

中文翻譯敘述, 請參考 www.zacke.at

ZACKE

SINCE 1968

TWO-DAY AUCTION

Friday, October 15th 2021 and
Saturday, October 16th 2021

DAY ONE

Friday, October 15th 2021

Fine Chinese Art

中國藝術集珍

Buddhism and Hinduism



Provenances

Museum Deaccessions

The Dr. István Zelnik Southeast Asian Gold Museum,
Budapest, Hungary
The Indianapolis Museum of Art, USA
The Norton Simon Museum, Pasadena, California, USA
The Virginia Museum of Fine Arts, USA
The Accorsi - Ometto Museum in Turin, Italy

Private Estate and Collection Provenances

Sear Hang Hwie Pao (1937-2009), Toronto, Canada
Dr. Mons Fischer, Vienna, Austria
Michael L. Vermeer (1947-2015), Los Angeles, California, USA
Leslie Gifford Kilborn (1895-1972), USA
Dr. J. P. Schotte (1931-2000), Brussels, Belgium
Eirik Labonne (1888-1971), French Ambassador to Spain
Dr. Henry Guinness de László (1901-1967), Massachusetts, USA
James H. Kelley, USA
Pauline Lederman, New York, USA
George R. Bruha, Chicago, USA
David Duberman (1929-2019), Maryland, USA
Alan Griggs (1939-1995), Los Angeles, California, USA
Robert W. Moore and The Mee-Din, USA
Leopold Strasser (1919-2010), Munich, Germany
Dr. Hans Heumann (1919-2013), Germany
Roger E. Birch (1936-2020), Washington, D.C., USA
Dr. Franz Haniel (1883-1965), Germany
Heinrich Aigner (1919-2005), Germany
Jennifer and Ken Winchiu, Ottawa, Canada
Dr. Sam Sato, USA
Admiral James Findlay Schenck (1807-1882), USA
Li Shimin (1887-1975), Republic of China

Professor Filippo Salviati, Rome, Italy
Irene and Wolfgang Zacke, Vienna, Austria
Howard Coleman, Columbus, Ohio, USA
Robert C. Eldred, Jr., Massachusetts, USA
Camille Mines (1950-2018), Luxembourg
Colonel Marcel Klepper (1882-1944), Beijing, China
Jochen (1925-2002) and Herbert (1931-1997) Kienzle
Dr. Edgar Thriemer (1923-2018), Stuttgart, Germany
Sophus Black (1882-1960), Denmark
Derek Clifford, London, United Kingdom
Anacleto Spazzapan (born 1943), Italy
Arthur Huc (1854-1932), Toulouse, France
Salomon Sörensen (1856-1937), Malmö, Sweden
Alexander Popov, Novi Sad, Kingdom of Serbia
Sidney Ogden-Smith (d. 1952), United Kingdom
Arthur Mitchell Sackler (1913-1987)
Henri Delattre, Liège, Belgium
Alain Milhau, Paris, France
William R. Appleby (1915-2007) and Elinor Appleby (1920-2020),
New York, USA

John Burke da Silva (1918-2003)
Dr. Koos de Jong
Dr. Erika Pohl-Ströher (1919-2016), Switzerland
Isidore Cohn (1921-2015), New Orleans, USA
C. Roger Moss, OBE (1936-2020), Yorkshire, United Kingdom
Mark Evelyn Heath KCVO CMG (1927-2005), United Kingdom
Erwin Scharf (1904-1978), United Kingdom
Sir David and Lady Scholey, United Kingdom
William Little of Newbold Pacey Hall, Warwickshire, United Kingdom
Emmanuel Moiseevich Gran (1894-1969), New York
Pietro Accorsi (1891-1982), Italy
Edward Choate O'Dell (1901-1982), Baltimore, Maryland, USA,
Robert Gathorne-Hardy (1902-1973), United Kingdom
David Graham Widdicombe (1924-2019), United Kingdom
Major Richmond Keith Molesworth Battye (1905-1958),
United Kingdom
Edward Lucie-Smith (born 1933), United Kingdom
Tuyet Nguyet and Stephen Markbreiter, Hong Kong
Robert Cowan Marshall (d. 1935), Glasgow, Scotland
A.W. Bahr, Weybridge, United Kingdom
Alain Saint-Loubert-Bié, France
Emil Ball (1907-2008), Germany
Ellice Victor Sassoon, 3rd Baronet, GBE (1881-1961), Shanghai, China
Marie-Françoise Fatton, Sydney, Australia
L. Solomon, France
Senator Hugh Doggett Scott Jr. (1900-1994), USA
Gérard Wahl-Boyer (d. 2014), France





ZACKE

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TWO-DAY AUCTION

Fine Chinese Art, Buddhism and Hinduism

Friday, October 15th 2021 and Saturday, October 16th 2021

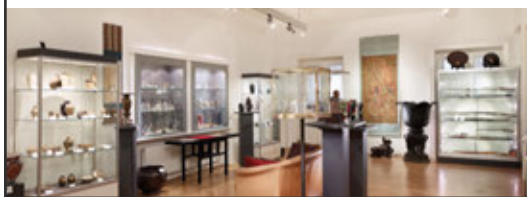
DAY 1

October 15th 2021, at 10.00 ^{am} CET

CATALOG CA1021

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IN OUR GALLERY

Preview: 4. 10. - 14. 10. 2021
Monday – Friday 10 ^{am} – 6 ^{pm}
and by appointment



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
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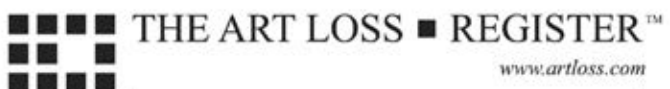
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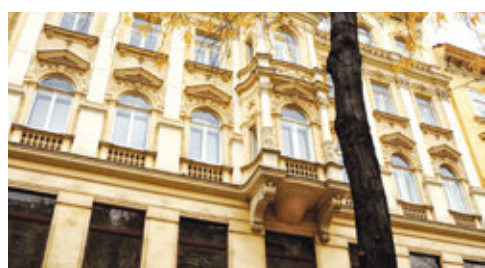
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FOR THE AUCTION **Fine Chinese Art, Buddhism and Hinduism CA1021**
ON DATE **OCTOBER 15TH & 16TH, 2021, AT 10:00^{AM} CET**

SINCE 1968





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WORKS OF ART

Lots 1 to 29





1

A RARE CLOISSONNÉ ENAMEL 'DING CAULDRON' TRIPOD CENSER, MING DYNASTY

China, 16th century. The hemispherical bowl raised on three curved, blade-form legs, the flat everted rim with two upright loop handles, the sides finely enameled to the exterior in tones of jingtai blue, red, yellow, white, and green with stylized chrysanthemum and lotus sprays, all against a turquoise ground on the upper body and a fine 'imperial' blue ground to the lower body and feet.

Provenance: Old Austrian private collection. By descent to the last owner.

Condition: Overall good condition, commensurate with half a millennium of age. Extensive wear and some manufacturing flaws, such as expected pitting. The enamels with small old fills where the feet connect to the vessel, the respective areas at the interior with remnants of old soldering. The copper-alloy and gilt-bronze areas with a naturally grown, dark patina.

Weight: 1,749 g

Dimensions: Height 21 cm (feet to handles), Diameter 23.4 cm

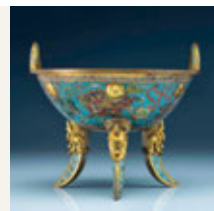
Expert's note: A cloisonné enamel tripod censer with blade-form legs such as the present lot is extremely rare, with only one example found at auction (see Auction result comparison). The design is based on archaic bronze 'ding' cauldrons, two examples of which can be found in the Arthur M. Sackler Gallery, accession numbers S1987.20 and S2012.9.579.



Literature comparison: The hemispherical body, handles and flattened legs of this censer relate to several bronze tripod censers of Shang dynasty date, illustrated by Robert W. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, 1987, pp. 448-51, figs. 80.2-80.4, no. 81 and fig. 81.1. Another cloisonné enamel censer of this type, in the Qing Court Collection, dated mid-Ming dynasty, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, p. 45, no. 43.

AUCTION RESULT COMPARISON

Compare a closely related cloisonné tripod censer, also dated to the 16th century and of similar size, but decorated with Buddhist lions and the legs issuing from dragon heads, at Christie's New York, in *Cloisonné Enamels from Private American Collections* on 18 September 2014, lot 605, **sold for USD 137,000**.



Estimate EUR 3,000

Starting price EUR 1,500



2

A PAIR OF CLOISONNÉ ENAMEL CANDLESTICKS, QIANLONG PERIOD

China, 1736-1795. Decorated in brilliant polychrome enamels against a bright turquoise ground with lotus blossoms surrounded by leafy scrolling vines as well as archaistic motifs, framed by bands of ruyi-heads, stylized scroll, and stiff leaves. The top of the bell-shaped base with a band of lappets in distinctively raised champlévé. The rims with gilt key-fret bands neatly inlaid in deep-blue enamel. (2)

Provenance: From the collection of Salomon Sörensen, Sweden. Thence by descent within the same family. Salomon Sörensen (1856-1937) was a Swedish citizen, who worked as city architect in Malmö between 1893 and 1924. He was one of the most productive architects in the city's history, completing over 100 buildings. For most of his life, Sörensen was an avid collector of Chinese art.



**Salomon Sörensen
(1856-1937)**

Condition: Absolutely original and unrestored condition, only with old wear and manufacturing flaws, such as pitting. Some minor losses, nicks, and scratches, all as expected and commensurate with age. The undersides of both trays of each candlestick with losses to the blue enamel coating where the joints connect.

Weight: 2,165 g and 2,160 g

Dimensions: Height 47 cm and 46.5 cm

Each with a hollow bell-shaped base rising to a central bulb between two cylindrical sections supporting a large circular dish tray, set to the center with a tall tapering cylindrical neck, surmounted by a small two-bulb section below a smaller tray fitted with a metal pricket.

The present lot would have originally served as a part of a garniture set for ritual or ancestral altars. The most popular set was the five-piece wugong, which besides two candlesticks also included a censer and two gu vases.

Literature comparison: For a related five-piece cloisonné enamel garniture in the Qing Court Collection, comprising a related pair of pricket candlestick decorated with lotus meanders, see *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Hong Kong, 2002, pl.138. Compare a closely related candlestick from a five-piece altar set (wugong) from the Qianlong period in the collection of the Metropolitan Museum of Art, accession number 29.110.68.

AUCTION RESULT COMPARISON

Compare a closely related pair of cloisonné candlesticks, of **near-identical form and design**, also dated to the Qianlong period, at Sotheby's New York in *Important Chinese Art* on 15 March 2017, lot 739, **sold for USD 32,500**.



Estimate EUR 10,000

Starting price EUR 5,000





A RARE CLOISSONNÉ AND CHAMPLÉVÉ ENAMEL BUDDHIST EMBLEM, QIANLONG PERIOD

China, 1736-1795. The emblem in the form of the three jewels (triratna) within a burning flame is supported on a superbly enameled lotus flower borne on a gilt-bronze stem with scrolling leaves rising from a gilt-bronze-ribboned double-gourd vase enameled with lotus sprays and flowerheads, above the tiered base with crashing waves above two rows of distinct lappet bands interrupted by floral sprays.

Provenance: Property from an important European private collection, in the collection prior to 1989.

Published: Dr. Gunhild Gabbert Avitabile, *Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné- und Champlevé-Arbeiten von 1400 bis 1900*, Germany, 1981, page 136, number 70.



Condition: Excellent condition commensurate with age. Old wear and manufacturing flaws, minor losses, all as expected on this type of ware. Ornaments to double gourd vase lost. Small old fills throughout, mostly to corners, edges and joints (inspected under strong blue light).

