

BONNHAMS



THE TRUDY AND JOHN NEVILLE COHEN COLLECTION
OF CHINESE SNUFF BOTTLES AND JADE CARVINGS

New Bond Street, London | 8 – 18 May 2026



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BONHAMS

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Lots 301 - 397

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

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We would like to thank
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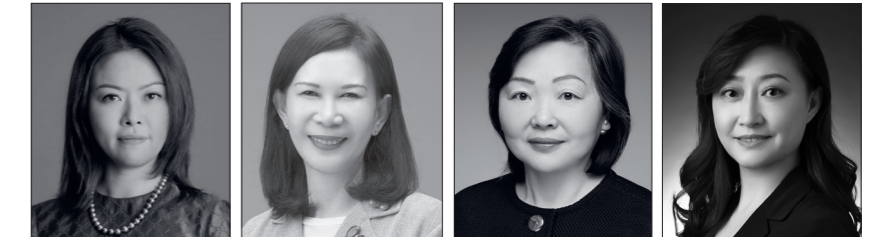
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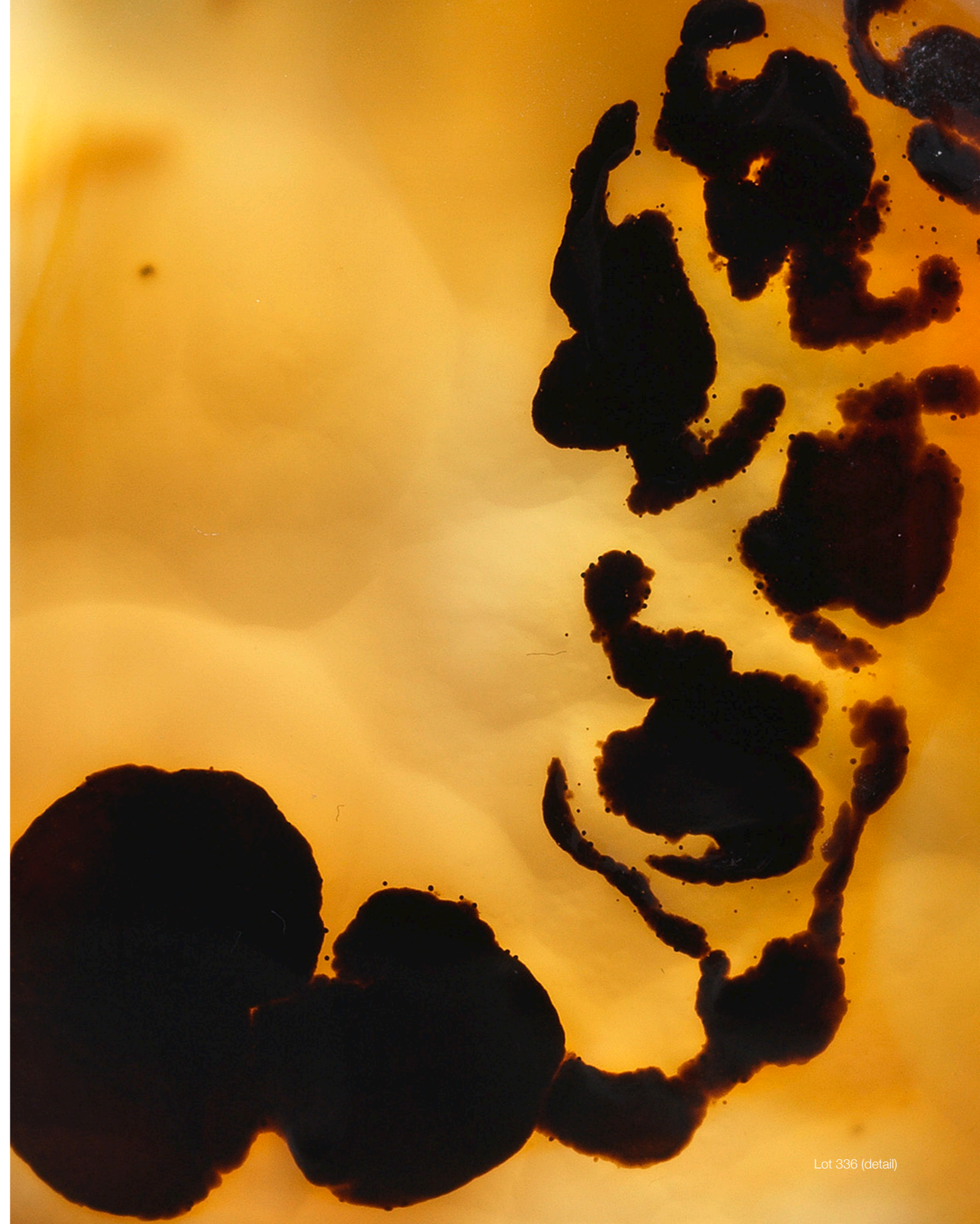
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301

A WHITE AND RUSSET JADE 'EGRET AND MILLET' OPENWORK OVAL PLAQUE

Ming Dynasty

The oval plaque expertly pierced and carved with an egret with finely incised plumage gazing up at a descending egret above with outstretched wings, all against a dense ground of millet and curling stalks and leaves, the stone of even pale white tone with slightly brownish patches, later silver mount as a brooch.

6.2cm (2 1/2in) wide.

£1,500 - 2,000
CNY14,000 - 18,000

明 白玉鏤雕嘉禾鷺鷥紋牌

Provenance: Hilton Hotel shop, London
Trudy and John Cohen, collection no.H10

來源：希爾頓酒店商店, 倫敦
Trudy及John Cohen伉儷, 收藏編號H10

The egret (*lu* 鷺) is depicted with stalks of millet, forming an auspicious visual rebus. The bird's name 鷺 is a homophone of 路 (*lu*, 'path' or 'career'), while grain may allude to 祿 (*lu*, 'emolument' or 'official salary'). Together, the motif conveys a wish for prosperity and success along one's career path, and by extension abundance and advancement. Such imagery was particularly favoured on scholar's objects and decorative works expressing aspirations for official success and sustained good fortune.

See a related jade openwork oval plaque, Ming dynasty, with reeds and geese, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Jade, 6*, Beijing, 2011, p.206, no.191.

302 *

A PALE GREEN AND RUSSET JADE CARVING OF THREE RAMS 'SANYANG'

Ming Dynasty

The pebble smoothly carved as a large recumbent ram with curling horns and two lambs nestled on either side, the legs and hooves crisply carved tucked beneath the bodies, the stone of pale green tone with dark brown patches.

7cm (2 3/4in) wide.

£3,000 - 5,000
CNY28,000 - 46,000

明 青玉雕三羊開泰擺件

Provenance: Bill Spiers
Trudy and John Cohen, collection no.H31

來源：Bill Spiers
Trudy及John Cohen伉儷, 收藏編號H31

The motif of three rams (*sanyang kaitai* 三羊開泰) is imbued with auspicious meaning in Chinese visual culture. The phrase is a homophonic pun on *sanyang kaitai* (三陽開泰), derived from the I Ching (Yijing), where it refers to the return of positive yang energy at the beginning of the year, signalling the end of winter and the advent of spring. The image of three rams (*yang* 羊) visually substitutes for *yang* (陽), creating a rebus that conveys the same idea: renewal, harmony, and the arrival of good fortune. As such, representations of three rams are traditionally associated with the New Year and convey wishes for prosperity, auspicious beginnings, and official or personal success.

Compare with a related white and russet jade 'sanyang' carving, Song/Ming dynasty, which was sold at Bonhams Hong Kong, 27 November 2018, lot 103.





304 *

A WHITE-PALE GREEN JADE CARVING OF AN ELEPHANT AND BOY

Qianlong/Jiaqing

The beast deftly carved standing foursquare, the wrinkles in the hide meticulously rendered, the large head with almond-shaped eyes and long trunk between sharp tusks gazing forward as a boy clambers atop, the caparison finely carved in low relief with rocks emerging from crashing waves beneath *ruyi* clouds, the stone of even pale green-white tone. *11.5cm (4 1/2in) long.*

£5,000 - 8,000
CNY46,000 - 74,000

清乾隆/嘉慶 青玉雕童子騎象擺件

Provenance: Sotheby's London, 24 April 1987, Lot 319
Trudy and John Cohen, collection no.H28

來源：倫敦蘇富比，1987年4月24日，拍品編號319
Trudy及John Cohen伉儷，收藏編號H28

A jade carving of a boy climbing atop an elephant is imbued with auspicious symbolism and playful rebus meaning. The elephant (*xiang* 象) forms a homophone with 祥 (*xiang*, 'auspiciousness'), while 'riding an elephant' (*qi xiang* 騎象) puns with *jixiang* (吉祥), meaning 'auspicious' or 'good fortune'. The motif may thus be read as a visual expression of blessings for good luck and favourable outcomes.

Compare with a related example in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jewellery (III)*, Hong Kong, 1995, pl.97.

See a similar white jade and russet carving of an elephant and boy, Qianlong, which was sold at Sotheby's Hong Kong, 7 October 2010, lot 2617. See also a related white jade elephant and boy group, which was sold at Sotheby's Hong Kong, 9 October 2012, lot 3134.



303 *

A WHITE-GREY AND RUSSET JADE CARVING OF A QILIN

18th century

The mythical beast carved with its head turned sharply facing its back, clasping a sprig of acanthus leaves in its mouth, flame whorls rising from its legs, the finely incised tail sweeping across its left haunch, the stone of pale white tone with russet patches. *10cm (4in) long.*

£4,000 - 6,000
CNY37,000 - 55,000

十八世紀 白玉帶皮雕麒麟擺件

Provenance: Bill Spiers
Trudy and John Cohen, collection no.H29

來源：Bill Spiers
Trudy及John Cohen伉儷，收藏編號H29

The *qilin* (麒麟) is a mythical beast of great auspicious significance in Chinese tradition, often regarded as a harbinger of peace, prosperity, and the arrival of sage rule. Combining features of various animals, typically a deer-like body, scales, and sometimes a dragon-like head, it is celebrated for its benevolent nature, said to tread so lightly as not to harm even grass or insects. The appearance of a *qilin* was believed to signal the birth or presence of a virtuous ruler or sage, most famously associated with the legend of *Kongzi* 孔子 (Confucius).

Compare with a related jade carving of a *qilin* carrying books, Qianlong, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jewellery (III)*, Hong Kong, 1996, p.114, no.94.

See a related pale green jade carving of a *qilin*, 18th century, which was sold at Bonhams London, 11 May 2021, lot 271. Compare also with a related white jade carving of a *qilin*, 18th century, which was sold at Christie's London, 11 May 2010, lot 85.



305 *Y
A WHITE JADE 'PHOENIX ON ROCKWORK' RETICULATED GROUP
 18th century
 Elaborately carved and pierced as a gnarled *taihu* rock surmounted by a phoenix with long curling tailfeather and finely-detailed plumage, the stone of pale white tone, *hongmu* stand.
 17.5cm (6 7/8in) high. (2).

£1,000 - 1,500
 CNY9,200 - 14,000

十八世紀 白玉雕有鳳來儀山子擺件

Provenance: Bill Spiers
 Trudy and John Cohen, collection no.H27

來源: Bill Spiers
 Trudy及John Cohen伉儷, 收藏編號H27

A related green jade phoenix, Qing dynasty, is illustrated in *Compendium of Collections in the Palace Museum: Jade*, vol.9, Beijing, 2011, pl.141; see also a related jade phoenix carrying a peach branch in its beak, 18th century, illustrated in *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, no.63; and another jade phoenix, 18th/19th century, is illustrated by R.Keverne, *Jade*, London, 1991, p.342, pl.1.

See a related white jade phoenix group, 18th century, which was sold at Bonhams London, 11 May 2021, lot 270.

306 Y
A CORAL FIGURE OF A LADY HOLDING A PEACH
 Republic Period
 The salmon-pink stone carved as a female Immortal in loose flowing robes and high chignon bun standing before a vase and clasping a ripe peach in her outstretched arms, wood stand.
 17.4cm (6 7/8in) high. (2).

£800 - 1,200
 CNY7,400 - 11,000

民國 珊瑚雕麻姑獻壽擺件

Provenance: George A. Cohen, acquired before 1970
 Trudy and John Cohen

來源: George A. Cohen, 獲得于1970年前
 Trudy及John Cohen伉儷

See a related coral figure of a lady, 19th/20th century, which was sold at Christie's London, 11 May 2016, lot 176.





307 Y
A CORAL CARVING OF GUANYIN ON A DRAGON

Republic Period
Carved as a coiled dragon with finely incised scales emerging from scallop-shaped clouds beside a large pearl, its head turned back sharply to gaze at a standing figure of Guanyin in flowing robes, the stone of salmon-pink tone with some milky-white patches, wood stand.
17cm (6 3/4in) long. (2).

£1,500 - 2,000
CNY14,000 - 18,000

民國 珊瑚雕乘龍觀音擺件

Provenance: George James
Trudy and John Cohen, collection no.H15

來源: George James
Trudy及John Cohen伉儷, 藏品編號H15

Compare with a related carved coral figure of Guanyin riding a dragon, Republic period, which was sold at Sotheby's Paris, 9 December 2021, lot 211.

308 Y
A CORAL 'BOY AND PEACHES' CARVING

Republic Period
The boy carved with jovial expression beside a large basket of ripe peaches, his left arm raised above him reaching for peaches above him growing from a gnarled tree behind him, the stone of orange-red tone with some milky-white patches, wood stand.
11cm (4 3/8in) high. (2).

£800 - 1,200
CNY7,400 - 11,000

民國 珊瑚雕童子獻壽擺件

Provenance: George James
Trudy and John Cohen, collection no.H13

來源: George James
Trudy及John Cohen伉儷, 藏品編號H13

See a related carved coral figural group with boy and female Immortal, Republic period, which was sold at Bonhams Los Angeles, 18 December 2019, lot 602.





309 *

A WHITE JADE ARCHER'S RING

19th century

Crisply carved in relief with a horse within a continuous mountainous landscape beneath the moon, a temple, a pine tree, and a raised inscription reading *du li qian gang*, translated as 'to assume sole authority'.

3cm (1 1/4in) diam.

£1,000 - 1,500

CNY9,200 - 14,000

十九世紀 白玉扳指
「獨立乾綱」篆書款

Provenance: S. Marchant & Son, London

Trudy and John Cohen, collection no.H8

來源: 倫敦古董商S. Marchant & Son

Trudy及John Cohen伉儷, 收藏編號H8

Compare with a related white jade archer's ring with four horses and Imperial inscription, illustrated in *Jade: Ch'ing Dynasty Treasures*, Taipei, 1997, p.235., no.179-4.

A related white jade archer's ring, 19th century, was sold at Bonhams New York, 19 September 2022, lot 122 (part lot).

310 *YΦ

A CHALCEDONY AGATE 'TETHERED HORSE' SNUFF BOTTLE

18th/19th century

The rounded body supported on a short, slightly spreading foot and below a cylindrical neck, the pale honey tone stone highlighted by a dark amber skin finely carved away in relief to depict a bridled horse tethered to a post, its mane realistically rendered, the reverse plain, stopper.

6.6cm (2 1/2in) high. (2).

£1,000 - 1,500

CNY9,200 - 14,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.LF3E9GPE

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. LF3E9GPE

十八/十九世紀 瑪瑙馬紋鼻烟壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B47, acquired from the above circa 1978

來源: 倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B47, 約1978年從上處獲得

Horses are a popular subject on snuff bottles, reflecting both their esteem among the ruling Manchus and their role in auspicious visual puns. The motif of a horse tethered to a post suggests potential yet to be realised, the animal having been captured and trained, and thus conveys a wish for swift success, particularly for young examination candidates.

A related chalcedony agate snuff bottle, 1780-1850, was sold at Bonhams Paris, 13 June 2023, lot 113.





312 * Y Φ

A CHALCEDONY AGATE ‘BANNERMAN’ SNUFF BOTTLE

18th/19th century

The rounded body rising from a recessed oval base to a cylindrical neck with flat mouth rim, the mottled orange skin on the translucent light-orange stone exquisitely carved away to depict a bannerman riding a galloping horse, dressed in full ceremonial regalia and his banner flowing in the wind, a large *lingzhi* fungus in the foreground, the reverse plain, stopper. *6cm (2 3/8in) high. (2).*

£1,200 - 1,500

CNY11,000 - 14,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.DY1PSV37

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. DY1PSV37

十八/十九世紀 瑪瑙巧雕躍馬擎旗圖鼻烟壺

Provenance: Ray Thompson

Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B48, acquired from the above circa 1975

來源: Ray Thompson

倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B48, 約1975年從上處獲得

The motif of a bannerman riding a galloping horse has been interpreted as depicting a messenger rushing back to Court with news of victory. It has therefore been suggested that snuff bottles bearing this design were produced to commemorate military campaigns, including the conquest of Xinjiang by the Qianlong Emperor in 1759. For a full discussion of this motif, see H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.2.2, Hong Kong, 1998, pp.336-337, where a related ‘bannerman’ snuff bottle, attributed to the ‘Official School’, Qianlong period, is illustrated (no.305), and was later sold at Sotheby’s Hong Kong, 25 November 2013, lot 46.



311 Y Φ

A CHALCEDONY SHADOW AGATE ‘BO LE AND HORSE’ SNUFF BOTTLE

18th/19th century

The rounded square body rising from a short foot to a cylindrical neck, the honey-toned stone mottled throughout with brown inclusions, the darker ones on the front side creatively used to depict a figure, likely Bo Le, approaching a horse by a wind-blown willow tree, stopper.

6.1cm (2 3/8in) high. (2).

£800 - 1,200

CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.JXVEQTF5

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. JXVEQTF5

十八/十九世紀 瑪瑙巧雕伯樂相馬圖鼻烟壺

Provenance: Trudy and John Cohen, collection no.B44, acquired in the 1980s.

來源: Trudy及John Cohen伉儷, 藏品編號B44, 獲得於1980年代

Bo Le (伯樂) was a horse tamer for Duke Mu of Qin (秦穆公, r. 659–621 BC), immortalised in 3rd-century BCE classics such as the *Lüshi Chunqiu* (呂氏春秋), the *Zhuangzi* (莊子), and the *Huainanzi* (淮南子) for his discerning eye for exceptional horses. He thus came to symbolise talent recognition, particularly the identification of ability for government service during the Qing dynasty.



