE**

1740-1840

The bottle is carved in high relief through an area of dark color with a farmer and a boy on a water buffalo. The reverse has some black needle-like crystals and is carved in shallow relief with a pine tree.

2 7/8 in. (7.3 cm.) high, glass stopper

\$2,400-3,400

**PROVENANCE**

The Dr. Max Chitters Collection, South Africa.

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2736.

**LITERATURE**

H. Moss, *Chinese Snuff Bottles of the Silica or Quartz Group*, London, 1971, p. 25, no. 49.

1740-1840年 水晶碧璽雕松下高士圖鼻煙壺



211

•211

**A MOLDED AND RETICULATED PORCELAIN SNUFF BOTTLE**

PROBABLY IMPERIAL, JINGDEZHEN KILNS, 1790-1820

The bottle is molded and pierced with the Eight Buddhist Emblems (*bajixiang*), each beribboned amidst scrolling clouds.

2 1/2 in. (6.4 cm.) high, porcelain stopper

\$1,500-2,000

**PROVENANCE**

Robert Hall, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4896.

A nearly identical bottle is illustrated by Dennis S. K. Low in *More Treasures from the Sanctum of Enlightened Respect*, Hong Kong, 2002, p. 199, no. 184.

1790-1820年 白地模印鏤空八吉祥紋鼻煙壺

**•212**

**A CARVED AVENTURINE GLASS SNUFF BOTTLE**  
PROBABLY IMPERIAL, PALACE WORKSHOPS, BEIJING,  
1760-1840

The bottle is carved in crisp, low relief and incised in the round with lotus, ducks, bats and birds in flight.

3 1/4 in. (8.2 cm.), matching aventurine stopper

\$3,000-5,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 1998.

Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 2701.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

Moss, Graham and Tsang illustrate a blue glass bottle with aventurine flecks from the J & J Collection and discuss in detail the introduction of aventurine glass from Venice to Beijing and its subsequent use in *The Art of the Chinese Snuff Bottle: The J & J Collection*, Vol. II, New York 1993, p. 572-73. The Chinese admired this glass and had difficulties producing it. It was imported in blocks from Europe in the early part of the 18th century, before the Chinese were successful in creating it. It was used as flecks in colored glass bottles, and more rarely, as seen here, as a carved material for solid bottles.

This bottle resembles the shape of a jade snuff bottle and is carved much like jade examples created in the Imperial Workshops. Another rare imperial bottle carved from a solid block of aventurine glass, of ovoid form and carved with imperial-style motifs, is illustrated by D. Low in *Chinese Snuff Bottles from the Sanctum of Enlightened Respect III*, Singapore, 2007, p. 125, no. 101.

1760-1840年 金星玻璃通景蓮塘圖鼻煙壺



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**•213**

**A MINIATURE FAMILLE ROSE ENAMELED PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1790-1860

The bottle is decorated in polychrome enamels on either side with a panel of a pavilion in a river landscape, with floral sprays on the narrow sides, all on a yellow ground carved with a scrolling motif. The base is covered in turquoise enamel.

1 9/16 in. (4.4 cm.) high, glass stopper

\$2,400-3,400

**PROVENANCE**

Robert Hall, London, 1995.

Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 1869.

1790-1860年 袖珍黃地粉彩開光亭臺山水圖鼻煙壺



213



214

•214

**A CARVED QUARTZITE DOUBLE SNUFF BOTTLE**

1750-1850

The bottle is carved in the form of two eggplants pendent from a deeply undercut vine at the top. The tops of the bottles are of translucent vermillion tone that fades to pale yellow towards the bottom.

3 in. (7.5 cm.) high, glass stoppers

\$6,000-8,000

**PROVENANCE**

Asian Art Studio, Los Angeles, California, 2001.  
Hugh Moss (HK) Ltd., Hong Kong, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3378.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

1750-1850年 黃石英石雕雙茄式鼻煙壺



215

•215

**A GRISAILLE-DECORATED PORCELAIN  
SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, DAOGUANG SIX-  
CHARACTER SEAL MARK IN IRON RED AND OF THE  
PERIOD (1821-1850)

The bottle is decorated with swimming carp with fanned tails.

2 3/4 in. (6 cm.) high, stained quartz stopper

\$6,000-8,000

**PROVENANCE**

The Hong Sung Collection, Singapore, 1965.  
The Carlos E. Pardo Collection, Geneva, 2007.

Hugh Moss (HK) Ltd., Hong Kong, 2007.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 4608.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

清道光 御製墨彩金玉滿堂圖鼻煙壺 磬紅六字篆書款



(mark)



(two views)

**•216**

**A SILVER SNUFF BOTTLE**

1780-1860

The bottle is chased in high relief with a dragon and a phoenix pursuing a flaming pearl among raised clouds and flames on a ground of incised clouds.

2 7/8 in. (7.3 cm.) high, glass stopper and metal spoon

\$10,000-15,000

**PROVENANCE**

Alex S. Cussons.

Jeremy Cussons.

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2613.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1780-1860年 銀胎雕龍鳳紋鼻煙壺

•217

### A CARVED GREY, BLACK AND WHITE JADE SNUFF BOTTLE

MASTER OF THE ROCKS SCHOOL, 1740-1840

The bottle is carved in the round in shallow relief through the black and grey stone with a craggy pine tree emerging from a rocky cliff reaching over swiftly moving white waves skillfully carved through a white area of the stone, with a *lingzhi* fungus growing on the opposite bank. The reverse is carved with a covered skiff before a raised pavilion.

3 in. (7.6 cm.) high, hollowed and painted quartz stopper

\$24,000-34,000

#### PROVENANCE

Hugh Moss (HK) Ltd., Hong Kong, prior to 1974.

Robert Hall, London, 1989.

Robert Kleiner, Washington, 2000.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3168.

#### LITERATURE

R. Hall, *Chinese Snuff Bottles II, Including an important selection from the Marian Mayer Collection*, Hong Kong, 1989, no. 128, p. 149.

The Master of the Rocks School seems to have specialized in carvings from this distinctive material. The School's main output was bottles carved with landscape designs, but many other subjects are recorded, including a few with *chi* dragon designs, which may have been partly produced for the Court. The quality of carving and the use of material of the present bottle are typical of this School.

A comparable example of the same size and similar use of a large area of dark skin from the Ruth and Carl Barron Collection Part I, was sold at Christie's New York, 16 September 2015, lot 204, and another from the Blanche B. Exstein Collection was sold at Christie's New York, 21 March 2002, lot 158. For other examples of snuff bottles from the Master of the Rocks School, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 1, pp. 332-369, nos. 128-141. The bottle, no. 128, pp. 322-323 exhibits a very similar material and style to the presently offered bottle.

1740-1840年 玉雕亭臺山水圖鼻煙壺



(another view)



(two views)



(two views)

**•218**

**A RARE SILVER SNUFF BOTTLE**

1785-1850

The bottle is decorated in relief on one side with a banquet being held on a boat, and the reverse with a scholar standing with a brush before a cliff, his attendant standing behind him holding an ink stone, all upon a stylized wave and key-fret ground.

2½ in. (7 cm.) high, silver stopper

\$12,000-18,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3675.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

This possibly unique, early silver bottle is among the very few surviving antique silver bottles and is certainly among the most striking. It appears to have been inspired by an Imperial molded porcelain bottle from the late Qianlong and Jiaqing periods, and is a near identical version of the molded porcelain bottle from the collection of Mary and George Bloch, illustrated in Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, 2008, Hong Kong, Vol. 6, Part 2, no. 1212, pp. 474-475. On both bottles, the poet Su Shi is shown with companions on a boat being guided by two attendants, with the reverse depicting a pre-Song-dynasty scholar inscribing a cliff face. Moss points out that "these scenes of boating with friends and inscribing poems not only summon to the Chinese mind eminent historical figures remembered for having participated in these activities, they are also reminiscent of some of the favorite pastimes pursued by intellectuals."

Another silver bottle modeled after a molded porcelain bottle was sold at Christie's New York, The J & J Collection: Part III, 29 March 2006, lot 11. It is arguably the only other known silver bottle inspired by a mid-Qing molded porcelain bottle.

1785-1850年 銀胎人物故事圖鼻煙壺



(two views)

**•219**

**A CARVED MOTHER-OF-PEARL SNUFF BOTTLE**

PROBABLY GUANGZHOU, 1760-1850

The bottle is carved from lustrous pearly-white shell on one side with a scene of a figure looking out of an abode towards a *sampan* which is carved from a raised area of pale russet color, the reverse is carved with two Westerners and a dog beneath a plantain tree.

2 1/4 in. (5.7 cm.) high, glass stopper

\$12,000-18,000

**PROVENANCE**

Wheatley Antiques, London, 2002.

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3815.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

A similar bottle from the collection of Lilla Perry was sold in The Ruth and Carl Barron of Fine Chinese Snuff Bottles: Part II, Christie's New York, 16 March 2016, lot 574. For another similar bottle, and discussion about mother-of-pearl bottles, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 3, Hong Kong, 1998, p. 192, no. 436.

1760-1850年 珍珠母貝雕亭臺人物圖鼻煙壺



220

•220

**A BLUE AND WHITE PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1820-1870

The bottle is decorated with a continuous landscape scene depicting a fisherman in a skiff on a river, all delicately rendered amidst trees, rocks and two pavilions. The neck is decorated with a sun and scrolling clouds.

2 $\frac{7}{8}$  in. (7.3 cm.) high, porcelain stopper

\$3,000-5,000

**PROVENANCE**

M & C Gallery, Hong Kong, 2003.

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3798.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1820-1870年 青花通景亭臺山水圖鼻煙壺



221

•221

**A MOLDED AND RETICULATED PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1770-1800

The bottle is decorated on either side with a reticulated and gilt oval panel, surrounded by the stippled turquoise ground and flanked by mask and ring handles on the shoulders.

2 $\frac{3}{8}$  in. (6 cm.) high, glass stopper

\$2,000-3,000

**PROVENANCE**

Robert Hall, London, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3507.

1770-1800年 松石綠地模印開光鏤空描金鼻煙壺



222  
(two views)

**-222**

**A MOLDED FAMILLE ROSE PORCELAIN 'EROTIC' SNUFF BOTTLE**

JINGDEZHEN KILNS, 1790-1830

The bottle is molded with numerous figures in an "amorous" scene indoors and continuing out of doors in a garden setting on the other side.

2½ in. (6 cm.) high, plastic stopper

\$1,000-2,000

**PROVENANCE**

Vanessa F. Holden, New York, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3273.

1790-1830年 粉彩模印春宮圖鼻煙壺

**-223**

**A CLOISONNÉ ENAMEL SNUFF BOTTLE**

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1750-1820

The bottle is decorated on each side with a central *shou* roundel flanked by pairs of stylized dragons and *fenghuang* on a turquoise ground, all within a yellow foliate border surrounded by floral motifs against a dark red ground, and with blue-ground floral bands on the narrow sides.

2½ in. (5.3 cm.) high, possibly original *cloisonné* stopper

\$6,000-8,000

**PROVENANCE**

Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4853.

This bottle belongs to the same group as that seen in lot number 204 in this catalogue. The designs are similar, however on this type all the cloisons are filled.

1750-1820年 御製掐絲琺瑯雙螭團壽紋鼻煙壺



223

**•224**

**AN ENAMELED WHITE GLASS SNUFF BOTTLE**

WANG XISAN, BEIJING, 1964-1966

The finely detailed bottle is decorated in bright enamels with birds on flowering branches emerging from rocks. The base is painted in blue enamel with an apocryphal Qianlong seal mark.

2½ in. (6.6 cm.) high, metal stopper

\$20,000-30,000

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2001.  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3211

Born in 1938, Wang Xisan (Wang Ruicheng) was the star pupil of Ye Bengqi, the son of Ye Zhongsan, the artist who revitalized the Beijing school of painting in the late 1950s. Ye Bengqi took up the art of enameling again in the early 1960s to teach Wang Xisan, and it is sometimes difficult with earlier Wang Xisan bottles to distinguish them from his teachers', or in some cases, from earlier Qianlong examples. The two-character reign mark in seal script seen on the present bottle was only used on enameled wares in the early 1960s.

For a discussion on the artist Wang Xisan see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Volume 6, Part 1, Hong Kong, 2008, pp. 273-275. The authors note, "As an artistic genius, Wang rapidly became one of the finest of all enamellers, both artistically and technically, that China has ever produced." The artist paints glass snuff bottles and interior-painted snuff bottles, showing great artistry in both. The present example is typical of the quality of his painting on glass. Generally executed in *famille rose* enamels with floral subjects beneath a decorative border, his works echo the best enameled bottles produced at the imperial workshops during the reign of the Qianlong emperor.

1964-1966年 王習三作玻璃畫琺瑯花鳥圖鼻煙壺



(another view)



(two views)



**.225**

**A FINELY CARVED WHITE JADE BASKETWEAVE BOTTLE**

PROBABLY IMPERIAL, 1760-1840

The bottle is carved overall with an intricate basketweave pattern utilizing the stone of even white color.

2½ in. (6 cm.) high, quartz stopper

\$8,000-12,000

**PROVENANCE**

The Gerry Mack Collection, New York.

The Hilda Somers Collection, 1949.

The Blanche Exstein Collection; Christie's New York, 21 March 2001, lot 226.

Hugh Moss (HK) Ltd., Hong Kong, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3656.

This is one of a series of basketweave bottles which also relate to a group of plain, rounded-rectangular bottles made for the Court, many in pure white jade, during the mid-Qing period. For a similar example, see H. Moss, V. Graham, K.B. Tsang, *The Art of the Chinese Snuff Bottle: The J & J Collection*, New York, 1993, p. no. 50.

For a white jade basketweave bottle in the Imperial Collection, see *Masterpieces of Snuff Bottles in the Palace Museum*, Beijing, 1995, p. 133, no. 123. See, also, the very similar bottle, bearing the hallmark of the fifth Prince Ding, Zaiqian, illustrated by R. Kleiner, *Treasures from the Sanctum of Enlightened Respect: Chinese Snuff Bottles from the collection of Denis Low*, Singapore, 1995, no. 37.

1760-1840年 白玉籬筐紋鼻煙壺



**.226**

**A BLUE-OVERLAY GLASS SNUFF BOTTLE**

PROBABLY IMPERIAL, 1730-1820

The translucent blue overlay is carved through to the translucent, slightly milky and bubble-suffused ground on either side with a design of five bats (*wufu*) encircling a *shou* medallion. Each narrow side is decorated with a mask and ring handle.

2½ in. (6.3 cm.) high, tourmaline stopper

\$8,000-12,000

**PROVENANCE**

The Meriem Collection.

Hugh Moss (HK) Ltd., Hong Kong, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4854.

**EXHIBITED**

Canadian Craft Museum, Vancouver, 1992.

The auspicious symbolism of bats and *shou* (longevity) characters is typical of a range of Court designs, and snuff bottles and other works of art decorated with such motifs would frequently be distributed by the Emperor as gifts. The bat (*fu*) and *shou* medallion, together with the form of the bottle (*ping*) provides the rebus *fushou ping'an* ("May you be blessed with good fortune, long life and peace").

The inclusion of five bats on each main side of the bottle is also significant - five bats represent the Five Blessings (a long life, riches, health, love of virtue, and a natural death). They also form the rebus *wufu qingshou* ("five bats extend good wishes on one's birthday").

The sapphire-blue overlay, combined with the mask handles with circular rings, and the carving style in general, all suggest that this bottle would have been made at the Palace workshops. An example of this design in dark brown overlay on a clear ground, formerly from the Marian Mayer Collection (no. 260), is illustrated in the exhibition catalogue, Robert Hall, *Chinese Snuff Bottles III*, Hong Kong, 1990, p. 130, no. 110, while one with black overlay on a white ground is illustrated by M. Hughes, *The Blair Bequest. Chinese Snuff Bottles from the Princeton University Art Museum*, Baltimore, 2002, p. 145, no. 179.

1730-1820年 雪霏地套藍玻璃五福團壽紋鼻煙壺



(two views)

**.227**

**AN ENAMELED PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, FOUR-CHARACTER TONGZHI FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1862-1873)

The bottle is decorated on one side with a large cicada, and with a katydid on the reverse.

2½ in. (6.4 cm.) high, tourmaline stopper

\$6,000-8,000

**PROVENANCE**

Robert Hall, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4678.