Weight: 1,343 g

Dimensions: Height 40 cm

Expert's note: It is rare to find even just one of the Eight Buddhist Emblems made of cloisonné enamel and gilt-bronze, let alone of such magnificent size, which would be set in a row on a Buddhist altar. They are a flamboyant testimony to the strength of Tibetan Buddhism in Imperial China. The labor and material lavished on such Buddhist objects demonstrate the continued importance of Buddhist worship during the Qing Dynasty.

LITERATURE COMPARISON

For a closely related set from the Qing court collection, preserved in the Palace Museum, Beijing, see a set of smaller emblems rendered in gilt-bronze and champlevé enamels, illustrated in *Metal-bodied Enamel Ware, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2001, pl.139. See also a champlevé enamel set of the Eight Buddhist Emblems preserved in the Mountain Resort Museum, Chengde, illustrated in the *National Palace Museum Exhibition, Tibet: Treasures from the Roof of the World*, Taipei, 2010, pl.110. Also compare with a single emblem at the Brooklyn Museum, New York, USA, accession number 09.662.



AUCTION RESULT COMPARISON

Compare a set of closely related Qianlong-era cloisonné Buddhist emblems, **one of which shows the same emblem as the present lot**, at Christie's Paris in *Art d'Asie* on 13 June 2013, lot 186, **sold for EUR 385,500**, and another of slightly smaller size (34 cm) at Christie's London in *Fine Chinese Ceramics and Works of Art* on 6 November 2012, lot 42, sold for GBP 97,250.



Estimate EUR 8,000

Starting price EUR 4,000



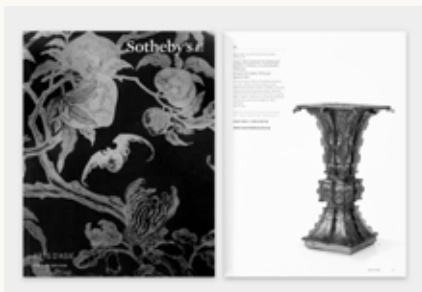
4

A GILT-BRONZE CLOISSONNÉ ENAMEL VASE, FANG GU, YONGZHENG TO QIANLONG PERIOD

China, 18th century. Of square section, the exterior superbly decorated with archaistic motifs repeated in mirror image on each facet, including three taotie masks on the middle section, pendent plantain leaves on the splayed foot, and confronting phoenixes forming an image reminiscent of taotie to the flaring neck. Prominently applied with notched gilt-bronze flanges dividing each side at the corners. The interior of the mouth is finely enameled with vibrant colors depicting a scrolling lotus pattern.

Provenance:

Ancienne
Collection
Particulière
Française.
Sotheby's Paris,
23 June 2016,
lot 84, **sold for
EUR 45,000**. A
distinguished
London dealer,
acquired from the
above.



Condition: Excellent condition with old wear and small manufacturing flaws, as well as minor losses and associated old fills (inspected under strong blue light). The base with small structural fissures. All exactly as expected from authentic 18th-century cloisonné wares of this size. For a detailed video of the vase taken under strong blue light, please refer to the department.

Weight: 2,877 g
Dimensions: Height 33 cm

AUCTION RESULT COMPARISON

Compare a related cloisonné fang gu, dated to the 17th century, at Sotheby's New York, in Fine Chinese Ceramics & Works of Art, on 18 March 2014, lot 360, **sold for USD 68,750**, and another of larger size, dated 17th-18th century, at Sotheby's New York, in Imperial Cloisonné and Jade, Chinese Art from The Brooklyn Museum, on 17 March 2021, lot 30, **sold for USD 88,200**.



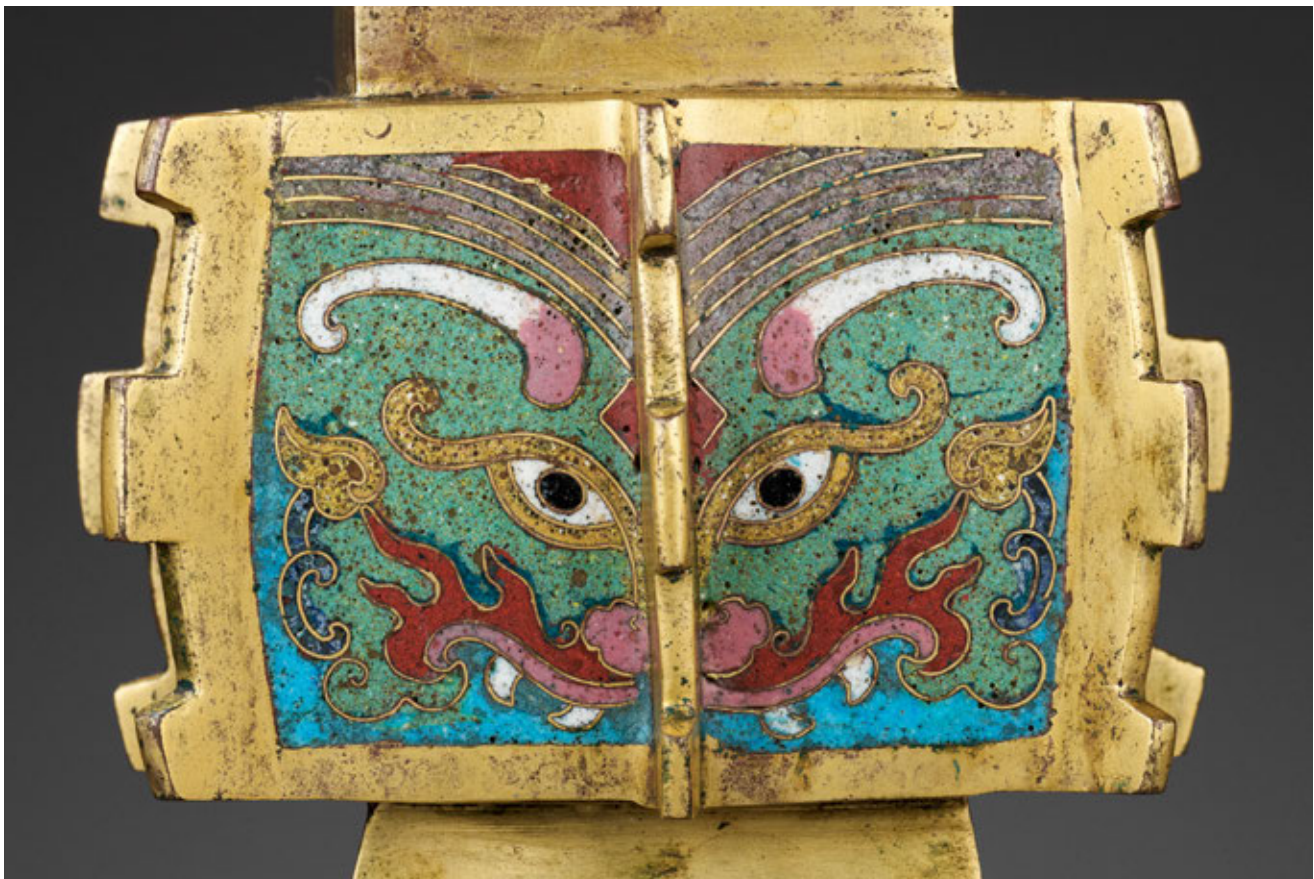
Literature comparison: The form and design of this cloisonné fang gu are a result of the Yongzheng and Qianlong Emperors' wishes for craftsmen to take inspiration from antiquity, reinstating the intrinsic qualities of simplicity, sincerity and happy exuberance of the ancient cultures. For this purpose, the Qianlong Emperor instructed the Court to collect drawings of antiquities, such as the 'Catalogue of Xiqing Antiquities' (Xi Qing Gu Jian), which served as sources of designs for the production of vessels. Compare three related archaistic cloisonné enamel and gilt-bronze vases, fang gu, Qianlong mark and of the period, illustrated in ibidem, plates 143, 146, and 147.

Estimate EUR 15,000
Starting price EUR 7,500

EXPERT'S NOTE

The present cloisonné fang gu is exceptional for its refined design of taotie masks, which are highly expressive and comparable to some of the most valuable cloisonné wares of the 18th century ever to come up for auction. Compare a cloisonné zun, with a Qianlong mark and of the

period, at Sotheby's Hong Kong, 2 April 2019, lot 3517, **sold for HKD 4,495,000**; a cloisonné hu, also dated Yongzheng to Qianlong period, at Christie's Hong Kong, 30 November 2020, lot 2905, **sold for HKD 8,650,000**.



Taotie mask on the present vase

5

A GILT-BRONZE CLOISSONNÉ ENAMEL TRAY, QIANLONG PERIOD

China, 1736-1795. Of rectangular form, the broad rim with canted corners, the interior with a hexagonal diapered pattern with rosettes, the inner rim with a similar diapered pattern but of overlapping circles, with scrolls to the corners, the exterior rim with lotus flowerheads and scrolling vines, all on a turquoise ground.



Provenance: Christie's London, 23 March 2006, lot 1930. French private collection, acquired from the above.

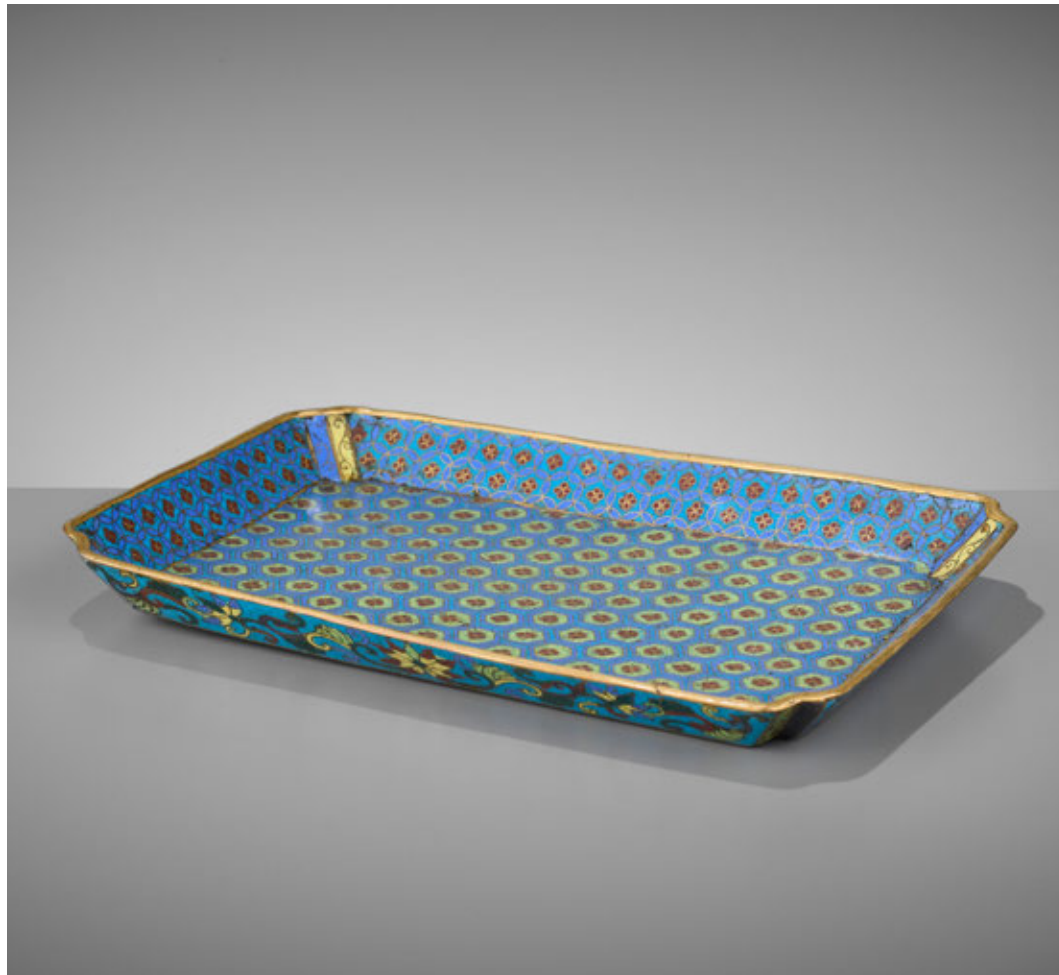
Condition: Good condition with minor wear and manufacturing flaws, expected pitting, some minor losses here and there, the tray slightly warped.