313 Y Φ

A BANDED AGATE SNUFF BOTTLE

18th/19th century

The body of rounded square shape, resting on a slightly concave base and rising to a cylindrical neck with a flat mouth rim, the translucent beige stone exhibiting white bands around the lower body, stopper.

4.8cm (1 7/8in) high. (2).

£400 - 600

CNY3,700 - 5,500

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.MBT43FZV

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. MBT43FZV

十八/十九世紀 玉帶紋瑪瑙鼻煙壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B1, acquired from the above circa 1978

來源: 倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B1, 約1978年從上處獲得

Snuff bottles such as the present lot were carved from cross-sections of stone taken from the outer edges of geodes, skillfully using the natural bands formed by crystallising chalcedony. When a white band appears in the material, the bottle is often carved in a way that the band sits slightly below its midpoint, see for example a similar banded agate snuff bottle, 1740-1870, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.2.1, Hong Kong, 1998, no.219, which was later sold at Sotheby's Hong Kong, 31 May 2015, lot 42. The author suggests that this placement may deliberately evoke the jade belt worn by officials, which would have been enhanced by the contrast between the darker snuff and the pale band, making such bottles symbolic of advancement through the official ranks.

Compare with a related banded agate snuff bottle, 1740-1850, which was sold at Bonhams New York, 23 March 2026, lot 263.

314 Y Φ

AN AGATE 'WATERWEED' SNUFF BOTTLE

19th/20th century

The flattened body rising from a flat oval foot to a cylindrical neck with a slightly concave mouth rim, the stone ranging from opaque blue to translucent milky-white and with greenish dendritic inclusions resembling floating waterweed, stopper.

6cm (2 3/8in) high. (2).

£800 - 1,200

CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.XL3XR5GF

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. XL3XR5GF

十九/二十世紀 水草瑪瑙鼻煙壺

Provenance: The Ko collection, Turin
Christie's London, 8 November 1976, lot 143
Trudy and John Cohen, collection no.B5

來源: 葛氏舊藏, 意大利都靈
倫敦佳士得, 1976年11月8日, 拍品編號143
Trudy及John Cohen伉儷, 藏品編號B5

The Ko collection comprises a group of snuff bottles and related items assembled by the Italian Evaristo Caretti (1879–1955), whose work in the Chinese Postal Service from 1904 to 1947 enabled him to travel widely and build his collection. Formed mainly between 1920 and 1947, his collection of snuff bottles was offered in a series of sales at Christie's London in the 1970s.

See a plain agate snuff bottle of similar shape, Qing dynasty, in the collection of the Minneapolis Institute of Art, Minneapolis (acc. no.2023.94.8a,b).



315 Y ⊕

A SMALL BANDED AGATE SNUFF BOTTLE

18th/19th century

The compressed oval body rising from a short foot to a cylindrical neck, the upper half with icy crystalline inclusions above white, cream and toffee-coloured horizontal bands making up the lower half, stopper. *3.6cm (1 1/2in) high. (2).*

£500 - 800
CNY4,600 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.BTU6KZ4M

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. BTU6KZ4M

十八/十九世紀 玉帶紋瑪瑙鼻煙壺

Provenance: Robert Hall, London
Trudy and John Cohen, collection no.B2

來源: Robert Hall, 倫敦
Trudy及John Cohen伉儷, 藏品編號B2

Banded snuff bottles were carved from cross-sections of stone cut from the outer edges of geodes, where crystallising chalcedony formed natural patterns and banding that craftsmen skillfully harnessed.

A related banded agate snuff bottle, 19th century, is illustrated by B.Stevens, *The Collector's Book of Snuff Bottles*, New York, 1976, pp.140-141, no.532.



316 Y ⊕

A MOSS AGATE SNUFF BOTTLE

18th/19th century

Of flattened globular form supported on an oval base and rising to a waisted neck with concave mouth rim, the grey stone mottled with symbiotic whorls of russet, mustard and seaweed green shades, producing an effect of crystallised moss, stopper. *5.3cm (2 1/8in) high. (2).*

£800 - 1,200
CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.TG3C725Q

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. TG3C725Q

十八/十九世紀 青苔紋瑪瑙鼻煙壺

Provenance: The Ko collection, Turin
Christie's London, 18 June 1973, lot 124
Trudy and John Cohen, collection no.B4

來源: 葛氏舊藏, 意大利都靈
倫敦佳士得, 1973年6月18日, 拍品編號124
Trudy及John Cohen伉儷, 藏品編號B4

The Ko collection comprises a group of snuff bottles and related items assembled by the Italian Evaristo Caretti (1879–1955), whose work in the Chinese Postal Service from 1904 to 1947 enabled him to travel widely and build his collection. Formed mainly between 1920 and 1947, his collection of snuff bottles was offered in a series of sales at Christie's London in the 1970s. Moss agate refers to a variety of dendritic chalcedony characterised by mineral inclusions that resemble seaweed. This material is rarely seen in works dating from before the production of snuff bottles. As H.Moss, V.Graham and K.B.Tsang argue, this may reflect either its limited availability prior to this, or the increased demand for visually striking materials that accompanied the rise in popularity of snuff bottles. Indeed, many examples were left uncarved to highlight the stone's natural beauty, inviting diverse interpretation of its organic patterns. The present lot exhibits green inclusions, which are probably derived from chlorite, and red ones, probably from iron. Another moss agate snuff bottle, 1770-1880, which also exhibits distinct green and red dendritic markings is illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.2.1, Hong Kong, 1998, no.199, and was later sold at Sotheby's Hong Kong, 31 May 2015, lot 64. An agate snuff bottle of similar shape, 18th/19th century, is illustrated in *ibid*, no.218, where the authors observe that the longer, flared neck creates the impression of an ovoid body, when it is in fact closer to a sphere, producing an optical illusion. This bottle was later sold at Sotheby's Hong Kong, 24 November 2014, lot 52. A related moss agate snuff bottle, 1760-1880, was sold at Christie's New York, 12 September 2018, lot 649.



318 Y Φ

A MOTTLED QUARTZ SNUFF BOTTLE

18th/19th century

The flattened round body supported on a flat oval base and below a cylindrical neck, the variegated stone of russet, red and brown hues exhibiting dramatic stellated formations made up of sharp crystalline inclusions, stopper.

5.8cm (2 1/4in) high. (2).

£600 - 800

CNY5,500 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.11R58UA9

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.11R58UA9

十八/十九世紀 石英鼻煙壺

Provenance: Hugh Moss Ltd., London
Trudy and John Cohen, collection no.B3

來源: 倫敦古董商Hugh Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B3



317

A CHALCEDONY AGATE 'THUMB-PRINT' SNUFF BOTTLE

19th century

Of generous spade shape supported on a slightly concave base, the translucent honey-coloured stone striated with swirling white and tan concentric bands forming a natural thumb print effect, the sides and reverse with natural inclusions, all under a short neck mounted in a European gilt-metal collar attached to the stopper.

6.9cm (2 3/4in) high including stopper.

£600 - 800

CNY5,500 - 7,400

十九世紀 瑪瑙鼻煙壺

Provenance: Trudy and John Cohen

來源: Trudy及John Cohen伉儷

Snuff bottles such as the present lot were carved from cross-sections taken from the outer edges of geodes, carefully exploiting the natural bands formed by crystallising chalcedony. The white, thumbprint-shaped inclusion possibly invoked the pale jade belts worn by officials and might have therefore been deliberately highlighted to infuse the bottle with auspicious wishes for promotion.

A related 'thumb print' snuff bottle was sold at Bonhams New York, 15 September 2025, lot 137.

319 Y Φ

A SMALL JASPER SNUFF BOTTLE

18th/19th century

The compressed rounded body rising from a flat oval base to a cylindrical neck, the attractive olive-green stone marked with russet streaks undulating down the body, stopper.

4.1cm (1 5/8in) high. (2).

£600 - 800

CNY5,500 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.CSAZ54DR

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. CSAZ54DR

十八/十九世紀 素面碧石鼻煙壺

Provenance: Estelle Chapman, London

Trudy and John Cohen, collection no.B6, acquired from the above circa 1975

來源: Estelle Chapman, 倫敦

Trudy及John Cohen伉儷, 藏品編號B6, 約1975年從上處獲得

Jasper's vibrant colours derive from ferrous oxide and hydroxide for the green, and ferric oxide for the red. Widely used in snuff bottle production, jasper was often left plain to showcase the stone's natural patterns. In the present lot, the rich red streaks sweep down across the surface, evoking brushstrokes and landscape imagery well aligned with literati taste.

Compare with a slightly larger jasper snuff bottle, 18th century, in the collection of the Hong Kong Museum of Art (acc.no.C1979.0133). See also a related jasper snuff bottle, 1750-1880, illustrated by H.Moss, V.Graham, and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.2.1, Hong Kong, 1998, no.204, which was later sold at Sotheby's Hong Kong, 26 May 2013, lot 177.

A related jasper snuff bottle, 18th/19th century, is illustrated by B.Stevens, *The Collector's Book of Snuff Bottles*, Tokyo, 1976, pl.507, and was later sold at Sotheby's New York, 29 March 2022, lot 586.



320

A PALE GREEN AND RUSSET JADE CARVING OF A TIED POUCH, BAT AND PEONY

18th century

The pebble crisply carved as a pouch with naturalistic folds, tied with ribbon together with a sprig of blossoming peony attracting a bat with outstretched wings, the stone of pale green tone with reddish-russet patches.

8cm (3 1/8in) long.

£4,000 - 6,000

CNY37,000 - 55,000

十八世紀 青玉帶皮荷包形把件

Provenance: Spink & Son Ltd., London, by 1989

Trudy and John Cohen, collection no.H3

Published, Illustrated and Exhibited: Spink & Son Ltd., *The Minor Arts of China IV*, London, April 1989, no.178

來源: 倫敦古董商Spink & Son Ltd., 1989年前

Trudy及John Cohen伉儷, 藏品編號H3

展覽著錄: Spink & Son Ltd., 《The Minor Arts of China IV》, 倫敦, 1989年4月, 編號178

The tied pouch, peony, and bat form an auspicious rebus: the bat (*fu* 蝠) signifies blessings (*fu* 福), the pouch suggests wealth gathered and retained, and the peony symbolises riches and high rank (*fugui* 富貴). Together, the motif conveys a wish for abundant blessings and enduring prosperity.

Compare with a related small white jade pouch-form pendant, 18th century, which was sold at Christie's New York, 24 March 2011, lot 1483.



322

A PALE GREEN AND RUSSET JADE 'BAT AND LINGZHI' SNUFF BOTTLE

19th century

The pebble expertly carved in the remaining brown skin with a branch of *ruyi* and lotus leaves, approached by a bat in flight carved with its wings spread across the opposite narrow side, stopper.

6.3cm (2 1/2in) high. (2).

£800 - 1,200

CNY7,400 - 11,000

十九世紀 青玉帶皮巧雕蝙蝠靈芝紋鼻煙壺

Provenance: Erik Hancock, Shrewsbury (by repute)

Redge Cooper

Trudy and John Cohen, collection no.B59, acquired from the above circa 1976

來源: Erik Hancock, 什魯斯伯里 (據傳)

Redge Cooper

Trudy及John Cohen 伉儷, 藏品編號B59, 約1976年從上處獲得

Erik Hancock's collection of Chinese art was sold at Sotheby's London in five sales between 1973 and 1974, and contained early wares, Qing porcelain, and snuff bottles amongst others.

In the present snuff bottle, the dark skin is carved with a branch of *lingzhi* fungi, symbolising longevity, and lotus leaves, emblematic of purity. A bat (*fu*) is also depicted, its homophonous association with happiness (*fu*) adding additional auspicious meaning.

A related pebble jade snuff bottle with carved russet skin, 18th/19th century, was sold at Sotheby's New York, 13 September 2016, lot 238.



321 Y

A RUSSET AND YELLOW JADE PEBBLE 'AUBERGINE' SNUFF BOTTLE

19th century

The yellow pebble suffused with russet, realistically carved to depict an aubergine with leaves wrapped around its upper section and a beetle climbing up its flesh, the branch creating a natural loop through which is attached a pendant cord, stopper.

6cm (2 3/8in) long. (2).

£800 - 1,200

CNY7,400 - 11,000

十九世紀 黃玉帶皮巧雕茄子形鼻煙壺

Provenance: Trudy and John Cohen, collection no.B60/P39, acquired in the 1980s

Exhibited: The Trudy and John Cohen Collection of Chinese Pendants, Robert Hall Gallery, London, 1987 (illustrated on the exhibition poster)

來源: Trudy及John Cohen 伉儷, 藏品編號B60/P39, 獲得於1980年代

展覽: 《The Trudy and John Cohen Collection of Chinese Pendants》, Robert Hall Gallery, 倫敦, 1987年(列於展覽海報)

In the present lot, the pebble is subtly carved as a leafy aubergine, a motif associated with fecundity and career progression. The bottle also functions as a pendant and was likely adapted from one originally. Compare with a jade 'aubergine' snuff bottle, Qing dynasty, in the collection of the Museum of East Asian Art, Bath (BATEA:1762).

See a leafy fruit-shaped snuff bottle, 18th/19th century, which was sold at Bonhams New York, 17 March 2025, lot 249.

323 *

A CHALCEDONY AGATE 'DUCK' SNUFF BOTTLE

18th/19th century

Of rounded rectangular form, the body supported on a short recessed foot and below a cylindrical neck, the opaque milk-white skin on the translucent stone smoothly carved away to depict a duck with its head turned back, the eye and ripples neatly incised, the reverse plain, stopper. *7cm (2 3/4in) high. (2).*

£1,000 - 1,500

CNY9,200 - 14,000

十八/十九世紀 瑪瑙巧雕鴨紋鼻烟壺

Provenance: Joan Wasserman collection, London

Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B49, acquired from the above circa 1974

來源：Joan Wasserman 舊藏，倫敦

倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen 伉儷，藏品編號B49，約1974年從上處獲得

Ducks, believed to mate for life, symbolise love and the wish for a happy marriage. In the present lot, the carver has rendered the bird with masterful economy, using minimal carving to evoke a lively form, while the contrast between the opaque, creamy skin and the stone heightens its striking visual appeal.

Compare with a related agate snuff bottle with birds carved from the white skin, 1800-1850, illustrated in *The Baur Collection: Chinese Snuff Bottles*, Florence, 2007, pp.268-269, no.H113. See also a related agate snuff bottle featuring white ducks, 18th/19th century and attributed to the 'Official School', illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.2.2, Hong Kong, 1998, no.298, and which was later sold at Sotheby's Hong Kong, 25 November 2013, lot 125.



324 * Y Φ

A JASPER 'STORKS' SNUFF BOTTLE

18th/19th century

Of compressed globular form, the body below a cylindrical neck and supported on a short foot ring surrounding a flat base, the front finely carved in relief from the marble-white patch with a pair of storks, their necks elegantly arched backwards, the mottled olive green stone on the reverse carved with two leafy bamboo plants, stopper. *7cm (2 3/4in) high. (2).*

£500 - 800

CNY4,600 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.3JDXJDAA

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.3JDXJDAA

十八/十九世紀 碧玉鳥竹紋鼻煙壺

Provenance: Joan Wasserman collection, London

Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B45, acquired from the above circa 1974

來源：Joan Wasserman 舊藏，倫敦

倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen 伉儷，藏品編號B45，約1974年從上處獲得

The stork (*guan* 鶴), believed to live a long life and closely associated with the Eight Immortals, came to symbolise longevity. Its homophonous connection with the official's hat (*guanmian* 冠冕) further conveys ideas of promotion and elevated status in government.



325 * Y ⊕
A CHALCEDONY AGATE 'PHOENIX AND DUCK' SNUFF BOTTLE

18th/19th century
 The body of bulbous form, supported on a short foot ring around a flat base and below a cylindrical neck with flat mouth rim, the mottled caramel stone marked with opaque white patches topped by honey-hued inclusions, one side carved with a large phoenix perched on a flowering prunus tree above a *ruyi* fungus, the other side with a duck sitting on a wide lotus leaf below reeds, stopper.
6cm (2 3/8in) high. (2).

£1,000 - 1,500
 CNY9,200 - 14,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.UE88X5QR

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. UE88X5QR

十八/十九世紀 瑪瑙巧雕花鳥紋鼻烟壺

Provenance: Mary Wise, USA (by repute)
 Hugh Moss Ltd., London
 Trudy and John Cohen, collection no.B56, acquired from the above circa 1974

來源: Mary Wise, 美國 (據傳)
 倫敦古董商Hugh Moss Ltd.
 Trudy及John Cohen伉儷, 藏品編號B56, 約1974年從上處獲得

In the present lot, the carver exploits the stone's variegated inclusions to create a richly layered auspicious composition. On one side, a phoenix, emblem of strength and Imperial authority, perches amid flowering prunus, their pairing evoking honour, prosperity and integrity, while *lingzhi* fungus below conveys longevity. On the reverse, a duck among reeds alludes to success in the Civil Service examination. The adroit use of the stone's three distinct tones to articulate these motifs lends the bottle exceptional visual clarity and impact.

Compare with a related cameo snuff bottle, 18th century, in the Seattle Art Museum (33.994), which is illustrated by B.Stevens, *The Collector's Book of Snuff Bottles*, New York, 1976, p.135, no.481.



326 * Y ⊕
A CHALCEDONY AGATE 'COCKEREL' SNUFF BOTTLE

18th century
 The compressed ovoid body supported on a short oval foot ring around a slightly convex base and rising to a cylindrical neck with flat mouth rim, the translucent stone dynamically carved in low relief with a cockerel strolling by a plant on a rocky outcrop, the plumage and limbs finely detailed and highlighted by the darker inclusions in the stone, the reverse plain, stopper.
6.4cm (2 1/2in) high. (2).

£1,000 - 1,500
 CNY9,200 - 14,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.82JG6ZDV

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref.82JG6ZDV

十八世紀 瑪瑙巧雕鷄紋鼻烟壺

Provenance: Hugh Moss Ltd., London
 Trudy and John Cohen, collection no.B34, acquired from the above circa 1974

來源: 倫敦古董商Hugh Moss Ltd.
 Trudy及John Cohen伉儷, 藏品編號B34, 約1974年從上處獲得

According to the Han dynasty text *Hanshi Waizhuan* (韓詩外傳), the cockerel's comb represents civil virtue, its claws represent martial prowess, its fighting spirit when attacked represents courage, its ability to share food represents benevolence, and its crowing at dawn represents faithfulness. Moreover, its character *ji* 雞 is a homophone for good fortune (*ji* 吉), making this bird a deeply appreciated and auspicious creature.