清同治 御製粉彩蝴蝶圖鼻煙壺 磚紅四字篆書款



(mark)



(two views)

**.228**

**A FAMILLE ROSE PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, QIANLONG FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1760-1799)

The bottle is decorated on either side with multiple flowering plants, including multicolored cockscomb, set against a ground of iron-red floral scrolls and blossoms.

2½ in. (6.4 cm.) high, porcelain stopper

\$15,000-20,000

**PROVENANCE**

Robert Hall, London, 1998.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2713.



(mark)

During the Qianlong period, under the directorship of Tang Ying at Jingdezhen, a series of spectacular enameled porcelain snuff bottles was produced in very small quantities for the Court. These set the standard for imperial production of porcelain snuff bottles that continued into the Daoguang period, although stylistically the designs and forms changed considerably over the century of their production. This rare example demonstrates the strong influence of Tang Ying's style and its quality of enameling.

A bottle with similar floral decoration and geometric floral side bands was sold at Christie's New York, Important Chinese Snuff Bottles From The J Collection, Part V, 17 September 2008, lot 72. See, also, a set of ten Jiaqing mark-and-period Imperial porcelain bottles, also produced at Jingdezhen, illustrated in *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, no. 90. 清乾隆 御製粉彩開光花卉圖鼻煙壺 磬紅四字篆書款



229

**•229**

**A GREEN AND YELLOW-OVERLAY WHITE GLASS  
SNUFF BOTTLE**

1820-1880

The bottle is carved through the outer green overlay on either side with a striding horse set against the yellow overlay which is carved to simulate basketwork, all set against a translucent white ground.

2 1/4 in. (5.7 cm.) high, glass stopper

\$3,000-5,000

**PROVENANCE**

The Mr. and Mrs. David Borowitz Collection; Christie's New York, 23 February 1982, lot 166.

Hugh Moss (HK) Ltd., Hong Kong, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3422.

1820-1880年 白地套黃綠雙色玻璃駿馬圖鼻煙壺



230

**•230**

**A PINK AND GREEN-OVERLAY WHITE GLASS  
SNUFF BOTTLE**

1770-1850

The opaque white glass bottle is carved through the green and pink overlay on each side with a *chilong* slithering through a *bi* disc, and with a *chilong* on each of the narrow sides.

2 3/4 in. (7 cm.) high, glass stopper

\$1,600-2,000

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1139.

1770-1850年 混白地套雙色玻璃出廓壁紋鼻煙壺

**•231**

**A SMALL TRANSLUCENT GREEN GLASS  
SNUFF BOTTLE**

PROBABLY IMPERIAL, 1760-1840

The emerald-green bottle is flanked on the narrow sides by climbing *chi*-dragons, and raised on an oval foot rim.

1½ in. (3.8 cm.) high, turquoise stopper

\$1,200-1,800

**PROVENANCE**

Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3843.

1760-1840年 透明綠玻璃蟠螭紋小鼻煙壺



231

**•232**

**A BROWN-STREAKED YELLOW-GREEN GLASS  
SNUFF BOTTLE**

PROBABLY IMPERIAL GLASSWORKS, BEIJING,  
1720-1820

The baluster-form bottle is swirled with brownish markings that are twisted within the glass, with brown swirls, suggestive of calligraphic brush strokes.

2½ in. (5.4 cm.) high, glass stopper

\$1,200-1,800

**PROVENANCE**

Robert Kleiner, London, 2003.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3764.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

1720-1820年 黃綠攢褐玻璃鼻煙壺



232



233  
(two views)

**•233**

**AN INSIDE-PAINTED GLASS SNUFF BOTTLE**

SIGNED WANG BOWEN, DATED AUTUMN OF JIAOXU (1994)

The bottle is brightly decorated with two elaborately dressed opera characters from the drama *The Orphan of Zhao*, one with a golden hat and large white beard (Zhao Dun), the other with feathered hat and black beard (Tu Angu). Each is identified by an inscription, one with the addition of a cyclical date, *jiaoxu* (1994), and a signature, Wang Bowen.

2½ in. (6.6 cm.) high, quartz stopper

\$5,000-7,000

**PROVENANCE**

Robert Kleiner, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4632.

甲戌年(1994) 王博文作玻璃內畫趙氏孤兒人物圖鼻煙壺



234

**•234**

**A RUBY-RED FACETED GLASS SNUFF BOTTLE**

IMPERIAL GLASSWORKS, BEIJING, 1720-1780

The transparent bottle is of deep red color and is carved on either side with four facets surrounded by smaller facets. The narrow sides are also faceted and the flat base is of hexagonal shape.

2 in. (5 cm.) high, jadeite stopper

\$5,000-7,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3370.

1720-1780年 御製寶石紅玻璃磨花鼻煙壺



(two views)

**.235**

**A PUDDINGSTONE SNUFF BOTTLE**

1760-1850

The grey bottle exhibits an attractive composition of medium-sized pebbles in colors of grey, orange and cream. The sides of the bottle are carved with mask and ring handles.

2½ in. (6.6 cm.) high, agate stopper

\$8,000-12,000

**PROVENANCE**

Lilla S. Perry Collection.

The Neal W. and Frances R. Hunter Collection; Sotheby's New York, 15 September 1998, lot 274.

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1999.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2766.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

**LITERATURE**

L.S. Perry, *Chinese Snuff Bottles. The Adventures and Studies of a Collector*, p. 64, no. 45.

Puddingstone is the general term for a conglomerate of sedimentary flint pebbles in a matrix of chert - both part of the quartz family. Bottles carved from this striking material come in a wide variety of colors, textures, sizes and shapes. The stone's appearance is not dissimilar to plum pudding, from which it derives its name. The variation in size of the pebbles sets up an attractive counterpoint to the beige matrix and the combination of shapes and sizes creates a strong design that complements the simple and tactile form.

For a range of bottles in this material, see B. Stevens, *The Collector's Book of Snuff Bottles*, New York, 1976, nos. 609-17. A similar bottle was sold at Christie's New York, The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part IV, 15 March 2017, lot 301.

1760-1850年 磯岩鋪首啞環耳鼻煙壺

**•236**

**AN INSIDE-PAINTED CRYSTAL SNUFF BOTTLE**

SIGNED WANG XISAN, DATED TO THE WINTER  
OF GENGZI (1960), BOTTLE 1750-1850

The clear crystal bottle is decorated on one side with a blue *qilin* with thick green mane and tail below an inscription incorporating a signature, Wang Xisan, and a cyclical date *gengzi* (1960), followed by a seal, 'Xisan', and the reverse with an ochre-colored water buffalo within a mountainous landscape beneath a further inscription referring to the scene.

2 1/4 in. (5.7 cm.) high, tourmaline stopper

\$15,000-20,000

**PROVENANCE**

Robert Kleiner, London, 2004.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3963.

Besides his work in enamels on glass (see lot 224 in this catalogue) Wang Xisan was also a preminent artist of inside-painted snuff bottles. Born in 1938, Wang Xisan (Wang Ruicheng) was the star pupil of Ye Bengqi and Ye Xiaofeng, who were the sons of Ye Zhongsan, who revitalized the Beijing school of painting in the late 1950s. Wang also studied the paintings at the Palace Museum, and his subjects tend to be more varied than those of his teachers.

Today, Wang's earliest works from 1958 to the early 1960s are now amongst the rarest. Wang is known to have never repeated a composition. The present subject, with a *qilin* on one side and a water buffalo on the reverse, appears to be unique amongst his known works. For a discussion of the artist see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 6, Part 1, Hong Kong, 2008, pp. 273-275.

庚子年 (1960) 王習三作水晶內畫麒麟圖鼻煙壺

壺: 1750-1850年



(two views)



(two views)

**.237**

**A CARVED CARNELIAN AGATE SNUFF BOTTLE**

1760-1850

The deep red-orange and white stone is carved with three fish emitting vapor against a ground of stylized waves.

1½ in. (4.8 cm.) high, lapis lazuli stopper

\$12,000-18,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2743.

The carp struggling upstream symbolizes the aspirations of the scholar, a theme enhanced by the striking patches of icy white that contrast with the deep orange-red stone. The source of the stone was likely Xinjiang. The region was added to the Chinese Empire by the Qianlong Emperor in 1759. It is at times referred to as "torch agate" for its bold fire-like reds. For further discussion on Xinjiang agate see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Hong Kong, 1998, Vol. 2, Part 2, Quartz, Hong Kong, 1998, p. 433, no. 339. Another bottle carved from the same material was sold at Christie's New York, The Hildegard Schonfeld Collection of Chinese Snuff Bottles, 21 March 2013, lot 1042.

1760-1850年 玉髓瑪瑙雕魚化龍圖鼻煙壺



(two views)

**•238**

**AN ENAMELED STONEWARE SNUFF BOTTLE**

YIXING, 1780-1850

The six-sided bottle is painted in deep brown enamel with a continuous landscape of two pavilions nestled amidst pine trees and towering rocky cliffs, all on a cream-colored enamel ground covering the dark-brown clay body.

1½ in. (4.8 cm.) high, glass stopper

\$12,000-18,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4606.

Yixing, in Jiangsu province to the west of Shanghai, is associated with a distinctive stoneware called "purple clay." The unglazed, fired clay is usually purplish-brown, but its color can vary from pale beige to brown to green. Yixing ware has been produced for nearly a thousand years in the same place, but came to aesthetic prominence only in the sixteenth and seventeenth centuries (during the late Ming dynasty), when the scholar class found it a suitable material for teapots and other table articles.

The present bottle appears to be from the same enamel workshop as a small group in the Bloch collection attributed to "The Jagged Line Master" (see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 6, Part 3, Hong Kong, 2008, pp. 959-964, nos. 1457-1459). These bottles all exhibit similar compositions, with thick black outlines and jagged black lines as details. The present example, decorated solely in black on the white ground, is unusual within the group.

The faceted form of the present bottle was no doubt influenced by contemporary faceted vessels that were being produced at the Palace workshops.

1780-1850年 宜興紫砂加彩亭臺山水圖鼻煙壺



**•239**

**A SANDWICHED GLASS 'MALLOW FLOWER' SNUFF BOTTLE**

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1740-1830

The translucent white glass bottle encases an inner layer of pink glass most prevalent in the upper half of the bottle, and is delicately molded and carved on each side with a mallow-blossom.

2½ in. (6.6 cm.) high, jadeite stopper

\$12,000-18,000

**PROVENANCE**

The Charles Pietsch III Collection, Hawaii.

Robert Hall, London, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3177.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

This bottle depicts the mallow which is associated with the successful scholar. Its Chinese name *gui* is also a homophone on the word *gui* for "honor". As such, the mallow flower is often depicted on a variety of bottles made from different materials. This particular version of the design is known as *fengjuangui*, 'mallow curling in the wind', and is characterized by the wavy petals.

A number of bottles with this design are known, including several in different colors of glass in the Marian Mayer collection, illustrated by Robert Hall, *Chinese Snuff Bottles II*, London, 1989, nos. 86-90 and 93; one illustrated by Humphrey Hui et. al., *Hidden Treasures of the Dragon*, Hong Kong, 1991, p. 61, fig. 111; and another illustrated by Robert Kleiner, *A Miniature Art from the Collection of Mary and George Bloch*, Hong Kong, 1994, no. 95.

1740-1830年 御製白夾粉紅玻璃葵式鼻煙壺



**•240**

**A PALE GREY-BLUE FACETED JADEITE SNUFF BOTTLE**

IMPERIAL, POSSIBLY PALACE WORKSHOPS, BEIJING,  
1770-1840

The icy, translucent stone is carved on each side with radiating facets resembling a stylized chrysanthemum blossom, and with rectangular facets on the narrow sides.

2½ in. (6.3 cm.) high, tourmaline stopper

\$14,000-18,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2006.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3984.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

A crystal bottle of similar form formerly in the collection of Marian Mayer and subsequently Mary and George Bloch is published in Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Volume 2, Part 2, Hong Kong, 1998, pp. 426-429, no. 337. Moss points out that this form of bottle was made in a range of different materials, including jadeite that is often of a pale grey-blue color as seen in the current lot.

This bottle was likely produced at the palace workshops or another imperial facility.

1770-1840年 御製翠玉磨花鼻煙壺



(another view)



241  
(two views)

**•241**

**A BROWN-OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE**

PROBABLY YANGZHOU, 1830-1900

The bottle is carved through the transparent brown overlay to the 'snowflake' ground on one side with a Bactrian camel, the reverse with two smaller camels, and the narrow sides with mask-and-ring handles.

2½ in. (6.7 cm.) high, tiger's eye stopper

\$1,200-1,800

**PROVENANCE**

Mary Kaufman Collection.

Robert Kleiner, London, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4254.

1830-1900年 雪霏地套褐色玻璃駱駝紋鼻煙壺



•242

**A CARVED SILHOUETTE AGATE SNUFF BOTTLE  
OFFICIAL SCHOOL, 1780-1880**

The bottle is carved on one side through the natural plane of deep russet and milky-white colored stone to the honey-colored ground to depict two birds beneath a tree, one in flight and the other standing on one leg.

2½ in. (6.4 cm.) high, pink tourmaline stopper

\$2,000-3,000

**PROVENANCE**

Asian Art Studio, Los Angeles, California, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4408.

1780-1880年 皮影瑪瑙「英雄獨立」圖鼻煙壺

242

**243**

**A 'HAIR' CRYSTAL SNUFF BOTTLE**

ZHITING SCHOOL, SUZHOU, 1800-1880

The bottle is carved through the white skin on the front with a group of three rams emitting a cloud which supports the sun, with a four-character inscription on the narrow side in cameo reading *san yang kai tai*. The reverse is carved with a gnarled pine above a meandering stream. The bottle is suffused overall with fine, black 'needles' or 'hairs.'

2 1/2 in. (6 cm.) high, glass stopper

\$2,800-3,800

**PROVENANCE**

Kenneth Hark, Florida.

Asian Art Studio, Los Angeles, California, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4870.

Zhiting, for whom this school was named, was one of the few hardstone carvers of the Qing dynasty who signed his wares with the intention of establishing an artistic identity. The name "Zhiting School" has been applied to a particular group of carvings from Suzhou. For a discussion on the Zhiting School, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 2, Part 2, Hong Kong, 1998, pp. 504-9, no. 366. Crystal bottles from this school are particularly rare.

1800-1880年 蘇作芝亭流派髮晶巧雕「三陽開泰」圖鼻煙壺



**243**

**244**

**AN EMBELLISHED SERPENTINE SNUFF BOTTLE**

1750-1850, FILIGREE EMBELLISHMENTS 1960s

The opaque yellow stone is wrapped in silver wire filigree formed as scrolling lotus blossoms.

2 1/2 in. (5.4 cm.) high, shell stopper

\$1,400-2,000

**PROVENANCE**

Asian Art Studio, Los Angeles, California, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4958.

1750-1850年 蛇紋石纏銀絲蓮紋鼻煙壺 銀絲工: 1960年代



**244**



245  
(two views)

**•245**

**A LAC BURGAUTÉ SNUFF BOTTLE**

JAPAN, 1850-1920

The bottle is delicately inlaid with shell, gold and silver on either side with a recessed oval panel depicting on one side a spotted deer below the moon, the other with a seated scholar, all on a lacquered ground with repetitive geometric and floral motifs on the sides.

3½ in. (8 cm.) high overall, original conforming stopper

\$3,000-5,000

**PROVENANCE**

The Giorgio Irneri Collection, Lugano, Switzerland.  
Robert Kleiner, Belfont Company Ltd., Hong Kong, 2000.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3052.

1850-1920 日本製黑漆螺鈿開光仙鹿圖鼻煙壺



246

**•246**

**A FACETED DOUBLE-GOURD GLASS SNUFF BOTTLE**

IMPERIAL GLASSWORKS, BEIJING, 1730 - 1800

The transparent brown glass bottle is carved as a faceted double gourd.

2½ in. (6.4 cm.) high, metal stopper

\$4,000-6,000

**PROVENANCE**

Arts of China, Hong Kong, May 2002.  
Hugh Moss (HK) Ltd., Hong Kong, 2002.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3449.