Weight: 646 g

Dimensions: Size 25.2 x 17.3 cm

Estimate EUR 1,500

Starting price EUR 750



6

A LARGE GILT-BRONZE CLOISSONNÉ ENAMEL 'DRAGON' DISH, QING DYNASTY

China, first half of 19th century. Enameled to the interior with a central roundel enclosing a fierce dragon writhing around a flaming pearl amid scrolling clouds against a black ground, surrounded by four evenly spaced dragons divided by flaming pearls against a turquoise ground, all below a ruyi-head border below the rim.

Provenance: From an old German private collection.

Condition: Excellent condition with some minor wear and manufacturing irregularities. Expected pitting and small losses, wear to gilt and enamels.

Weight: 1,518 g

Dimensions: Diameter 34.2 cm

The shallow rounded sides rising from a short straight foot to a lipped rim. The exterior sides with alternating and evenly spaced Shou characters and lotus sprays surrounded by scrolling leafy vines.

Estimate EUR 1,000

Starting price EUR 500



A CLOISONNÉ PANEL, INSCRIBED WITH A POEM BY THE QIANLONG EMPEROR

China, Qing dynasty (1644-1912). The panel is finely enameled with a pair of pheasants standing on blue rocks surrounded by narcissus in the foreground and camellias, wintersweet prunus, nandina, and podocarpus rising from behind, all below a gilt poem by the Qianlong Emperor alluding to the scene.

Inscriptions: Top right, a poem by the Qianlong Emperor, followed by the cyclical Guisi date (corresponding to 1773), the two characters 'Yu ti' (Imperial Poem), an inscription signed by Wang Jihua (Respectfully inscribed by your servant Wang Jihua), and two seals 'chen Hua' and 'jing shu'.

Provenance: A notable private collector in Kensington, London, United Kingdom. Previously acquired in the French auction market.

Condition: Firing flaws, expected pitting overall, areas of minor warping, the lacquered back cover with extensive crackling. Areas of bruising with associated extensive hairline cracks, all well visible on additional images on www.zacke.at. Overall fine condition commensurate with age and presenting well.

Weight: please check the weight online at www.zacke.at

Dimensions: Image size 70.8 x 47.7 cm, Size incl. frame 77.3 x 54.3 cm

The hardwood frame and gilt-bronze fitting in the form of archaic confronting phoenixes dating to the 20th century.

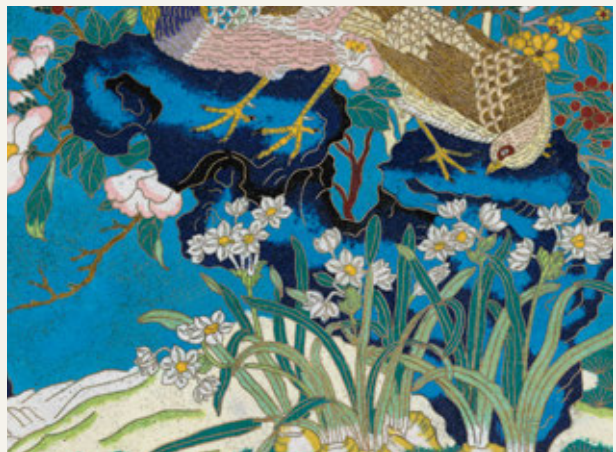
The poem on the present panel, composed by the Qianlong Emperor, is recorded in Yuzhi Shiji, Compilation of Imperial Poems, volume 4, dated 1773. The original title of the poem as recorded in Yuzhi Shiji can be read as 'On Yang Dazhang's bird and flower (painting), appropriating Wen Tingyun's style', suggesting the scene depicted on the panel is based on a painting by Yang Dazhang, while the poem above is after the style of Wen Tingyun. Yang Dazhang (active during the 18th century) was an esteemed court painter during the Qianlong reign, specializing in landscape, bird and flower genres. Wen Tingyun (812-870) was a celebrated poet from the late Tang dynasty, highly regarded by the Qianlong Emperor.

The inscription following the poem includes the name Wang Jihua (1717-1776), a native of Qiantang (present day Hangzhou in Zhejiang province), who served as a high official at the court of the Qianlong Emperor. Wang managed the Wuying Hall in the Forbidden City, a storehouse for various rare books and archives. In 1770, the Qianlong Emperor commissioned him to transcribe all seven volumes of the Lotus Sutra. Upon his death at the age of 60, Wang was given the posthumous title Wenzhuang. See Zhongguo meishujia renming cidian, Shanghai, 1981, page 124.

Literature comparison: An inlaid lacquer screen bearing a Yu zhi mark and an inscription including the name Wang Jihua and the same two seals was sold at Sotheby's, Hong Kong, 5 November 1996, lot 1002.

EXPERT'S NOTE

The present cloisonné panel is almost identical to one sold at Christie's Hong Kong in 2014 (see Auction result comparison), dated to the Qianlong period. The single difference between the two lots lies in an additional shade of blue used to accentuate the central rock (in the Christie's panel), which appears to have been omitted in the present lot, most likely because of simplified manufacturing procedures. The Qianlong Emperor would often commission second (and third, fourth, etc.) editions of his favorite pieces, across all types of Chinese works of art, as gifts for his favorites, officials, and other subjects. The lesser differences are between earlier and later editions, the shorter the time period usually was between them. Thus, it is this author's personal opinion that the present lot may well have been commissioned within the Qianlong Emperor's reign.



Compare the rock from the Christie's panel with the rock in the present lot

AUCTION RESULT COMPARISON

Compare a near-identical inscribed cloisonné panel, with the same depiction, poem, and dating as the present lot, at Christie's Hong Kong, in Through Connoisseurs' Eyes – Works of Art for the Emperor, on 28 May 2014, lot 3015, **sold for HKD 2,440,000.**



Estimate EUR 15,000

Starting price EUR 7,500

黃香馨口箭蒙姓捷捷珊
 瑚雲上下律度明玉香露
 親諸喬凌波秀弄雙一雙
 錦雞語膠膠騰騰上湖石
 艷冶金直帶露淨始嬾不
 以形傳召神寫白般日色
 活脫工相將浮水回風中
 羅漢和惟示真譚到仁詔
 先了堪釋 公已春正
 御題 臣王際華敬書





8

**A RARE CLOISONNÉ ENAMEL
'SASH-TIED' BALUSTER VASE,
ATTRIBUTED TO THE IMPERIAL WORKSHOPS,
QIANLONG PERIOD**

China, 1736-1795. Finely decorated with lotus flowers growing from scrolling vines, with an elaborate ruyi-lappet band above the foot, a ruyi-head band to the shoulder, and a scrolling floral band at the neck, all reserved against a sky-blue ground. The vase is literally wrapped in a gilt and diapered sash, tied in a bow on one side, neatly embossed and chased into the copper body.

Provenance: Old French private estate.

Condition: Presents well overall. Traces of extensive usage, wear, several dents to metal, the enamels with small losses and flakes, expected minor cracks and pitting. The base with some soldering to close an old piercing as well as malachite and cuprite patina. All well visible at images online on www.zacke.at, no hidden damages or restoration.

Weight: 155.1 g
Dimensions: Height 11.4 cm

Expert's note: The bow in the front is flanked by four rectangular piercings, with corresponding neatly applied fittings at the interior of the vessel, allowing for an actual silk sash to be tied around the vase. This will further enhance the already magnificent effect of the gilt-bronze repoussé sash with its fine incising, altogether clearly supporting a firm attribution to the Imperial workshops in Beijing.



LITERATURE COMPARISON

Compare a Canton enamel double-gourd snuff bottle, enameled with a bow-tied sash and described as Imperial, with a Yongzheng mark and of the period at Bonhams Hong Kong, 28 May 2010, lot 114; a Beijing enamel pouch-shaped glass vase, molded with a bow-tied sash, with a Qianlong mark and of the period, at Sotheby's Hong Kong, 8 October 2019, lot 1; and a pair of pink-ground famille rose jars and covers, molded with bow-tied sashes at the shoulders, with Qianlong marks and of the period, at Sotheby's Hong Kong, 5 October 2016, lot 3611.

Auction result comparison: Compare a related cloisonné sash-tied vase, but of larger size and likely later date, at Christie's New York in *Rivers of Color: Cloisonné Enamels from Private American Collections* on 18 September 2014, lot 647, sold for USD 10,000.

Estimate EUR 1,500
Starting price EUR 750

A PAIR OF CLOISSONNÉ ENAMEL FIGURES OF QILIN, QING DYNASTY

China, 18th-19th century. Each standing foursquare on stout legs with gilt hooves and raised head, jaws open revealing gilt tongue and rows of teeth flanked by sharp fangs. Further decorated with long gilt whiskers swept back under the gilt horns, the furry eyebrows raised above the eyes and the beard and bushy tail massively gilt as well. (2)

Provenance: From a New York private collection.

Condition: Very good condition with minor wear to gilt and enamels, small nicks and dents, malachite encrustations here and there, some pitting and other firing irregularities. The metal with microscopic structural fissures, as typical with mid-Qing cloisonné figural wares.

Weight: 1,342 g and 1,362 g
Dimensions: Length 29.5 cm each

The gilt and incised manes at the back of the head above the spiky spine are detachable. The heads are decorated with green squares on a red ground, while the body is covered almost entirely with red and grayish-white scales.

The qilin, which resembles a stag, is an auspicious symbol of longevity, fertility and wise administration as it only appears during the reign of a benevolent ruler. It is also associated with the Confucian virtue of ren, as it is benevolent to all living creatures.

Literature comparison: Compare with a single cloisonné figure of a standing qilin from the Qing Court Collection illustrated in Metal-bodied Enamel Ware, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, page 168, number 160.

AUCTION RESULT COMPARISON

Compare a closely related pair of cloisonné qilin, **also dated to the 18th-19th century**, but with a blue ground, at Christie's Hong Kong, in Masterpieces of the Enameller's Art from the Mandel Collection on 30 May 2012, lot 3918, **sold for HKD 620,000**.



Estimate EUR 3,000

Starting price EUR 1,500







10
A CHAMPLEVÉ ENAMEL
'BUDDHA'S HAND' RUYI SCEPTER,
QING DYNASTY

China, 18th century. Cast in openwork with an arched gilt-bronze shaft resembling a gnarled leafy branch and a head in the form of two finger citrons, known as 'Buddha's hand' in Chinese, decorated in champlevé enamels graduating from lime-green to yellow next to gilt bronze leaves.

Provenance: Property from a Private Collection. Sotheby's Hong Kong, Fine Chinese Ceramics and Works of Art, 8th April 2014, lot 3099 (one in a lot of two), bought in at an estimate of HKD 1,200,000 - 1,800,000. A noted private collector, acquired from Sotheby's at a later time.
Condition: Excellent condition with minor wear, minuscule dents, light wear to the enamels and gilt.

Weight: 584.7 g
 Dimensions: Length 30.9 cm

The shaft bearing two small corresponding fruits in champlevé enamels and gilt-bronze leaves, the openwork terminal suspending a tasseled endless knot.