327 Y Φ

A CHALCEDONY SHADOW AGATE ‘EGRET’ SNUFF BOTTLE

18th/19th century

The body of rounded square form below a cylindrical neck and supported on a base surrounded by an oval foot ring, the translucent stone marked with darker inclusions, the central one cleverly carved to depict a single egret with its neck stretched as it glances back, a sprig held in its beak, the reverse uncarved, stopper.

5.4cm (2 1/8in) high. (2).

£600 - 800

CNY5,500 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.Z12C6EWW

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. Z12C6EWW

十八/十九世紀 瑪瑙巧雕鸞鷺圖鼻煙壺

Provenance: Susan Lapidus (1941-2008) collection

Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B40, acquired from the above circa 1974

來源: Susan Lapidus (1941-2008) 舊藏

倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B40, 約1974年從上處獲得

The dark marking in the present lot is minimally carved to suggest a bird, possibly a small egret as indicated by the plumes on its nape. In Chinese art, the egret (*lu* 鷺) serves as a visual pun for its homophone *lu* (祿), meaning an official's salary, making the bottle an especially auspicious gift for someone preparing to sit the Civil Examinations.

Compare with a shadow agate snuff bottle similarly carved with a single bird looking back, 1780-1880, which was sold at Christie's New York, 15 March 2017, lot 411.



328 * Y Φ

A CHALCEDONY SHADOW AGATE ‘EAGLE’ SNUFF BOTTLE

18th/19th century

The rounded body rising from a recessed foot to a cylindrical neck, the translucent stone with dark inclusions cleverly carved to depict a perched eagle, its head turned back to gaze at another bird flying in the distance, the reverse plain, stopper.

5.4cm (2 1/8in) high. (2).

£800 - 1,200

CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.5CGR2PWS

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref.5CGR2PWS

十八/十九世紀 瑪瑙鷹紋鼻煙壺

Provenance: Erik Hancock (by repute)

Sotheby's London, 5 November 1973, lot 187

S. Marchant & Son

Trudy and John Cohen, collection no.B28, acquired from the above circa 1974

來源: Erik Hancock (據傳)

倫敦蘇富比, 1973年11月5日, 拍品編號187

倫敦古董商S. Marchant & Son

Trudy及John Cohen伉儷, 藏品編號B28, 約1974年從上處獲得

Erik Hancock collected wares from the Qing dynasty, including snuff bottles. His collection was sold in five sales at Sotheby's London in 1973. The natural fierceness of the eagle (*ying* 鷹), along with its homophonous relationship with the word 'hero' (*yingxiong* 英雄), made it representative of outstanding valour and integrity. In the present lot, the bird is shown perched on one leg, evoking the pun *yingxiong duli* (英雄獨立), meaning 'a hero standing alone'.

A related 'eagle' agate snuff bottle, 19th century, was sold at Christie's London, 12 May 2015, lot 231.



329 * Y ⊕

A ROCK CRYSTAL ‘PHOENIX’ SNUFF BOTTLE

18th/19th century

The rounded body rising from a short foot to a cylindrical neck, an elegantly perched phoenix with head turned back carved in slight relief amidst incised bamboo plants, the bird highlighted by the stone’s thin russet skin, stopper.

6.5cm (2 1/2in) high. (2).

£500 - 800
CNY4,600 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.ZQ3EN16C

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. ZQ3EN16C

十八/十九世紀 水晶巧雕鳳紋鼻烟壺

Provenance: Estelle Chapman, London
Trudy and John Cohen, collection no.B61, acquired from the above circa 1973

來源: Estelle Chapman, 倫敦
Trudy及John Cohen伉儷, 藏品編號B61, 約1973年從上處獲得

A symbol of strength, the phoenix was believed to appear during the reigns of benevolent emperors and thus came to herald auspicious times. In the present lot, it stands amid bamboo and rock, emblems of humility and steadfastness and thus embodying the Confucian ideals of the gentleman. The bird is crisply defined through the carving of the material’s brown skin, its tone akin to the snuff once held within, gradually revealed as the contents were used.

See a rock crystal snuff bottle which features a phoenix highlighted by the stone’s brown skin, 18th/19th century, illustrated by H.Moss, *Chinese Snuff Bottles of the Silica and Quartz Group*, London, 1971, p.30, no.65.

A rock crystal snuff bottle using the stone’s opaque skin to depict a bird in an otherwise transparent landscape, 1760-1860 and attributed to the Rustic Crystal Master, was sold at Christie’s New York, 16 September 2015, lot 282.

330 Y ⊕

A RUBY-RED GLASS ARCHAISTIC SNUFF BOTTLE

Qianlong

The flattened elongated body supported on a short oval foot ring and surmounted by a flat rim with wide mouth, each flat side carved with a pair of confronted archaistic dragons, their bodies split into two sinuous limbs with bifurcated tails, between a pair of lion-mask ring handles on the shoulders and below a band of downward-facing lappets around the neck, the glass of a vivid strawberry-red colour, stopper.

8.5cm (3 3/8in) high. (2).

£2,000 - 3,000
CNY18,000 - 28,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.2DNQ6TGN

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref.2DNQ6TGN

清乾隆 寶石紅玻璃螭龍紋鼻烟壺

Provenance: Hugh Moss Ltd., London
Trudy and John Cohen, collection no.B68, acquired from the above circa 1975

來源: 倫敦古董商Hugh Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B68, 約1975年獲得于上處

The formalised *kui* dragon, the gold-derived ruby-red colour, the mask handles on each shoulder, and the stylised plantain leaves encircling the neck all point toward Court manufacture. Although the *kui* dragon originated as an ancient motif, it experienced a revival during the Qing dynasty, when the Manchu Court actively sought cultural legitimacy through the reappropriation of archaic forms and imagery. In Imperial works, *kui* dragons appear as stylised beasts, typically arranged in confronted pairs to produce balanced and geometric compositions.

Compare with a ruby-red snuff bottle, 1730-1790, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.5.2, Hong Kong, 2002, no.822, which was later sold at Sotheby’s Hong Kong, 26 May 2013, lot 172.





331 Y 0

AN IMPERIAL YELLOW GLASS ‘DRAGONS’ SNUFF BOTTLE

18th/19th century
Of rounded rectangular shape, rising from a short foot to a slightly flaring neck, expertly carved on both sides with confronted archaistic dragons linked together by a ring at the centre, all below a band of *ruyi* fungi, stopper. *6.8cm (2 5/8in) high. (2).*

£2,600 - 3,500
CNY22,000 - 32,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.7XRSTJKQ

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.7XRSTJKQ

十八/十九世紀 御製黃玻璃鼻烟壺

Provenance: Hugh Moss Ltd., London
Trudy and John Cohen, collection no.B67, acquired from the above circa 1974

來源: 倫敦古董商Hugh Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B67, 約1974年從上處獲得

Yellow had been reserved for Imperial use since the Sui dynasty, and through its association with the Court, became one of the earliest colours produced at the Imperial Glassworks established in 1696 close to the Forbidden City. Prior to the mid-19th century, glass of this hue generally implied a manufacture either at, or for, the Court, most plausibly at the Imperial Glassworks itself, although production could be delegated to other centres when demand exceeded capacity. The presence of *ruyi* lappets and *kui* dragons further supports this Imperial attribution, according with the Manchu Court’s engagement with archaism through which it sought to assert cultural authority and legitimacy. The Qianlong Emperor in particular admired Ancient Chinese culture, perceiving the ancient past as a symbol of stability and continuity and thus famously seeking to blend their motifs and styles with the artistic trends of his time. See a yellow glass snuff bottle with archaistic design, 1736-1770 and attributed to the Imperial Glassworks, Beijing, illustrated by H.Moss, V.Graham, K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.5.2, Hong Kong, 2002, no.828, and later sold at Bonhams Hong Kong, 25 May 2011, lot 25. A related archaistic yellow glass snuff bottle, 18th/19th century, was sold at Bonhams New York, 14 March 2016, lot 8023.

332 Y 0

A RED-OVERLAY GLASS ‘CHILONG’ SNUFF BOTTLE

18th/19th century
The flattened globular body rising on a raised oval foot ring to a cylindrical neck, the bottle with ruby-red overlay on a translucent ground, elegantly carved on each side with a coiling *chi* dragon with writhing limbs and bifurcated tail, a pair of archaistic ring handles carved on the shoulders, a band of overlay forming the foot ring, stopper. *5.9cm (2 3/8in) high. (2).*

£800 - 1,200
CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.KFDC6T84

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.KFDC6T84

十八/十九世紀 透明地套寶石紅料螭龍紋鼻煙壺

Provenance: the Ko collection, Turin
Christie’s London, 8 November 1976, lot 86
Trudy and John Cohen, collection no.B71

來源: 葛氏舊藏, 意大利都靈
倫敦佳士得, 1976年11月8日, 拍品編號86
Trudy及John Cohen伉儷, 藏品編號B71

The Ko collection comprises a group of snuff bottles and related items assembled by the Italian Evaristo Caretti (1879–1955), whose work in the Chinese Postal Service from 1904 to 1947 enabled him to travel widely and build his collection. Formed mainly between 1920 and 1947, his collection of snuff bottles was offered in a series of sales at Christie’s London in the 1970s. One of the nine sons of the dragon, the *chi* dragon is regarded as an auspicious creature and is associated with Confucius in the Spring Autumn Annals of Master Lu for its ability to swim in both clear and muddy waters. During the Qing Court’s revival of archaic motifs and shapes in its pursuit of dynastic legitimacy, the *chi* dragon emerged as a popular decorative motif, and is in fact one of the most common subjects on glass overlay snuff bottles. A related red-overlay *‘chilong’* snuff bottle, 18th/19th century, is in the Victoria and Albert Museum, London (C.1637-1910) and is illustrated by H.White, *Snuff Bottles from China*, London, 1992, pp.186-187, pl.85. Compare with a related red-overlay glass *‘chilong’* snuff bottle, 18th century and attributed to the Palace Workshops, Beijing, which was sold at Bonhams New York, 21 March 2023, lot 399.



333

A WHITE-GLAZED RETICULATED ‘BUDDHIST LIONS’ SNUFF BOTTLE AND STOPPER

Jiaqing seal mark and of the period

The body of flattened spade shape resting on a gilt foot with concave base and rising to a waisted neck, the exterior crisply moulded and reticulated to depict grinning Buddhist lions playfully chasing ribboned brocade balls between two bands of *ruyi* fungi, a band of *leiwen* around the neck, the whole covered with a creamy ivory-white glaze, matching stopper.

7.7cm (3in) high including stopper. (2).

£2,000 - 3,000

CNY18,000 - 28,000

清嘉慶 瓷胎鏤雕獅子戲球紋鼻煙壺
礬紅「大清嘉慶年製」篆書款

Provenance: Sotheby's London, 11 October 1974, lot 109
Trudy and John Cohen, collection no.B75

來源：倫敦蘇富比，1974年10月11日，拍品編號109
Trudy及John Cohen伉儷，藏品編號B75

This design features nine frolicking Buddhist lions playing with brocade balls, alluding to the popular belief that when a lion and lioness play together, their shed fur rolls into a ball and turns into a brave cub. The nine (*jiu* 九) lions (*shi* 獅) also create a rebus for *jiushi tongju* (九世同居), which may be translated as ‘nine generations living together’, further conveying blessings for familial harmony and a long family lineage. The use of moulds in the production of snuff bottles developed primarily during the Qianlong reign, and by the end of the 18th century, moulded decoration was employed not only to define the overall shape, but also to provide the principal decorative elements of many bottles. The existence of bottles from similar moulds and rendered in different colours demonstrates the versatility of a single, moulded design. For example, both a famille rose and a gilt iron-red snuff bottle from a similar mould as the present piece, Jiaqing seal mark and of the period, are illustrated by H.Moss, V.Graham, and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.6.2, Hong Kong, 2008, nos.1209 and 1210, and were later sold at Bonhams Hong Kong, 28 May 2010, lot 83 and Bonhams Hong Kong, 23 November 2010, lot 91. Compare also with a similar white-glazed snuff bottle, Jiaqing seal mark and of the period, which is illustrated in *The Baur Collection: Chinese Snuff Bottles*, Milan, 2007, no.H63, pp.172-173. A related red-glazed moulded and reticulated ‘Buddhist Lions’ snuff bottle, Jiaqing seal mark and of the period, was sold at Christie's New York, 27 March 2018, lot 95.



334 Y ⊕

AN IRON-RED ‘DRAGON AND PEARL’ SNUFF BOTTLE

Daoguang seal mark and of the period

The rounded sides rising from a recessed foot to a cylindrical neck, painted in iron-red enamels around the flattened body with a striding four-clawed dragon, its scaly body finely detailed and its expression fierce, clutching a pearl in one of its paws, stopper.

5.7cm (2 1/4in) high. (2).

£2,000 - 3,000

CNY18,000 - 28,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.9NZKNDN5

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.9NZKNDN5

清道光 礬紅彩龍紋鼻煙壺
礬紅「道光年製」篆書款

Provenance: Sotheby's London, 11 October 1974, lot 95
Trudy and John Cohen, collection no.B74

來源：倫敦蘇富比，1974年10月11日，拍品編號95
Trudy及John Cohen伉儷，藏品編號B74

During the Daoguang reign (1820-1850), the majority of snuff bottles were produced in porcelain. An apparent rise in production was largely supported by the Imperial kilns at Jingdezhen, instead of relying exclusively on the Palace Workshops in Beijing. Amongst the designs regularly appearing on the snuff bottles during this period, many feature the four-clawed dragon *manq*. In terms of style, enamelling and reign marks, these bottles closely resemble pieces made for Imperial use. However, whereas the Imperial bottles bore the five-clawed dragon symbolising the Emperor, the four-clawed one was associated with the three highest ranks of nobility. Bottles such as the present lot would therefore probably have been produced for the Court, to be bestowed upon nobles or newly ennobled officials. A related snuff bottle featuring the four-clawed dragon, Daoguang seal mark and of the period, is illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.6.3, Hong Kong, 2007, no.1321, and was later sold at Bonhams Hong Kong, 23 November 2010, lot 4.



336 Y 0

A CHALCEDONY SHADOW AGATE ‘BATS AND GOURD’ SNUFF BOTTLE

18th/19th century

Of rounded rectangular shape, the body supported on a short oval foot ring and below a cylindrical neck, the cloudy honey-coloured stone marked with darker inclusions carved to depict five bats fluttering out of a vine-grown gourd, a finely detailed bat carved on the reverse, stopper. *5.7cm (2 1/4in) high. (2).*

£1,500 - 2,000

CNY14,000 - 18,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.Y6TYX1RB

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. Y6TYX1RB

十八/十九世紀 瑪瑙巧雕福祿紋鼻煙壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B42, acquired from the above circa 1974

來源: 倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B42, 約1974年從上處獲得

The bat (*fu* 蝠) is widely used in Chinese art as a visual pun on its homophone *fu* (福) meaning riches or good fortune. A group of five bats therefore traditionally represents the ‘Five Blessings’: longevity, wealth, health, love of virtue, and a peaceful death. The double gourd likewise carries strong auspicious associations, symbolising long life and good health, partly because of its connection to chemists and the belief that it could ward off evil spirits and disease. Its many seeds also make it a symbol of abundance and fertility. When combined, the double gourd and five bats form an emphatically auspicious motif, with layered wishes for prosperity, well-being and many offspring. The gourd’s association with the Daoist Immortal Li Tieguai (李鐵拐), who carried a gourd containing spiritual powers, further reinforces this meaning. In some depictions, vapours issuing from his gourd suggests the release of beneficent forces; thus, the image of the five bats emerging from the double gourd in the present lot becomes an active visual metaphor, where blessings are not merely present, but released and bestowed upon the owner of the bottle. Another agate snuff bottle featuring five bats and a double gourd, 18th/19th century, is in the collection of the Palace Museum, Taipei (acc.no.故雜001129) and is illustrated in *Lifting the Spirit and Body: The Art and Culture of Snuff Bottles*, Taipei, 2012, p.233, no.IV-009. See a related shadow agate snuff bottle of the same subject, 1750-1860 and attributed to the ‘Official School’, which was sold at Bonhams New York, 15 September 2025, lot 188.

335 Y 0

A WHITE JADEITE ‘DRAGONS AMIDST CLOUDS’ SNUFF BOTTLE

18th/19th century

The body of rounded shape supported on a slightly concave base and below a waisted neck, carved in low relief in the translucent white stone with two four-clawed dragons with scaly bodies and ferocious expressions, their long bodies writhing amidst clouds, stopper. *5.3cm (2 1/8in) high. (2).*

£800 - 1,200

CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.BMBVWXP

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. BMBVWXP

十八/十九世紀 翡翠云龍紋鼻煙壺

Provenance: The Ko collection, Turin

Christie’s London, 8 November 1976, lot 166

Trudy and John Cohen, collection no.B24

來源: 葛氏舊藏, 意大利都靈

倫敦佳士得, 1976年11月8日, 拍品編號166

Trudy及John Cohen伉儷, 藏品編號B24

The Ko collection comprises a group of snuff bottles and related items assembled by the Italian Evaristo Caretti (1879–1955), whose work in the Chinese Postal Service from 1904 to 1947 enabled him to travel widely and build his collection. Formed mainly between 1920 and 1947, his collection of snuff bottles was offered in a series of sales at Christie’s London in the 1970s.

A related rock crystal snuff bottle carved with dragons amidst clouds, 1750-1860, was sold at Bonhams New York, 16 March 2015, lot 1064.





337 * Y ⊕

A CHALCEDONY AGATE 'BATS' SNUFF BOTTLE

18th/19th century

The rounded body raised on a short straight foot and below a cylindrical neck, the narrow sides each carved with a lion-mask handle suspending rings, the light russet inclusions marking the translucent cloudy-grey-hued stone incised with bats in flight, stopper.

6.3cm (2 1/2in) high. (2).

£600 - 800
CNY5,500 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.7Q837RS3

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.7Q837RS3

十八/十九世紀 瑪瑙鋪首耳鼻烟壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B38, acquired from the above circa 1973

來源: 倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B38, 約1973年從上處獲得

The present lot combines the auspicious subject of the bat, forming a visual pun on *fu* (福) meaning good fortune, with an archaic sensibility expressed in the lion-mask ring-handles carved at the shoulders. The bottle is visually dynamic, the addition of the bats in flight transforming the patterning in the stone into a cloud-like ground.