1730 – 1800年 御製琥珀色玻璃葫蘆式磨花鼻煙壺

**•247**

**A THREE-COLOR OVERLAY BLACK GLASS SNUFF BOTTLE**

1780-1860

The bottle is carved on each main side with a translucent green *chilong* and a red *lingzhi* fungus head on a translucent white *bi*. The narrow sides are carved through the white overlay with two climbing *chilong*.

1½ in. (3.8 cm.) high, jadeite stopper

\$3,000-5,000

**PROVENANCE**

The H. Connell Collection.

Robert Hall, London, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3595.

1780-1860年 黑地套三色玻璃螭龍擒芝圖鼻煙壺



247

**•248**

**A FIVE-COLOR OVERLAY GLASS SNUFF BOTTLE**

1750-1850

The bottle is carved through the translucent yellow, green, red, turquoise and blue overlays to the semi-transparent cloudy ground with 'precious objects' including bronze vessels, a jade disc, books, and a censer, the sides with red animal mask-and-ring handles, and with a red rockwork band above the foot rim.

2½ in. (5.4 cm.) high, hardstone and jadeite stopper

\$3,000-5,000

**PROVENANCE**

Robert Kleiner, London, 2009.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4968.

1750-1850年 半透明地套五色玻璃博古圖鼻煙壺



248  
(two views)



(two views)

**.249**

**A FAMILLE ROSE PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, DAOGUANG FOUR-CHARACTER SEAL  
MARK IN IRON RED AND OF THE PERIOD (1821-1850)

The bottle is decorated with a continuous landscape scene depicting the scholar Meng Haoran on a donkey followed by an attendant carrying a prunus branch on one side.

2 1/8 in. (5.4 cm.) high, jadeite stopper and metal spoon

\$8,000-12,000

**PROVENANCE**

Robert Hall, London, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3292

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

清道光 御製粉彩通景尋梅圖鼻煙壺 磬紅四字篆書款



(mark)



(two views)

**-250**

**A MOLDED FAMILLE ROSE PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, QIANLONG FOUR-CHARACTER SEAL  
MARK IN IRON RED AND OF THE PERIOD (1736-1795)

The bottle is molded and enameled with precious objects including porcelain vases, branches of *lingzhi*, furniture, paintings, interlacing rings, a *weiqi* board and counters, a lantern, a censer, a *qin*, a wine pot and books all on a geometric diaper ground.

2½ in. (6.3 cm.), jadeite stopper

\$6,000-8,000

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2000.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3053.

清乾隆 御製粉彩模印博古圖鼻煙壺 碩紅四字篆書款



(mark)



251

**•251**

**A FACETED YELLOW GLASS SNUFF BOTTLE**

IMPERIAL GLASSWORKS, BEIJING, 1720-1830

The translucent egg-yolk-colored bottle is carved with convex circular panels on either side, surrounded by a row of facets. Each narrow side is carved with lobes.

2 in. (5 cm.) high, turquoise stopper

\$8,000-12,000

**PROVENANCE**

Tian Hua Oriental Art, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3845.

1720-1830年 御製涅黃玻璃磨花鼻煙壺



252

**•252**

**A BLUE-OVERLAY GLASS SNUFF BOTTLE**

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1730-1800

The transparent overlay is carved to the bubble-suffused ground with two large dragons with coiled bodies, one with a single-horn, the other with a beak, as well as a third smaller dragon. The tail of the beaked dragon forming the foot ring.

2½ in. (6.4 cm.) high, tourmaline stopper

\$8,000-12,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3040.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1730-1800 御製透明地套藍玻璃龍紋鼻煙壺

**•253**

**A FACETED GREEN GLASS**

**SNUFF BOTTLE**

IMPERIAL GLASSWORKS, BEIJING,  
1720-1850

The translucent green glass bottle is carved on either side with a faceted convex oval panel. The base is carved with a four-character *Daoguang nian zhi* mark.

2 1/4 in. (5.7 cm.) high, glass stopper and metal spoon

\$8,000-12,000

**PROVENANCE**

The Lin Collection, Taipei.

Hugh Moss (HK) Ltd., Hong Kong, 2003.  
Ruth and Carl Barron Collection, Belmont,  
Massachusetts, no. 3662.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1720-1850年

御製松石綠玻璃磨花鼻煙壺



**253**

**•254**

**A MOLDED AND ENAMELED**

**PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS,  
DAOGUANG FOUR-CHARACTER  
SEAL MARK IN IRON-RED AND OF  
THE PERIOD (1821-1850)

The bottle is molded with a green, five-clawed dragon with aubergine mane striding around the sides in pursuit of an iron-red flaming pearl.

2 1/4 in. (5.7 cm.) high, glass stopper

\$8,000-12,000

**PROVENANCE**

Robert Hall, London, 2006.

Ruth and Carl Barron Collection, Belmont,  
Massachusetts, no. 4319.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

An identical bottle from the Mary and George Bloch Collection is illustrated in Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 6, Part 3, Hong Kong, 2008, no. 1336, pp. 727-28.

清道光 御製粉彩模印龍紋鼻煙壺

攀紅四字篆書款



**254**  
(two views)



(mark)

**.255**

**A RARE CARVED WHITE JADE SNUFF BOTTLE**  
PROBABLY IMPERIAL, ATTRIBUTED TO THE PALACE  
WORKSHOPS, 1750-1800

The bottle is carved in the form of two Central Asian figures flanking a large vase, one figure is shown with a shaven patch in the middle of his pate and the other wears a pointed hat, both are dressed in a loose coat and tall boots with the fingers of one of the figures extending under the foot ring of the vase. The stone is of an even white tone.

2½ in. (5.4 cm.) high, glass stopper

\$14,000-18,000

**PROVENANCE**

Robert Hall, London, 2001.

Hugh Moss (HK) Ltd., Hong Kong, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3442.

These figures are intended to represent foreign 'barbarians' and are in Central Asian dress. Their hair is long and one has a shaven central pate. They depict the typical foreigner who came to China via the Silk Road from Central Asia. From the Yuan dynasty onwards, there are a number of images of foreigners bringing tributes to China, and during the Ming dynasty, bronze vases (including those used for the game of *touhu*) and bronze vessels for incense are often supported by two figures of this type. Paintings also show lengthy processions of tribute-bearers bringing all sorts of gifts to the Court, including vases. The symbolism here rests in a pun on the character for 'vase' (*ping*) which sounds the same as that for 'peace' (*ping*), and suggests that by accepting their tributary status as lesser nations under the protection of China, they carry peace as an offering to the Court.

There are other snuff bottles known of this general design, although they are very rare. It is likely that this type was made for the Court, as this design is found in a variety of Imperial arts of the time, including *cloisonné* and bronze. The vase form of this bottle, based on popular *meiping* ('prunus-blossom vase') form, is also one of the more common Imperial forms for jade snuff bottles. Finally, this bottle is designed to be set on a table or desk rather than carried around - a phenomenon suited to Imperial life at Court, where useful objects were produced in vast numbers so that every room could be fitted to accommodate its role without having to move objects about from one place to another.

A bottle of near identical design was sold at Christie's New York, Important Chinese Snuff Bottles from the J & J Collection, Part III, 29 March 2006, lot 37.

1750-1800年 白玉雕朝貢圖鼻煙壺



(another view)



**.256**

**A RARE INSIDE-PAINTED GLASS SNUFF BOTTLE**

SIGNED DING ERZHONG, DATED THE EIGHTH MONTH OF THE WUXU  
(1898)

The bottle is decorated with a continuous mountainous river landscape and an inscription incorporating a cyclical date, *wuxu* (1898), and a signature, *Erzhong*, followed by a seal, 'Ding'.

2½ in. (6.3 cm.) high, chalcedony stopper

\$40,000-60,000

**PROVENANCE**

The Henry and Lynn Prager Collection.

Robert Kleiner, London.

The Quentin Loh Collection, 2001.

Hugh Moss (HK) Ltd., Hong Kong, 2004.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3994.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

Ding ranks as one of the pre-eminent masters of inside-painted snuff bottles. Based in Beijing, he served as an official in the Qing government, although it is his work in the area of inside-painted snuff bottles for which he is most recognized today. Ding's range of subject matter was fairly wide, and even among his favorite landscapes, no two are alike. He re-invented the composition with every painting, and drew inspiration from Tang, Song, Yuan and Ming masters. The landscape on this bottle is inspired by the Song style, and the highly effective composition is a reflection of Ding's immense talent.

The height of Ding's career as a snuff bottle painter came in the years 1897, 1898 and 1899 which saw the production of the current bottle in 1898. In reference to another bottle of similar composition, which Ding painted in 1898, Moss, Graham and Tsang point out that his style during this time could be called his "formal rocks" style, where abstract intentions predominate. It is recognizable, apart from this intention, by the use of large rock forms balanced against smaller boulders set around their bases, even when the distance is indicated by the composition in "A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Hong Kong, 2000, Vol. 4, Part 1, p. 301. The landscape appears to be without human interference, but upon close inspection the viewer can see a vermilion form through the open wall of the pavilion in the foreground, the color which Ding regularly uses to depict scholar's robes. On the reverse side from the scholar, a bridge in the upper left is also highlighted with vermilion, possibly an abstract reference to the earlier path taken by the scholar, or the last rays of a setting sun.

戊戌年(1898) 丁二仲作玻璃內畫通景山水圖鼻煙壺



(two views)



257

**•257**

**AN APPLE-GREEN JADEITE SNUFF BOTTLE**

1820-1900

Each side of the faceted bottle is framed by a narrow grooved border, and the bottle is raised on a foot of conforming outline. The stone is of mottled apple-green tone with paler flecking.

2 1/4 in. (5.4 cm.) high, tourmaline stopper

\$6,000-8,000

**PROVENANCE**

A West Coast Private Collection.

Christie's New York, 2 June 1994, lot 469.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1216.

1820-1900年 翠玉長方鼻煙壺



258

**•258**

**A LAPIS LAZULI SNUFF BOTTLE**

1780-1880

Either side exhibits bright blue tones with vertical strata containing patches of white and russet stone which mimic a waterfall. The bottle is of thin tapering form with a well carved oval foot ring.

2 3/4 in. (7 cm.) high, glass stopper

\$8,000-12,000

**PROVENANCE**

The Avon Collection, Amazon Rooks, (prior to 1970).

Hugh Moss (HK) Ltd., Hong Kong, 2000.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3068.

1780-1880年 青金石鼻煙壺



**•259**

**A LAC BURGAUTÉ SNUFF BOTTLE**

1880-1930

The bottle is decorated with a continuous geometric pattern of inlaid shell and gold centered on a stylized chrysanthemum at the center of either side. The base is inlaid with an apocryphal *Qianli* mark.

1 1/8 in. (6.7 cm.) high, metal stopper

\$8,000-12,000

**PROVENANCE**

The Ko Collection, Shanghai, 1930.

Hugh M. Moss (HK) Ltd., Hong Kong.

A Private Hong Kong Collection.

Hugh Moss (HK) Ltd., Hong Kong, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3171.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1880-1930年 黑漆螺鈿錦地菊紋鼻煙壺



(mark)



260

•260

**A FOUR-COLOR OVERLAY OPALESCENT GLASS SNUFF BOTTLE**

POSSIBLY PALACE WORKSHOPS, BEIJING, 1780-1880

The bottle is carved through the transparent overlay to with a red peony, two red hibiscus on leafy green stems and two amber bats above blue rocks.

2 in. (5.1 cm.) high, glass stopper

\$2,400-3,400

**PROVENANCE**

De Lisle Collection, Auckland, New Zealand.

Robert Hall, London, 1999.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2876.

1780-1880年 透明地套四色玻璃花卉圖鼻煙壺



261

•261

**A BLUE AND WHITE PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1820-1880

The bottle is decorated beneath the lightly crackled glaze with two warriors from the novel *Water Margin*, Mu Chun and Zou Yuan, each identified by an inscription. The base is left unglazed.

3 1/4 in. (8.3 cm.) high, quartz stopper

\$1,200-2,200

**PROVENANCE**

Elisabeth and Ladislás Kardos, Vancouver, Canada.

Robert Hall, London, 1995.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1932.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1820-1880年 青花水滸人物圖鼻煙壺



262  
(two views)

**•262**

**A GUYUE XUAN ENAMELED WHITE GLASS SNUFF BOTTLE**

IMPERIAL, YANGZHOU, 1770-1799

The bottle is decorated with a parrot tethered to a perch on one side, and a mother hen and three chicks on the reverse. The base is inscribed with a three-character Guyue Xuan mark in iron-red enamel.

2 1/4 in. (5.7 cm.) high, glass stopper

\$3,000-5,000

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1995.  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1995.

1770-1799年 御製揚州作玻璃畫琺瑯壽石鳥禽圖鼻煙壺  
礬紅「古月軒」篆書款



(mark)

**•263**

**AN ENAMELED PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1860-1900

The bottle is enameled with six iron-red and gilt dragons, each with five claws, set against a ground of formalized, cresting blue waves.

3 in. (7.6 cm.) high, hardstone stopper

\$1,400-2,400

**PROVENANCE**

Dennis G. Crow, Los Angeles, California, 1995.  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1756.

1860-1900年 磬紅描金海水龍紋鼻煙壺



263



264

**•264**

**AN ENAMELED PORCELAIN SNUFF BOTTLE**  
IMPERIAL, JINGDEZHEN KILNS, DAOGUANG FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1821-1850)

The bottle is enamelled on either side with a roundel of scrolling vines and leaves centered by a pink blossom and surrounded by an iron-red border of repetitive *ruyi* heads.

2½ in. (6 cm.) high, agate stopper

\$3,000-5,000

**PROVENANCE**

Margaret Prescott Wise Collection.  
Jin Hing & Co., Los Angeles, California, 1994.  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1650.

清道光 御製粉彩團花紋鼻煙壺 磬紅四字篆書款



(mark)



265

**•265**

**A 'REALGAR' GLASS SNUFF BOTTLE**  
IMPERIAL GLASSWORKS, BEIJING, 1700-1820

The opaque glass bottle has predominantly orange swirls with green tones towards the base.

2½ in. (5.3 cm.) high, glass stopper

\$1,500-2,500

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1994  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1147.  
1700-1820年 御製仿雄黃玻璃鼻煙壺

**•266**

**A GOLD-SPASHED BLUE GLASS SNUFF BOTTLE**

IMPERIAL GLASSWORKS, BEIJING, 1740-1850

The transparent, deep-blue glass bottle is decorated with ovoid gold splashes and carved on the narrow sides with mask and ring handles.

2¾ in. (7 cm.) high, jadeite stopper

\$3,000-5,000

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1146.

1740-1850年 御製藍地灑金玻璃鋪首螭環耳鼻煙壺



266

**•267**

**A BLUE AND WHITE PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1830-1870

The bottle is decorated with a continuous design of young boys at play.

2½ in. (6.3 cm.) high, glass stopper

\$1,200-2,200

**PROVENANCE**

Dennis G. Crow, Los Angeles, California, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1592.

1830-1870年 青花通景嬰戲圖鼻煙壺



267



268

**•268**

**A CARVED CRYSTALLINE QUARTZ SNUFF BOTTLE**

1740-1850

The transparent crystal bottle is carved in relief through areas of black and dark green color with two Buddhist lions, one with an embroidered ball under its paw, and is incised on one narrow side with a beribboned stylized rhinoceros horn.

2½ in. (6 cm.) high, glass stopper

\$6,000-8,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3164.

1740-1850年 水晶巧雕獅戲球圖鼻煙壺



269

**•269**

**A RARE PURSE-FORM LAC BURGAUTÉ SNUFF BOTTLE**

1720-1820

The bottle is finely decorated throughout in shell and gold inlay on a black lacquer ground with diaper patterns between decorative borders.

1½ in. (4.1 cm.) high, jade stopper

\$6,000-8,000

**PROVENANCE**

Robert Kleiner, London, 2002

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3487.

1720-1820年 黑漆螺鈿荷包式鼻煙壺



(two views)

**•270**

**A PALE BLUE-OVERLAY WHITE GLASS SNUFF BOTTLE**

YANGZHOU, DATED TO THE AUTUMN OF RENWU (1882)

The bottle is delicately carved through the translucent pale blue overlay to the milky glass bottle with a continuous outdoor scene containing a crane clutching a branch of *lingzhi* fungus in flight above a scholar on a bridge, and a figure in a boat transporting an ox, with a pavilion and pine tree in the foreground. A dated inscription *renwu qiri zuo* ('made in autumn of the year *renwu*'), is on the shoulder.