Literature comparison: For a gilt bronze scepter of this type, but cast with all three fruit of the sanduo, in the National Palace Museum, Taipei, see one illustrated in Masterpieces of Chinese Ju-i Sceptres in the National Palace Museum, Taipei, 1974, pl. 29; and a zitan version inlaid with jade and various hardstones to depict a finger-citron, in the Palace Museum, Beijing, included in the exhibition China. The Three Emperors, Royal Academy of Arts, London, 2005, cat. no. 277, and another gilt bronze scepter embellished with pomegranates, in the Österreichisches Museum für Angewandte Kunst collection, included in the exhibition Die Ware aus dem Teufelsland, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 12.

AUCTION RESULT COMPARISON

Compare with a related gilt bronze scepter, inlaid with glass and decorated with enamels, at Christie's New York in Auspicious Treasures for Scholars and Emperors: Selections from the Robert H. Blumenfeld Collection on 22 March 2012, lot 1228, **sold for USD 86,500.**



Estimate EUR 6,000
 Starting price EUR 3,000



11 A CLOISONNÉ ENAMEL BOTTLE VASE, MING DYNASTY

China, 1368-1644. The compressed bulbous body rising from a slightly spreading foot to a slender flared neck. Enameled overall with colorful chrysanthemum flowerheads surrounded by leafy scrolling vines, all between a lappet border at the base and ruyi containing flowerheads below the rim.

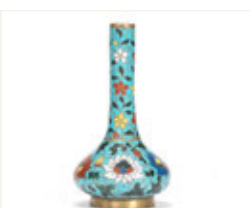
Provenance: From a private collection in the United Kingdom.

Condition: Fine condition with some wear and firing flaws, expected pitting, the foot with old soldering traces to inner rim, few minor losses and nicks.

Weight: 211.9 g
Dimensions: Height 15 cm

AUCTION RESULT COMPARISON

Compare a related cloisonné enamel bottle vase, dated to the 15th century, at Bonhams London in Fine Chinese Art on 7 November 2013, lot 69, **sold for GBP 22,500**.



Estimate EUR 1,500
Starting price EUR 750

12 A PAIR OF GILT BRONZE AND CLOISONNÉ ENAMEL FIGURES OF CRANES, QING DYNASTY

China, first half of the 19th century. Each naturalistically modeled standing, the iron-red crested head raised on a long and graceful arched neck, the body in white with wing and tail feathers highlighted in black and polychrome enamel, the legs and beak gilt.

Provenance:

Collection of Eirik Labonne, and thence by descent in the same family to the last owner. Eirik Labonne (1888-1971) was a diplomat, who served as the French ambassador to Spain during the Civil War and to the USSR during World War II. He was also resident general of Tunisia between 1938 and 1940, and resident general of Morocco between 1946 and 1947.

Condition: Excellent condition with minor firing irregularities. Few minuscule nicks, tiny losses and wear to enamels.



Eirik Labonne (1888-1971), resident general of Tunisia, 1938-1940

Weight: 237.8 g and 249.6 g
Dimensions: Height 18.9 and 19 cm (incl. base)

Each mounted to an antique bronze base of European origin, dating from around 1900. (2)

AUCTION RESULT COMPARISON

Compare a related pair of cloisonné crane-form censers, also dated to the 19th century and of very similar form, at Sotheby's London in Fine Chinese Ceramics and Works of Art on 5 November 2008, lot 356, sold for GBP 6,250, and another dated to the jiaqing period at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 15 September 2010, lot 388, **sold for USD 10,625**.



Estimate EUR 2,000
Starting price EUR 1,000





13 AN ENAMELED GILT-COPPER REPOUSSÉ LUOHAN, QIANLONG MARK AND PERIOD

China, 1736-1795. Modeled with an emaciated face showing a grimacing smile, wearing a turquoise-enameled ample robe hemmed with floral scroll and decorated with a dragon and phoenix amid swirling clouds. The back with an enameled four-character mark Qianlong nianzhi within a square against a red-enameled ground and of the period.

Provenance: From a noted Hungarian collection.

Condition: Extensive wear, firing flaws, such as pitting, minor losses to enamel with associated old fills, small dings and dents, shallow surface scratches, warping. Traces of soldering to base, the seal plate lost. The interior with a fine, naturally grown, dark patina with areas of malachite encrustation.

Weight: 290.0 g

Dimensions: Height 16.5 cm

Literature comparison: A related set of nine gilt bronze and champlevé enamel figures of luohan were exhibited by Roger Keverne, Summer Exhibition 2004, London, page 62, no. 61.

AUCTION RESULT COMPARISON

Compare a closely related enameled gilt copper repoussé figure of a Luohan, also with a four-character **Qianlong mark and of the period**, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 12 May 2015, lot 262, **sold for GBP 5,000** (part-lot, together with an unmarked luohan figure).



Estimate EUR 1,000

Starting price EUR 500





14

A PAIR OF GILT-BRONZE CLOISSONNÉ ENAMEL 'DUCK' CENSERS AND COVERS, LATE QING DYNASTY

China, 19th to early 20th century. Each modeled in the form of a recumbent duck with an elegant S-shaped neck, decorated with archaistic scroll, hook-patterns, and birds, the wings in the form of removable covers, the gilt bronze legs with webbed feet. (2)

Provenance: Belgian private collection. Viennese private collection, acquired from the above. Old collector's number '109' inscribed to interior of each cover.

Condition: Very good condition with minor wear and manufacturing irregularities, few small losses.

Weight: 570.4 g and 572.9 g
Dimensions: Height 12.5 cm (each), Length 13 cm (each)

AUCTION RESULT COMPARISON

Compare a closely related duck-form cloisonné censer, also dated to the late Qing dynasty, at Sotheby's New York in Fine Chinese Ceramics and Works of Art on 18 March 2008, lot 234, sold for USD 5,625.



Estimate EUR 1,000
Starting price EUR 500



15

A CLOISSONNÉ ENAMEL-INSET HARDWOOD STAND, LATE QING TO REPUBLIC

China, late 19th to first half of 20th century. The top inset with a circular cloisonné plaque enameled with a central medallion enclosing a flowerhead amid leafy vines, all surrounded by lotus blossoms and scrolling vines.

Provenance: From a Dutch private collection.

Condition: Good condition with minor wear, firing flaws and light surface scratches, the stretchers with some cracks and associated old repairs.

Weight: ca. 5 kg
Dimensions: Height 51 cm, Diameter 41 cm (the top) and 30.5 cm (the cloisonné plaque)

The stand is supported on five cabriole legs with scrolling ruyi feet and connected by curved stretchers forming a pentagon, the apron carved with bats between the legs. The wood of an attractive grain and color.

AUCTION RESULT COMPARISON

Compare a related hongmu low table, also inset with a circular cloisonné plaque, dated to the 20th century, of larger size (54.5 cm high), at Christie's New York, 6 April 2011, lot 551, sold for USD 10,000.



Estimate EUR 1,000
Starting price EUR 500



16

A LOBED ENAMEL ON COPPER TEAPOT, QING DYNASTY

China, 1644-1912. The octalobed teapot with gilt rims, the gilt handle and spout issuing from fierce dragon heads, neatly incised. The body finely painted in stippled enamels with shaped medallions bearing figural scenes as well as flowers and butterflies, divided by borders of scrolling vines and key-fret as well as ruyi-head bands enclosing diapered patterns.

Provenance: Spink & Son, London (old label to base). Marc Labarbe, Commissaire-Priseur, Toulouse, France, 18 June 2016, lot 47, **sold for EUR 127,664** as Enamelled Teapot, Qianlong Period. A notable private collector in Kensington, London, United Kingdom, acquired from the above. A copy of the original invoice from Marc Labarbe, Commissaire-Priseur, Toulouse, France, accompanies this lot.

Condition: Excellent condition with some old wear to enamels and gilt, minor manufacturing irregularities, few light scratches, the interior of the cover with minor loss to enamels. The Spink label with significant wear.



Weight: 385.6 g
Dimensions: Width 14.3 cm (handle to spout)

The cover with a gilt knob finial and painted with peony as well as bands of scrolling clouds and lotus. The interior of cover and teapot enameled in monochrome blue. The white-enameled base with a blue four-character mark Qianlong nianzhi within a red phoenix roundel.

Expert's note: When comparing the present lot directly and closely with its counterpart in the National Palace Museum, Taipei, some minuscule yet distinct characteristics differ. Even though these differences seem minimal, they are clear and present. It therefore is evident that the present lot was made at a later time than its Imperial precursor. The question as to when exactly, however, remains somewhat of a conundrum. Typically, the smaller the differences between two lots, the narrower their dating range. But - needless to say - there are exceptions to this rule, and so a dating of the present lot to the later Qianlong period seems equally possible as to the Republican era. Only a modern copy can be excluded with absolute certainty at this point, simply because the quality of the workmanship overall is just too convincing, at least by the standards of this author.

LITERATURE COMPARISON

Compare a closely related teapot, with a similar four-character Qianlong mark within a phoenix roundel and of the period, in the National Palace Museum, Taipei, illustrated in Enamel Ware in the Ming and Ch'ing Dynasties, Taipei, 1999, page 224-225, no. 114. Compare also a closely related teapot with a Qianlong mark, illustrated in Catalogue of the International Exhibition of Chinese Art, 1935-36, Royal Academy of Art London, page 202, no. 2191.



AUCTION RESULT COMPARISON

Compare a related Beijing enamel scholar's cup, with a Qianlong mark and of the period, delicately painted and with gilt and incised fittings, at Sotheby's Hong Kong in Fine Chinese Ceramics & Works of Art on 9 October 2012, lot 3027, **sold for HKD 2,300,000**.



Estimate EUR 15,000
Starting price EUR 7,500





17

**A CANTON ENAMEL 'MOUNTAIN PAVILION'
EWER AND COVER, QING DYNASTY**

China, late 18th to mid-19th century. The handle and spout in the form of a towering mountain surmounted by a pavilion with an ice-crack decorated base and bud-shaped gilt-bronze finial, all painted in bright enamels and with gilt-bronze rims and lining.

Provenance: Danish private collection, acquired in China between 1885 and 1945 when members of the family lived there, and thence by descent within the same family. Collector's label '61' to base.

Condition: The ewer in good, original condition with no restorations. Minor hairlines, traces of use, few small nicks and dents. The cover with minor chips to the roof of the pavilion with associated fills and touchups, both to the top and underside of the roof, which are well visible under blue light. For a detailed video of the present lot shot under strong blue light, please refer to the department.

Weight: 557.1 g

Dimensions: Height 26 cm, Width 19 cm

Mount Hua, one of the Five Great Mountains of China, has a variety of small temples and other religious structures on its slopes and peaks. Atop the southernmost peak, there is an ancient Daoist temple, which may have served as an inspiration for the present ewer. Another possible afflatus may have been the legendary Chess Pavilion, which is also located on Mount Hua.



The Chess Pavilion on Mount Hua

Estimate EUR 6,000

Starting price EUR 3,000



18

A CARVED RED-OVERLAY YELLOW GLASS BOTTLE VASE, QIANLONG MARK AND PERIOD

China, 1736-1795. The compressed globular body and tall neck are carved through the semi-transparent ruby-red outer layer to the translucent lemon-yellow body with an immortal holding a crutch and peach in his hands and riding a qilin on a bridge, flanked by a pine and a willow and surrounded by craggy rockwork, all below a palace entrance and towering mountain under scrolling clouds. The recessed base with a four-character wheel-cut seal mark, Qianlong nianzhi within a double square and of the period.

Provenance: From a private collection in New York, USA.

Condition: Excellent condition with minor wear and manufacturing flaws, open bubbles and striations. Few microscopic nicks, some possibly smoothened over time.

Weight: 247.3 g

Dimensions: Height 13.8 cm

The figure depicted on the present bottle vase is probably Li Tieguai, who is always shown with his eponymous iron crutch (tieguai) and sometimes riding a qilin.