For a chalcedony snuff bottle with related usage of the inclusions, see H.Moss, V.Graham and K.B.Tsang, *The Art of the Chinese Snuff Bottle: the J & J Collection*, New York, 1993, no.136.

338 Y ⊕

A BLUE-OVERLAY GLASS SNOWSTORM-GROUND 'BATS' SNUFF BOTTLE

18th/19th century

The flattened globular body rising from a short foot to a cylindrical neck, the sapphire-blue overlay crisply carved in relief with three bats flying above a churning wave surging onto a rocky outcrop on which grow a bamboo stalk and budding prunus tree, stopper.

5.5cm (2 1/8in) high. (2).

£1,500 - 2,000
CNY14,000 - 18,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.NKFJ64P8

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.NKFJ64P8

十八/十九世紀 霏雪地套藍料蝙蝠紋鼻烟壺

Provenance: George James

Trudy and John Cohen, collection no.B69, acquired from the above circa 1973

來源: George James

Trudy及John Cohen伉儷, 藏品編號B69, 約1973年從上處獲得

Compare with a related blue-overlay snuff bottle of similar shape, 1750-1800, in the collection of the Princeton University Art Museum (acc.no.y1936-923). See also a related blue-overlay glass snuff bottle, 18th/19th century, illustrated by H.Moss, V.Graham and K.B.Tsang, *The Art of the Chinese Snuff Bottle: the J & J Collection*, vol.2, New York, 1993, no.394.

A related blue-overlay snowstorm snuff bottle with a bat flying over waves, 1750-1800, was sold at Bonhams New York, 15 September 2025, lot 131.



339

A CLOISSONNÉ ENAMEL 'BATS' SNUFF BOTTLE AND STOPPER

Qianlong four-character mark and of the period

The flattened body supported on a short foot and rising to high shoulders converging into a cylindrical neck with lipped rim, enamelled with eight red bats leisurely flying amidst lime-coloured clouds on a blue ground, framed by a band of *ruyi* at the neck and upward lappets at the foot, the foot and rim gilt, the stopper enamelled with a flower head.

6.4cm (2 1/2in) high including stopper. (2).

£2,600 - 3,500

CNY22,000 - 32,000

清乾隆 銅胎掐絲琺瑯云蝠紋鼻烟壺
「乾隆年製」楷書刻款

Provenance: Trudy and John Cohen

來源：Trudy及John Cohen伉儷

Bats (*fu* 蝠) are homophonous with *fu* (福), meaning 'good fortune, happiness', and are therefore a particularly auspicious motif, especially when shown flying amidst clouds (*yun* 雲), themselves a pun on fortune (*yun* 運). Red bats carry an added layer of meaning, red (*hong* 紅) sounding like *hong* (鴻) meaning vast and abundant, and thus forming the rebus *hongfu qitian* (鴻福齊天): happiness as vast as the sky. When four bats are depicted together, they allude to the Four Happinesses as described in the poem by the Southern Song scholar-official Hong Ma (1123-1202):

久旱逢甘雨，他鄉遇故知，洞房花燭夜，金榜題名時

Which may be translated as:

Sweet rain after a long drought, meeting an old friend in a foreign place, the wedding night in the bridal chamber, and the sight of one's name on the golden placard.

Compare with a related cloisonné enamel snuff bottle, Qianlong four-character mark and of the period, illustrated by Sydney L. Moss Ltd., *An Exhibition of Snuff Bottles*, London, 1965, no.158.



340 Y

A WHITE JADE 'CHILONG' VASE AND CHAINED COVER

Late Qing Dynasty/Republic Period

Finely carved of flattened baluster form rising from a spreading foot incised with archaic bird motifs, rising to a flaring neck flanked by a pair of lug handles, the domed cover surmounted by a writhing *chilong*, his bifurcated tail linked with a chain attached to a sprig of auspicious *lingzhi* clasped in the mouth of another *chilong* clambering on the side of the vase, the stone of even pale white tone, wood stand, with a fitted box. 11.3cm (4 1/2in) high. (4).

£2,000 - 4,000

CNY18,000 - 37,000

晚清/民國 白玉雕螭龍紋帶鏈蓋瓶

Provenance: George A. Cohen, by 1956
Trudy and John Cohen, collection no.H21

來源 George A. Cohen, 1956年之前
Trudy及John Cohen伉儷, 藏品編號H21

See a related jadeite vase with a chain and cover, Qing dynasty, illustrated in *The Jade-Carving Art in The Ch'ing Dynasty*, Taipei, 1990, p.99.

Compare with a related white jade 'phoenix' vase and chained cover, late Qing dynasty, which was sold at Sotheby's New York, 23 March 2011, lot 632.





341
A GREY JADE FIGURE OF SHAKYAMUNI BUDDHA

19th/20th century
 Crisply carved seated before a tall mandorla, with legs crossed in *dhyanasana* above a double-lotus pedestal, his left hand holding an alms bowl, his right hand touching the earth in *bhumisparsa*, clad in loose flowing robes, the face with serene expression between long pendulous ears and beneath tightly coiled curls, the stone of even pale grey-white tone.
13.2cm (5 1/4in) high.

£1,200 - 1,500
 CNY11,000 - 14,000

十九/二十世紀 灰玉雕釋迦摩尼佛像

Provenance: George A. Cohen, by 1956
 Trudy and John Cohen, collection no.H24

來源: George A. Cohen, 1956年之前
 Trudy及John Cohen伉儷, 藏品編號H24

See a related pale green jade figure of Buddha, 19th/20th century, which was sold at Christie's London, 4 November 2014, lot 142.

342 Y
A WHITE JADE 'WATER BUFFALO GAZING AT THE MOON VESSEL' AND COVER

Late Qing Dynasty/Republic Period
 Smoothly carved recumbent with legs tucked neatly beneath the large body with defined rib and tail sweeping across the left haunch, the head with curling horns gazing upwards, the cover formed as a circular disc incised with calligraphic inscription supported on wispy clouds, the stone of even pale white tone, carved wood stand.
10cm (4in) long. (3).

£3,000 - 5,000
 CNY28,000 - 46,000

晚清/民國 白玉犀牛望月詩文擺件

Provenance: Bill Spiers
 Trudy and John Cohen, collection no.H4

來源: Bill Spiers
 Trudy及John Cohen伉儷, 收藏編號H4

The inscription on the cover reads:

早卜牛眠倚翠螺, 出山時少在山多, 始知大孝終身慕, 我亦為公廢蓼莪。

Which may be translated as:

Long ago, a final resting place by the emerald spiral of the hills was chosen through divination. I spent little time away from the mountains, and much within them. Only now do I realize that true filial devotion is a lifelong yearning: for your sake, I too have ceased reciting the Liao E.

The inscription alludes to the 'cessation of Liao E' (蓼莪廢), a reference to the Jin-dynasty figure Wang Pou 王裒 (d.311), celebrated for his filial piety. After the death of his parents, Wang Pou could no longer recite the poem Liao'e from the *Classic of Poetry* (詩經), as its expressions of parental loss overwhelmed him with grief.



343 * Y

A GREYISH-WHITE JADE CARVING OF SHOULAO AND BOY

18th century
Crisply carved as a standing Immortal holding a long staff carrying a double-gourd bottle vase, the bearded sage clad in long flowing robes and gazing down at a boy beside him carrying a flower, the stone of pale white tone with amber patches, *hongmu* stand.
8.5cm (3 2/8in) high. (2).

£2,000 - 3,000
CNY18,000 - 28,000

十八世紀 白玉雕壽老童子擺件

Provenance: Bill Spiers
George A. Cohen, by 1956
Trudy and John Cohen, collection no.H32

來源: Bill Spiers
George A. Cohen, 1956年之前
Trudy及John Cohen伉儷, 藏品編號H32

A jade figure described as Dongfang Shuo, a Han dynasty scholar-official, late Ming or early Qing dynasty, with a large gourd vessel on his back tied with ribbon sashes and also wearing a cloth cap, is illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, pp.118-119, no.101.

See a related celadon russet jade Immortal and boy attendant, Ming dynasty, 17th century, which was sold at Bonhams New York, 21 March 2022, lot 230.



344 * Y Φ

A CHALCEDONY AGATE 'SHOULAO' SNUFF BOTTLE

18th/19th century
Of rounded rectangular shape, the body rising from a short foot ring around a flat base to a cylindrical neck, the pale translucent stone suffused with darker inclusions cleverly used in the depiction of a bearded Shoulao sitting beneath a leafy spray beside two flying bats, the details of the face, vegetation and animals finely incised, stopper.
6cm (2 3/8in) high. (2).

£500 - 800
CNY4,600 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.3MJTPHG7

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.3MJTPHG7

十八/十九世紀 瑪瑙巧雕壽老圖鼻烟壺

Provenance: Estelle Chapman, London
Trudy and John Cohen, collection no.B25, acquired from the above circa 1973

來源: Estelle Chapman, 倫敦
Trudy及John Cohen伉儷, 藏品編號B25, 約1973年從上處獲得

Shoulao is a revered figure often depicted with a long beard and a high, domed forehead symbolising wisdom and Immortality. The presence of a bat, symbol of good fortune, re-enforces the positive associations.



345 * Y ⊕

A CHALCEDONY AGATE ‘SAGE AND CRANE’ SNUFF BOTTLE

18th/19th century

The slightly baluster body rising from a short shallow foot ring to a cylindrical neck, the brown inclusions in the honey-coloured stone minimally carved to depict a sage and his assistant in a lush rocky landscape, looking up at a flying crane, the reverse plain, stopper. *5.9cm (2 3/8in) high. (2).*

£800 - 1,200
CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.PEW2WYEY

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. PEW2WYEY

十八/十九世紀 瑪瑙雕人物故事圖鼻烟壺

Provenance: Marylin Shaw, UK
Hugh Moss Ltd., London
Trudy and John Cohen, collection no.B32, acquired from the above circa 1973

來源: Marylin Shaw, 英國
倫敦古董商Hugh Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B32, 約1973年從上處獲得

The craftsman of this piece has skillfully incorporated the stone’s natural inclusions to create a charming scene rich in symbols of longevity.

Compare with a related chalcedony snuff bottle, 1750-1850 and attributed to the Official School, which was sold at Bonhams New York, 15 September 2025, lot 153.



346 Y ⊕

A CHALCEDONY SHADOW AGATE ‘LIU HAI’ SNUFF BOTTLE

18th/19th century

The flattened body of rounded rectangular shape raised on a recessed foot, the dark central inclusion in the translucent honey stone cleverly carved to depict a light-footed smiling Liu Hai dancing on top of his three-legged toad, swinging a cash string over his head, stopper. *6.1cm (2 3/8in) high. (2).*

£1,200 - 1,500
CNY11,000 - 14,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.HXX8CPPC

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. HXX8CPPC

十八/十九世紀 瑪瑙巧雕劉海戲蟾圖鼻烟壺

Provenance: Lt. Col. B.M.L. Forsyth
Christie’s London, 18 March 1975, lot 101
Trudy and John Cohen, collection no.B30

來源: B.M.L. Forsyth中校
倫敦佳士得, 1975年3月18日, 拍品編號101
Trudy及John Cohen伉儷, 藏品編號B30

The present lot depicts Liu Hai (劉海), the patron deity of commerce and wealth, typically shown with his three-legged toad and strings of cash to lure it from the water.

Compare with a related agate snuff bottle, 1790-1880 and attributed to the Official School, which was sold at Sotheby’s New York, 27 March 2003, lot 274.



347

A FAMILLE ROSE MOULDED 'LIU HAI' SNUFF BOTTLE

Jiaqing

Delicately modelled cheerfully skipping along, one foot raised to take a step, his left hand clutching a string of cash and his right hand raised to hold the paw of a three-legged toad sitting on his shoulder, dressed in loose flowing turquoise garments with finely-detailed folds revealing his chest, below a jovial boyish face, stopper.

7.5cm (3in) high. (2).

£2,000 - 3,000
CNY18,000 - 28,000

清嘉慶 粉彩劉海戲蟾鼻烟壺

Provenance: Erik Hancock, Shrewsbury (by repute)
Redge Cooper
Trudy and John Cohen, collection no.B77, acquired from the above circa 1976

來源: Erik Hancock, 英國什魯斯伯里 (据傳)
Redge Cooper
Trudy及John Cohen 伉儷, 藏品編號B77, 約1976年從上處獲得

Snuff bottles with moulded-relief decorations first appeared during the Qianlong period, and developed rapidly in the final decades of the 18th century. The present lot depicts Liu Hai, the patron deity of commerce and wealth, typically shown with his three-legged toad and strings of cash to lure it from the water. Moulds of this Immortal emerged in the Jiaqing reign and continued to be produced throughout the 19th century.

A related porcelain 'Liu Hai' snuff bottle, the figure also with a foot raised, 18th/19th century, was sold at Sotheby's New York, 14 September 2010, lot 24.

348 * Y ⊕

A CHALCEDONY AGATE 'SCHOLARS' SNUFF BOTTLE

18th/19th century

Of rounded rectangular form, raised on a short foot and below a cylindrical neck with flat mouth rim, the stone of a rich honey tone, the front finely carved from a yellow-ochre skin with two scholars strolling past a gnarled tree, the leading sage looking back with a jovial expression while the second one follows with a cane, the reverse plain, stopper.

6.5cm (2 1/2in) high. (2).

£700 - 900
CNY6,400 - 8,300

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.2XJEEJT7

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.2XJEEJT7

十八/十九世紀 瑪瑙巧雕人物圖鼻烟壺

Provenance: Estelle Chapman, London
Trudy and John Cohen, collection no.B43, acquired from the above circa 1973

來源: Estelle Chapman, 倫敦
Trudy及John Cohen 伉儷, 藏品編號B43, 約1973年從上處獲得

The present lot charmingly illustrates how craftsmen integrated the stone's natural inclusions with established cultural themes. Here, vague inclusions are transformed into a scene of two scholars meeting by a tree, a theme familiar from paintings, see for example a painting of scholars beneath a tree, Ming dynasty, in the British Museum, London (acc.no.1951,0407,0.18). The tree symbolises scholarly virtue and integrity, while the meeting evokes the exchange of wisdom.





349 * Y Φ

A CHALCEDONY AGATE ‘TORCH BEARER’ SNUFF BOTTLE

18th/19th century

The rounded rectangular body supported on a short straight foot and below a cylindrical neck with flat mouth rim, the translucent pale grey stone marked with brown and black inclusions, the central ones ingeniously used to depict the dynamic body of a dancer in motion, the face expressive and the arms incised with a torch in one hand, the reverse plain, stopper.

5.7cm (2 1/2in) high. (2).

£500 - 800
CNY4,600 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.SQVSPD5

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. SQVSPD5

十八/十九世紀 瑪瑙巧雕人物圖鼻烟壺

Provenance: Estelle Chapman, London

Trudy and John Cohen, collection no.B41, acquired from the above circa 1973

來源: Estelle Chapman, 倫敦

Trudy及John Cohen伉儷, 藏品編號B41, 約1973年從上處獲得



350 * Y Φ

A CHALCEDONY AGATE ‘MENG HAORAN’ SNUFF BOTTLE

18th/19th century

The body of flattened rectangular form, raised on a short, spreading foot ring around a flat base and below a cylindrical neck, the translucent stone with dark inclusions dynamically carved to depict Meng Haoran riding a donkey beside a bat and carrying a large branch of prunus blossoms, the reverse plain, stopper.

5.7cm (2 1/4in) high. (2).

£1,000 - 1,500
CNY9,200 - 14,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.AK5YKD6D

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. AK5YKD6D

十八/十九世紀 瑪瑙巧雕孟浩然踏雪尋梅圖鼻烟壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B31, acquired from the above circa 1976

Published and Illustrated: R.W.L.Kleiner, ‘Snuff Bottles: The Quality Factor’, in *The International Chinese Snuff Bottle Society Journal*, September 1975, p.12, no.8

來源: 倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B31, 約1976年從上處獲得

著錄: R.W.L.Kleiner, 《Snuff Bottles: The Quality Factor》, 《The International Chinese Snuff Bottle Society Journal》, 1975年9月, 第12頁, 插圖8

Whilst the identity of the sage riding a donkey is the subject of debate, the figure in the present lot shown holding a prunus spray is identified by K.B.Tsang in ‘Who is the Rider on the Donkey?’, *The International Chinese Snuff Bottle Society Journal*, Summer 1994, pp.4-16, as the Tang dynasty scholar and poet Meng Haoran (孟浩然, circa 690–740), who allegedly searched for plum blossom on a snowy day and was later widely depicted in this manner. A related snuff bottle, Qing dynasty, is illustrated in *Masterpieces of Chinese Snuff Bottles in the Palace Museum*, Taipei, 1974, no.42. A chalcedony snuff bottle of the same subject, 18th/19th century, was sold at Christie’s New York, 19 September 2007, lot 696.



351 Y Φ

A GLASS ‘LAPIS LAZULI’ SNUFF BOTTLE

18th century

Of flattened baluster form, the body supported on a flat oval base, the deep lustrous blue glass dappled with golden flecks in imitation of lapis lazuli, stopper.

5.3cm (2 1/8in) high. (2).

£800 - 1,200

CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.PGS2MFG1

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. PGS2MFG1

十八世紀 仿青金石玻璃鼻烟壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B65, acquired from the above circa 1976

來源: 倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B65, 約1976年從上處獲得

In the present lot, the combination of blue glass with golden flecks appears to emulate lapis lazuli, whose deep ultramarine tone is naturally speckled with golden pyrite inclusions. Compare with a blue glass snuff bottle possibly imitating lapis lazuli, 1723-1880, illustrated by H.White, *Snuff Bottles from China: the Victoria and Albert Museum Collection*, London, 1992, pl.66, no.4.

352 Y Φ

A GLASS ‘REALGAR’ SNUFF BOTTLE

18th century

Of compressed ovoid form, the body supported on a flat base and rising to a slightly waisted neck, the clear glass flecked with variegated shades of orange, russet and green in irregular patches, mottles and streaks in imitation of realgar, stopper.

6cm (2 3/8in) high. (2).