2½ in. (6.3 cm.) high, glass stopper

\$8,000-12,000

**PROVENANCE**

Robert Kleiner, London, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3349

**EXHIBITED**

Corning, New York, Corning Museum of Glass, 2007-2008.

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

壬午年 (1882) 揚州作白地套藍玻璃松鶴延年圖鼻煙壺

**•271**

**A CARVED ROOT AMBER SNUFF BOTTLE**

PROBABLY IMPERIAL, ATTRIBUTED TO THE PALACE WORKSHOPS,  
BEIJING, 1760-1850

The bottle is decorated through the transparent upper half and opaque lower half on one side with two magpies on prunus branches, the other side with a crab climbing a branch of millet below a lotus blossom and seed pods, all between *ruyi*-head borders and a band of stiff leaves on the neck and key-fret above the foot. The narrow sides are carved in high relief with mask and ring handles.

2½ in. (6 cm.) high, glass stopper

\$15,000-20,000

**PROVENANCE**

The Avon Collection, Amazon Rooks, (prior to 1970).

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3073.

The formalized lappet bands around the neck and *ruyi* bands around the foot, combined with the mask and ring handles seen on the present bottle strongly suggest a palace production. Two magpies, *shuangxi*, form the rebus 'Double Happiness', and its combination with prunus, a symbol of longevity, would have made this bottle an appropriate wedding gift.

A carved amber bottle with similar motif and identical *ruyi* borders from the Blanche B. Exstein Collection was sold at Christie's New York, 21 March 2002, lot 94.

1760-1850年 根珀雕喜上眉梢圖鼻煙壺



(two views)

**•272**

**A CARVED AQUAMARINE SNUFF BOTTLE**

1800-1890

The bottle is of transparent stone of even color, carved in low relief with a scene of 'The Two Qiao Sisters,' seated together and reading a book below a flying bat. The scene continues to the reverse with a rocky mound issuing a *lingzhi* fungus below another flying bat.

2% in. (6 cm.) high, carnelian stopper

\$15,000-20,000

**PROVENANCE**

Robert Hall, London, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3197.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

While the finest gemstones of aquamarine are of flawless blue color, pieces large enough to be fashioned into a snuff bottle are never flawless. As seen here, the material is permeated with natural flaws, which refract the light and add a complementary shimmering effect to the material.

For a discussion of the Qiao Sisters, see Ma Zengshan, *Inside-Painted Snuff Bottle Artist Ma Shaoxuan (1867-1939)*, Maryland, 1997, pp. 32-35.

1800-1890年 海藍寶石雕二喬讀書圖鼻煙壺



(two views)



(two views)

**.273**

**A PINK- AND GREEN-OVERLAY WHITE GLASS SNUFF BOTTLE**

1780-1830

The translucent pink and transparent green overlay is carved to the white ground with blossoming pink lotus blossoms with green stems and leaves. On either side is a crested bird in flight above waves.

2¾ in. (7 cm.) high, glass stopper

\$6,000-8,000

**PROVENANCE**

Robert Hall, London, 1999.  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2757.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection,  
23-26 September 2008.

1780-1830年 白地套雙色玻璃一路連科圖鼻煙壺



(two views)

•274

**AN ENAMELED WHITE GLASS DOUBLE SNUFF BOTTLE**

YANGZHOU, QIANLONG FOUR-CHARACTER MARKS IN IRON-RED,  
1767-1799

Each bottle is centered by a raised rectangular panel. The panels depict various scenes including a pavilion beneath a flowering tree and mountains, bees above a blossoming chrysanthemum plant, a scholar standing before a large waterfall, and a blossoming rose bush. The narrow sides are decorated with pink and white blossoming branches.

2¾ in. (4.5 cm.) high, jadeite stoppers

\$8,000-12,000

**PROVENANCE**

Robert Hall, London, 2004.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4131.

清乾隆 揚州作玻璃胎畫琺瑯山水高士圖雙聯式鼻煙壺 四字篆書款



(mark)



(mark)



275

**•275****AN ENAMELED AND UNDERGLAZE-BLUE-DECORATED PORCELAIN SNUFF BOTTLE**  
JINGDEZHEN KILNS, 1916-1920

Either side is decorated with a slightly raised ovoid panel painted in underglaze blue with mountain retreats in riverside settings, within borders of formalized floral designs painted in iron-red. The base is inscribed *Hongxian*.

1 1/4 in. (4.4 cm) high, glass stopper

\$3,000-5,000

**PROVENANCE**

Julie and Al Stempel  
Sotheby's (PB 84), New York, 11 October 1979, lot 82.

Hugh Moss (HK) Ltd., Hong Kong.

Important Chinese Snuff Bottles from The J&J Collection, Part IV;  
Christie's New York, 22 March 2007, lot 59.

Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 4550.

**EXHIBITED**

Hong Kong Museum of Art, October-November 1977.  
New York, Christie's, 1993.

Singapore, Empress Place Museum, 1994.

Frankfurt, Museum für Kunsthantwerk, 1996-1997.

London, Percival David Foundation of Chinese Art, 1997.

Florida, Naples Museum of Art, 2002.

Oregon, Portland Museum of Art, 2002.

Taipei, National Museum of History, 2002.

New York, International Asian Art Fair, Seventh Regiment Armory, 2003.

Beijing, Poly Art Museum, 2003.

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

**LITERATURE**

*Chinese Snuff Bottles*, Hong Kong Museum of Art, p. 51, no. 89

Moss, Graham, Tsang, *The Art of the Chinese Snuff Bottle*.

*The J & J Collection*, Vol. I, New York/Tokyo, 1993, no. 226.

This unusual bottle belongs to a small group, others of which are illustrated by H. Moss, *Snuff Bottles of China*, p. 132, no. 326; by R. Hall, *Chinese Snuff Bottles III*, no. 70; and by B. Stevens, *The Collector's Book of Snuff Bottles*, no. 312.

Hongxian was the title adopted by Yuan Shikai, a warlord who established a new dynasty under his own rule in 1916, but who died within a few months of his enthronement. It is generally accepted that none of the wares produced at Jingdezhen during his brief reign bore his reign title. However, he did revive the waning ceramic industry and re-established the traditional system of Imperial factory production at Jingdezhen to make special orders for the Court. It is likely this group of bottles was made some time after 1916, but probably not long after.

Many of the porcelains produced under Hongxian's impetus were typically based on classic Beijing Palace wares from the Qianlong period or based directly on the paintings of Lang Shining (Giuseppe Castiglione). The bottles from the present group, however, are exceptional for the period as they follow neither style.

1916-1920年 磁紅開光青花山水圖鼻煙壺

276  
(two views)**•276****A RED-OVERLAY GLASS SNUFF BOTTLE**

PROBABLY IMPERIAL GLASSWORKS,  
BEIJING, 1740-1800

The bottle is carved through the transparent red overlay to the slightly opaque and bubble-infused ground with a continuous scene of waves crashing against rocks on the narrow sides, with a pavilion on one side, a *ruyi* head on the reverse, and cranes in flight above.

2 1/8 in. (5.3 cm.) high, jadeite stopper

\$3,000-5,000

**PROVENANCE**

Edward T. Chow Collection; Sotheby's, Hong Kong, 5 May 1994, lot 1261.

Robert Hall, London, 1998.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2708.

1740-1800年

透明地套紅玻璃海屋添籌圖鼻煙壺

**•277**

**A RARE FAMILLE VERTE PORCELAIN OVOID SNUFF BOTTLE**

JINGDEZHEN KILNS, 1800-1870

The bottle is enameled with a five-clawed dragon flying amidst flames in pursuit of a flaming pearl on a black ground.

2 in. (5.1 cm.) high, glass stopper

\$3,000-5,000

**PROVENANCE**

Robert Hall, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4475.

Despite their functional efficiency, simplicity and symbolism of fertility and the all-important continuation of the family line in the Confucian belief system, snuff bottles in the shape of eggs, without any compression of the form, are extremely unusual. While a small series of mid-Qing ovoid glass examples are known, this porcelain version is very rare.

1800-1870年 黑地五彩遊龍戲珠紋鼻煙壺



277

**•278**

**A SMALL DENDRITIC AGATE SNUFF BOTTLE**

OFFICIAL SCHOOL, 1780-1880

One side of the icy-grey bottle is centered by a dark russet tree-like inclusion of dark brown fading to pale russet.

1 7/8 in. (4.8 cm.) high, agate stopper

\$2,400-3,400

**PROVENANCE**

Ko Family Collection.

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2693.

The natural pattern on the current bottle resembles a tree, standing above its reflection in a pond or still pool. This type of agate, often called mocha stone, is noted for the complete images in the stone which can resemble a fern or tree. These dark russet designs are caused by manganese or iron oxide deposits in the stone. For a discussion of mocha stone snuff bottles and other agate bottles, see H. Moss in *Chinese Snuff Bottles of the Silica or Quartz Group*, London, 1971, p. 15, nos. 25 and 26.

1780-1880年 苔蘚瑪瑙鼻煙壺



278



(two views)

**•279**

**AN INCISED PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1880-1930

The bottle is incised through the clear glaze on each side with a foreign creature recorded in *Shan Hai Jing*, *Classic of Mountains and Seas*, and an inscription referring to the creature. One side depicts a man holding his pendent ears with his hands, the reverse is incised with a three-headed rooster and a signature, *Zifang*, followed by a seal, 'fang'.

2½ in. (7 cm.) high, glass stopper

\$5,000-7,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4442.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1880-1930年 白釉刻山海經圖文鼻煙壺

**-280**

**A RARE MOLDED FAMILLE ROSE PORCELAIN  
SNUFF BOTTLE**

JINGDEZHEN KILNS, 1800-1860

The bottle is molded on either side with a roundel of an immortal and assistant, one seated on a chair and the other floating on a rootwood raft, surrounded by multi-colored lotus blossoms on a turquoise ground.

2½ in. (5.7 cm.) high, plaster stopper

\$2,000-3,000

**PROVENANCE**

Dennis G. Crow, Los Angeles, California, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1590.

1800-1860年 粉彩模印人物故事圖鼻煙壺



**280**

**-281**

**A YELLOW GLASS SNUFF BOTTLE**

IMPERIAL GLASSWORKS, BEIJING, 1750-1850

The semi-transparent bottle is of an even, egg-yolk tone.

2½ in. (6.4 cm.) high, jadeite stopper

\$2,400-3,400

**PROVENANCE**

Asiantiques, Winter Park, Florida, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1094.

1750-1850年 御製雞油黃玻璃光素鼻煙壺



**281**



**•282**

**A VERY RARE FACETED PALE GREY GLASS SNUFF BOTTLE**

IMPERIAL GLASSWORKS, BEIJING, 1720-1780

Each convex side is carved with four facets, and the narrow sides with three facets.  
The transparent glass is of an even pale greyish tone.

1½ in. (3.5 cm.) high, quartz stopper

\$8,000-12,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4363.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection,  
23-26 September 2008.

The color of the present bottle is very rare. It varies in appearance under different lights,  
varying from pale lavender-grey to pale bluish-grey.

1720-1780年 御製淺灰玻璃磨花鼻煙壺



(two views)

**-283**

**AN EXTREMELY RARE FAMILLE ROSE PORCELAIN  
SNUFF BOTTLE**

BOTTLE JINGDEZHEN KILNS, DECORATION  
GUANGZHOU, 1780-1850

The ovoid bottle is decorated on either side with a portrait, one of a man, the other a lady, each before an elaborate fabric backdrop, and surrounded by scrolling foliage and flowers.

2½ in. (7.3 cm.) high, glass stopper

\$6,000-8,000

**PROVENANCE**

Asiantiques, Winter Park, Florida, 1998.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 2554.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

The decorative style of this bottle was likely influenced by Jesuit missionaries who often spent time in Guangzhou while awaiting permission from the government to travel north. It is pointed out by Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 6, Part 1, Hong Kong, 2008, p. 296, that an underlying theme of many bottles, be they from Beijing or Guangzhou, is the presence of "a framing curtain draped across the top and down one side of the design. In many cases, these can be seen as interior curtains, perhaps draping a window, or at least sensibly inside the building."

The current bottle is rare in that it exhibits an interior draped curtain, but features Chinese figures. The color palette is similar to that found on export porcelains of the period.

1780-1850年 廣彩人物圖鼻煙壺

**.284**

**A CARVED PINK TOURMALINE SNUFF BOTTLE**

1860-1930

The deep pink, translucent gourd-form bottle is carved in high relief with squirrels and a beetle amidst a gourd-bearing leafy vine.

1½ in. (4.7 cm.) high, glass stopper

\$14,000-18,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2000.

Pink tourmaline was a popular material in the eighteenth and nineteenth centuries in China and was used for jewelry, decorative carvings, snuff bottles and snuff bottle stoppers. While a great percentage of extant tourmaline snuff bottles were long attributed to the late Qing dynasty or Republic period, recent scholarship has revealed that tourmaline bottles were also made during the eighteenth and early nineteenth centuries. See Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 3, Hong Kong, 1998, pp. 103-5, no. 407, for a discussion of tourmaline bottles and the scholarship leading to their re-attribution.

Compare to a bottle of similar form and color from The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part I, Christie's New York, 16 September 2015, lot 247.

1860-1930年 粉紅碧璽雕葫蘆萬代鼻煙壺



(another view)



(two views)

••285

**A CARVED CORAL SNUFF BOTTLE**

POSSIBLY IMPERIAL, 1760-1840

The bottle is carved and undercut with a continuous scene of flowering branches, a butterfly, three bats and the Three Abundances: pomegranate, peaches and Buddha's Hand citron. The coral is of even pale pink-orange tone.

2¾ in. (6 cm.) high, sapphire stopper

\$15,000-20,000

**PROVENANCE**

Asiantiques, Winter Park, Florida, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3227.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

The meaning of the Three Abundances is explained by Terese Tse Bartholomew in *In Hidden Meanings in Chinese Art*, Hong Kong, 2006, p. 31, stating that the Three Abundances (*sanduo*) combined with a bat (*fu*) means 'May you be blessed with The Three Abundances (*fushou sanduo*). The Buddha's Hand citron, peach, and pomegranate together form the motif of the Three Abundances: blessings, long life, and many sons. The word for "Buddha's Hand citron" (*foshou*) is homophonous with "blessings" (*fu*) and "longevity" (*shou*) combined. The peach symbolizes longevity, while the pomegranate, with its many seeds, represents many sons. The presence of the bat adds more blessings.

1760-1840年 珊瑚雕三多圖鼻煙壺



(another view)



(two views)



(two views)

**•286**

**A VERY RARE ENAMELED GLASS SNUFF BOTTLE**

1780-1850

The oval bottle is decorated on one side with a scene of a boy riding a buffalo while playing the flute, the reverse is decorated with geese in flight above water and flowering trees. The narrow sides are carved with inset panels that have enameled poetic inscriptions referring to the scenes. The base is incised with a three-character *Biyaxuan* mark ('Hall of Elegant Emerald Green'). The neck is embellished with a silver mount.

3 in. (7.6 cm.) high, jadeite stopper

\$8,000-12,000

**PROVENANCE**

Robert Hall, London, 2004.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4674.

1780-1850年 粉彩玻璃胎牧牛圖鼻煙壺



(mark)

**-287**

**A TURQUOISE SNUFF BOTTLE**

1740-1830

The stone of rich tone is suffused with a dark matrix, with a small gap on one side filled with seed pearls.

2½ in. (5.4 cm.) high, jasper stopper

\$5,000-7,000

**PROVENANCE**

Robert Hall, London, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 2315.

1740-1830年 鐵線綠松石嵌珍珠鼻煙壺



287

**-288**

**A MOLDED DOUBLE-GOURD-FORM FAMILLE ROSE  
PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, QIANLONG FOUR-  
CHARACTER SEAL MARK IN IRON RED WITHIN A  
DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The bottle is molded all over with five bats amidst a fruiting vine  
bearing eight double gourds and flowers, all decorated in bright  
*famille rose* enamels and iron red.

3½ in. (7.9 cm.) high, glass stopper

\$2,500-3,500

**PROVENANCE**

Ko Family Collection.