AUCTION RESULT COMPARISON

Compare a closely related red overlay yellow glass bottle vase, also with wheel-cut four-character Qianlong seal mark and of the period, but of larger size (20.3 cm high), at Christie's New York in Fine Chinese Ceramics and Works of Art on 22 March 2013, lot 1415, **sold for USD 15,000**.



Estimate EUR 1,500

Starting price EUR 750



19

A RED-OVERLAY YELLOW GLASS 'BAJIXIANG' VASE, MID-QING

China, 18th century. The heavy, thick-walled vase is carved through the red outer layer to the golden-yellow body with the Eight Buddhist Emblems (bajixiang) – Pair of Fish, Victory Banner, Wheel of Dharma, Parasol, Lotus, Endless Knot, Treasure Vase, and Conch Shell. The waisted neck with a band of stiff leaves above a dotted band and intertwined ribbons suspending tasseled discs at the shoulder, the foot with a band of lappets.

Provenance: From a Dutch private collection.

Condition: Very good condition with minor wear and manufacturing flaws, few minuscule nicks to foot, occasional light scratches, slightly tilted.

Weight: 716.8 g

Dimensions: Height 21 cm

Literature comparison: The color scheme of this vase is similar to that of a bottle vase of similar shape carved in relief on the neck with chilong, and which has an incised Qianlong four-character seal mark, in the Robert H. Clague Collection, which is illustrated by C. Brown and D. Rabiner in Chinese Glass of the Qing Dynasty, 1644-1911, Phoenix Art Museum, 1987, pp. 32-33, no. 29, where it is dated as "probably of the period".

AUCTION RESULT COMPARISON

Compare a related red-overlay yellow glass bottle vase, dated 18th-19th century, of slightly smaller size (16.7 cm high), at Christie's Hong Kong in The Pavilion Sale – Chinese Ceramics and Works of Art on 6 April 2015, lot 195, **sold for HKD 75,000**.



Estimate EUR 800

Starting price EUR 400

20

**AN AMBER GLASS
MINIATURE BOTTLE VASE,
TONGZHI MARK AND PERIOD**

China, 1862-1874. The compressed globular body rising from a short foot carved with lappets to a gently waisted neck incised with a key-fret band at the top. The transparent glass of elegant amber color. The recessed base with a wheel-cut four-character mark Tongzhi nianzhi and of the period.

Provenance: From a noted French private collection.

Condition: Excellent condition with minor wear and manufacturing flaws, occasional light scratches.

Weight: 170.3 g
Dimensions: Height 8.7 cm

Estimate EUR 600
Starting price EUR 300



21

**A BLUE OVERLAY WHITE
GLASS BOTTLE VASE,
GUANGXU MARK
AND PERIOD**

China, 1875-1908. The compressed globular body rising from a short splayed foot to a tall cylindrical neck, the translucent sapphire-blue layer carved through the opaque white ground with shaped medallions, three each to body and neck, enclosing various floral sprays. The slightly recessed base with a wheel-cut four-character mark Guangxu nianzhi within an etched square border and of the period.

Provenance: From a noted French private collection, by repute acquired in the local auction market around 2010-2011.

Condition: Very good condition with minor wear and manufacturing irregularities, a small chip to the foot, occasional light scratches and nibbles.

Weight: 880 g
Dimensions: Height 21.9 cm

Estimate EUR 1,200
Starting price EUR 600





22

A 'MANDARIN DUCK' SILVER BOX AND COVER, TANG DYNASTY

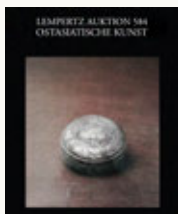
China, 618-907. Both sides of the convex box are finely chased, the cover with a mandarin duck perched atop a flowering lotus pod and the base with a roaring lion, surrounded by foliate scrolls, the upright sides with further leafy scroll, all on a ring-punched ground.

Provenance: Lempertz, Cologne, 3 June 1981, lot 977 (illustrated on the front cover), **sold for DM 26,900** which corresponds to approximately **EUR 41,300** in today's currency after inflation. Collection of Dr. Peter Nicolaus, acquired from the above and thence by descent within the same family. Dr. Peter Nicolaus (1940-2020) was an Austrian United Nations diplomat and representative for the UN Commissioner for Refugees (UNHCR) who was active in Afghanistan, Armenia, Cambodia, Georgia, Myanmar, Iraq, Sri Lanka, and Uzbekistan.

Condition: Excellent condition with minor old wear, traces of use, and a fine, naturally grown, dark patina. The inside with some traces of corrosion and remnants of encrustation.



Dr. Peter Nicolaus (1940-2020)



Weight: 49.9 g

Dimensions: Diameter 4.8 cm

The lion is an animal not native to China, and the Chinese term shizi may be derived from the Persian sir, see C. Michaelson, *Gilded Dragons: Buried Treasures from China's Golden Ages*, London, 1999, page 122. The association of the lion with Buddhism, and with the promulgation and defense of this religion, may explain its popularity on Tang period objects. The lotus too bears Buddhist connotations of purity, whilst also symbolizing fertility with its prominent seed pod. The mandarin duck is associated with conjugal happiness. Pairs of ducks are more commonly found on Tang pieces, whilst the single duck with a lotus is much rarer. The combination of all these subtle references is indicative of the cosmopolitan and religiously diverse Tang period, and its pervasive influence on later Chinese dynasties.



Literature comparison: A very similar silver box and cover from the collection of Desmond Gore, London is published in *Mostra D'Arte Cinese*, Venedig 1954, Cat.-no. 271.

AUCTION RESULT COMPARISON

Compare a closely related but slightly smaller (4.4 cm diameter) silver box and cover, also dated to the Tang dynasty and chased with **Mandarin ducks**, at Christie's New York in *Masterpieces of Early Chinese Gold and Silver* on 12 September 2019, lot 544, **sold for USD 102,500**, and another (4 cm diameter) **with near-identical decoration** at Bonhams New York in *Chinese Paintings and Works of Art* on 14 September 2015, lot 8071, **sold for USD 50,000**.



Estimate EUR 10,000
Starting price EUR 5,000



23
**A SILVER REPOUSSÉ QUATREFOIL BOWL,
 MING DYNASTY**

China, 1368-1644, or possibly earlier. The flared body rising from an oval foot rim, the sides divided into four lobes by raised lines. Decorated to the center in repoussé with a pair of mythical birds flying amidst scrolling vines, their long tail feathers trailing behind them. The details highlighted in fine incision work, all against a minute ring-punched ground and surrounded by a beaded band.

Provenance: From a private collection in California, USA.

Condition: Excellent condition with extensive wear, fine patina, some minor dents and minimal warping.

Weight: 95 g

Dimensions: Length 12.2 cm

The foot with a circle of small overlapping petals, the slightly everted rim finely chased with a band of trefoil-shaped leaves. The base and outer walls with a design similar to the center and in equally fine and skillful execution. Bowls of this elegantly pronounced, lobed quatrefoil form shaped after Persian silver and gold drinking vessels, are scarce and only very few examples exist. They were produced from the Tang dynasty onwards.

Literature comparison: Pairs of flying birds including parrots and phoenixes depicted in silver repoussé adorned a number of pieces discovered in the Dingmaoqiao hoard at Dantu, Zhenjiang, Jiangsu province, for example, on the cover of a circular box, see Sekai bijutsu tai zenshu, Toyo hen, volume 4, Tokyo, 1997, plate 62. For further pieces compare Tangdai jinyin qi, Beijing, 1985, plates 213 and 215. Compare also a bowl included in the China Institute in America exhibition of 'Early Chinese Gold and Silver', China House Gallery, New York, 1971, catalog number 83, of five-lobed form with an everted rim and a flat bottom, decorated with a single peony spray in the interior and with the rim chased with a scroll motif on a ring-matted ground. Also compare with numbers 78 and 79 in the same publication. Finally compare the incised and punched decoration to the outer walls of the present vessel with an octagonal cup in the Metropolitan Museum, New York, accession number 1985.214.17.

AUCTION RESULT COMPARISON

Compare with a related but smaller cup, undated, at Sotheby's London, in Masterpieces of Chinese Precious Metalwork, 14 May 2008, lot 53, **sold for GBP 36,500.**



Estimate EUR 1,000
 Starting price EUR 500



24

**A 'PRUNUS' SILVER
PRESENTATION VASE,
WANG HING,
LATE QING DYNASTY**

China, Canton or Hong Kong, c. 1890. The body is finely chased and embossed with gnarled angular prunus branches with many blossoms and buds against an ice-crack ground, all below a foliate border at the shoulder.

Inscriptions: To the underside, 'HW' (for Wang Hing), '90' (silver fineness), and 'baosheng' (the artist).

Provenance: From a private estate in London, United Kingdom.

Condition: Excellent condition with only minor wear and light scratches.

Weight: 570.3 g

Dimensions: Height 26.7 cm

The ovoid body rising from a short, separately crafted, screw-on foot, supported on three balls atop a stepped circular base with beaded edge, to a waisted neck with flaring rim, the shoulder with two handles in the form of flowering prunus branches entwined reminiscent of eternal knot.

**AUCTION RESULT
COMPARISON**

Compare a closely related silver vase, also by Wang Hing and of near-identical form, but of slightly larger size (33.7 cm) and depicting a different subject, at Bonhams London in Fine Silver and Gold Boxes on 19 June 2013, lot 103, sold for GBP 6,000, and another at Sotheby's New York in Collections and Curiosities on 18 October 2018, lot 511, **sold for USD 16,250.**



Estimate EUR 1,500
Starting price EUR 750



A PAIR OF RETICULATED SILVER CANDLESTICKS, WANG HING, LATE QING DYNASTY

China, Canton or Hong Kong, late 19th century. Each supported on a stepped square base decorated with prunus branches against a densely stippled ground. The reticulated column with a fierce coiled dragon amid ruyi-shaped clouds, the flaming pearl serving as a space for engraving. The candle cups are removable. (4)

Inscriptions: To the underside of each base and each cup, 'WH' (for Wang Hing), '90' (silver fineness), and 'Mianan' (probably the name of the silver craftsman).

Provenance: Previously in the collection of The István Zelnik Southeast Asian Gold Museum. An institutional art collection in Belgium, acquired from the above.

Published: Nicole de Bisscop, *Séductions Chinoises. Art Chinois d'Exportation du XVII^e au XIX^e Siècle*, Kunsthall Sint-Pietersabdij, 2009, pp. 293, no. 8.31A.

Exhibited: Kunsthall Sint-Pietersabdij, Ghent, *Séductions Chinoises. Art Chinois d'Exportation du XVII^e au XIX^e Siècle*, 20 November 2009 to 25 April 2010.

Condition: Excellent condition with only minor wear and manufacturing irregularities, minor dents, a few minuscule nicks.



Dr. István Zelnik

Weight: 142.2 g and 133.9 g
Dimensions: Height 13.3 cm (each)

Estimate EUR 1,000

Starting price EUR 500





26

A CHINESE SILVER TRIPOD BOWL, WANG HING, LATE QING DYNASTY

China, Canton or Hong Kong, second half of 19th century. The six-lobed bowl supported on three elaborately crafted dragon-form feet, the fierce beasts with open mouths revealing tongue and teeth as well as bulging eyes, incised mane, and dense scales.

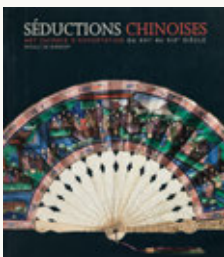
Inscriptions: To the underside, 'WH' (for Wang Hing), '90' (silver fineness), and 'Changxie' (probably the name of the silver craftsman).

Provenance: Previously in the collection of The István Zelnik Southeast Asian Gold Museum. An institutional art collection in Belgium, acquired from the above.