£800 - 1,200

CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.NGL36SR9

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. NGL36SR9

十八世紀 仿雄黃玻璃鼻烟壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B64, acquired from the above circa 1976

來源: 倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B64, 約1976年從上處獲得

Typically characterised by mottled or variegated shades of orange, red, green and yellow, this type of glass is known as ‘realgar’ for its resemblance to the vividly coloured but highly toxic mineral. Realgar ironically carried strong associations with longevity, as it was believed to have been used by Daoist alchemists in their pursuit of Immortality. Its brilliant hues made it especially prized by artisans, who employed the mineral itself in the creation of works of art and also sought to replicate its distinctive appearance in glass. Indeed, ‘realgar’ glass is arguably among the earliest coloured glass to have been produced in China, as supported by the existence of examples bearing the Yongzheng mark, as well as other examples present in Europe by the mid-18th century. For a detailed discussion of the early development of ‘realgar’ glass, see H.Moss, V.Graham, and K.Tsang, *A Treasury of Chinese Snuff Bottles: the Mary and George Bloch Collection*, vol.5.1, Hong Kong, pp.138-140. A related realgar-imitation glass snuff bottle, 18th century, is illustrated in *The Baur Collection: Chinese Snuff Bottles*, Florence, 2007, pp.148-149, no.H52.





353

A GLASS ‘TORTOISESHELL’ SNUFF BOTTLE

18th century

The body of baluster form, the tapering sides rising from a flat base to rounded shoulders surmounted by a straight neck with flat rim, the clear glass of toffee tones suffused with dark dappled clouds possibly imitating tortoiseshell, stopper.

5.4cm (2 1/8in) high. (2).

£800 - 1,200
CNY7,400 - 11,000

十八世紀 仿玳瑁玻璃鼻烟壺

Provenance: Hugh Moss Ltd., London
Trudy and John Cohen, collection no.B66, acquired from the above circa 1976

來源: 倫敦古董商Hugh Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B66, 約1976年從上處獲得

The brown splashes in the present lot result in a tortoiseshell effect. While H.Moss, V.Graham and K.B.Tsang argue that tortoiseshell itself does not appear to have been extensively used in the early production of snuff bottle production and that it is therefore unlikely that it would have been intentionally imitated in another medium, the Chinese appreciation for artistic cross-medium dialogue suggests that the resulting resemblance would nevertheless have been appreciated. Whether intentional or not, the result illustrates the glassmakers’ technical and creative experimentation with layered effects.

Compare with a glass ‘tortoiseshell’ snuff bottle, 19th century, illustrated by B.Stevens, *The Collector’s Book of Snuff Bottles*, New York, 1976, p.70, no.211. Another glass ‘tortoiseshell’ snuff bottle, Qing dynasty, is in the collection of the Hong Kong Museum of Art (acc.no.C2023.0142).

A related snuff bottle of similar ‘tortoiseshell’-imitation glass, 18th/19th century, was sold at Christie’s New York, 29 March 2022, lot 12.

354 Y ⊕

AN AMBER ‘RING HANDLES’ SNUFF BOTTLE

18th/19th century

Of flattened rectangular form, the body supported on a short foot ring and rising to a slightly concave mouth rim, the shoulders on both ends carved with a lion-mask ring handle, the translucent amber of a glowing honey hue, stopper.

6.3cm (2 1/2in) high. (2).

£800 - 1,200
CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.FRD52JAK

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. FRD52JAK

十八/十九世紀 琥珀鋪首耳鼻烟壺

Provenance: Ralph Chait, New York
Trudy and John Cohen, collection no.B79, acquired from the above circa 1975

來源: Ralph Chait, 紐約
Trudy及John Cohen伉儷, 藏品編號B79, 約1975年從上處獲得

Valued for its rich colour and translucency, amber is formed from fossilised tree resin and was mainly sourced from Burma and the Baltic region through trade, although deposits also existed within China. Both associated with the tiger and pine trees, it was believed to embody courage and longevity. The flattened shape of the present bottle, carved with archaic mask handles on the shoulders, gained popularity from the mid-Qing period onward. For a discussion about whether these handles may be attributed to the Imperial workshops, see H.Moss, V.Graham, and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.1, Hong Kong, 1995, p.103.

Compare with an amber snuff bottle with ring handles, 1780-1850, in the collection of the British Museum, London (1945,1017.325).

A similar carved amber snuff bottle, 1750-1850, was sold at Bonhams New York, 19 September 2022, lot 112.



355 Y ④

AN AMBER ‘DOUBLE FISH’ SNUFF BOTTLE

18th/19th century

Of flattened rounded shape, finely carved in the rich rust-coloured amber with two intertwined fish on each side, with realistically depicted gill, fins and eyes, two tails uniting at the mouth to form the bottle’s neck, stopper. *5.5cm (2 1/8in) high. (2).*

£1,200 - 1,500

CNY11,000 - 14,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.QVMWYPXL

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. QVMWYPXL

十八/十九世紀 琥珀雙魚紋鼻烟壺

Provenance: Mrs C.G. Blaxter

Christie’s London, 11 November 1974, lot 147

Trudy and John Cohen, collection no.B78

來源：C.G. Blaxter夫人

倫敦佳士得，1974年11月11日，拍品編號147

Trudy及John Cohen伉儷，藏品編號B78

Homophonous with the character *yu* (餘), meaning abundance, the fish (*yu* 魚) has come to represent plenitude, whether of wealth, children, or good health. Its association with Zhuangzi’s passage on the joy of fish further imbues it with connotations of happiness. A pair of fish (*shuangyu* 雙魚) symbolises marital harmony, while their fecundity makes them an emblem of numerous offspring. As one of the Eight Buddhist Emblems, the double-fish also signifies freedom from restraint. The depiction of two fish thus encompasses rich symbolic meaning, and therefore enjoyed popularity as an auspicious motif, including in snuff bottles. For a jade example, 1730-1830, see H.Moss, V.Graham, and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.1, Hong Kong, 1995, no.53, which was later sold at Sotheby’s Hong Kong, 25 May 2014, lot 1183; and a carnelian one, 1730-1850, illustrated in *ibid.*, vol.2, Hong Kong, 1998, no.246, which was later sold at Bonhams Hong Kong, 28 May 2010, lot 18. Amber, fossilised tree resin valued for its colour and translucency, was sourced primarily from Burma via Yunnan, and from the Baltic region through various exchange routes, although deposits were also found within China. Considered a precious substance, it was worked in both Imperial and private workshops.

Compare with a ‘double-fish’ amber snuff bottle from the J & J collection, 18th/19th century, which was sold at Christie’s New York, 29 March 2006, lot 59. Another amber ‘fish’ snuff bottle, 19th century, was sold at Bonhams New York, 21 March 2023, lot 330.



356 * Y ④

A CHESTNUT-BROWN AND WHITE JADE ‘PAIRS OF FISH’ SNUFF BOTTLE

18th/19th century

The white and chestnut-brown stone naturalistically carved as four intertwined fish of contrasting colours, with finely detailed eyes, fins and gills, the mouths converging to form the bottle’s base and the tails rising to form the neck, stopper. *6cm (2 3/8in) high. (2).*

£3,000 - 5,000

CNY28,000 - 46,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.ZPVCWPS9

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. ZPVCWPS9

十八/十九世紀 糖白玉雕雙魚紋鼻烟壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B58, acquired from the above circa 1974

Published and Illustrated: H.Moss, ‘Criteria for Judging Snuff Bottles’, in *The International Chinese Snuff Bottle Society Journal*, December 1977, p.18, fig.16

來源：倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷，藏品編號B58，約1974年從上處獲得

著錄：H.Moss, 《Criteria for Judging Snuff Bottles》, 《The International Chinese Snuff Bottle Society Journal》, 1977年12月, 第18頁, 插圖16

Homophonous with *yu* (餘), meaning abundance, the fish (*yu* 魚) has long symbolised plenitude of wealth, children, or good health, and its link to Zhuangzi’s reflection on the joy of fish adds an element of happiness. A pair of fish (*shuangyu* 雙魚) represents marital harmony, while their fertility evokes the auspicious wish for numerous offspring. The depiction of two fish thus encompasses rich symbolic meaning, and therefore enjoyed popularity as an auspicious motif, including in snuff bottles. H.Moss, V.Graham, and K.B.Tsang, in *The Art of the Chinese Snuff Bottle: The J & J Collection*, New York, 1993, p.254, describe a group of chalcedony and jade bottles which featuring intertwined fish defined by the stone’s natural markings, with the neck seamlessly incorporated in the design. They suggest that these bottles may originate from workshops specialised in this design. An example in chalcedony is illustrated in *ibid.*, no.158. The present lot appears to belong to this category. Two pairs of fish are masterfully intertwined, with the carving cleverly following the stone’s natural coloration to render two fish white and the other two green. The eyes, fins and scales are rendered with naturalistic precision, making it visually striking and delightfully tactile.

Compare with a related ‘conjoined fish’ jade snuff bottle, 1760-1880, illustrated by R.Hall, *The Snowy Peaks Collection: A Collection of Chinese Snuff Bottles Formed by Pamela R. Lessing Friedman*, London, 2005, no.79.



357 Y ④

A CHALCEDONY AGATE 'FISH' SNUFF BOTTLE

18th/19th century

The compressed body of rounded rectangular form, raised on a short foot ring and below a cylindrical neck, the front expertly carved in relief from the mottled rust-hued skin with two finely detailed fish, one breathing out a bubble, the disturbed water suggested through incised ripples, the darker inclusions in the translucent honey-coloured stone cleverly used in the depiction of another fish and millet stalks on the reverse, stopper.

5.7cm (2 1/4in) high. (2).

£1,000 - 1,500
CNY9,200 - 14,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.7C3ZZ6FC

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.7C3ZZ6FC

十八/十九世紀 瑪瑙巧雕雙魚紋鼻烟壺

Provenance: Lt. Col. B.M.L. Forsyth
Christie's London, 18 March 1975, lot 100
Trudy and John Cohen, collection no.B54

來源: B.M.L. Forsyth中校
倫敦佳士得, 1975年3月18日, 拍品編號100
Trudy及John Cohen伉儷, 藏品編號B54

Homophonous with the character *yu* (餘) meaning abundance, the fish (*yu* 魚) has come to represent plenitude, whether of wealth, children, or good health. Here, the pair of fish swimming in unison symbolises marital harmony, making this bottle an ideal wedding gift. The auspicious message is reinforced on the bottle's reverse, where an additional fish appears alongside a lotus (*lian* 蓮) stem, forming the rebus *lianlian you yu* (連連有餘) and therefore wishing the newly married couple to 'repeatedly have surplus'. The accompanying millet spray further conveys the wish for fecundity.

It is worth noting that the fish on the reverse is engraved around a single dark inclusion, cleverly incorporated as the creature's eye. In this respect, the present lot may be classified within the 'eye-ball group' as discussed by H.Moss, *Chinese Snuff Bottles of the Silica and Quartz Group*, London, 1971, p.56.

A related chalcedony snuff bottle, 1800-1860, is illustrated by R.Hall, *The Snowy Peaks Collection: A Collection of Chinese Snuff Bottles formed by Pamela R. Lessing Friedman*, Hong Kong, 2005, no.57.

358 Y ④

A CHALCEDONY AGATE 'CARP' SNUFF BOTTLE

18th/19th century

The flattened body supported on a recessed base and below a cylindrical neck, the stone mottled with clusters of dark markings and very minimally carved to suggest the shape of a carp breathing out bubbles.

5.1cm (2in) high. (2).

£600 - 800
CNY5,500 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.KNG2J1A6

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.KNG2J1A6

十八/十九世紀 瑪瑙魚紋鼻烟壺

Provenance: Peter Fawcett, London
Hugh Moss Ltd., London
Trudy and John Cohen, collection no.B29, acquired from the above circa 1973

來源: Peter Fawcett, 倫敦
倫敦古董商Hugh Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B29, 約1973年從上處獲得

While the carp (*yu* 鯉) serves as a visual pun for both profit (*yu* 利) and ability (*yu* 力), the subject of the present lot also evokes the Daoist Zhuangzi's famous reflection on the happiness of fish. The dappled stone, particularly in the brown markings delineating the fish, suggests bubbles rising in clear water, giving the impression of the carp moving serenely along the riverbed.

For another agate snuff bottle which was lightly carved to suggest the shape of a fish, 1760-1850 and attributed to the Official School, see Bonhams New York, 23 March 2026, lot 196.



359 Y

AN INSIDE-PAINTED ROCK CRYSTAL ‘FISH’ SNUFF BOTTLE

Signed Zhu Zhanyuan, cyclically dated to the autumn of the Bingshen year, corresponding to 1896, and of the period

The hollowed crystal body of cuboid form, raised on a slightly hollowed foot and below a cylindrical neck with flat mouth rim, finely painted on the inside in ink and colours with a continuous scene of goldfish with protruding eyes and fan tails placidly swimming amongst lotus plants, the front with a signed inscription, stopper.

5cm (2in) high. (2).

£300 - 500
CNY2,800 - 4,600

丙申年 (1896) 朱占元款水晶內畫荷塘金魚圖鼻烟壺

Provenance: Sotheby's London, 11 October 1974, lot 50
Trudy and John Cohen, collection no.B63

來源: 倫敦蘇富比, 1974年10月11日, 拍品編號50
Trudy及John Cohen伉儷, 藏品編號B63

Zhu Zhanyuan (朱占元) painted in the style of Zhou Leyuan (周樂元, active 1879-1893), who is credited with reviving the Beijing School of inside-painted snuff bottles in the late nineteenth century, and is among the few painters of this school known to have signed their works with their own names. Particularly remarkable in the present lot is the artist's ability, despite the particularly limited space to manoeuvre the brush, to paint continuously around the bottle and execute the inscription with precision and charm.

The inscription reads:

君子之風, 丙申秋月, 朱占元

which may be translated as:

The demeanor of a Gentleman, Autumn of the Bingshen year, Zhu Zhanyuan

A double snuff bottle, also featuring fish and signed Zhu Zhanyuan, cyclically dated to the Dingyou year corresponding to 1897, was sold at Christie's New York, 14 September 2016, lot 414.



360

A SOAPSTONE ‘SAMPAN BELOW CLIFFS’ SEAL

19th century

The rectangular stone exquisitely carved as a *sampan* with basket-weave cover and conveying a large jar, piloted by a man with a long rudder atop a strong current with finely incised waves, all beneath an overhanging cliff with gnarled tree, the side inscribed, and the seal face reading *Meng Yan xin shang*.

8.5cm (3 2/8in) high.

£1,500 - 2,000
CNY14,000 - 18,000

十九世紀 壽山石印章
印文: 孟延心賞
邊款: 安知非人之讚翹

Provenance: Robert Kleiner Ltd., London
Trudy and John Cohen, collection no.H17

來源: 倫敦古董商Robert Kleiner Ltd.
Trudy及John Cohen伉儷, 藏品編號H17

The inscription on the seal face reads 孟延心賞 (*Meng Yan xin shang*) which may be translated as ‘for Meng Yan’s heartfelt appreciation.’

The side inscription to the side reads 安知非人之讚翹 (*Anzhi fei ren zhi zensu*) which may be translated as ‘how can one know that it was not the slanderous accusation by others.’ The phrase is drawn from *Master Zhu’s Family Instructions* (朱子家訓).

This soapstone seal, carved with a lone sampan drifting beneath towering cliffs, may allude to the famed Red Cliffs prose-poems by Su Dongpo (1037–1101). Written after his political exile, these texts recount a boat excursion along the Yangtze river, where the poet reflects on the transience of life against the vastness of nature, an enduring theme that made the Red Cliffs outing one of the most celebrated meditations in Chinese literary and artistic tradition.

Compare with a related tianhuang stone seal carved with the Red Cliffs, Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shenzhen, 2009, p.254, no.249.



362 Y ④

A CHALCEDONY AGATE 'SAMPAN' SNUFF BOTTLE

18th/19th century

The compressed globular body rising from a short recessed foot to a cylindrical neck with flat mouth rim, the dark inclusion on one side cleverly carved to depict a moonlit scene of two fishermen aboard a sampan emerging from behind a cliff, the reverse plain, stopper.

5.1cm (2in) high. (2).

£800 - 1,200

CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.M73ENE8X

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊**Ref. M73ENE8X**

十八/十九世紀 瑪瑙巧雕浮槎人物圖鼻煙壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B27, acquired from the above circa 1974

來源: 倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B27, 約1974年從上處獲得

The natural gradations of the stone's inclusions are cleverly exploited to create contrast and depth, illustrating the creativity of craftsmen in their treatment of such material. Mist is implied by the lighter area carved into the boat, enhancing the sense of emergence from behind the jagged cliff edge defined by the darker, linear markings.

The fisherman, one of the four Noble Professions, belongs to an artistic tradition which symbolises withdrawal from worldly concerns, and a life in communion with nature.

An agate snuff bottle featuring a figure in a sampan, 1770-1880, was sold at Christie's New York, 12 September 2018, lot 719.

362 Y ④

A CHALCEDONY SHADOW AGATE 'SAGE AND SAMPAN' SNUFF BOTTLE

18th/19th century

Of rounded rectangular shape, raised on a short, recessed foot ring and below a cylindrical neck with flat rim, the dark inclusions in the honey-coloured stone brilliantly carved in low relief to depict a sage and his attendant aboard a sampan sailing among large rocks in a riverscape, mountain ranges suggested in the distance, stopper.

6.2cm (2 1/2in) high. (2).

£700 - 1,000

CNY6,400 - 9,200

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.H7PWQ5W8

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊**Ref. H7PWQ5W8**

十八/十九世紀 瑪瑙巧雕浮槎人物圖鼻煙壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B33, acquired from the above circa 1974

來源: 倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B33, 約1974年從上處獲得

The image of the solitary figure drifting in a sampan boat, at times a fisherman and at times a scholar-official, sits in a long-standing artistic tradition depicting withdrawal from worldly affairs. The subject, set amid vast mountains devoid of human presence, symbolised detachment, spiritual communion with nature, and moral integrity, values at the core of Daoist and Literati philosophies.

Such imagery famously appears in ink landscape painting, such as in the works of Wu Zhen (1280-1354), who depicted fishermen in riverscapes as an expression of his desire to escape the political upheavals surrounding the fall of the Yuan dynasty and to instead focus on a spiritual world reflected in natural landscapes. See for example, a painting of a fisherman on a *sampan*, c.1350, in the Metropolitan Museum of Art, New York (acc.no.1989.363.33).