Hugh Moss (HK) Ltd., Hong Kong, 1999.

Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 2840.

清乾隆 御製粉彩模印福祿萬代鼻煙壺 磚紅四字篆書款



(mark)



288



(two views)

**.289**

**A MOLDED FAMILLE ROSE PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, JIAQING FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1796 -1820)

The bottle is molded on either side with a circular panel, one depicting Shoulao with a crane and the other with two immortals on a ground of stylized waves and clouds, the narrow sides are molded with bats and precious objects detailed in red enamel on a ground of grey clouds.

2½ in. (6.3 cm.) high, plaster stopper

\$1,500-2,500

**PROVENANCE**

Robert Kleiner, London, 2002  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3392.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

清嘉慶 御製粉彩模印仙人圖鼻煙壺 磁紅四字篆書款



(mark)

**.290**

**A RARE FOUR-COLOR-OVERLAY GREEN GLASS SNUFF BOTTLE**

PROBABLY PALACE WORKSHOPS, BEIJING, 1760-1830

The bottle is carved through the translucent overlays of turquoise, dark blue, red and yellow tones with four *chilong* arranged in facing pairs on either side.

2¾ in. (7 cm.) high, glass stopper

\$8,000-12,000

**PROVENANCE**

Joseph Neumann.  
Robert Hall, London, 2000.  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2966.

1760-1830年 綠地套四色玻璃螭龍紋鼻煙壺



290  
(two views)



291

**•291**

**A WHITE-OVERLAY BLUE GLASS SNUFF BOTTLE**

1800-1880

The opaque white overlay is carved through to the bluish-purple ground with nine precious bronze vessels, two of the vessels forming handles on the narrow sides.

2 in. (5.1 cm.) high, lapis lazuli stopper

\$1,000-1,500

**PROVENANCE**

Avrina Pugh Collection, Racine, Wisconsin; Sotheby's New York, 1 April 2005, lot. 373.

Robert Kleiner, London, 2005.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4270.

1800-1880年 藍地套白玻璃博古圖鼻煙壺



292

**•292**

**A 'REALGAR' GLASS SNUFF BOTTLE**

PROBABLY IMPERIAL GLASSWORKS, BEIJING,  
1720-1830

The well-hollowed bottle is decorated with a striking pattern of reddish-orange areas with opaque orange borders on a brown and orange ground.

2 7/8 in. (7.4 cm.) high, jadeite stopper

\$3,000-5,000

**PROVENANCE**

Robert Hall, London, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3293.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1720-1830年 仿雄黃玻璃鼻煙壺

**•293**

**AN OVOID FAMILLE VERTE PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1830-1900

The bottle is decorated with a scene of two figures in a garden setting, one holding a fan.

1½ in. (4.7 cm.) high, porcelain stopper

\$3,000-5,000

**PROVENANCE**

Jadestone Gallery, Portland, Oregon, 2008.

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4838.

1830-1900年 五彩人物圖鼻煙壺



293

**•294**

**A RARE YELLOW-OVERLAY BLUE GLASS SNUFF BOTTLE**

POSSIBLY IMPERIAL, 1780-1900

The translucent pale-yellow overlay is carved with two *chilong* circling either side of the bottle on the translucent pale-blue ground.

2 in. (5.1 cm.) high, tourmaline stopper

\$3,000-5,000

**PROVENANCE**

The Avon Collection (Amazon Rooks) prior to 1970.

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3158.

The rarity of the present yellow and blue color combination suggests an imperial link for this bottle. However, the style and quality of carving indicates a 19th century production.

1780-1900年 藍地套黃玻璃蟠螭紋鼻煙壺



294



(two views)

**•295**

**AN INSIDE-PAINTED GLASS SNUFF BOTTLE**

SIGNED MA SHAOXUAN, AND DATED JIAWU (1894)

The bottle is decorated in a sparing style with two scholars seated with a *qin* beneath a pine tree in a mountainous landscape on one side and on the reverse with a figure resting near a stream while glancing up at a bird in flight. Both sides have an inscription referring to the scene, a cyclical date *jiawu* (1894), and a signature of the artist.

2½ in. (6 cm.) high, glass stopper

\$8,000-12,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2000.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2936.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

Ma Shaoxuan (1867-1939) was one of the most technically accomplished artists of the Beijing School of snuff-bottle painting. Founded by Zhou Leyuan, The Beijing School included other leading artists such as Ding Erzhong, Ye Zhongsan and Zi Yizi. The present bottle is particularly special because it was painted in 1894, the first year from which works by him have survived (although he is known to have painted earlier). It is one of only four known bottles the artist created in this year.

甲午年 (1894) 馬少宣作玻璃內畫撫琴圖鼻煙壺



(two views)

**•296**

**A RARE INSIDE-PAINTED CRYSTAL DOUBLE SNUFF BOTTLE**

SIGNED YE ZHONGSAN, DATED AUTUMN OF DINGYOU (1897)

The double bottle is decorated with torn and burned paintings, sheets of calligraphy and book leaves. A cyclical date, *dingyou*, and a signature, Ye Zhongsan, are incorporated into the decoration on one side.

2 in. (5.1 cm.) high, quartz stoppers

\$8,000-12,000

**PROVENANCE**

Susan B. Hacker.

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2000.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2920.

**LITERATURE**

I.C.S.B.S., *Journal*, Autumn, 1982, p. 21.

丁酉年 (1897) 葉仲三作水晶內畫八破圖雙連鼻煙壺

**•297**

**A WELL-CARVED RUSSET, BROWN AND WHITE JADE SNUFF BOTTLE**

MASTER OF THE ROCKS SCHOOL, 1740-1840

The bottle is carved utilizing the natural vertical striations of the stone to depict two powerful *chi*-dragons on either side looking towards the mouth rim. Two smaller dragons are carved through russet patches of stone on the narrow sides.

2 1/2 in. (6 cm.) high, jadeite stopper

\$16,000-22,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2938.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

The Master of the Rocks School seems to have specialized in carvings from this distinctive material. The School's main output was bottles carved with landscape designs, but many other subjects are recorded, including a few with *chi* dragon designs which may have been partly produced for the Court. The quality of carving and the use of material of the present bottle are typical of this School.

For other examples of snuff bottles from the Master of the Rocks School, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles*, Vol. 1, Hong Kong, 1995, nos. 136-141.

1740-1840年 玉雕蟠螭紋鼻煙壺



(additional views)



(two views)



298

**.298**

**A GILT-METAL SNUFF BOTTLE**

IMPERIAL, PROBABLY PALACE WORKSHOPS, BEIJING,  
1750-1810

The bottle is decorated on either side with a panel of the Eight Buddhist Emblems (*bajixiang*), each set upon long ribbons that fill the ground, all enclosed in a C-scroll cartouche.

3½ in. (7.3 cm.) high, gilt bronze stopper

\$5,000-7,000

**PROVENANCE**

Asian Art Studio, Los Angeles, California, 2006.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 4405.

1750-1810年 御製金屬胎鎏金八吉祥紋鼻煙壺



299

**.299**

**AN UNUSUAL BLUE-ENAMELED MOLDED PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, JIAQING FOUR-CHARACTER MARK IN IRON RED AND OF THE PERIOD (1796-1810)

The cylindrical bottle is made in imitation of a blue-overlay glass bottle and is molded in relief with two dragons, one chasing a flaming pearl above the other as it rises from froth-capped waves, all covered in bright blue enamel against the white ground.

2¾ in. (7 cm.) high, glass stopper

\$2,000-3,000

**PROVENANCE**

J. Holmes, Australia.  
Clare Lawrence Ltd., London, 1995.  
Asian Art Studio, Los Angeles, California, 2012.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 5378.

It appears that this pattern was popular through the Qianlong and Jiaqing reigns. A Qianlong-marked bottle of similar proportions, but probably from a slightly different mold, was in the Ruth and Carl Barron Collection Part I, sold at Christie's New York, 16 September 2015, lot 224.

清嘉慶 御製白地模印藍彩雙龍戲珠紋鼻煙壺 磬紅四字楷書款



(mark)

**-300**

**A CARVED CAMEO AGATE SNUFF BOTTLE**

OFFICIAL SCHOOL, 1800-1900

The bottle is carved on one side through the opaque white skin to the greyish-beige ground with Liu Hai dancing on top of his string of cash with his three-legged toad at his side.

2 1/4 in. (5.7 cm.) high, glass stopper

\$1,200-1,800

**PROVENANCE**

Robert Kleiner, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4309.

1800-1900年 瑪瑙巧雕劉海戲蟾圖鼻煙壺



**300**

**-301**

**A LARGE CLOISONNÉ ENAMEL SNUFF BOTTLE**

1770-1860

The bottle is decorated on both sides with a blue and green *yinyang* (*taiji*) symbol and the Eight Trigrams (*bagua*) in red on a white ground. The narrow sides are decorated with a polychrome cloud motif with *repoussé* animal mask-and-loose-ring handles.

2 3/4 in. (7 cm.) high, shell stopper

\$1,600-2,000

**PROVENANCE**

Robert Hall, London, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4324.

1770-1860 招絲琺瑯太極圖鼻煙壺



**301**



302  
(two views)

•302

**A CARVED CORAL SNUFF BOTTLE**

1760-1860

The bottle is of natural 'trunk' form, carved in low relief around the sides with blossoming peony, prunus and butterflies.

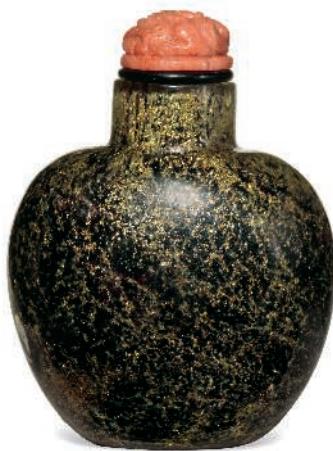
2½ in. (6.6 cm.) high, jadeite stopper

\$2,000-3,000

**PROVENANCE**

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3352.

1760-1860年 珊瑚雕花蝶圖鼻煙壺



303

•303

**A SANDWICHED 'GOLD-SPASHED' CLEAR GLASS SNUFF BOTTLE**

1720-1830

The bottle is comprised of two layers of clear glass encasing a layer of gold-splashed black glass, creating a swirled effect.

2 in. (5.1 cm.) high, glass stopper

\$2,400-3,400

**PROVENANCE**

Robert Hall, London, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3195.

1720-1830年 透明地夾黑灑金玻璃鼻煙壺



304  
(two views)

**•304**

**A BLUE AND WHITE PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1810-1870

The bottle is decorated on one side with two Buddhist lions, one holding an embroidered and beribboned ball under its paw while the other stands upon the ribbon, all on a cloud ground. The reverse is decorated with the characters *zhan xuan*, possibly the name of a studio or person, framed by further clouds. An underglaze-blue peach is on the base.

2½ in. (6.6 cm.) high, glass stopper

\$3,000-5,000

**PROVENANCE**

Robert Kleiner, London, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3489.

1810-1870年 青花獅戲繡球圖鼻煙壺

**•305**

**AN HEXAGONAL INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE**

LINGNAN SCHOOL, 1800-1825

One main facet is decorated with a pavilion, the other with a monkey poking a beehive, and the narrow facets with bamboo and flowering plants.

2½ in. (6.6 cm.) high, glass stopper

\$3,000-5,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2685.

1800-1825年 嶺南派水晶內畫亭臺山水圖六棱鼻煙壺



305  
(two views)



306

**•306**

**A DOUBLE-GOURD DOUBLE CRYSTAL SNUFF BOTTLE**

1760-1840

The clear and colorless crystal contains small areas of a net-like pattern on the smaller bottle, and there are some 'feather'-form inclusions in both bottles.

3 in. (7.6 cm.) high, tourmaline stoppers, one metal spoon

\$6,000-8,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3545.

1760-1840年 水晶雕雙聯葫蘆鼻煙壺



307

**•307**

**AN AGATE SNUFF BOTTLE**

OFFICIAL SCHOOL, 1740-1850

One side of the bottle is centered by a near-circular area of translucent white color with a russet center and outlined in dark brown.

2 1/4 in. (5.7 cm.) high, glass stopper

\$5,000-7,000

**PROVENANCE**

The John Ault Collection, Bangkok, #73.

Robert Kleiner, London, 2003.

1740-1850年 瑪瑙天然紋鼻煙壺



(two views)

**•308**

**AN INSIDE-PAINTED GLASS SNUFF BOTTLE**

SIGNED MA SHAOXUAN, BEIJING, DATED WUWU (1918)

The bottle is decorated on one side with a winter landscape of a scholar seated astride a donkey and accompanied by his attendant below an inscription, and the reverse with a calligraphic inscription referring to the scene, followed by a signature, Ma Shaoxuan, and a red seal, 'Shaoxuan'.

2 1/2 in. (6 cm.) high, glass stopper

\$1,500-2,000

**PROVENANCE**

Bernie Wald, New York.

Vanessa F. Holden Collection, New York, 1999.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2772.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

戊午年 (1918) 馬少宣作玻璃內畫尋梅圖詩文鼻煙壺



309

**•309**

**A THREE-COLOR SPECKLED WHITE GLASS**

**SNUFF BOTTLE**

1740-1840

The bottle is decorated with three panels of dappled translucent red, yellow and blue glass speckles.

2½ in. (6.4 cm.) high, quartz stopper

\$2,000-3,000

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2000.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3021.

1740-1840年 白地攢三色玻璃鼻煙壺



310

**•310**

**A BLUE AND WHITE PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1830-1880

The bottle is decorated with a solitary tiger with its tail raised  
wrapping around the bottle. The base is unglazed.

3½ in. (8 cm.) high, lapis lazuli stopper, metal spoon

\$1,500-2,500

**PROVENANCE**

The Gerry Mack Collection.  
Robert Kleiner, Belfont Company Ltd., Hong Kong, 2000.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3031.

1830-1880年 青花虎貓圖鼻煙壺



(two views)

**-311**

**A CARVED 'REALGAR' GLASS SNUFF BOTTLE**

1750-1830

The bottle is carved through the translucent red overlay with a large peony blossom and butterfly above a blossoming lotus plant, the reverse carved with two hanging melons, a bat, a teapot and cup, a crab, a chrysanthemum blossom and a seal probably reading *jixiang* (auspiciousness). Striding *chi*-dragons clutching *lingzhi* in their mouths flank the narrow sides.

2½ in. (6.6 cm.) high, glass stopper

\$4,000-6,000

**PROVENANCE**

The Joe Grimberg Collection, Singapore, Thailand.  
Vanessa F. Holden, New York, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3223.

**EXHIBITED**

Corning, New York, Corning Museum of Glass, 2007-2008.  
Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

Realgar-glass is assumed to have been developed at the Imperial glassworks during the Kangxi period, when production was under the directorship of Kilian Stumpf and his fellow Jesuits, who set up the glassworks for the Emperor in 1696. Moss, Graham, Tsang, in *A Treasury of Chinese Snuff Bottles*, Vol. 5, Glass, no. 703, refer to a set of ten realgar-glass cups in Denmark that were purchased in Guangzhou and brought back to Europe aboard the *Kronprins Christian* in 1732 (for the cups illustrated, see *Ethnographic Objects in The Royal Danish Kunstkammer 1650-1800*, Nationalmuseet, nos. Ebc 71-82, p. 218). Several pieces of realgar-glass were bequeathed by Sir Hans Sloane to the British Museum in 1753 (see *JICBS*, Summer 1998, p. 14, fig. 33; and R. Soame Jenyns, *Chinese Art: The Minor Arts II*, p. 145, no. 81). A realgar-glass waterpot with Yongzheng mark from the Imperial Collection, Beijing, is published by Yang Boda, "A Brief Account of Qing Dynasty Glass," in C. Brown and D. Rabiner, *The Robert H. Clague Collection. Chinese Glass of the Qing Dynasty, 1644-1911*, Phoenix Art Museum, 1987, p. 78. For another realgar-glass snuff bottle datable to 1696-1750, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles*, Vol. 5, Hong Kong, 2005, no. 705.

1750-1830年 仿雄黃玻璃雕富貴吉祥圖鼻煙壺



312

•312

**A 'HAIR' CRYSTAL SNUFF BOTTLE**

1760-1880

The tapered rectangular bottle is carved with a raised panel on each side and raised on a conforming foot.