Published: Nicole de Bisscop, *Séductions Chinoises. Art Chinois d'Exportation du XVIIe au XIXe Siècle*, Kunsthall Sint-Pietersabdij, 2009, pp. 288, no. 8.24.

Exhibited: Kunsthall Sint-Pietersabdij, Ghent, *Séductions Chinoises. Art Chinois d'Exportation du XVIIe au XIXe Siècle*, 20 November 2009 to 25 April 2010.

Condition: Excellent condition with minor wear and manufacturing irregularities, few minor dents, occasional scratches.



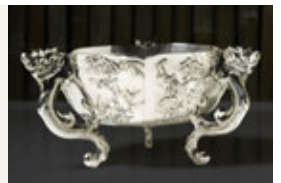
Weight: 505.8 g

Dimensions: Height 11.5 cm (excl. base) and 17.2 cm (incl. base), Width 22.3 cm (at the widest points)

With a matching Chinese two-part open worked hardwood base dating to the same period. (2)

AUCTION RESULT COMPARISON

Compare a pair of closely related tripod bowls, also Wang Hing, of six-lobed form, and with near-identical dragon-form feet, but with the sides decorated, at Sotheby's New York, 18 October 2018, lot 503, sold for USD 13,750.



Estimate EUR 1,500

Starting price EUR 750



27 A SET OF ELEVEN GILT SILVER REPOUSSÉ HEADDRESS ORNAMENTS, MING OR EARLIER

China, 1368-1644 or earlier. Comprising three larger and eight smaller headdress ornaments. Finely chased and pierced, the smaller ornaments depict the Eight Immortals while the larger ornaments depict the Sanxing, the three Star Gods Fu, Lu, and Shou. The Daoist immortals depicted include Shoulao with a deer, Li Tieguai with his crutch and gourd, Han Xiangzi with his flute, Lan Caihe with a flower basket, and Zhongli Quan holding a fan.

Provenance: Collection of Sidney Ogden-Smith, thence by descent within the same family to the present owner. Sidney Ogden-Smith (d. 1952) was a British army officer, serving as a Second Lieutenant in the Royal Corps of Signals during the Second World War, Chief Provost in North Africa, the Middle East, Port Said in Egypt, and Cyprus, and as one of Britain's last mandate army officers in Palestine, also working for the United Nations Relief and Works Agency for Palestine Refugees in the Near East in Jerusalem before settling in Beirut, Lebanon.

Condition: Excellent condition, commensurate with age. Old wear, minor dents and nicks, minuscule losses, warping.

Weight: 46.3 g (total)

Dimensions: Height 6 cm (the largest) and 4 cm (the smallest)

LITERATURE COMPARISON

Compare a closely related gold finial depicting a bodhisattva and attendants, also dated to the Liao dynasty, in the collection of the Los Angeles County Museum of Art, accession number 64.12.26.



AUCTION RESULT COMPARISON

Compare a related gold repoussé ornament (7.5 cm high) depicting Guanyin, sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 25 April 2020, lot 41, for EUR 8,216.



Estimate EUR 3,000

Starting price EUR 1,500





28

A 13-PART GOLD REPOUSSÉ BELT, TANG TO LIAO DYNASTY

China, 618-1125. The central oval plaque with a phoenix within a foliate reserve against a ring-punched ground. The two flanking rounded rectangular plaques each with a butterfly beside a similar reserve enclosing a dancing figure and flanked to the other side by two rosettes. The other plaques of rectangular form and similarly decorated with dancers and musicians within foliate reserves surrounded by rosettes and leaves, all within neatly incised borders.

Provenance: Collection of Sidney Ogden-Smith, thence by descent within the same family to the present owner. Sidney Ogden-Smith (d. 1952) was a British army officer, serving as a Second Lieutenant in the Royal Corps of Signals during the Second World War, Chief Provost in North Africa, the Middle East, Port Said in Egypt, and Cyprus, and as one of Britain's last mandate army officers in Palestine, also working for the United Nations Relief and Works Agency for Palestine Refugees in the Near East in Jerusalem before settling in Beirut, Lebanon.

Condition: Excellent condition, commensurate with age. Old wear, minor dents, nicks, and losses. Soil encrustations.



Sidney Ogden-Smith with his wife in Jerusalem, late 1940s

Weight: 92.5 g (total)

Dimensions: Size 6.3 x 5.1 cm (the oval plaque), 6.2 x 4.3 cm and 6.5 x 4.5 cm (the rounded rectangular plaques), and ca. 5.3 x 4.5 (the rectangular plaques, each), all measurements from lug to lug

Estimate EUR 8,000

Starting price EUR 4,000

29

A SET OF TEN GILT SILVER REPOUSSÉ HORSE-TACK ORNAMENTS, MING OR EARLIER

China, 1368-1644 or earlier. Finely punched, incised and pierced in the form of leonine mythical beast masks with fierce expressions marked by bulging eyes, flared nostrils, and scrolling manes, some with inlaid movable parts, such as eyebrows and tongues – and one with a sword in its mouth – in gilt copper repoussé.

Provenance:

Collection of Sidney Ogden-Smith, thence by descent within the same family to the present owner. Sidney Ogden-Smith (d. 1952) was a British army officer, serving as a Second Lieutenant in the Royal Corps of Signals during the Second World War, Chief Provost in North Africa, the Middle East, Port Said in Egypt, and Cyprus, and as one of Britain's last mandate army officers in Palestine, also working for the United Nations Relief and Works Agency for Palestine Refugees in the Near East in Jerusalem before settling in Beirut, Lebanon.

Condition: Excellent condition, commensurate with age. Old wear, minor dents and nicks, minuscule losses, warping.



Sidney Ogden-Smith (left) on an airfield in Baghdad during World War II



Weight: 45.8 g

Dimensions: Diameter 3.8 cm (the largest) and 3 cm (the smallest)

Estimate EUR 4,000

Starting price EUR 2,000



HARDSTONES, JADES & SEALS

Lots 30 to 123





30

A RARE AGATE 'RECUMBENT HARE' PEBBLE, SONG TO EARLY MING DYNASTY

China, 13th-15th century. The superbly polished, translucent stone of a cream color with amber-brown shadings, alternating fingerprints and bands of white, gray, caramel, ochre, and brown veins. The interior of the stone with crystalline striations. The stone is minimally carved, masterfully incorporating both fingerprints and bands to suggest the head and upper body of a recumbent hare.

Provenance: From the Private Collection of a Gentleman in the United Kingdom, acquired by the owner's father and thence by descent. Old collector's label with inscription: 'Agate Pebble of Recumbent Hare. Natural. China.'

Condition: Good condition with old wear, traces of extensive handling and minor erosions as a result, minuscule nicks here and there. The pebble overall applied with a sublime manual polish, one of the best this author has ever seen (and felt).

Weight: 382.0 g

Dimensions: Length 9 cm

With a finely carved and reticulated boxwood base in the form of gnarled branches with pine and bamboo as well as craggy rockwork. (2)

Expert's note: While the old collector's label on the present pebble indicates a previous owner's assumption that it was not carved at all, this appears to be a stretch. Rather, it is most likely that the lapidary, after finding the exact right stone for their task, carved as little as possible, letting nature do most of the work, to achieve the greatest possible effect in this depiction of a lonely hare rising in the morning under a glowing sun. **Of course, the most time-consuming work was achieving the magnificent polish of the stone, which is the highest quality that this author has ever seen.**

Literature comparison: For examples of agate animal carvings dating between the Song and Ming dynasties, see a carnelian agate carving of a recumbent lion, dated Ming dynasty or earlier, at Bonhams Hong Kong in Fine Chinese Ceramics and Works of Art on 28 May 2019, lot 112, and a carnelian agate carving of a bear, dated Song dynasty or earlier, at Christie's Hong Kong in The Pavilion Sale on 4 October 2016, lot 29.

Estimate EUR 5,000

Starting price EUR 2,400



31

A BAMBOO-HANDLE AGATE CUP, MING DYNASTY

China, 1368-1644. The deep rounded sides rising from a short and thick ring foot to an everted rim and set with a bamboo handle on the side. The translucent stone of a creamy white color with bands and shadings of amber tone and dark russet streaks.

Provenance: Collection particulière de Monsieur P., Paris, France. An Austrian private collector, acquired from the above.

Condition: Minor old wear, smoothened minute chips and losses, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 46.9 g

Dimensions: Width 7.6 cm (at the widest)

Expert's note: The present lot has a small 'bump' to the exterior, a natural flaw the lapidary was unable to avoid due to the presence of a small inclusion seen in the same spot at the interior of the cup. Had the lapidary continued polishing this area, the cup would have had a small hole and therefore been unusable. Due to the high value of agate at the time, the carver decided to leave this small imperfection to save the cup and not waste the material. This flaw, among several other aspects, is a definite indicator of a very old carving.

AUCTION RESULT COMPARISON

Compare a related but larger (12 cm wide) agate bamboo-handle cup, dated to the 17th century, at Sotheby's Hong Kong in China / 5000 Years on 5 June 2020, lot 428, **sold for HKD 275,000**, and a related banded agate cup, dated Yuan to Ming dynasty, but of larger size (13.3 cm wide), at Christie's New York in Fine Chinese Ceramics and Works of Art on 23 March 2012, lot 1937, sold for USD 20,000.



Estimate EUR 800

Starting price EUR 400



32

A MUGHAL-STYLE AGATE EWER AND COVER, LATE QING TO REPUBLIC

China, late 19th to early 20th century. The compressed body supported on three cabriole legs, the sides with a gently curved spout and a bamboo-handle, carved with a continuous scene of a duck swimming in a lotus pond. The domed cover with ribbed sides and a teardrop finial.

Provenance: French private collection.

Condition: Excellent condition with minor old wear and a few natural inclusions, some of which have been smoothened.

Weight: 268.1 g

Dimensions: Height 11.8 cm

AUCTION RESULT COMPARISON

Compare a closely related Mughal-style agate ewer and cover, dated to the 19th century, at Christie's Paris in C'est Fou! on 14 December 2018, lot 651, **sold for EUR 2,000**.



Estimate EUR 400

Starting price EUR 200



A LEAF-SHAPED AGATE TRAY, MUGHAL-STYLE, QING DYNASTY

China, 18th-19th century. Delicately carved in the form of a curved leaf with ridges extending from the midvein towards the crenulated edge, attached to a handle carved as a daisy borne on a curved stem. The translucent and transparent stone of a creamy-white tone with fissures and cloudy inclusions. Agate objects of such translucency and thinness are extremely rare.

Provenance: Collection of Eirik Labonne, and thence by descent in the same family to the last owner. Eirik Labonne (1888-1971) was a diplomat, who served as the French ambassador to Spain during the Civil War and to the USSR during World War II. He was also resident general of Tunisia between 1938 and 1940, and resident general of Morocco between 1946 and 1947.

Condition: The handle with a small old repair, the edges with some small losses, all visible on additional images on www.zacke.at. Minor wear. The stone with natural fissures, some of which may have developed into small hairline cracks over time. Given the extreme fragility of the material, this must be considered as excellent condition and fully commensurate with age.