Compare with a related 'fisherman' agate snuff bottle, 18th/19th century, illustrated by B.Stevens, *The Collector's Book of Snuff Bottles*, New York, 1976, no.538, which was later sold at Sotheby's Hong Kong, 3 December 2015, lot 634.



363 * Y

A PALE GREEN AND CHESTNUT-BROWN JADE 'DOUBLE CRANE AND PEACHES' CARVING

18th/19th century

Expertly hollowed and pierced, with two cranes of different hues with finely incised plumage facing each other, standing atop rockwork issuing auspicious *lingzhi* fungus and clasping leafy branches issuing ripe peaches, attached *hongmu* stand with silver-wire-inlay.
11cm (4 3/8in) high. (2).

£800 - 1,200
CNY7,400 - 11,000

十八/十九世紀 糖白玉巧雕雙鶴獻壽擺件

Provenance: Bill Spiers
George A. Cohen, by 1956
Trudy and John Cohen, collection no.H30

來源: Bill Spiers
George A. Cohen, 1956年之前
Trudy及John Cohen伉儷, 收藏編號H30

The crane is a symbol of immortality, and along with the deer, is often seen in the company of Immortals. In some popular displays for birthdays, the crane serves as the vehicle for Shoulao, the God of Longevity, bearing him aloft over the eight Immortals. Peaches are another symbol for longevity, and the two of them together in this piece, reinforce the desire and wish for a long and happy life.

Compare with a related white jade carving of a crane and peaches, 18th/19th century, which was sold at Christie's New York, 25 March 2022, lot 1236.



364 Y

A JADEITE FIGURE OF AN IMMORTAL AND PHOENIX

Late Qing Dynasty/Republic Period

Carved and pierced as a standing female Immortal clad in long flowing robes, clasping a sprig of peonies arching around her beside a large phoenix with finely incised plumage clasping a further sprig of peony, the stone of pale green tone with apple-green striations, carved wood stand.

22.4cm (8 3/4in) high. (2).

£1,000 - 1,500

CNY9,200 - 14,000

晚清/民國 翡翠雕仙女鳳凰擺件

Provenance: George A. Cohen, by 1956
Trudy and John Cohen, collection no.H5

來源: George A. Cohen, 1956年之前
Trudy及John Cohen伉儷, 收藏編號H5

Compare with a related jadeite figure of a female Immortal beside a crane holding *lingzhi*, illustrated in *Jade: Ch'ing Dynasty Treasures*, Taipei, 1997, no.138.

See also a related large mottled apple-green jadeite figure of a female Immortal and a phoenix, which was sold at Christie's New York, 14 September 2018, lot 1200.



365 Y

A JADEITE 'PHOENIX AND FLOWERS' CHAINED VASE AND COVER

20th century

The vase of flattened baluster form, carved and pierced in high relief around the shoulder with floral sprays highlighted in caramel-brown russet, the cover similarly carved but with a phoenix, connected to the vase by a long chain attached to a gnarled branch, carved wood stand. *18cm (7in) high. (2).*

£600 - 800

CNY5,500 - 7,400

二十世紀 翡翠巧雕花鳥紋帶鏈蓋瓶

Provenance: Bill Spiers

Trudy and John Cohen, collection no.H19

來源: Bill Spiers

Trudy及John Cohen伉儷, 藏品編號H19

See a related jadeite vase with a chain and cover and phoenixes, Qing dynasty, illustrated in *The Jade-Carving Art in The Ch'ing Dynasty*, Taipei, 1990, p.89.



366 * Y ⊕

A CHALCEDONY AGATE 'PHEASANT' SNUFF BOTTLE

18th/19th century

The upright oval body rising from an oval foot ring to a cylindrical neck, the translucent mottled stone marked with some darker inclusions and a crystalline area cleverly incorporated in the design of a pheasant with finely incised details, the reverse plain, stopper.

7cm (2 3/4in) high. (2).

£500 - 800

CNY4,600 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.PCJGRH1B

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. PCJGRH1B

十八/十九世紀 瑪瑙巧雕雉雞紋鼻烟壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B39, acquired from the above circa 1974

來源: 倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B39, 約1974年從上處獲得

The bird depicted in the present lot is possibly a pheasant. In Qing official iconography, the pheasant appeared on civil officials' rank badges, representing either the second or fifth rank, and thus symbolised career advancement and success. The carver has skillfully utilised the natural variations within the stone to articulate different parts of the bird.





367 * Y Φ

A CHALCEDONY SHADOW AGATE ‘COCKEREL AND COCKSCOMB’ SNUFF BOTTLE

18th/19th century

The bottle of rounded rectangular form, supported on a short foot and below a cylindrical neck, the translucent honey-coloured stone marked with dark brown inclusions cleverly carved with the silhouette of a sturdy cockerel marching towards a lush floral spray, the reverse uncarved, stopper. *5.9cm (2 5/8in) high. (2).*

£600 - 800
CNY5,500 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.YFJ2QM7S

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. YFJ2QM7S

十八/十九世紀 瑪瑙巧雕鷄紋鼻烟壺

Provenance: Estelle Chapman, London
Trudy and John Cohen, collection no.B36, acquired from the above circa 1973

來源: Estelle Chapman, 倫敦
Trudy及John Cohen伉儷, 藏品編號B36, 約1973年從上處獲得

Homophonous with the word meaning auspicious *ji*, the cockerel (*ji*) has come to symbolise good luck and is believed to ward off evil. Its red comb (*guan* 冠) resembles, and puns on, the official's hat (*guanmian* 冠冕). A visual rebus is formed by depicting a rooster with a comb (*guan* 冠) by a cockscomb plant (*jiguan hua* 雞冠花), which together create the phrase *guanshang jiaguan* (冠上加冠), meaning 'May you be granted promotion after promotion'. With its charming and warm depiction of a rooster striding toward a cockscomb, the present snuff bottle would have made an ideal gift for someone aspiring to pass the Civil Service examinations.

See a related shadow agate featuring a bird, 19th century, which was sold at Christie's South Kensington, 12 May 2015, lot 231.

368 *

A CHALCEDONY AGATE ‘CRANE’ SNUFF BOTTLE

18th/19th century

The bulbous body rising from a short foot to a cylindrical neck, the stone elegantly incised to depict a flying crane using the abstract dark inclusions, a sprig of *lingzhi* in its beak, the reverse uncarved, stopper. *6.3cm (2 1/2in) high. (2).*

£500 - 800
CNY4,600 - 7,400

十八/十九世紀 瑪瑙巧雕鶴紋鼻烟壺

Provenance: Hugh Moss Ltd., London
Trudy and John Cohen, collection no.B35, acquired from the above circa 1973

來源: 倫敦古董商Hugh Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B35, 約1973年從上處獲得

In the present lot, abstract ink-like inclusions are deftly guided through minimal carving to form a crane, creating a fluid rendering of the bird. Believed to live for centuries, the crane symbolises longevity, a meaning reinforced here by the precious *lingzhi* spray held in its beak, the fungus traditionally believed to grant Immortality.



369 * Y Φ

A DENDRITIC CHALCEDONY AGATE 'EAGLE' SNUFF BOTTLE

18th/19th century

Of rounded rectangular form, the body rising from a short flaring foot to a cylindrical neck, the translucent pale stone marked with dark dendritic inclusions cleverly exploited in the depiction of a large eagle standing below a leafy tree before mist-laden mountains, the reverse with additional dendritic markings, stopper.

5.6cm (2 1/4in) high. (2).

£600 - 800

CNY5,500 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.9Z8BNJRU

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.9Z8BNJRU

十八/十九世紀 瑪瑙鼻烟壺

Provenance: Peter Green, London

Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B37, acquired from the above circa 1973

Published and Illustrated: H.Moss, *Chinese Snuff Bottles of the Silica and Quartz Group*, London, 1971, p.38, no.85.

來源: Peter Green, 倫敦

倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B37, 約1973年從上處獲得

著錄: H.Moss, 《Chinese Snuff Bottles of the Silica and Quartz Group》, 倫敦, 1971年, 第38頁, 插圖85

The eagle (*ying* 鷹) is associated with bravery and moral strength, both for its naturally fierce character and for its homophonous link with the word for the word hero (*yingxiong* 英雄). In the present lot, the bird stands alone below a tree, suggesting the pun *yingxiong duli* (英雄獨立), meaning 'a hero standing alone'. The carver has finely incorporated the stone's natural dendritic markings to delineate the trunk and foliage of the tree. A related snuff bottle, exhibiting a similar use of the dendritic markings, 18th/19th century, was sold at Bonhams New York, 15 March 2015, lot 1011.



370 Y

A PALE GREEN JADE DOUBLE-GOURD BOX AND COVER

Qianlong/Jiaqing

Naturalistically carved on its side issuing from tangled vines with leaves, further smaller double gourds, and curling tendrils extending around the body, the cover with a fluttering butterfly, the stone of even pale greyish-green tone with some dark speckles, carved wood stand.

17.5cm (6 7/8in) long. (3).

£3,000 - 5,000

CNY28,000 - 46,000

清乾隆/嘉慶 青玉葫蘆蓋盒

Provenance: Bill Spiers

Trudy and John Cohen, collection no.H1

來源: Bill Spiers

Trudy及John Cohen伉儷, 收藏編號H1

The double gourd (*hulu* 葫蘆) is a potent auspicious symbol in Chinese art, valued both for its form and its wordplay. As a natural container of seeds, it signifies fertility, abundance and the continuation of the family line, while its hollow interior associates it with containment of blessings, elixirs and protective powers, hence its frequent appearance as an attribute of Daoist Immortals. The term *hulu* is also a homophone for *fu lu* (福祿), meaning 'good fortune and emolument', reinforcing its auspicious connotations. When paired with a butterfly (*die* 蝶), the rebus becomes particularly rich: *die* is a homophone for *die* (耄), denoting advanced age, so the combination conveys wishes for longevity, prosperity and the transmission of blessings across generations. The pairing thus encapsulates ideals of long life, fecundity and enduring good fortune.

See a related green jade double-gourd shaped brush washer with design of bats, Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade, 10*, Beijing, 2011, p.245, no.194. For a slightly larger jade grouping of clustered gourds, 18th century, see R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p.255, no.204.



371 Y

A MUGHAL-STYLE SPINACH-GREEN JADE TWO-HANDLED BOWL

Qianlong/Jiaqing

Exquisitely carved of oval form with eight lobes rising from a short foot in the form of a chrysanthemum radiating with four rows of petals, the sides flanked by a pair of lotus flowers issuing curling acanthus leaves suspending loose rings, the stone of dark-green tone with black speckles, with a wood stand.

19cm (7 1/2in) wide. (2).

£4,000 - 6,000

CNY37,000 - 55,000

清乾隆/嘉慶 痕都斯坦式碧玉活環耳洗

Provenance: Bill Spiers

Trudy and John Cohen, collection no.H9

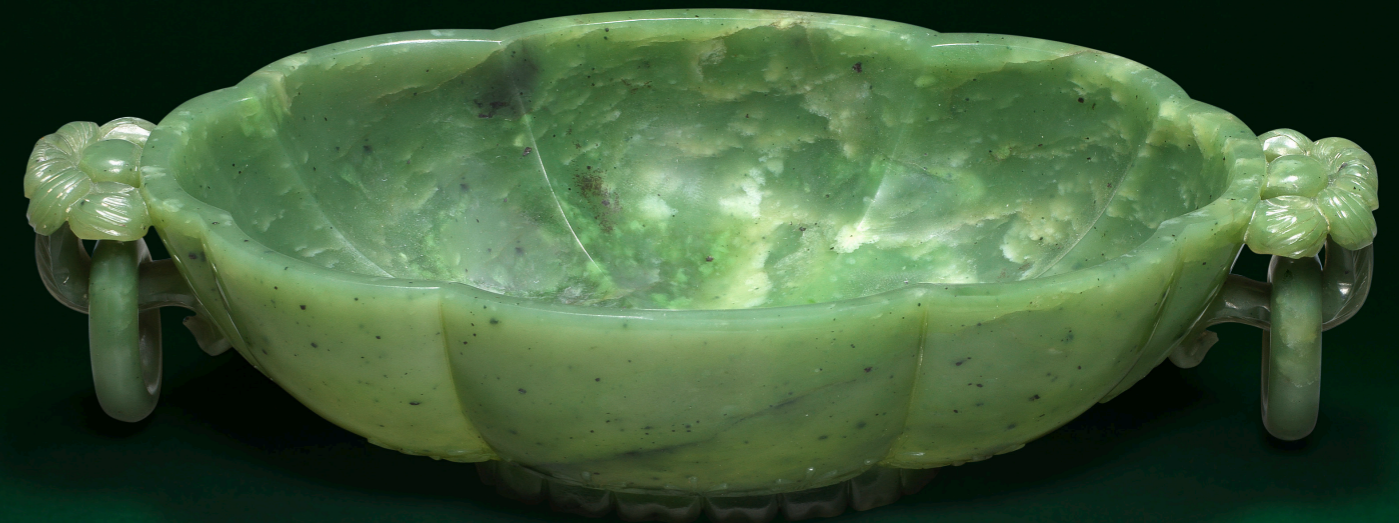
來源: Bill Spiers

Trudy及John Cohen伉儷, 收藏編號H9

Mughal jade vessels are celebrated for their remarkably thin walls and refined naturalistic decoration. Finely worked examples from Mughal India, Xinjiang, and Mongolia entered the Qing Court as tribute, with the first recorded arrival in 1758 and further pieces presented from 1760 onwards, following the consolidation of Qing control over Xinjiang. The Qianlong Emperor deeply admired their craftsmanship, even composing poems praising their delicacy as 'thin as paper.' Inspired by these works, Chinese lapidaries emulated and arguably surpassed the Mughal style in technical finesse.

Compare with a related white jade Mughal-style lobed bowl of similar shape, but engraved with grass on the exterior, Qing dynasty, illustrated in *The Jade-Carving Art in The Ch'ing Dynasty*, Taipei, 1990, p.27. The jade Indian prototype, 17th century, for this shape is illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p.174, no.148.

See a related Mughal-style spinach green jade 'chrysanthemum' bowl with openwork handles, Qing dynasty, which was sold at Sotheby's New York, 24 June 2020, lot 937. See also a related spinach-green jade 'dragon' lobed washer, 18th century, which was sold at Sotheby's Paris, 15 June 2023, lot 15.



372 Y Φ

AN INSCRIBED YELLOW JADE 'BAMBOO' SNUFF BOTTLE

18th/19th century

The flattened round body supported on an oval recessed foot and rising to a cylindrical neck with a flat mouth rim, each side carved with a circular cartouche, one enclosing a *lingzhi* fungus sprouting on a rocky outcrop under bamboo plants, the other with a seven-character inscription, a lion mask-handle carved on each shoulder, the stone of an even yellow stone except for a slight chestnut patch on one side, stopper.

5cm (2in) high. (2).

£3,000 - 5,000

CNY28,000 - 46,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.JGV11MY3

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. JGV11MY3

十八/十九世紀 白玉竹紋鋪首耳鼻煙壺
款識：水晶如意玉連環

Provenance: Robert Hall, London

Trudy and John Cohen, collection no.B23, acquired from the above circa 1980

來源：Robert Hall, 倫敦

Trudy及John Cohen伉儷, 藏品編號B23, 約1980年從上處獲得

The inscription may be translated as:

A crystal ruyi, jade rings bound together.

This possibly expresses a wish for pure happiness and harmonious connection.

The opposite side features a landscape rich in scholarly symbolism. Bamboo, celebrated for its resilience and humility due to its ability to bend without breaking, appears alongside steadfast rocks, together evoking the ideals of the Confucian Gentleman. The inclusion of *lingzhi* fungus reinforces themes of longevity and auspicious well-being. Compare with a related white jade snuff bottles with similar style of carving enclosed in a cartouche, illustrated by L.Chang, *Snuff Bottles in the National Palace Museum*, Taipei, 1992, p.182, nos.206-208. A related white jade snuff bottle, Qing dynasty, was sold at Sotheby's Hong Kong, 30 May 2018, lot 568.



373 * Y Φ

A SUPERB PALE GREEN JADE SNUFF BOTTLE

18th century

The extremely well-hollowed body with high shoulders rising from a short foot ring to a cylindrical neck, the mottled stone of an attractive icy celadon tone, stopper.

7.4cm (2 7/8in) high. (2).

£4,000 - 6,000

CNY37,000 - 55,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.LBEWUX76

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref.LBEWUX76

十八世紀 青玉素面鼻烟壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B9, acquired from the above circa 1973

來源：倫敦古董商 Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B9, 約1973年從上處獲得

When jade is left uncarved, it serves to highlight its exceptional quality, whether its purity, even colour, or lack of flaws. Despite its apparent simplicity, the present bottle is masterfully carved, from its finely hollowed, thin walls to the crisp definition of the foot.

Compare with a white jade snuff bottle, 1750-1850, which was sold at Christie's New York, 19 September 2013, lot 1238.



374 * Y Φ

A GREY JADEITE SNUFF BOTTLE

18th century

The bulbous body extremely well-hollowed, supported on an oval concave base and below a flared neck, the translucent stone of an attractive cloudy grey hue, stopper.

5.3cm (2 1/8in) high. (2).

£2,600 - 3,500

CNY22,000 - 32,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.4TFY4SA1

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref.4TFY4SA1

十八世紀 翡翠素面鼻烟壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B10, acquired from the above circa 1974

來源：倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷, 藏品編號B10, 約1974年從上處獲得

While nephrite was historically more common in China, jadeite from Burma became especially prized for its greater translucency and vivid colour. Following the Qing's military expansion over parts of Burma, improved political influence and trade connections facilitated more direct access to Burmese jadeite deposits. This highly-valued material thus became increasingly available to the Qing Court, where luxury works such as snuff bottles were produced.

Compare with a jadeite snuff bottle, 18th/19th century, illustrated by H.Moss, V.Graham, and K.B.Tsang, *The Art of the Chinese Snuff Bottle: the J & J Collection*, vol.1, New York, 1993, no.59, and with a 'blue jadeite' snuff bottle, 1770-1860, illustrated by H.Moss, V.Graham, and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.1, Hong Kong, 1995, no.175, which was later sold at Bonhams Hong Kong, 28 May 2010, lot 17.



375 Y
AN APPLE-GREEN JADEITE SNUFF BOTTLE
 19th century

The flattened ovoid body well-hollowed, supported on a flat oval base and rising to a cylindrical neck with slightly concave mouth rim, the semi-translucent stone of attractive apple-green hue with gentle mottling, stopper.