2½ in. (6 cm.) high, tourmaline stopper

\$2,000-3,000

**PROVENANCE**

Prince Jenkins Antiques, Cape Cod, Massachusetts, 1993.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 582.

1760-1880年 髮晶鼻煙壺



313

•313

**AN ENAMELED PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, YONGLE TANG HALL  
MARK, DAOGUANG PERIOD (1821-1850)

The bottle is decorated on each side with a katydid detailed in green, yellow and black.

2½ in. (5.7 cm.) high, glass stopper

\$3,000-5,000

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1142.

*Yongle tang*, which may be translated as 'made for the Hall of Perpetual Joy,' is a rare hall mark that appears only on a small group of Imperial bottles from the Daoguang period. It is usually seen on bottles featuring the capture of Zhang Ge'er (Jahangir Khoja), and on some bottles, such as the present example, with the katydid design.

清道光 御製粉彩蝴蝶圖鼻煙壺 磬紅「永樂堂」款

堂 樂 永

(mark)

**314**

**A BLUE-OVERLAY RED GLASS SNUFF BOTTLE**

YANGZHOU, 1830-1890

The bottle has transparent light-blue overlay carved through to the clear red glass ground with eight orchid blossoms and two butterflies, and is raised on a blue glass foot ring.

2 1/4 in. (5.7 cm.) high, jadeite stopper

\$3,000-5,000

**PROVENANCE**

Dennis G. Crow, Los Angeles, California 1993.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 509.

**EXHIBITED**

Corning, New York, Corning Museum of Glass, 2007-2008.

Boston, International Chinese Snuff Bottle Society Convention,

The Barron Collection, 23-26 September 2008.

**LITERATURE**

*Symposium on Chinese Snuff Bottles from the Collection of Carl F. Barron, Presented at the Annual Convention of the International Chinese Snuff Bottle Association, Boston, privately printed, 2008, p. 12.*

1830-1890年 揚州作紅套藍玻璃蘭草圖鼻煙壺



314

**315**

**A LARGE CARVED AMBER SNUFF BOTTLE**

1760-1860

The translucent bottle of orange-brown tone is carved with figures in an outdoor setting below a willow and a pine tree and with mask and ring handles on the shoulders.

3 3/4 in. (8.5 cm.) high, jasper stopper

\$4,000-6,000



**PROVENANCE**

Robert C. Eldred Co., East Dennis, Massachusetts, 28 August 1993, lot 104.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 825.

1760-1860年 琥珀雕人物故事圖鼻煙壺



315  
(two views)



**•316**

**A CARVED SILHOUETTE AGATE SNUFF BOTTLE**

OFFICIAL SCHOOL, 1780-1850

The bottle is carved through the dark brown markings on one side with a bird perched on rocks between two trees, with another small bird standing to the side. The stone is of grey tone with a somewhat circular russet formation on the reverse.

2½ in. (6.6 cm.) high, glass stopper

\$8,000-12,000

**PROVENANCE**

The Button Collection.

Robert Hall, London, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4775.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

**LITERATURE**

Robert Hall, *The Button Collection, Chinese Snuff Bottles X*, London, 2003, no. 97.

1780-1850年 皮影瑪瑙英雄獨立圖鼻煙壺

**-317**

**A LAC BURGAUTÉ SNUFF BOTTLE**

1800-1900

The bottle is decorated in shell and silver and gold foil on each side with roundels of flowering plants and insects on a diaper pattern ground.

2½ in. (6 cm.) high, stained quartz stopper

\$5,000-7,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3981.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1800-1900年 黑漆螺鈿開光花蟲圖鼻煙壺



317

**-318**

**A FACETED DOUBLE-GOURD JADE SNUFF BOTTLE**

PROBABLY PALACE WORKSHOPS, BEIJING, 1725-1800

The stone is of pale olive-green tone with some natural lighter areas edged in russet.

2½ in. (6 cm.) high, tourmaline stopper

\$6,000-8,000

**PROVENANCE**

The Walter Blick Collection, Toronto, 2001.

Hugh Moss (HK) Ltd., Hong Kong, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3897.

1725-1800年 灰青玉雕葫蘆式磨花鼻煙壺



318

**.319**

**A CARVED TWO-COLOR JADEITE SNUFF BOTTLE**

PROBABLY IMPERIAL, PALACE WORKSHOPS, BEIJING, 1780-1840

One side of the bottle is of russet color and carved with a figure holding a scroll, the pale green reverse is carved with the *Hehe Erxian* twins holding a circular box, all surrounded by delicately carved scrolls.

2 in. (5.1 cm.) high, jadeite stopper

\$12,000-18,000

**PROVENANCE**

Purchased from Frank Caro, Successor to C.T. Loo, New York, 1965.

The Neal W. and Frances R. Hunter Collection; Sotheby's New York, 15 September 1998, lot 260.

Vanessa F. Holden Collection, New York, 1999.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2769.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

The *Hehe Erxian*, or the Two Immortals of Harmony and Unity, were believed to preside over happy marriages, and are adaptations of two famous poet-monks of the Tang dynasty, Hanshan and Shide. They were one of the more popular subjects for this group of silhouette agate snuff bottles which appear to have flourished in the mid-Qing period. The present bottle is also unique for the quality of the stone and the crispness of the carving of the c-scrolls.

1780-1840年 雙色翠玉雕和合二仙圖鼻煙壺



(two views)



320

•320

**A MOLDED PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, 1780-1810

The bottle is molded on either side with a flowering plant emerging from pierced rocks, the molded decoration glazed to simulate blue glass overlay.

2¾ in. (7 cm.) high, glass stopper

\$2,000-3,000

**PROVENANCE**

Asian Art Studio, Los Angeles, California.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4353.

1780-1810年 御製模印藍彩花卉紋鼻煙壺



321

•321

**A LARGE RED-OVERLAY GLASS 'DRAGON' SNUFF BOTTLE**

1760-1860

The ovoid bottle is carved through the translucent ruby-red glass to the clear glass ground with a sinuous three-clawed dragon chasing a flaming pearl around the sides.

3¾ in. (8.5 cm.) high, jasper stopper

\$3,000-5,000

**PROVENANCE**

Robert C. Eldred Co., East Dennis, Massachusetts, 8 August 1993, lot 63.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 815.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1760-1860年 透明地套紅玻璃遊龍戲珠紋鼻煙壺

**-322**

**A SPINACH-GREEN JADE SNUFF BOTTLE**

1820-1880

The bottle of pear form is carved from stone suffused with opaque green and black mottling throughout. One side is delicately incised and gilded with a poem by Jia Dao (AD 799-843) reading: "Under the pines I ask the boy. He says 'My Master's gone to gather herbs. I only know he's on this mountain. But the clouds are too deep to know where."

3½ in. (8 cm.) high, glass stopper

\$2,000-3,000

**PROVENANCE**

Vanessa F. Holden Collection, New York, 1997.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2543.

1820-1880年 碧玉「尋隱者不遇」詩文鼻煙壺



322

**-323**

**A FAMILLE ROSE PORCELAIN SNUFF BOTTLE FOR THE EXPORT MARKET**

JINGDEZHEN KILNS, 1770-1830

The bottle is decorated on either side with a basket overflowing with flowers and melons, all surrounded by floral sprigs.

3 in. (7.6 cm.), tourmaline stopper, plastic spoon

\$2,000-3,000

**PROVENANCE**

Hugh Moss (HK) Ltd., Hong Kong, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2247.

1770-1830年 外銷粉彩花卉紋鼻煙壺



323



(two views)

**•324**

**AN INSIDE-PAINTED 'SMOKEY' QUARTZ SNUFF BOTTLE**

SIGNED YE ZHONGSAN, BEIJING, DATED RENSHEN (1932)

The bottle is brightly painted with the twelve animals of the zodiac and an inscription incorporating a cyclical date, *renshen* (1932), and a signature, Ye Zhongsan.

2 1/4 in. (5.7 cm.) high, sapphire stopper

\$5,000-7,000

**PROVENANCE**

Thomas C. Van Nuys, San Francisco

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1663.

Although this bottle is signed Ye Zhongsan, it was most likely painted by his son Ye Xiaofeng. It is known that Ye Zhongsan had his sons working with him. This subject appears to be a specialty of one artist and continued after the eldest son died, and since it is not in the style of Ye Bingqi it was most likely painted by Ye Xiaofeng.

壬申年 (1932) 葉仲三款 或為葉曉峰作煙晶內畫十二生肖圖鼻煙壺



(two views)

**325**

**A BLACK AND GREY JADE SNUFF BOTTLE**

MASTER OF THE ROCKS SCHOOL, 1750-1850

The front of the bottle is carved through a black colored 'skin' to the grey ground with two playful Buddhist lions. The narrow sides are carved with mask-and-ring handles and an inscription on the reverse reads *ji xiang ru yi* ('May you have auspiciousness and your wishes fulfilled').

2½ in. (6 cm.) high, jadeite stopper

\$3,000-5,000

**PROVENANCE**

Jana Volf, 2008.

Hugh Moss (HK) Ltd., Hong Kong, 2008.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4744.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

As noted in the discussion to lot 423, the Master of the Rocks school seems to have specialized in jade bottles carved with landscapes. However, there is a small group within the school, carved with imperial themes such as *chi* dragons and, as seen here, Buddhist lions and mask-and-ring handles, that suggest a Court connection.

For a related a grey nephrite bottle in the Bloch collection and a discussion of this small group see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 1, Hong Kong, 1995, pp. 340-42.

1750-1850年 灰玉巧雕雙獅圖鼻煙壺



(another view)



326  
(two views)

•326

**A CARVED AMBER SNUFF BOTTLE**

1750-1850

The bottle is carved in low relief through the marbled opaque amber with a continuous landscape, one side with Huang Chengyan riding a donkey followed by his attendant bearing a double gourd below pine trees and blossoming prunus, the reverse with a scholar leading a donkey and accompanied by an attendant.

2½ in. (6.6 cm.) high, glass stopper

\$2,000-3,000

**PROVENANCE**

Robert Kleiner, London, 2011.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5147.

For a discussion on Huang Chengyan and his role in the *Sanguo yanyi* ('Romance of the Three Kingdoms') see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 4, Part 2, Hong Kong, 2000, pp. 357-358, no. 573.

1750-1850年 虹珀雕「黃承彥騎驢」圖鼻煙壺



•327

**A RARE UNDERGLAZE-BLUE AND COPPER-RED DECORATED PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1830-1880

The bottle is decorated with four panels, variously depicting a foreigner holding a *ruyi* scepter, two vases and a fruiting branch.

3½ in. (8 cm.) high, glass stopper

\$2,000-3,000

**PROVENANCE**

Dennis G. Crow, Los Angeles, California, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1264.

1830-1880年 青花釉裏紅西洋人物圖鼻煙壺

327

**•328**

**A GREEN-OVERLAY 'SNOWFLAKE' GLASS  
SNUFF BOTTLE**

1750-1820

The bottle is carved through the transparent green glass overlay to the 'snowflake' ground with three geese swimming through waves below budding and blossoming lotus plants.

2½ in. (6.6 cm.) high, stone and jadeite stopper

\$1,500-2,000

**PROVENANCE**

Robert Hall, London, 1995.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1871.

1750-1820年 雪霏地套淺綠玻璃蓮塘清雁圖鼻煙壺



328

**•329**

**A MOLDED AND ENAMELED PORCELAIN  
SNUFF BOTTLE**

JINGDEZHEN KILNS, 1820-1870

The bottle is decorated on either side with a raised roundel with molded border, enclosing three carp on one side and a five-clawed dragon on the other.

2¼ in. (5.7 cm.) high, glass stopper

\$2,000-3,000

**PROVENANCE**

Robert Hall, London, 1998.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2548.

1820-1870年 模印礬紅金玉滿堂圖鼻煙壺



329  
(two views)



330

**•330**

**A CARVED CAMEO AGATE SNUFF BOTTLE**

OFFICIAL SCHOOL, 1760-1850

The well-hollowed bottle of pale-brown and grey tone has some dark brown markings, and is carved on one side utilizing an opaque white area to depict two horses.

2 1/4 in. (5.6 cm.) high, quartz stopper

\$6,000-8,000

**PROVENANCE**

Asian Art Studio, Los Angeles, California, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4552.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1760-1850年 瑪瑙巧雕雙駿圖鼻煙壺



331

**•331**

**A MOLDED AND GILT-DECORATED PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, QIANLONG FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1736-1795)

The bottle is molded in relief with two sinuous four-clawed dragons picked out in gilt, one flying through clouds and the other emerging from waves below.

2 1/2 in. (6.4 cm.), tourmaline stopper

\$4,000-6,000

**PROVENANCE**

Robert Hall, London, 2000.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2965.

清乾隆 模印描金海水雲龍圖鼻煙壺 磬紅四字篆書款



(mark)



**•332**

**A PALE GREENISH-WHITE FACETED JADE SNUFF BOTTLE**

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1720-1830

The bottle is carved on either side with a convex panel formed by four facets and on the narrow sides with three facets. The stone is of an even pale greenish-white color.

2½ in. (6.3 cm.) high, glass stopper

\$4,000-6,000

**PROVENANCE**

Galerie Bertrand de Lavergne, Paris.

Hugh Moss (HK) Ltd., Hong Kong, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3658.

Faceted bottles of this type were produced from the Kangxi period (1662-1722) onwards at the Imperial glassworks in Beijing and were soon produced in other materials. The technique of facetting was introduced by Kilian Stumpf, director of the glassworks from its inception until his death in 1720, who borrowed from Bavarian glassmaking techniques. The method was soon applied to other popular materials at court, including jade and quartz. For an example of an early faceted glass bottle, see the blue glass bottle dated 1696-1730 from the J & J Collection sold at Christie's New York, 29 March 2006, lot 80. See, also, a white jade bottle of similar form attributed to the Palace Workshops, Beijing, and dated 1700-1760, from the Blanche B. Exstein Collection, sold at Christie's New York, 21 March 2002, lot 227.

A similar bottle, without carved facets on the convex panels, was sold in The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part I, Christie's New York, 16 September 2015, lot 230.

1720-1830年 御製白玉磨花鼻煙壺

**.333**

**AN INSIDE-PAINTED CRYSTAL SNUFF BOTTLE**

SIGNED WANG XISAN, DATED *GENGZI* (1960), BOTTLE 1750-1850

The bottle is decorated on either side with a warrior, one holding a halberd, the other a sword, with an inscription on one side incorporating a cyclical date *gengzi* (1960), and a signature, Xisan, followed by a red seal, 'Wang'.

2½ in. (6 cm.) high, agate stopper

\$12,000-18,000

**PROVENANCE**

The Mary and George Bloch Collection.

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1996.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2463.

For a discussion of the artist Wang Xisan see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 6, Part 1, Hong Kong, 2008, pp. 273-275. The authors note, "As an artistic genius, Wang rapidly became one of the finest of all enamellers, both artistically and technically, that China has ever produced." The artist paints glass snuff bottles and interior-painted snuff bottles, showing great artistry in both.

Wang's earliest works from 1958 to the early 1960s are now amongst the rarest. For another bottle with an unusual subject of a *qilin* on one side and water buffalo on the reverse, dated to the same year as the present bottle (1960), see lot 236 in this catalogue.

庚子年 (1960) 王習三作水晶內畫人物圖鼻煙壺 壺:1750-1850年



(two views)



334

•334

**AN IRON-RED-DECORATED SNUFF BOTTLE**

JINGDEZHEN KILNS, 1800-1860

The cylindrical bottle is decorated overall with a flower scroll.

3½ in. (8.2 cm.) high, glass stopper

\$2,400-3,400

**PROVENANCE**

The Denys and Eithne Cowell Collection.

Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3679

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

1800-1860年 磁紅纏枝蓮紋鼻煙壺



335  
(two views)

•335

**AN INSIDE-PAINTED GLASS SNUFF BOTTLE**

SIGNED TANG ZICHUAN, CIRCA 1892-1896

The clear glass bottle is decorated with a street scene outside of the city walls and below an inscription, *jingshi Tang Zichuan zuo* ('made by Tang Zichuan of the capital')

2½ in. (6.4 cm.) high, jadeite stopper

\$1,200-2,200

**PROVENANCE**

Dennis G. Crow, Los Angeles, California, 1995.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1742.