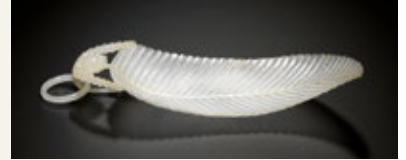


**Eirik Labonne
(1888-1971),
resident general of
Tunisia, 1938-1940**

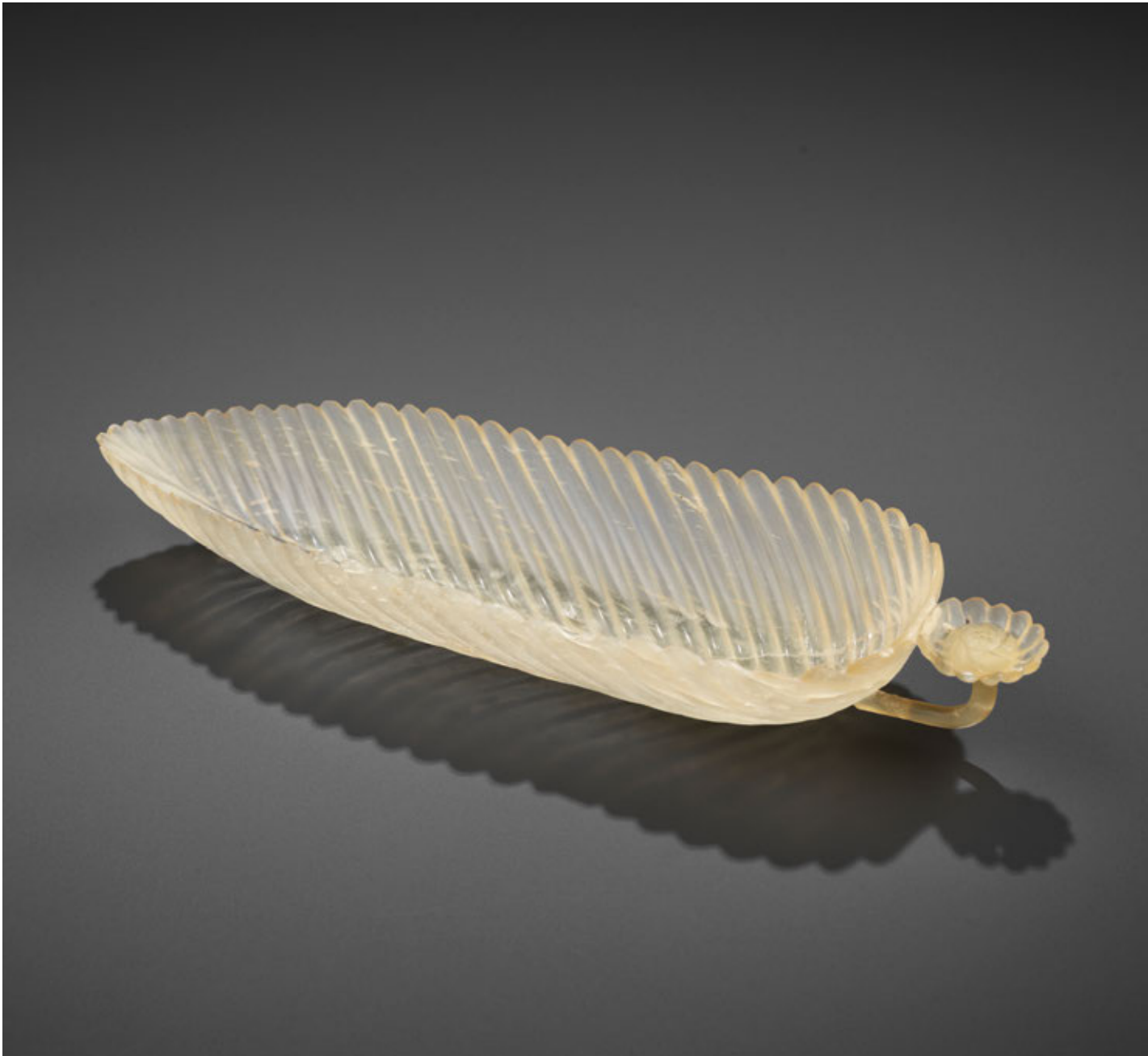
Weight: 61.6 g
Dimensions: Length 19.4 cm

AUCTION RESULT COMPARISON

Compare a closely related Mughal-style white jade leaf tray, dated to the 18th century, at Sotheby's Hong Kong in Fine Chinese Ceramics & Works of Art on 8 October 2010, lot 2864, **sold for HKD 187,500**, and another dated to the 19th century at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 17-18 September 2013, lot 158, sold for USD 11,875.



Estimate EUR 1,500
Starting price EUR 750





34 A SCHOLAR'S ROCK BRUSH REST, QING DYNASTY

China, 1644-1912. Of the exceedingly rare horizontal orientation, the rock formation in the shape of a mountain range with six peaks of different heights, with incised linear decorations characteristic of scholar's rocks.

Provenance: The property of a Gentleman in London, United Kingdom.
Condition: Very good condition with some wear, minuscule nicks, and light scratches.

Weight: 986.2 g
Dimensions: Length 33 cm

AUCTION RESULT COMPARISON

Compare a closely related but smaller (21.7 cm) scholar's rock brush rest, also dated to the Qing dynasty, at Sotheby's London, in *A Scholar's Relish: A Collection of Scholarly Chinese Works of Art*, on 18 June 2019, lot 91, **sold for GBP 4,000**.



Estimate EUR 800
Starting price EUR 400



35 A ROCK CRYSTAL 'MOUNTAIN' BRUSH REST, QING DYNASTY

China, 18th-19th century. Boldly carved in the form of a mountain with six peaks and skillfully detailed with jagged rockwork. With a fine, unctuous polish overall.

Provenance: From a noted private collection in Taiwan.
Condition: Excellent condition with minor wear, the stone with natural flaws, clouds and fissures, some of which have developed into small hairline cracks over time.

Weight: 311.2 g
Dimensions: Height 8.5 cm, Length 13.5 cm

Literature comparison: A closely comparable rock crystal brush rest in the shape of a mountain, dated to the Qing dynasty and from the Qing Court collection, is in the collection of the National Palace Museum, Taipei, collection number Gu Za 394.

AUCTION RESULT COMPARISON

Compare a closely related rock crystal brush rest, dated 18th-19th century and also carved in the form of a mountain with six peaks, at Sotheby's Hong Kong, in *Chinese Art*, on 1 December 2016, lot 583, **sold for HKD 75,000**.



Estimate EUR 800
Starting price EUR 400

36

A PAIR OF AGATE CUPS, QING DYNASTY

China, 18th-19th century. Each with deep rounded sides rising from a thick spreading foot to an everted rim. The translucent stone of an elegant gray tone with milky-white bands. Note the faint lathe marks to the base near the foot rim.

Provenance: From a French private collection.

Condition: Good condition with minor wear, the mouth and foot rims with microscopic nibbling, one cup with a small old chip to the rim. The stone with natural fissures.

Weight: 100.7 g and 90.8 g (excl. stands)

Dimensions: Height 4.7 cm and 4.9 cm (excl. stands), Height 9.5 cm (each, incl. stands), Diameter 8.2 cm and 8.3 cm

Each with a matching finely carved zitan stand of circular form raised on five scroll supports and probably from the same period. (4)

AUCTION RESULT COMPARISON

Compare a related single agate wine cup, also dated 18th-19th century, at Bonhams London in Asian Art on 7 November 2016, lot 562, **sold for GBP 1,500**

(for a single cup only, together with an undated snuff dish). Compare also a related but slightly larger (11.5 cm diameter) agate bowl, also dated to the Qing dynasty, at Christie's Paris in Art d'Asie on 12 December 2019, lot 67, sold for EUR 6,250.



Estimate EUR 800

Starting price EUR 400



37

A RARE ROCK CRYSTAL 'HORSE' SEAL, MID-QING

China, 18th century. Of square form, surmounted by a horse standing foursquare with the head turned to the side, looking down toward the uncarved seal face, the mane and tail neatly incised. The transparent stone of good clarity and quality with natural inclusions and golden speckles.

Provenance: From an old Austrian private collection and thence by descent within the same family to the present owner.

Condition: Good condition with minor wear, few small nicks to seal base.

Weight: 297 g

Dimensions: Size 9.8 x 4.5 x 4.5 cm

With a padded silk box and cover. (2)

Although the horse is a zodiac sign and a popular motif in Chinese arts, there are only few examples of Chinese seals with horses. Thus, the present seal must be considered as rare.

Estimate EUR 1,500

Starting price EUR 750



A RARE ROCK CRYSTAL PARFUMIÈRE WITH A 'BUDDHIST LION' FINIAL, QIANLONG PERIOD

China, 1736-1795. Composed of three separately carved sections: the rectangular base with inward-curved feet and ruyi-shaped aprons; the finely curved body with canted corners as well as a pair of chilong handles, the cover with canted corners as well, a large oval aperture in the center, and surmounted by a finely carved side-facing Buddhist lion standing foursquare with scrolling bifurcated tail and mane. **The stone of exceptional natural clarity with only faint 'cloud' inclusions.** (3)

Provenance: Previously in the collection of Dr. J. P. Schotte (1931-2000), Brussels, Belgium.

Condition: Very good condition with minor wear and few minuscule nicks to edges, one of the four top corners of the main section minimally reduced.

Weight: 445 g

Dimensions: Height 18.9 cm

Naturally occurring crystal has long been prized in China amongst the literati who associated its understated qualities with plain beauty. Flawless in appearance with an almost glass-like clarity, the raw material of the present vessel alone would have been a great luxury in the 18th century, before the annexation of Xinjiang in 1759 that led to more abundant sources of crystal. One of the earliest records on crystal dates from the Tang dynasty (618-907) where it is mentioned as a product of "water turned to stone" and "a beautiful material imported from Persia", hence the Chinese name shuijing, 'the brilliance of water'.



It is particularly rare to find a piece of rock crystal of this exceptional size and natural clarity without internal flaws or inclusions. The craftsman who worked this piece created a design of great simplicity and elegance, to allow the astonishing quality of the stone to speak for itself. Clearly, the material itself was highly valued and only utilized for the highest quality works of art.

Expert's note: While the form of this vessel presents somewhat of a mystery, the exceptional clarity of the stone and superb quality of carving clearly indicate it was crafted for imperial use. It is this author's personal belief that the present lot was used as a parfümiera, perhaps in a bath such as the Yude tang (Hall for Bathing in Virtue). This breathtaking, singular Turkish bathhouse was first built during the Yuan dynasty, later used to steam paper for Qing Emperors' personal calligraphy and stands in the southwest corner of the Forbidden City to this day. According to one source, **the Yude tang was commissioned by the Qianlong Emperor for his concubine Xiang Fei**, who had been captured for him in Xinjiang, where abundant sources of rock crystal were found. For further reading on this subject, see Adriana Proser, *The Magazine ANTIQUES*, March 2000 issue, p. 454-455, pl. VIII.



The Yude Tang (Hall for Bathing in Virtue) in the Forbidden City today. Hard to imagine, but this place was once filled with rock crystal vessels such as the present lot, filled with all sorts of herbs, oils, ointments, lotions, balms, perfumes and the like. It must have been a paradise of its own.

LITERATURE COMPARISON

Rock crystal objects produced for the imperial court are rare, with only a small number recorded from the Qing Court collection and preserved in the holdings of the Palace Museum, Beijing; two cups flanked with handles, one of lobed form and the other with faceted sides, are published in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 6, Shijiazhuang, 1993, nos. 13 and 14 respectively; and a cup, vase and duck-form water dropper are published in *The Complete Collection of Treasures of the Palace Museum. Treasures of Imperial Court*, Hong Kong, 2004, pls. 22, 23, and 181. Unmarked examples, all crafted with the same level of exquisite craftsmanship and unique in form and design, include a small washer from the Water, Pine and Stone Retreat collection, included in the Fung Ping Shan Museum exhibition, op. cit., cat. no. 93; and two archaic vases, one from the collection of Lord Fairhaven and the other in the Victoria and Albert Museum, London, published in R. Soame Jenyns, *Chinese Art, The Minor Arts II*, Fribourg, 1965, pls. 187 and 188, respectively. Compare another tall rock crystal vase from the Baur Collection, but with four more complex loose-ring handles, illustrated by P. F. Schneeberger, *The Baur Collection: Chinese Jades and other Hardstones*, Geneva, 1976, pl. B.103. Compare also a rock crystal vase and pierced cover, formerly in the Imperial collection of the Qianlong Emperor, in the collection of the Philadelphia Museum of Art, accession number 1944-20-21a--c.