5.4cm (2 1/8in) high. (2).

£1,500 - 2,000
 CNY14,000 - 18,000

十九世紀 翡翠鼻煙壺

Provenance: Robert Hall, London
 Trudy and John Cohen, collection no.B11, acquired from the above circa 1979

來源: Robert Hall, 倫敦
 Trudy及John Cohen伉儷, 藏品編號B11, 約1979年從上處獲得

While nephrite was historically more common in China, jadeite from Burma became especially prized for its greater translucency and vivid colours. Following the Qing's military expansion over parts of Burma, improved trade connections facilitated more direct access to Burmese jadeite deposits. This highly valued material thus became increasingly available to the Qing Court, where luxury works such as snuff bottles were produced.

An apple-green jadeite snuff bottle, 18th/19th century, is illustrated by H.Moss, V.Graham, and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.1, Hong Kong, 1995, no.180, and was later sold at Sotheby's Hong Kong, 25 May 2014, lot 1063.

A related jadeite snuff bottle, 19th century, was sold at Bonhams Hong Kong, 5 May 2025, lot 86.



376 * Y Φ
A CHALCEDONY AGATE INSCRIBED 'LOTUS BUD' SNUFF BOTTLE
 18th/19th century

The flattened baluster body rising from a wide foot ring to a cylindrical neck, the sides elegantly carved with six lobes forming the closed petals of a lotus bud growing from its calyx, below a rope work around the base of the neck, each lobe inscribed with a six-character inscription, stopper.

5.5cm (2 1/8in) high. (2).

£1,000 - 1,500
 CNY9,200 - 14,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.NR173ZTX

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. NR173ZTX

十八/十九世紀 瑪瑙刻詩文鼻烟壺

Provenance: Mrs C.G. Blaxter
 Christie's London, 11 November 1974, lot 23
 Trudy and John Cohen, collection no.B19

來源: C.G. Blaxter夫人
 倫敦佳士得, 1974年11月11日, 拍品編號23
 Trudy及John Cohen伉儷, 藏品編號B19

The inscription reads:

掌上獻奇珍香生四座春芝蘭同氣。潤欺珠玉光華鮮垢塵可稱三代器。雅愛最宜心珍藏味水月以精神明。

Which may be translated as:

In the palm, rare treasures are offered, giving rise to precious fragrance; Around the hall, all share the same spirit as spring orchids. Its lustre outshines pearls and jade in radiant brilliance; Even with patina, it may be deemed a vessel of the Three Dynasties. Elegantly cherished, it is best kept close to the heart; Its subtle essence, like water and moonlight, clarifies the spirit.

The present lot may belong to the group identified by H.Moss in *Chinese Snuff Bottles of the Silica or Quartz Group*, London, 1971, p.74, characterised by translucent pale agate and typically bearing inscriptions. The stone is exquisitely carved as a six-petalled lotus bud on the cusp of bloom, its luminous translucency reinforcing the symbolism of purity traditionally associated with the lotus, which emerges unstained from muddy waters. See a jade snuff bottle of lotus bud form, 1736-1795, illustrated by R.Hall, *The Snowy Peaks Collection: A Collection of Chinese Snuff Bottles Formed by Pamela R. Lessing Friedman*, Hong Kong, 2005, no.84. A chalcedony snuff bottle with panels inscribed with a poem, 19th century and attributed to the Palace Workshops, Beijing, is illustrated by H.Moss, V.Graham, and K.B.Tsang, *The Art of the Chinese Snuff Bottle: The J & J Collection*, vol.1, New York, 1993, no.164. Compare the shape with a celadon jade 'lotus petal' snuff bottle, 1750-1820, which was sold at Bonhams New York, 15 September 2025, lot 180.



377 Y Φ

A CHALCEDONY AGATE ‘FROG AND LOTUS’ SNUFF BOTTLE

18th/19th century

The body of rounded form below a cylindrical neck and raised on a short recessed foot, the toffee-coloured stone highlighted on one side by green-hued skin elegantly carved away in relief to depict a small frog gazing upwards, below three large lotus leaves with finely detailed veins and a lotus bud on undulating stems, a bat discreetly incised on the side and the reverse uncarved, stopper.

6cm (2 3/8in) high. (2).

£1,500 - 2,000
CNY14,000 - 18,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.556TD9ZA

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.556TD9ZA

十八/十九世紀 瑪瑙巧雕荷塘圖鼻煙壺

Provenance: Bob C. Stevens (1917-1980)
Sotheby’s Honolulu, 7 November 1981, lot 103
Trudy and John Cohen, collection no.B50

Published and Illustrated: Bob C. Stevens, *The Collector’s Book of Snuff Bottles*, New York, 1976, no.545

Published and Exhibited: Mikimoto Hall, *Catalogue* Tokyo, October 1978, no.123

來源: Bob C. Stevens (1917-1980)
檀香山蘇富比, 1981年11月7日, 拍品編號103
Trudy及John Cohen伉儷, 藏品編號B50

著錄: Bob C. Stevens, 《The Collector’s Book of Snuff Bottles》, 紐約, 1976年, 編號545

展覽著錄: 御木本展廳《圖錄》, 東京, 1978年10月, 編號123

The stone from which the present lot is carved is of a type of chalcedony agate distinguished by its green, slightly dendritic skin. This natural colouration was skillfully incorporated into the depiction of subjects of the same hue, including lotuses, frogs, or crickets. Here, lotus leaves (*lian 蓮*) are paired with a frog (*wa 蛙*) to create a visual rebus expressing the wish for many children, the lotus being a homophone for ‘one after another’ (*lian 連*) and the frog for ‘baby’ (*wa 蛙*). The subtle addition of an incised bat (*fu 蝠*), a homophone for good fortune (*fu 福*), further enhances the auspicious message of this bottle, bestowing blessings and posterity upon its owner.

A similar chalcedony snuff bottle of the same subject, 1760-1850 and attributed to the Official School, is illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Snuff Bottles: the Mary and George Bloch Collection*, vol.2.2, Hong Kong, 1998, no.311, pp.354-355, and was later sold at Bonhams Hong Kong, 23 November 2010, lot 40.



378

A SMOKY CRYSTAL SNUFF BOTTLE

18th/19th century

The rectangular body well-hollowed, its slightly tapering sides rising from a crisply carved foot ring around a flat base to high shoulders surmounted by a cylindrical neck, the bottle finely carved from transparent smoky crystal of even tone, stopper.

6.6cm (2 5/8in) high. (2).

£300 - 500
CNY2,800 - 4,600

十八/十九世紀 煙晶鼻煙壺

Provenance: S. Marchant & Son, London
Trudy and John Cohen, collection no.B8, acquired from the above circa 1978

來源: 倫敦古董商S. Marchant & Son
Trudy及John Cohen伉儷, 藏品編號B8, 約1978年從上處獲得

The meticulous workmanship of the present lot, from the crisply defined foot ring to the well-hollowed body, together with the absence of additional decorative elements, underscores a deliberate emphasis on the material itself. During the mid-Qing dynasty, smoky crystal, also known as tea crystal, is argued to have been as popular as clear crystal, itself valued for its clarity and purity.

Compare with a smoky crystal snuff bottle, 18th/19th century, illustrated by H.Moss, V.Graham and K.B.Tsang, *The Art of Chinese Snuff Bottle: The J & J Collection*, vol.1, New York, 1993, no.97.

Two related smoky crystal snuff bottles, 18th/19th century, were sold at Sotheby’s Hong Kong, 26 May 2014, lot 131.



379 Y Φ

A SMALL HAIR CRYSTAL SNUFF BOTTLE

18th/19th century

Of rounded rectangular form, the body raised on a short foot and below a cylindrical neck, a network of black tourmaline needles scattered throughout the crystal on one side and sparsely extending to the reverse, stopper.

3.9cm (1 1/2in) high. (2).

£400 - 600
CNY3,700 - 5,500

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.SA9VER9P

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref. SA9VER9P

十八/十九世紀 髮晶素面鼻煙壺

Provenance: Sydney L. Moss Ltd., London
Trudy and John Cohen, collection no.B7, acquired from the above circa 1976

來源: 倫敦古董商Sydney L. Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B7, 約1976年從上處獲得

Hair crystal contains fine, needle-like inclusions which, based on their colour, may be identified as tourmaline in the present lot. While crystal was mined in Fujian, Hubei and Hunan, the general absence of hair crystal carvings prior to the Qing dynasty suggests that the primary source of this material was likely Xinjiang, as its conquest by the Qing dynasty in 1759 would have facilitated access for Chinese lapidaries. Its resemblance to hair, its similarity to calligraphic brushstrokes, and the interpretative possibilities it offered would all have strongly appealed to Chinese taste.

Compare with a larger hair crystal snuff bottle of similar shape, 1730-1870, illustrated by H.Moss, V.Graham, and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.2.1, Hong Kong, 1998, no.194, which was later sold at Sotheby's Hong Kong, 25 May 2014, lot 1039.

A related hair crystal snuff bottle, 19th century, was sold at Sotheby's New York, 23 March 2011, lot 769.



380

A HAIR CRYSTAL 'SQUIRREL AND GRAPES' SNUFF BOTTLE

19th century

The baluster body supported on a short, recessed foot and raised to a cylindrical neck, the exterior carved in relief with a squirrel below a leafy vine with ripe grapes and tendrils, the crystal filled with tourmaline needles of varying densities and with a mottled creamy white inclusion on the surface, stopper.

7.7cm (3in) high. (2).

£600 - 800
CNY5,500 - 7,400

十九世紀 髮晶雕松鼠葡萄紋鼻煙壺

Provenance: Sotheby's London, 31 July 1973, lot 418
Trudy and John Cohen, collection no.B57

來源: 倫敦蘇富比, 1973年7月31日, 拍品編號418
Trudy及John Cohen伉儷, 藏品編號B57

Grapes, with their dense, clustered fruit, symbolise fertility and the hope for numerous descendants. Squirrels, lively and energetic creatures, represent vitality, agility, and resourcefulness. Together, the two form a visual blessing for a prosperous and healthy family. The motif rose to prominence during the Ming dynasty, as illustrated by works such as the painting 'Squirrel on a Grapevine' (葡萄松鼠) by Zhou Zhimian (周之冕 1521-?), in the Palace Museum, Taipei. During the Qing dynasty, its layered auspicious meanings made it a widely popular decorative motif, including for objects commissioned by the Imperial Court.

In the present lot, the tourmaline needles in the crystal have cleverly been incorporated as a grassy backdrop to the primary motif. Compare with another hair crystal 'squirrels and grapes' snuff bottle, 18th/19th century, illustrated by H.Moss, *Chinese Snuff Bottles of the Silica and Quartz Group*, London, 1971, p.27, no.56. For another bottle which uses the coloured inclusions in the carvings and the needles for the setting, 18th/19th century, see *ibid.*, p.28, no.57.



381 * Y

A CHALCEDONY AGATE ‘SQUIRREL AND GRAPES’ SNUFF BOTTLE

18th/19th century

The body with a rounded rectangular outline, the stone of a rich honey hue with lighter areas, exhibiting an opaque cream skin expertly carved in relief to depict a nimble squirrel climbing a grape-laden vine with a small crane flying in the distance, the fur and veins of the leaves finely incised, the reverse uncarved, stopper.

6.4cm (2 1/2in) high. (2).

£800 - 1,200

CNY7,400 - 11,000

十八/十九世紀 瑪瑙巧雕松鼠葡萄紋鼻烟壺

Provenance: Hugh Moss Ltd., London

Trudy and John Cohen, collection no.B51, acquired from the above circa 1974

來源：倫敦古董商Hugh Moss Ltd.

Trudy及John Cohen伉儷，藏品編號B51，約1974年從上處獲得

The image of squirrels frolicking among grapevines conveys an auspicious wish for a prosperous family. Grapes, with their abundant clusters, symbolise fertility and the wish for many descendants, while squirrels embody vitality, agility, and resourcefulness. The motif gained prominence during the Ming dynasty, as seen in works such as Squirrel on a Grapevine (葡萄松鼠) by Zhou Zhimian (周之冕, 1521–?), now in the Palace Museum, Taipei. By the Qing dynasty, the motif was widespread on a variety of objects, including those commissioned by the Court.

Making deft use of the pale inclusion at the upper right of the present lot, the carver has introduced a crane, another symbol of longevity, further enriching the bottle’s auspicious meaning.

382 * Y

A TURQUOISE-GLAZED MOULDED ‘SQUIRREL AND GRAPES’ SNUFF BOTTLE

19th century

Naturalistically modelled as a recumbent squirrel with alert eyes and finely detailed fur, its four paws grasping a branch from which grapes and vine leaves grow plentifully, covered overall with a glassy turquoise glaze, stopper and wood stand.

8.2cm (3 1/4in) long. (3).

£800 - 1,200

CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.5HT89BPA

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.5HT89BPA

十九世紀 孔雀藍釉松鼠葡萄鼻烟壺

Provenance: George James

Trudy and John Cohen, collection no.B76, acquired from the above circa 1973

來源：George James

Trudy及John Cohen伉儷，藏品編號B76，約1973年從上處獲得

Grapes, with their abundant clusters, symbolise fertility and the wish for many descendants, while the lively squirrels embody vitality, agility, and resourcefulness. Together, they create an auspicious image conveying blessings for a prosperous and thriving family. The motif gained prominence during the Ming dynasty, as seen in works such as ‘Squirrel on a Grapevine’ (葡萄松鼠) by Zhou Zhimian (周之冕, 1521–?), now in the Palace Museum, Taipei. By the Qing dynasty, its rich symbolic associations had made it a highly popular decorative theme, frequently appearing on objects commissioned by the Imperial Court.

Compare with a similar snuff bottle, 19th/20th century, illustrated by B.Stevens, *The Collector’s Book of Snuff Bottles*, New York, 1976, p.98, no.304.

A related turquoise-glazed ‘squirrel and grapes’ snuff bottle, 1840-1900, from the J & J collection, was sold at Christie’s New York, 30 March 2005, lot 34.





384 * Y ⊕

A BROWN-OVERLAY GLASS ‘CATS AND BUTTERFLY’ SNUFF BOTTLE

Yangzhou School, first half of the 19th century

The flattened pear-shaped body supported on a short foot ring around a slightly convex base, the olive-brown overlay finely carved in relief on one side with two cats playing with butterflies in a blossoming garden with the inscription *maodie tu* in seal script, and on the other with a moonlit scene of Li Bai sleeping against a jar, below gnarled trees where birds are perched, two baskets of fruits on each narrow side suggesting handles, a band of overlay forming the foot ring, stopper.
7cm (2 3/4in) high. (2).

£1,000 - 1,500
CNY9,200 - 14,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.£ARPNF

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.£ARPNF

十九世紀上半葉 揚州作白地套褐料耄耋圖鼻烟壺

383 Y ⊕

A GREEN-OVERLAY GLASS ‘CRICKET AND GRAPES’ SNUFF BOTTLE

18th/19th century

The flattened pear-shaped body rising from a short foot to a cylindrical neck, the translucent jade-green overlay around the body delicately carved through to the ‘snowstorm’ ground with a large cricket climbing a gnarled vine bearing ripe clusters of grapes and curling tendrils, a band of overlay forming the foot ring, stopper.
7.9cm (3 1/8in) high. (2).

£800 - 1,200
CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.£ARPNF

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.£ARPNF

十八/十九世紀 霏雪地套綠料蟋蟀葡萄紋鼻烟壺

Provenance: Sotheby’s London, 11 October 1974, lot 12
Trudy and John Cohen, collection no.B72



來源：倫敦蘇富比，1974年10月11日，拍品編號12
Trudy及John Cohen伉儷，藏品編號B72

The inscription reads *耄耋圖 (maodie tu)*, which refers to the attainment of octogenarian age. This bottle’s symbolism is further highlighted by the visual pun produced by the image of cats (*mao* 貓) chasing butterflies (*die* 蝶), which together evoke the term *maodie* (耄耋). This design thus conveys an auspicious wish for a long life.

The reverse includes the charming depiction of the drunken poet Li Bai, characteristically sleeping against a jar of wine below the moon, echoing the first verses of his poem 月下獨酌 (“Drinking Alone Under the Moon”): 花間一壺酒，獨酌無相親，舉杯邀明月，對影成三人 (Amongst the flowers, a single jar of wine; with no close friends here, I drink alone; lifting my cup I invite the moon to drink with me; facing my shadow, we become three). Compare with snuff bottles attributed to the Yangzhou School, first half of the 19th century, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.5.3, Hong Kong, 2002, nos.1024-1029, including one with a ‘cats and butterflies’ motif (no.1026), which was later sold at Sotheby’s Hong Kong, 25 May 2014, lot 1123. For a related ‘cats and butterfly’ snuff bottle with *maodie tu* inscription, attributed to the ‘Yangzhou School’, circa 1870-1890, see Bonhams Hong Kong, 24 November 2012, lot 90.

385

AN INSIDE-PAINTED ROCK CRYSTAL 'BUDDHIST LIONS' SNUFF BOTTLE

Gan Xuanwen, Early School, dated the second year of the Daoguang reign, corresponding to 1822, and of the period

Of rounded rectangular form, the body rising from a flat oval base to a cylindrical neck with flat mouth rim, one side finely painted en grisaille on the inside with four furry Buddhist lions at play, the reverse with an inscription, stopper.

5.6cm (2 1/4in) high. (2).

£1,500 - 2,000

CNY14,000 - 18,000

清道光二年(1822) 水晶內畫犬圖詩文鼻煙壺

Provenance: Sotheby's London, 11 October 1974, lot 41
Trudy and John Cohen, collection no.B62

Published and Illustrated: A.O.Blishen OBE, 'Early inside Painted Snuff Bottles by Kan Huan-wen', in *The International Chinese Snuff Bottle Society Journal*, December 1974, p.13, figs.6 and 7

來源:倫敦蘇富比, 1974年10月11日, 拍品編號41
Trudy及John Cohen伉儷, 藏品編號B62

著錄:大英帝國勳章獲封者 A.O.Blishen, 《Early inside Painted Snuff Bottles by Kan Huan-wen》, 《The International Chinese Snuff Bottle Society Journal》, 1974年12月, 第13頁, 插圖6和7

Gan Xuanwen (active early nineteenth century) was among the founders of the Lingnan School in Guangzhou and belongs to the 'Early School' of inside-painted snuff bottles. Although best known for his inside-painted crystal snuff bottles, a surviving painting in the collection of the Chinese University of Hong Kong attests to his broader status as a painter.