1892-1896年左右 湯子川作玻璃內畫市景圖鼻煙壺



336  
(two views)

**-336**

**A GREEN-OVERLAY BROWN GLASS SNUFF BOTTLE**

1770-1850

The transparent green overlay is carved through to the translucent brown ground with a continuous scene of 'precious objects' as well as a *chilong* wrapped around a dragon-headed pole.

2½ in. (7 cm.) high, rose quartz stopper

\$1,800-2,400

**PROVENANCE**

Christie's London, 12 October 1987, lot 56.

Bonham's New York, 20 March 2012, lot 18.

Hugh Moss (HK) Ltd., Hong Kong, 2012.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 5411.

1770-1850年 褐地套綠玻璃蟠螭博古圖鼻煙壺

**-337**

**A BLUE AND WHITE PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1820-1860

The bottle is of compressed cylindrical form and is decorated overall with scenes of boys at various activities within a pavilion. The base is decorated with a dragon roundel within a double circle.

2 in. (5.1 cm.) high, agate stopper

\$1,200-2,200

**PROVENANCE**

Dennis G. Crow, Los Angeles, California, 1994.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 505.

1820-1860年 青花嬰戲圖鼻煙壺



337

**•338**

**A BLACK-OVERLAY WHITE GLASS SNUFF BOTTLE**

1780-1850

The opaque overlay is carved through to the translucent white ground with two men with a donkey and cart on one side, and a pig being lured towards a man holding a bowl on the reverse.

2½ in. (6.3 cm.) high, glass stopper

\$3,000-5,000

**PROVENANCE**

Dennis G. Crow, Los Angeles, California, 1995.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1759.

The pig signifies the successful scholar. In the Tang dynasty, the names of candidates who passed the final civil service examination were inscribed on the wall of the Yan Ta Pagoda of the C'en Si Monastery in the capital, Chang'an. The phrase *Yan Ta timing* (Having one's name inscribed on Yan Ta) became a metaphor for gaining the highest academic achievement. As the practice evolved over the centuries the successful scholars' names were inscribed in red (*zhu*), and candidates about to undertake the examinations were often treated to braised pig feet (*zhuti*) for good luck. The words pun on the expression for an aspiring scholar who hopes to have his name (*ming*) inscribed (*ti*) in red (*zhu*). Models of pigs convey best wishes (see K.B. Tsang, "A Look at the Pig in the Year of the Pig", JICBS, Spring 1995, pp. 12-20).

1780-1850年 白地套黑玻璃騎驢圖鼻煙壺



338

**•339**

**AN ENAMELED PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1880-1940

The *lingzhi* head-form bottle is decorated on either side with a raised panel, one depicting a scholar and attendant in a walled garden, the other with poetic inscriptions referring to the scene. The narrow sides are flanked by dog mask and ring handles on a stippled turquoise ground, and the base has an apocryphal Qianlong mark.

1¾ in. (4.5 cm.) high, glass stopper

\$2,000-3,000



339  
(two views)



**•340**

**A RARE IRON-RED-DECORATED BLUE AND WHITE  
PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, 1800-1860

The bottle is decorated with medallions of various floral, foliate and geometric designs in blue and iron red, the unglazed base with concentric rings.

2¾ in. (7 cm.) high, agate stopper

\$1,500-2,500

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1999.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 2896.

1800-1860年 御製青花鑲紅皮球花紋鼻煙壺



**340**

**•341**

**AN AMBER-OVERLAY CLEAR GLASS SNUFF BOTTLE**

1780-1850

The bottle is carved through the transparent amber overlay to the bubble-suffused ground on either side with a paddling duck in rolling waves, below a sun and ribbon-like clouds.

2¾ in (7 cm.) high, jadeite stopper

\$1,000-1,500

**PROVENANCE**

Sara Jo and Arthur Kobacker Collection.  
Robert Hall, London, 2011.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 5124.

1780-1850年 雪霏地套琥珀色玻璃鴛鴦圖鼻煙壺



**341**



(two views)

**•342**

**AN UNDERGLAZE-BLUE AND FAMILLE ROSE PORCELAIN SNUFF BOTTLE**  
IMPERIAL, JINGDEZHEN KILNS, 1790-1820

Each side is molded with a raised ovoid panel, one depicting a lady with an attendant in a lavish interior setting, the reverse shows a lady walking in a garden before an open window, all surrounded by scrolling vines.

2½ in. (6.3 cm.) high, glass stopper

\$4,000-6,000

**PROVENANCE**

Asian Art Studio, Los Angeles, California, 2006.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4352.

1790-1820年 御製青花粉彩仕女圖鼻煙壺



(two views)

**•343**

**A GREEN-OVERLAY PINK GLASS SNUFF BOTTLE**

1770-1840

The translucent deep-green overlay is carved through to the translucent dark pink body on one side with a scene of a scholar in a pavilion and a figure arriving with a goose, the reverse with a scholar and attendant beneath a large pine tree with a crane flying overhead.

2 1/4 in. (5.7 cm.) high, glass stopper

\$8,000-12,000

**PROVENANCE**

Robert Hall, London, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3864.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

The current bottle may have been created to be presented as a birthday gift. The crane and pine together represent longevity. According to Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, Hong Kong, 2006, p. 180, the crane (*he*) and pine (*song*) combine to convey the message "May you enjoy a life as long as that of the pine and crane" (*songhe changchun*). The imagery can also represent a husband and wife and the wish for their longevity together, just as the crane and the pine persevere together. Alternatively, it could also be seen as a birthday wish to a ruler, as the attendant captures the crane for the elder figure to present to the official seated inside the pavilion.

1770-1840年 粉紅地套綠玻璃松鶴延年圖鼻煙壺

**•344**

**A CARVED AND MOLDED OPAQUE YELLOW GLASS 'MALLOW'  
SNUFF BOTTLE**

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1720-1820

The bottle is delicately molded and carved on each side as a mallow blossom, the petals also forming the narrow sides and foot.

2¾ in. (7 cm.) high, glass stopper

\$14,000-18,000

**PROVENANCE**

Robert Kleiner, London, 2002.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3391.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,

The Barron Collection, 23-26 September 2008.

This bottle is formed on either side with a stylized mallow, a symbol of loyalty to the Emperor, as the head of the mallow follows the path of the sun all day, and the sun is associated with the Emperor. Because of its symbolism, this design was ideal as decoration on bottles presented by the Emperor to his officials, reminding them constantly of their duty of loyalty, hence its popularity at the Imperial glassworks and elsewhere in the Palace workshops. For another bottle with mallow flower decoration, please see lot 345.

1720-1820年 御製模印涅黃玻璃葵式鼻煙壺



**.345**

**AN UNUSUAL PALE GOLDEN-YELLOW OVERLAY GLASS SNUFF BOTTLE**

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1735-1800

The bottle is carved through the layer of pale golden-yellow on either side with a stylized mallow flower with curled edges. The narrow sides are carved with mask and ring handles, all on a milky, bubble-suffused ground.

2½ in. (6 cm.) high, glass stopper

\$12,000-18,000

**PROVENANCE**

The Arthur Gadsby Collection, Hong Kong, 1978.

Important Chinese Snuff Bottles from the J & J Collection, Part III, Christie's New York, 29 March 2006, lot 47.

Hugh Moss (HK) Ltd., Hong Kong, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4605.

**EXHIBITED**

New York, Christie's, 1993.

Singapore, Empress Place Museum, 1994.

Frankfurt, Museum für Kunsthandwerk, 1996-1997.

London, Percival David Foundation of Chinese Art, 1997.

Florida, Naples Museum of Art, 2002.

Oregon, Portland Museum of Art, 2002.

Taipei, National Museum of History, 2002.

New York, International Asian Art Fair, Seventh Regiment Armory, 2003.

Beijing, Poly Art Museum, 2003.

Boston, International Chinese Snuff Bottle Society Convention,

The Barron Collection, 23-26 September 2008.

**LITERATURE**

Moss, Graham, Tsang, *The Art of the Chinese Snuff Bottle. The J & J Collection*, Vol. 2, New York/Tokyo, 1993 no. 367.

A number of bottles with this design are known, including several in different colors of glass in the Marian Mayer Collection, illustrated by R. Hall, *Chinese Snuff Bottles II*, London, 1989, nos. 86-90 and 93; one illustrated by H. Hui et. al., *Hidden Treasures of the Dragon*, Hong Kong, 1991, p. 61, fig. 111; another illustrated by Robert Kleiner, *A Miniature Art from the Collection of Mary and George Bloch*, Hong Kong, 1991, no. 95; and a white glass example in the collection of Denis Low illustrated by R. Kleiner, *Treasures from the Sanctum of Enlightened Respect*, Singapore, 1999, p. 101, no. 83.

1735-1800年 御製雪霏地套透明黃玻璃葵紋鼻煙壺



(two views)



346  
(two views)

**•346**

**A FAMILLE ROSE PORCELAIN SNUFF BOTTLE**

REPUBLIC PERIOD, 1911-1949

The bottle is decorated on one side with a dog shown beside a flowering rose and a tree, the reverse with a scene of a chicken eating an insect below flowering pink rose. Each side bears an poetic inscription referring to the scene, followed by two seals, 'shi' and 'ning'. The base has an apocryphal Qianlong seal mark.

2½ in. (6.3 cm.) high, glass stopper

\$3,000-5,000

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 2001.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 3314.

The seals on the present bottle include those of Lang Shining  
(Castiglione) and part of the design has been copied from his  
18th- century paintings.

民國 粉彩駿犬圖詩文鼻煙壺



347

**•347**

**A CARVED WHITE GLASS SNUFF BOTTLE**

POSSIBLY PALACE WORKSHOPS, 1750-1840

The translucent bottle is of even tone and is carved on the narrow  
sides with mask and ring handles.

2¾ in. (6 cm.) high, jadeite stopper

\$1,200-2,200

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1993.  
Ruth and Carl Barron Collection, Belmont, Massachusetts,  
no. 1656.

1750-1840年 白玻璃刻鋪首啞環耳鼻煙壺

**-348**

**A SEVEN-COLOR OVERLAY WHITE GLASS  
SNUFF BOTTLE**

1780-1880

The bottle is carved through transparent overlays depicting red pomegranates, yellow citron, pink peaches, a green chime and red and yellow loquats on the sides, a pink fan with red ribbon and two opaque black bats on the narrow sides, on a milky-white ground.

2½ in. (6.4 cm.) high, malachite stopper

\$2,400-3,400

**PROVENANCE**

Robert C. Eldred Co., East Dennis, Massachusetts, 28 August 1993, lot 38.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 804.

1780-1880年 白地套七色玻璃三多雜寶紋鼻煙壺



348

**-349**

**AN ENAMELED PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1796-1820

The bottle is enameled in vivid tones with Zhong Kui seated on a pierced rock enclosing a demon, with a large peony to the side and a poetic inscription taken from the novel *Romance of the Western Chamber* on the reverse.

2¼ in. (7 cm.) high, jadeite stopper

\$2,400-3,400

**PROVENANCE**

Robert Kleiner, Belfont Company Ltd., Hong Kong, 1994.  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1676.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

1796-1820年 粉彩鍾馗圖詩文鼻煙壺



349

(two views)

**.350**

**AN EXTREMELY RARE CARVED TRANSPARENT RUBY-RED GLASS  
SNUFF BOTTLE**

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1740-1780

The flat center of each side is carved in relief with 'Om' and 'Su'asti' characters encircled by petals that radiate out towards the narrow sides carved with fluting.

1½ in. (5.4 cm.) high, jadeite stopper

\$12,000-18,000

**PROVENANCE**

Wing Hing, Hong Kong, January, 2001.

Robert Hall, London, March 2001.

Hugh Moss (HK) Ltd., Hong Kong, 2001.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3156.

This bottle is an example of an early imperial type, made at the Court utilizing the technique of European facetting. The shape is probably derived from European pocket-watches, which were imported into the Palace in the late-seventeenth and early-eighteenth centuries.

The Qianlong Emperor was a devout follower of Lamaistic Buddhism, creating during his life-time a massive quantity of votive objects. Occasionally his devotion occurs on more personal works of art not intended for ritual or temple use and this is one of them. It is also one of the great masterpieces of Palace facetting from the Qianlong period, exhibiting both faultless precision and astonishing carving technique.

The two inscriptions are in Sanskrit. One is the mystical syllable, *Om* (or *Aum*), which represents, among other things, all that is, all that was, and all that ever shall be. The character on the reverse, *Su'asti*, represents the wish for an auspicious existence.

Only a few other bottles of this type are known, including a sapphire-blue example in the Mary and George Bloch Collection, illustrated by Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 5, Part 2, Hong Kong, 2002, p. 281, no. 793.

1740-1780年 御製紅玻璃磨花梵文鼻煙壺



(two views)

•351

**A MOLDED FAMILLE ROSE PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1830-1860

The bottle is molded in crisp relief with a continuous scene of boys at play, wearing brightly colored robes, against a stippled ground with a floral motif under a pale blue glaze. The base with an apocryphal Qianlong mark.

2½ in. (5.4 cm.) high, metal stopper

\$4,000-6,000

**PROVENANCE**

The Mrs. Edward Dane Collection.  
Robert Hall, London, 2008.

Hugh Moss (HK) Ltd., Hong Kong, 2008.  
Ruth and Carl Barron Collection, Belmont,  
Massachusetts, no. 4829.

1830-1860年

粉彩模印通景嬰戲圖鼻煙壺



351  
(two views)

•352

**AN EMBELLISHED WHITE JADE SNUFF BOTTLE**

BOTTLE 1750-1850,  
EMBELLISHMENT 1800-1860

The applied decoration of coral, malachite, lapis lazuli and agate depicts a flowering tree, peony and rocks. One narrow side of the bottle has carved floral decoration.

2½ in. (6.4 cm.) high, tourmaline stopper

\$8,000-12,000

**PROVENANCE**

Denys and Eithne Cowell Collection.  
Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont,  
Massachusetts, no. 3683.

1750-1850年 白玉鑲寶石花卉圖鼻煙壺  
鑲飾：1800-1860年



352  
(two views)



(two views)

**-353**

**A SLIP-DECORATED AND ENAMELED STONEWARE SNUFF BOTTLE**

YIXING, 1820-1850

The bottle is of flattened rectangular form, with a recessed panel decorated in slip on each side, one depicting two dogs below flowering plants, the other two pigeons below a bamboo plant and a butterfly, all reserved on a dark blue-enamelled ground, the base covered in white enamel.

2½ in. (6.3 cm.) high, glass stopper

\$6,000-8,000

**PROVENANCE**

Robert C. Eldred Co., East Dennis, Massachusetts, 28 August 1993.  
Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 803.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention,  
The Barron Collection, 23-26 September 2008.

Yixing in Jiangsu province gives its name to this distinctive stoneware. In production for nearly a thousand years in the same place, Yixing ware only came into artistic prominence in the later Ming dynasty, when it was adopted by the scholar class as a suitable material for teapots and thence for other items for the scholar's studio. Slip-decorated snuff bottles constitute a

considerable portion of the known output. Slip is simply liquid clay which can be applied like a thick paint or used for gluing segments together.

It would appear that the Daoguang Emperor and his consort were fond of doves and small dogs, respectively, as subjects of paired doves and Pekinese dogs became popular during this period. Paired doves, like other paired creatures, suggest conjugal bliss. Paired doves and dogs appear often on porcelain wares of the period, as can be seen on a Daoguang-marked enameled porcelain bottle in the Palace Museum, Beijing, illustrated in *Snuff Bottles - The Complete Collection of Treasures of the Palace Museum*, p. 227, no. 348.

Other Yixing bottles of this design include two illustrated by B. Stevens, *The Collector's Book of Snuff Bottles*, New York, 1976, nos. 334 and 336, and one illustrated by R. Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, London, 1995, p. 369, no. 241. A Yixing bottle in this series, with enameled decoration, but decorated with landscape scenes set within a blue-enamelled surround, and impressed with a cyclical date, *jiyu* (1849), is illustrated in *An Imperial Qing Tradition, Chinese Snuff Bottles from the Collections of Humphrey K. F. Hui and Christopher C. H. Sin*, Hong Kong, 1994, no. 46.