The subject of the present lot recurs in his snuff bottles, likely for its auspicious symbolism: five (*wu* 五) lions (*shi* 獅) at play form a pun on the phrase *wushi qichang*, expressing the wish that five generations may live together in harmony.

The inscription is a poem by Song dynasty minister and poet Kou Zhun (961-1023), who allegedly was, as a young child, so moved by the view on the Hua Mountain that he composed his Ode to Huashan. The inscription reads:

只有天在上, 更無山與齊, 舉頭紅日近, 回首白雲低, 道光二年秋九月

Which may be translated as:

*Only heaven lies above, no mountain can compare,
Raising my head, the red sun seems near; looking back, the white clouds
drift below.*

Ninth month of the second year of the Daoguang reign

The two seals at the end are intended as decorative seals, without specific meaning. Their use, common in the Lingnan School, attests to the literati influence on the School's oeuvre. An inside-painted crystal 'Buddhist Lions' snuff bottle painted by Gan Xuanwen, early 19th century, is illustrated by H.Moss, V.Tsang and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.4, Hong Kong, 2000, no.451, and was later sold at Sotheby's Hong Kong, 25 May 2014, lot 1069.



386 Y

A LAVENDER JADEITE VASE AND COVER

Late Qing Dynasty/Republic Period

Of flattened baluster form rising from a spreading foot, the body deftly carved in low relief with two five-clawed dragons in pursuit of the flaming pearl above crashing waves and amidst scallop-shaped clouds, the neck flanked by a pair of mythical beast-head handles issuing loop handles suspending loose rings, the cover surmounted by a Buddhist lion finial, the stone of translucent bluish-grey tone with frosty inclusions, wood stand. *18.5cm (7 1/4in) high.* (3).

£1,200 - 1,500

CNY11,000 - 14,000

晚清/民國 翡翠雕獅紐雙獸活環耳蓋瓶

Provenance: George James

Trudy and John Cohen, collection no.H18

來源: George James

Trudy及John Cohen伉儷, 藏品編號H18

See a related jadeite vase with a chain and cover, Qing dynasty, illustrated in *The Jade-Carving Art in The Ch'ing Dynasty*, Taipei, 1990, p.99.

Compare also with a pair of jadeite vases and covers, Qing dynasty, which was sold at Sotheby's Paris, 9 June 2011, lot 306.





387

A CINNABAR LACQUER SNUFF BOTTLE

18th/19th century

Of flattened rounded shape, rising from an oval foot ring to a straight neck with lipped rim, the body deftly carved on one side with a warrior by his horse under a gnarled pine tree, staring back at a beautiful lady with intricate hairdo and hand coquettishly raised to her face, and on the other with a similarly dressed lady drawing a sword from its sheath, her maid holding up a lit candle, all in a rocky landscape with mountains in the distance, stopper.

6.2cm (2 1/2in) high. (2).

£800 - 1,200
CNY7,400 - 11,000

十八/十九世紀 剔紅人物圖鼻煙壺

Provenance: George A. Cohen
Trudy and John Cohen, collection no.B80

來源: George A. Cohen
Trudy和John Cohen伉儷, 藏品編號B80

Although the subject of the present lot cannot be determined with certainty, the scene appears to depict a narrative episode. One side shows a lady carrying a sword, accompanied by a young attendant holding a candle, suggesting a nocturnal setting. This may allude to the story of Hua Mulan, who famously took her father's place in battle, or alternatively to the episode of the concubine in the opera Farewell My Concubine, in which she performs a final sword dance before the defeated general Xiang Yu. The reverse, depicting a military figure in armour standing beside a horse as a lady approaches, would be consistent with either interpretation; however, a precise identification remains uncertain.

388

A LIME-GREEN-GLAZED MOULDED 'PRUNUS' SNUFF BOTTLE

19th century

The flattened pear-shaped body supported on a short foot, one side moulded in relief with a gnarled branch bearing blooming prunus flowers and buds, the whole covered with a creamy lime-green glaze, stopper.

7cm (2 3/4in) high. (2).

£800 - 1,200
CNY7,400 - 11,000

十九世紀 模印黃釉梅花紋鼻煙壺

Provenance: Hugh Moss Ltd., London
Trudy and John Cohen, collection no.B73, acquired from the above circa 1973

來源: 倫敦古董商Hugh Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B73, 約1973年從上處獲得

The prunus, blooming in winter, is associated with the dawning of spring and therefore embodies hope and endurance. When two blossoms stand out amongst buds, such as the two growing on the gnarled tree in the present lot, they represent marital harmony.

The present lot is unsigned, but it is similar in technique and subject to a snuff bottle signed Wang Bingrong (circa 1820-1875), illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.6.3, Hong Kong, 2007, no.1356, which was later sold at Sotheby's Hong Kong, 26 May 2013, lot 111.



389 Y Φ

A JAPANESE INLAID-LACQUER 'GARDEN SCENE' SNUFF BOTTLE AND COVER

Qianlong four-character mark, Meiji Period

Of flattened form, supported on a straight foot and rising to a cylindrical neck, the body finely inlaid with a combination of hardstone, soapstone and mother-of-pearl amongst others to depict a continuous palatial garden scene in which children carefreely play, supervised by a sitting lady and attended by servant boys, amongst precious and scholarly objects, the two sides framed by a gnarled pine and a large rock with bamboo grove, the foot, neck and matching stopper gilt with bands of lappets.

10.7cm (4 1/4in) high including stopper. (2).

£800 - 1,200
CNY7,400 - 11,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.H5UZRNW6

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊Ref.H5UZRNW6

明治時期 紅漆嵌雜寶侍女嬰戲圖鼻煙壺
「乾隆年製」篆書款

Provenance C. John
George A. Cohen, by 1974
Trudy and John Cohen, collection no.B81/L61

Published and Illustrated: G.Cohen, *In Search of Netsuke and Inro*, Birmingham, 1974, p.93, pl.32, no.367

來源:C. John
George A. Cohen, 1974年之前
Trudy及John Cohen伉儷, 藏品編號.B81/L61

著錄:G.Cohen, 《In Search of Netsuke and Inro》, 英國伯明翰, 1974年, 第93頁, 插圖32, 編號367

The present lot is of the Tsuda Family style, namely Tsuda Sokan (circa 1872-mid-1930s) and his son Tsuda Fukuya (circa 20th century), active from the 1890s through to the 1940s and specialising in the embellishment of bottles. Frequently working with older Chinese snuff bottles made from materials such as jade, agate and amber, they also embellished Japanese bottles with lacquered-metal bases. Their process involved enhancing wares with intricate inlays, using materials such as soapstone and mother-of-pearl, and sometimes adding the Qianlong reign mark on the Japanese bottles they decorated. The distinctive style developed by the Tsuda workshop became highly influential, inspiring shops and independent artisans to produce bottles of the same style.

A related snuff bottle, Qianlong mark but 19th century, is illustrated by B.Stevens, *The Collector's Book of Snuff Bottles*, New York, 1976, no.814.



390 Y

A TURQUOISE FIGURE OF A LADY WITH FAN AND FLORAL-SPRAY; AND A TURQUOISE MATRIX VASE AND COVER

20th century

The lady carved kneeling on her left leg, her left hand holding a fan, her right hand a floral spray, clad in loose flowing robes, with serene expression beneath finely incised hair flowing down her back, the stone of greenish-blue tone, with wood stand, *6.9cm (2 3/4in) high*; the vase elaborately carved in high relief around the vase with two archaic *chilong* with notched spines, flanking a squirrel with *lingzhi* fungus clasped in its mouth, supported by a pagoda issuing from clouds from a fish rising from crashing waves, the other side with a *qilin* supported on craggy rockwork above waves, the cover similarly carved as a *qilin* issuing vapour from its mouth, the stone of mottled sea-green tone with dark-grey striations, wood stand, *15cm (5 7/8in) high*. (5).

£500 - 800

CNY4,600 - 7,400

二十世紀 綠松石雕瑞獸紋蓋瓶 及執扇侍女擺件 一組兩件

Provenance: George A. Cohen (the lady)

Trudy and John Cohen, collection no.H14 (the lady)

來源: George A. Cohen (侍女)

Trudy及John Cohen伉儷, 藏品編號H14 (侍女)

Compare with a turquoise matrix carving of a boy and dog, Qing dynasty, which was sold at Bonhams Hong Kong, 24 November 2012, lot 362. See also a turquoise carving of Guanyin and child, late Qing dynasty/Republic period, which was sold at Bonhams London, 12 May 2016, lot 188.





391 Y

A MOSS AGATE CASE AND COVER

19th/20th century

Of slender rectangular form, the stone suffused with cloudy pink, orange, and fern-like green inclusions resembling waterweed, the case and cover strung together with a cord fitted with coral beads.

8.3cm (3 1/4in) long.

£600 - 800
CNY5,500 - 7,400

十九/二十世紀 苔紋瑪瑙蓋盒

Provenance: Trudy and John Cohen

來源: Trudy及John Cohen伉儷

The shape of the present lot echoes the Japanese *inro*, small containers traditionally used to carry personal items such as medicine. These objects were typically secured to the wearer's kimono sash with a silk cord and a *netsuke*. While *inro* were often carved from lightweight lacquer, the material and carving style of this example suggests it is likely of Chinese origin.

Compare, however, with a four-case agate *inro*, described as originating from Japan, in the Victoria and Albert Museum, London (acc. no.754-1903).

A related agate four-case *inro*, 19th century, was sold at Bonhams London, 19 July 2021, lot 120.



392 * Y Φ

A CHALCEDONY AGATE 'MONKEY AND PEACH' SNUFF BOTTLE

18th/19th century

The compressed bulbous body rising from a recessed foot to high shoulders surmounted with a cylindrical neck and flat mouth rim, the translucent toffee-coloured stone marked with russet and black inclusions cleverly incorporated into the design of a crouching monkey holding a ripe peach in a rocky cave, the reverse plain, stopper. 5cm (2in) high. (2).

£1,500 - 2,000
CNY14,000 - 18,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.4YU4BTEU

該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.4YU4BTEU

十八/十九世紀 瑪瑙巧雕靈猴獻壽紋鼻烟壺

Provenance: Hugh Moss Ltd., London
Trudy and John Cohen, collection no.B55, acquired from the above circa 1975

來源: 倫敦古董商Hugh Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B55, 約1975年從上處獲得

Long associated with cleverness and agility, the monkey (*hou* 猴) also bears layered auspicious meanings. Through its homophonic link with *hou* (後) meaning descendants, it conveys a wish for numerous offspring, while its resonance with *hou* (侯) meaning Marquis expresses hopes for rank and official advancement. When shown holding a peach, the monkey further alludes to the Monkey King, Sun Wukong (孫悟空), from the Ming dynasty novel *Journey to the West*, who famously stole the peaches of Immortality from the Queen Mother of the West's celestial garden. This association gave rise to the auspicious phrase *lingshou xianshou* (靈猴獻壽), meaning 'the sacred monkey presents longevity.' In the present lot, the motif is deftly heightened by the cave setting, an abode of the Immortals, as well as the skillful use of the stone's colours, highlighting the animal and its prized fruit. Compare with a chalcedony 'monkey and peach' snuff bottle, 1770-1830, in the collection of the Princeton University Art Museum (acc.no.y1936-795). See also a related agate snuff bottle featuring a monkey holding a peach, 1800-1850, illustrated in *The Baur Collection: Chinese Snuff Bottles*, Florence, 2007, pp.266-267, no.H111. For another snuff bottle featuring a monkey and peach, 19th century, see Bonhams Paris, 25 October 2022, lot 124.



393

A CHALCEDONY AGATE ‘MONKEY AND PEACH’ SNUFF BOTTLE

18th/19th century

The body of compressed oval shape, rising from a short foot with an oval foot ring around a flat base to a cylindrical neck, the darker areas of the pale stone crisply carved in relief to depict a monkey with finely detailed fur, crouching on a rocky outcrop and holding a ripe peach highlighted by the stone's natural white colouration, the reverse further incised with two insects, stopper.

5.4cm (2 1/8in) high. (2).

£1,000 - 1,500
CNY9,200 - 14,000

十八/十九世紀 瑪瑙巧雕靈猴獻壽紋鼻煙壺

Provenance: S. Marchant & Son, London
Trudy and John Cohen, collection no.B53, acquired from the above circa 1979

來源: 倫敦古董商 S. Marchant & Son
Trudy及John Cohen伉儷, 藏品編號B53, 約1979年從上處獲得

Traditionally associated with cleverness and agility, the depiction of monkeys (*hou* 猴) also carried layered auspicious meanings. Through its homophonic relationship with descendants (*hou* 後), it expresses the hope for many children, and through its connection with marquis (*hou* 侯), it conveys a wish for advancement and promotion. On the present lot, the latter meaning is enhanced through the depiction of the two bees on the reverse, which not only cleverly make use of the stone's darker markings, but also produce a visual pun: the combined words for bee (*feng* 蜂) and monkey (*hou* 猴) form the rebus *feng hou* (封侯), meaning 'to receive a high official's salary'. When holding a peach, the animal alludes to the Monkey King Sun Wukong (孫悟空) from the Ming dynasty novel *Journey to the West* (*Xiyou ji* 西遊記), who famously stole peaches of Immortality from the celestial gardens of the Queen Mother of the West. This association produced the auspicious phrase *lingshou xianshou* 靈猴獻壽, meaning the 'sacred monkey offers longevity'. In the present lot, this association is cleverly highlighted by incorporating a natural white patch of the stone to represent the ripe fruit. A related jasper snuff bottle with a similar subject, 18th/19th century, is illustrated in *Chinese Snuff Bottles: A Miniature Art from the Collection of Mary and George Bloch*, Hong Kong, 1994, no.239, p.299, and was later sold at Sotheby's Hong Kong, 31 May 2015, lot 27.

394 * Y ⊕

A CHALCEDONY AGATE ‘DEER AND PINE’ SNUFF BOTTLE

18th/19th century

The rounded body raised on a short foot ring and below a cylindrical neck, the translucent stone carved in relief with an alert deer below a gnarled pine, details of the tree and animal finely incised, the russet and ochre inclusions cleverly highlighting the pine needles and spotted fur, the reverse uncarved, stopper.

6.3cm (2 1/2in) high. (2).

£500 - 800
CNY4,600 - 7,400

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.6SX5FY8G

**該批次中含有象牙的物品已根據《象牙法案》(章節10)註冊
Ref.6SX5FY8G**

十八/十九世紀 瑪瑙巧雕松鹿紋鼻煙壺

Provenance: Hugh Moss Ltd., London
Trudy and John Cohen, collection no.B46, acquired from the above circa 1978

來源: 倫敦古董商 Hugh Moss Ltd.
Trudy及John Cohen伉儷, 藏品編號B46, 約1978年從上處獲得

Both the deer and the pine tree represent longevity, making the present snuff bottle an auspicious wish for a long life. The carver has skillfully incorporated the stone's natural dark inclusions into the foliage and, more strikingly, into the animal's coat, rendering it a spotted deer, revered in Daoism for possessing the ability to find *lingzhi* fungus.

See a related jade snuff bottle featuring a deer below a pine tree, 1680-1760 and attributed to the Zhiting School, Suzhou, which was sold at Bonhams Hong Kong, 11 May 2011, lot 101.



395

A CHALCEDONY AGATE 'HARE' SNUFF BOTTLE

19th century

The flattened body of rounded rectangular form supported on a short foot and below a cylindrical neck with flat mouth rim, the pale grey stone marked with a dark splash-like inclusion, possibly alluding to a white hare hiding in a bush, stopper.

6.2cm (2 1/2in) high. (2).

£700 - 1,000

CNY6,400 - 9,200

十九世紀 瑪瑙天然兔紋鼻煙壺

Provenance: Robert Hall Ltd., London

Trudy and John Cohen, collection no.B52, acquired from the above circa 2000

Published, Illustrated and Exhibited: Robert Hall Ltd., *Chinese Whispers: Chinese Snuff Bottles IX*, London, 1999, no.63

來源: Robert Hall Ltd., 倫敦

Trudy及John Cohen伉儷, 藏品編號B52, 約2000年從上處獲得

展覽著錄: Robert Hall Ltd.,《Chinese Whispers: Chinese Snuff Bottles IX》, 倫敦, 1999年, 編號63

The present bottle features an optical illusion of a hare, the body partially concealed within the foliage. Associated with Chang'e, the Goddess of the Moon, it symbolises both immortality and the moon. It is also the fourth animal of the Zodiac.



396 *

A MUGHAL-STYLE GREEN JADE VASE AND COVER

Late Qing Dynasty/Republic Period

Thinly carved of elongated baluster shape, carved around the exterior with rope-twist bands, the shoulders flanked by a pair of mythical-beast-head loop handles suspending loose rings, the cover mounted with a ruby and the oval stand with four *ruyi*-feet, the stone of even olive-green tone. 24.5cm (9 3/4in) high. (3).

£800 - 1,200

CNY7,400 - 11,000

晚清/民國 青玉雕繩紋蓋瓶

Provenance: Bill Spiers

Trudy and John Cohen, collection no.H26

來源: Bill Spiers

Trudy及John Cohen伉儷, 收藏編號H26



397 Y

A JADEITE BASKET-DESIGN VASE AND CHAINED COVER

Late Qing Dynasty/Republic Period

Of flattened baluster form and deftly hollowed with thin walls, carved in relief around the body with a rope-twist 'basket' design, with butterflies, cicada and crickets in high relief, the neck flanked by a pair of acanthus leaf handles suspending loose rings, the domed cover with nest of floral sprigs containing a small bird within, a larger bird above, the cover attached to the loose ring by a long chain, the stone of pale white tone with frosty inclusions and apple-green striations, wood stand.

21cm (8 2/8in) high. (2).

£1,500 - 2,000

CNY14,000 - 18,000

晚清/民國 翡翠雕雙活環耳帶鏈籃式蓋瓶

Provenance: George A. Cohen, by 1956
Trudy and John Cohen, collection no.H20

來源: George A. Cohen, 1956年之前
Trudy及John Cohen伉儷, 藏品編號H20

Compare with a related carved jadeite vase with a chain, illustrated in *The Jade-Carving Art in The Ch'ing Dynasty*, Taipei, 1990, p.99.





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