1820-1850年 宜興紫砂開光雙鵠雙犬圖鼻煙壺



354

•354

**A RARE ENAMELED PORCELAIN SNUFF BOTTLE**

BOTTLE JINGDEZHEN KILNS, DECORATION PROBABLY GUANGZHOU, 1770-1830

The bottle is decorated on either side with a raised quatrefoil panel enameled with a scene of butterflies, all on a stippled yellow ground with gilt decoration.

3½ in. (6.6 cm.) high, original porcelain stopper with later silver mount.

\$4,000-6,000

**PROVENANCE**

The Denys and Eithne Cowell Collection.

Robert Kleiner, London, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3681.

1770-1830年 黃地粉彩模印開光舞蝶圖鼻煙壺

•355

**A BROWNISH-RED OVERLAY YELLOW GLASS SNUFF BOTTLE**

YANGZHOU, 1860-1900

The bottle is carved through the opaque overlay to the translucent ground with bronze vessels, flowering branches in vases, a censer with a *lingzhi* fungus, a tea pot, fruit, a crayfish, a flying bat, and a 'jixiang' ('Auspiciousness') seal.

2 in. (5.1 cm.) high, glass stopper

\$2,400-3,400



355  
(two views)

**PROVENANCE**

Robert Hall, London, 1995.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1864.

1860-1900年 黃地套赤色玻璃「吉祥」圖鼻煙壺

**-356**

**A FAMILLE ROSE PORCELAIN SNUFF BOTTLE**

JINGDEZHEN KILNS, 1840-1900

The bottle is decorated with four musicians playing instruments below banners bearing a hall name, Taichengtang ('The Hall of Supreme Sincerity'), and inscribed with the name of each character.

3 in. (7.6 cm.) high, glass stopper

\$1,500-2,000

**PROVENANCE**

Robert Kleiner, London, 2007.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4533.

1840-1900年 粉彩人物故事圖鼻煙壺



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**-357**

**A BLUE AND WHITE PORCELAIN SNUFF BOTTLE**

IMPERIAL, JINGDEZHEN KILNS, 1800-1860

The bottle is decorated in dark blue tones with a five-clawed dragon pursuing a flaming pearl, the porcelain of a cream tone has a pale brown crackle throughout.

3 1/4 in. (8.5 cm.) high, glass stopper

\$3,000-5,000

**PROVENANCE**

The Jana Wolf Collection, New York, 1997.

Hugh Moss (HK) Ltd., Hong Kong, 2003.

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3794.

**EXHIBITED**

Boston, International Chinese Snuff Bottle Society Convention, The Barron Collection, 23-26 September 2008.

For a discussion of this group of Imperial Daoguang period bottles see H. Moss, "The Wrong End of the Dragon," in *ICBS Journal*, Winter 2008, pp. 16-22.

1800-1860年 御製青花遊龍戲珠紋鼻煙壺



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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the *lots* listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a *lot* in whole or in part (Δ symbol), Christie's acts as agent for the seller.

### A BEFORE THE SALE

#### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any *lot* in the catalogue, any *condition* report and any other statement made by us (whether orally or in writing) about any *lot*, including about its nature or *condition*, artist, period, materials, approximate dimensions, or *provenance* are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

#### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a *lot* apart from our *authenticity warranty* contained in paragraph E2 and to the extent provided in paragraph I below.

#### 3 CONDITION

(a) The *condition* of *lots* sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in *perfect condition*. *Lots* are sold "as is", in the *condition* they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to *condition* by Christie's or by the seller.

(b) Any reference to *condition* in a catalogue entry or in a *condition* report will not amount to a full description of condition, and images may not show a *lot* clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. *Condition* reports may be available to help you evaluate the *condition* of a *lot*. *Condition* reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason *condition* reports are not an alternative to examining a *lot* in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any *condition* report.

#### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a *lot*, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its *condition*. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

#### 5 ESTIMATES

*Estimates* are based on the *condition*, rarity, quality and *provenance* of the *lots* and prices recently paid at auction for similar property. *Estimates* can change. Neither you, nor anyone else, may rely on any *estimates* as a prediction or guarantee of the actual selling price of a *lot* or its value for any other purpose. *Estimates* do not include the *buyer's premium* or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any *lot* from auction at any time prior to or during the sale of the *lot*. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, *estimates* are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a *warranty* that any individual component part of any watch is *authentic*. Watchbands described as "associated" are not part of the original watch and may not be *authentic*. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a *warranty* that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +44 202 636 2490.

## 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +44 202 636 2490.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorist financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the *purchase price* and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 202 636 2490.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for *lots* only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livewebidding](http://www.christies.com/livewebidding) and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the *lots* online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the *reserve*. If you make a written bid on a *lot* which does not have a *reserve* and there is no higher bid than yours, we will bid on your behalf at around 50% of the *low estimate* or, if lower, the amount of your bid. If we receive written bids on a *lot* for identical amounts, and at the auction these are the highest bids on the *lot*, we will sell the *lot* to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all *lots* are subject to a *reserve*. We identify *lots* that are offered without *reserve* with the symbol \* next to the *lot number*. The *reserve* cannot be more than the *lot's low estimate*.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the *lots*;
- (c) withdraw any *lot*;
- (d) divide any *lot* or combine any two or more *lots*;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the *lot*, or resell and rescil any *lot*. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through "Christie's LIVE™" (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the *reserve* either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the *reserve*. If *lots* are offered without *reserve*, the auctioneer will generally decide to open the bidding at 50% of the *low estimate* for the *lot*. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a *lot*, the auctioneer may deem such *lot* unsold.

### 6 BID INCREMENTS

Bidding generally starts below the *low estimate* and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant site.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the *hammer price*, the successful bidder agrees to pay us a *buyer's premium* on the *hammer price* of each *lot* sold. On all *lots* we charge 25% of the *hammer price* up to and including US\$150,000, 20% on that part of the *hammer price* over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the *hammer price* above US\$3,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the *hammer price* and the *buyer's premium*. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased *lots* that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the *lot*. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each *lot*, the seller gives a *warranty* that the seller:

- (a) is the owner of the *lot* or a joint owner of the *lot* acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the *lot*, has the permission of the owner to sell the *lot*, or the right to do so in law;
- (b) has the right to transfer ownership of the *lot* to the buyer without any restrictions or claims by anyone else.

If either of the above *warranties* are incorrect, the seller shall not have to pay more than the *purchase price* (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, *other damages* or expenses. The seller gives no *warranty* in relation to any *lot* other than as set out above and, as far as the seller is allowed by law, all *warranties* from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the *lots* in our sales are *authentic* (our "authenticity warranty").

If, within 5 years of the date of the auction, you satisfy us that your *lot* is not *authentic*, subject to the terms below, we will refund the *purchase price* paid by you.

The meaning of *authentic* can be found in the glossary at the end of these Conditions of Sale. The terms of the *authenticity warranty* are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obliged to honour the *authenticity warranty*.
- (b) It is given only for information shown in *UPPERCASE* type in the first line of the *catalogue description* (the "Heading"). It does not apply to any information other than the *Heading* even if shown in *UPPERCASE* type.
- (c) The *authenticity warranty* does not apply to any *Heading* or part of a *Heading* which is *qualified*. *Qualified* means limited by a clarification in a *lot's catalogue description* or by the use in a *Heading* of one of the terms listed in the section titled *Qualified Headings* on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a *Heading* means that the *lot* is in Christie's opinion probably a work by the named artist but no *warranty* is provided that the *lot* is the work of the named artist. Please read the full list of *Qualified Headings* and a *lot's* full *catalogue description* before bidding.
- (d) The *authenticity warranty* applies to the *Heading* as amended by any *Saleroom Notice*.
- (e) The *authenticity warranty* does not apply where

scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the *Heading* either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- (f) The *authenticity warranty* does not apply if the *lot* can only be shown not to be *authentic* by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the *lot*.
- (g) The benefit of the *authenticity warranty* is only available to the original buyer shown on the invoice for the *lot* issued at the time of the sale and only if the original buyer has owned the *lot* continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the *authenticity warranty* you must:
  - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the *lot* mutually agreed by you and us and advance confirming that the *lot* is not *authentic*. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - (iii) return the *lot* at your expense to the saleroom from which you bought it in the *condition* it was in at the time of sale.

- (i) Your only right under this *authenticity warranty* is to cancel the sale and receive a refund of the *purchase price* paid by you to us. We will not, under any circumstances, be required to pay you more than the *purchase price* nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, *other damages* or expenses.
- (j) *Books*. Where the *lot* is a book, we give an *additional warranty* for 21 days from the date of the auction that any *lot* is defective in text or illustration, we will refund your *purchase price*, subject to the following terms:

- (k) This additional *warranty* does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) *lots* sold without a printed *estimate*;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any *condition report* or announced at the time of sale.
- (l) To make a claim under this paragraph you must give written details of the defect and return the *lot* to the saleroom at which you bought it in the *same condition* as at the time of sale, within 21 days of the date of the sale.
- (m) *South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting*. In these categories, the *authenticity warranty* does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the *lot* is a forgery. Christie's will refund to the original buyer the *purchase price* in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the *purchase price* being:
  - (i) the *hammer price*; and
  - (ii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- (b) Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").
- (c) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the *lot* and you need an export licence.
- (d) You must pay for *lots* bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - (i) Wire transfer
  - (ii) JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA # 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
  - (iii) Credit Card.
- (e) We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the *buyer's premium* and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- (f) To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
- (g) Cash
- (h) We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- (i) Bank Checks
- (j) You must make these payable to Christie's Inc. and there may be conditions.
- (k) Checks
- (l) You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (m) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc., Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (n) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the *lot* and ownership of the *lot* will not pass to you until we have received full and clear payment of the *purchase price*, even in circumstances where we have released the *lot* to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the *lot* will transfer to you from whichever is the earlier of the following:

- (a) When you collect the *lot* or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the *lot* is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the *purchase price* in full by the *due date*, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - (i) we can charge interest from the *due date* at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) we can cancel the sale of the *lot*. If we do this, we may sell the *lot* again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the *purchase price* and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - (iv) we can hold you legally responsible for the *purchase price* and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - (v) we can take what you owe us from any amounts which we or any company in the *Christie's Group* may owe you (including any deposit or other part-payment which you have paid to us);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another *Christie's Group* company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another *Christie's Group* company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another *Christie's Group* company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another *Christie's Group* company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant *Christie's Group* company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

- (a) We ask that you collect purchased *lots* promptly following the auction (but note that you may not collect any *lot* until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting *lots* is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any *lot* promptly following the auction we can, at our option, remove the *lot* to another Christie's location or an affiliate or third party warehouse. Details of the removal of the *lot* to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- (d) If you do not collect a *lot* by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - (i) we will charge you storage costs from that date.
  - (ii) we can, at our option, move the *lot* to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

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- (ii) we may sell the *lot* in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.

(c) In accordance with New York law, if you have paid for the *lot* in full but you do not collect the *lot* within 180 calendar days of payment, we may charge you New York sales tax for the *lot*.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F.4.

## 2 STORAGE

- (a) If you have not collected the *lot* within 7 days from the date of the auction, we or our appointed agents can:
  - (i) charge you storage fees while the *lot* is still at our saleroom; or
  - (ii) remove the *lot* at our option to a warehouse and charge you all transport and storage costs.
- (b) Details of the removal of the *lot* to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSalesUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a *lot*. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any *lot* sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a *lot* or may prevent you selling a *lot* in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any *lot* prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the *lot*. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.

#### (b) Endangered and protected species

*Lots* made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any *lot* containing wildlife material if you plan to import the *lot* into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the *lot* can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

#### (c) Lots containing Ivory or materials resembling ivory

If a *lot* contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the *lot* from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the

applicable Fish and Wildlife authorities. You will buy that *lot* at your own risk and be responsible for any scientific test or other reports required to export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the *purchase price* if your *lot* may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated materials.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a licence issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a *lot* if the *lot* originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a *lot* in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These *lots* are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sales, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the *lot* free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular *lot*.

For all symbols and other markings referred to in paragraph H.2, please note that *lots* are marked as a convenience to you, but we do not accept liability for errors or for failing to mark *lots*.

### I OUR LIABILITY TO YOU

(a) We give no *warranty* in relation to any statement made, or information given, by us or our representatives or employees, about any *lot* other than as set out in the *authenticity warranty* and, as far as we are allowed by law, all *warranties* and other terms which may be added to this agreement by law are excluded. The seller's *warranties* contained in paragraph E.1 are their own and we do not have any liability to you in relation to those *warranties*.

(b) (i) We are not responsible for you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any *lot*) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee, or assume any liability of any kind in respect of any *lot* with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, *condition* reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any *lot*.

(e) If, in spite of the terms in paragraphs (a) to (d) or E.2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the *purchase price* paid by us to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a *lot* if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another *Christie's Group* company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a *lot* (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the *lot*.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another *Christie's Group* company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a *lot* will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

Details of all *lots* sold by us, including *catalogue descriptions* and prices, may be reported on [www.christies.com](http://www.christies.com). Sale totals are *hammer price* plus *buyer's premium* and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

### K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the *lot* is described in the *Heading* as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the *lot* is described in the *Heading* as a work created during that period or culture;
- (iii) a work for a particular origin source if the *lot* is described in the *Heading* as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the *lot* is described in the *Heading* as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a *lot* is *authentic* as set out in paragraph E.2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the *hammer price*.

**catalogue description:** the description of a *lot* in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International PLC, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a *lot*.

**due date:** has the meaning given to it in paragraph E.2. *lot:* an item to be offered at auction (or two or more items to be offered at auction as a group).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a *lot* may sell. *Low estimate* means the lower figure in the range and *high estimate* means the higher figure. The *mid estimate* is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a *lot*.

**Heading:** has the meaning given to it in paragraph E.2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F.1(a).

**provenance:** the ownership history of a *lot*.

**qualified:** has the meaning given to it in paragraph E.2 and **Qualified Headings** means the paragraph headed *Qualified Headings* on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a *lot*.

**saleroom notice:** a written notice posted next to the *lot* in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular *lot* is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ♦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ♦ next to the lot number.

#### ♦♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

#### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993), the "Regulations". Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

#### EXPLANATION OF CATALOGUING PRACTICE

##### FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL  
18th century

2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description.

e.g. "... painted in the Ming style"

3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark

e.g. A BLUE AND WHITE BOWL

kangxi six-character mark and of the period

4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture

e.g. A BLUE AND WHITE BOWL

kangxi six-character mark

5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture

e.g. A BLUE AND WHITE BOWL

kangxi six-character mark

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

All **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

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31st day onwards: Administration	\$100	\$50
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## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
nycollections@christies.com  
Main Entrance on 49th Street  
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**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

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# INTERNATIONAL ASIAN ART AUCTIONS

## AUCTION CALENDAR 2017

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

### 12 SEPTEMBER

Fine Chinese Paintings  
NEW YORK

### 13 SEPTEMBER

The Ruth and Carl Barron Collection of  
Fine Chinese Snuff Bottles: Part V  
NEW YORK

### 14 SEPTEMBER

Marchant: Nine Decades in Chinese Art  
NEW YORK

### 14 SEPTEMBER

Treasures of the Noble Path: Early Buddhist  
Art From Japanese Collections  
NEW YORK

### 14 & 15 SEPTEMBER

Fine Chinese Ceramics and Works of Art  
NEW YORK

### 3 OCTOBER

The Pavilion Sale –  
Chinese Ceramics and Works of Art  
HONG KONG

### 7 NOVEMBER

Chinese Ceramics and Works of Art  
LONDON, KING STREET

### 25 NOVEMBER

Asian 20th Century and  
Contemporary Art  
(Evening Sale)  
HONG KONG

### 26 NOVEMBER

Asian 20th Century Art  
(Day Sale)  
HONG KONG

### 26 NOVEMBER

Asian Contemporary Art  
(Day Sale)  
HONG KONG

### 27 NOVEMBER

Chinese Contemporary Ink  
HONG KONG

### 27 NOVEMBER

Fine Chinese Classical  
Paintings and Calligraphy  
HONG KONG

### 28 NOVEMBER

Fine Chinese Modern Paintings  
HONG KONG

### 29 NOVEMBER

Important Chinese Ceramics and  
Works of Art  
HONG KONG

### 5 DECEMBER

Japanese Works of Art  
LONDON, KING STREET

### 13 DECEMBER

Art d'Asie  
PARIS



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