AUCTION RESULT COMPARISON

Compare a related rock crystal brush washer, dated Yongzheng to Qianlong period, and also unmarked, at Sotheby's Hong Kong in *Gems of Chinese Art* from the Speelman Collection I on 3 April 2018, lot 3445, **sold for HKD 2,500,000.**



Estimate EUR 3,000
Starting price EUR 1,500





39

AN IMPRESSIVE TOURMALINE COURT NECKLACE, CHAOZHU, MID-QING

China, 18th century. Composed of a hundred and eight pink tourmaline beads, intersected by four jadeite foudou (Buddha Heads) and a gourd-shaped fodouda of translucent apple-green color. Supporting a cord tassel adorned by a superb tourmaline pendant cast in gilt bronze, encircled by remnants of blue kingfisher feathers set in cloison wires.

Provenance: From a private collection in Southern California, USA.
Condition: Excellent condition with minor old wear, few minuscule nicks here and there, some traces of use. Some of the beads with natural fissures, a few of which may have developed into microscopic cracks over time.

Weight: 480 g
 Dimensions: Length 149 cm (the necklace), Diameter 12 mm (the tourmaline beads), 20 mm (the jadeite foudou), and 10 mm (the aquamarine beads), Size 4 x 3.5 cm (the pendant)

The three jinian strands of aquamarine beads suspending two jadeite and one pink tourmaline drop, each with a gilt filigree mount below a seed pearl. The main pendant also terminating to an aquamarine drop with a gilt filigree mount below a seed pearl. Flanked by small agate coins.

Qing court necklaces were an essential part of court dress, indicating both rank and seasons, with different gemstones required for different ceremonies. The materials and form of the mandarin chaozhu were strictly codified in the Qing Huidian Tukao, written in the early Qing dynasty, and also in the Huangchao Liqi Tushi, which was revised during the thirty-first year of Qianlong (1766). Cf. a court necklace with amethyst, pink tourmaline and coral beads, included in the joint exhibition, Secret World of the Forbidden City, The Bowers Museum of Cultural Art, California, and the Beijing Palace Museum, 2000, illustrated in the Catalogue, page 72, where the author provides instructions on how to wear the present necklace.

EXPERT'S NOTE

The tourmaline beads show a broad variety of color, ranging from a semi-translucent pale pink to a very deep burgundy as well as garnet colors of the more crystalline type. Every single one of these beads is different and has been carefully collected, shaped, bored, and polished to build this magnificent and highly important court necklace.



Literature comparison: The Metropolitan Museum of Art has a related chaozhu in their collection, accession number 02.18.878



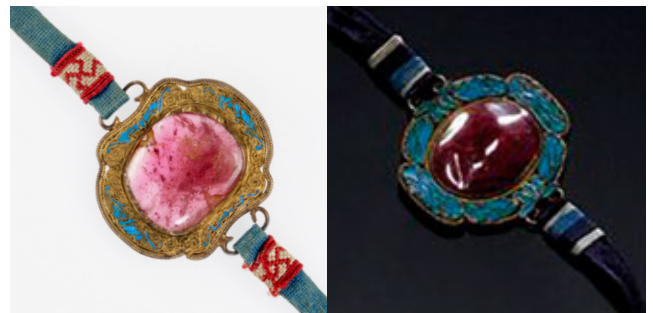
The Guangxu Emperor wearing his court necklace



AUCTION RESULT COMPARISON

Compare a closely related tourmaline necklace, also dated to the 18th century and with a **near-identical tourmaline pendant** set in gilt bronze kingfisher feathers, at Sotheby's Hong Kong, in Fine Chinese Ceramics and Works of Art on 8 April 2011, lot 3246, **sold for HKD 1,220,000**, and another dated to the Qing dynasty at Sotheby's Hong Kong, in Magnificent Jewels & Jadeite on 7 April 2010, lot 1511, **sold for HKD 812,000**.

Estimate EUR 8,000
 Starting price EUR 4,000



Compare the main tourmaline pendant and its gilt bronze setting on the present lot with the court necklace at Sotheby's, 8 April 2011, lot 3246. Both pendants are neatly encircled by blue kingfisher feathers and meticulously set in minuscule cloison wires.



40

A LAPIS LAZULI COURT NECKLACE, CHAOZHU, QING DYNASTY

China, 19th century. Composed of one hundred white chalcidony beads, intersected by four lapis lazuli foudou ("Buddha Heads") and a gourd-shaped foudou, flanked by open worked and gilt bronze cash coins and suspending a cord tassel intersected by a flattened ovoid lapis lazuli pendant.

Provenance: French private collection.

Condition: Excellent condition with minor wear and traces of use. Eight of the originally 108 white chalcidony beads are lost.

Weight: 300 g

Dimensions: Length 134 cm, Diameter 11 mm (the white chalcidony beads), 20 mm (the lapis lazuli foudou), and 8 mm (the agate beads)

The pendant terminating in a gilt bronze-set lapis lazuli drop, the three jinian strands of agate beads suspending smaller lapis lazuli drops in similar settings.

With a fine and old silk brocade pouch, probably from the same period. (2)

AUCTION RESULT COMPARISON

Compare a related court necklace with lapis lazuli beads at Sotheby's New York in Chinese Art on 21 March 2015, lot 818, **sold for USD 20,000**, and another with lapis beads and pendant at Bonhams in Asian Decorative Arts on 17 December 2014, lot 9384, sold for USD 27,500.



Estimate EUR 1,500
Starting price EUR 750



41

A DREAMSTONE-INSET HARDWOOD TABLE SCREEN, QING DYNASTY

China, 1644-1912. The rectangular dreamstone smoothly crafted from marble of a creamy tone suffused with varying tones of brown and slate-grey natural inclusions reminiscent of a mountain range. The wood stand is carved in openwork with coiled dragons, floral scrolls, and key-fret, and the wood frame is carved in relief with flower buds. (2)

Provenance: From a noted private collection in Chicago, Illinois, USA. By repute acquired from The Jade Dragon, ca. between 1980 and 1990. Old label "The Jade Dragon, Ann Arbor, MI" applied to the backside, with manually inscribed inventory number "13897". The Jade Dragon was a reputed Chinese art gallery located in Ann Arbor, Michigan, USA.
Condition: Excellent condition with minor wear and some traces of use. The wood with some age cracks, minimal losses, and a fine naturally grown patina.

Weight: 1,306 g (the stone and frame) and 622 g (the stand)
Dimensions: Height 37 cm (incl. stand) and 26.5 x 22.4 cm (the screen frame)

The use of marble in screens or tables was popular amongst scholars in the later Ming Dynasty for its evocative qualities, conjuring up imaginary scenes and landscapes, hence the frequently used term 'dreamstone' panels. These treasured dreamstones, also known as 'stone paintings', were often made of marble quarried from Dali, in Yunnan province.

Literature comparison: A related dreamstone panel with a similarly subtle contrast between the colours of the rock, from the Xiaogushan Guan studio collection, is illustrated in *Rochers de lettrés: Itinéraires de l'Art en Chine*, Musée des arts asiatiques Guimet, Paris, 2012, cat. no. 36, where it is suggested that the panel's abstract streaks call to mind an ethereal scene of Bodhidharma crossing a sea.

AUCTION RESULT COMPARISON

Compare a related dreamstone table screen, dated to the 17th century, with similar natural inclusions reminiscent of a mountain range and openwork carving to the stand, but of slightly larger size (47.8 cm high) and mounted in a huanghuali frame, at Sotheby's Hong Kong in Contemporary Literati: Curiosity on 5 April 2015, lot 2884, sold for HKD 1,625,000.



Estimate EUR 1,500
Starting price EUR 750

42

A LINGBI STONE SCHOLAR'S ROCK, GONGSHI, QING DYNASTY

China, 1644-1912. Of upright irregular form, reminiscent of a crashing wave. The dark areas of the stone are interspersed with characteristic white striations.

Provenance: From a private collection in the United Kingdom.

Condition: Presenting very well with fine old wear and scattered soil encrustations. One segment of the stone neatly reattached, showing associated old fills.

Weight: 1,203 g (the stone) and 1,293 g (incl. stand)

Dimensions: Height 19.3 cm (excl. stand) and 21.7 cm (incl. stand)

With a carved and fitted hardwood stand of irregular form supported on five feet. (2)

AUCTION RESULT COMPARISON

Compare a closely related lingbi stone, also dated to the Qing dynasty and with similar characteristic white striations, but carved with an interior well, "presumably to function as a brush washer", at Christie's New York, in The Ian and Susan Wilson Collection of Scholar's Objects, on 17 March 2016, lot 1197, **sold for USD 40,000**.



Estimate EUR 800

Starting price EUR 400



Provenance: From a private estate in New York, USA.

Condition: Overall, superb condition. The stone with natural inclusions and fissures. Minor old wear to lacquer. Note a natural erosion to the stone inside the lid, which has over time developed into a cavity, and was cleverly covered by an embellishment.

Weight: 135 g

Dimensions: Length 9.5 cm

The sides neatly decorated with butterflies, insects and birds in flight amid billowing clouds.

The original Chinese box has all the features of a Palace product of the Qianlong or Jiaqing periods: The pure stone, the flattened oval shape, the faceting of the rims and the raised oval foot are all typical.

Estimate EUR 1,200

Starting price EUR 600



43

AN EMBELLISHED 'PICKING LOTUS' AGATE BOX, QING DYNASTY

China, the box 1750-1850, the embellishment by the Tsuda family, Kyoto, Japan, 1890-1941. The translucent agate of an even caramel tone, with a smooth surface finish, the embellishments skillfully carved of soapstone with various natural colors and further decorated with lacquer and gold. The cover with a noblewoman and her two servants in a small boat amid a lotus pond. While one servant is rowing, the other is about to pick a large lotus blossom. The base with a Qianlong seal mark.



44

A DUAN STONE 'LANDSCAPE AND POEM' TABLE SCREEN, QING DYNASTY

China, 19th century. The panel is carved on one side in high relief, skillfully utilizing the shadings of the stone, to depict a vast rocky landscape with various trees and pavilions, a fisherman in a small boat emerging from behind a rock, and another figure crossing a bridge above a finely incised waterfall. The reverse is inscribed with a poem.

Inscriptions: To reverse, a poem, and signed 'Ma Genxian'.

Provenance: The property of a Gentleman in London, United Kingdom.

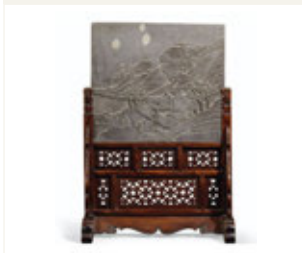
Condition: Good condition with some wear, minuscule nicks, and shallow surface scratches.

Weight: 1,554 g (excl. stand) and 2,077 g (incl. stand)
Dimensions: Size 25.7 x 19 cm (the duan stone panel), Height 30.8 cm (incl. stand)

With a carved hardwood stand, probably of the period. (2)

AUCTION RESULT COMPARISON

Compare a closely related but larger duan stone table screen, also dated to the 19th century and similarly carved in high relief with a landscape, at Christie's New York in Important Chinese Ceramics and Works of Art on 13 September 2019, lot 898, **sold for USD 23,750**.



Estimate EUR 1,500
Starting price EUR 750





45

A DUAN STONE 'BAT AND LINGZHI' WASHER, QING DYNASTY

China, 1644-1912. Superbly carved, the foliate lobed washer supported on four feet, three in the form of lingzhi, all growing from an open worked gnarled stem bearing further lingzhi to one side, and one in the form of a swooping bat, the base further with large scrolling designs. Note how the lapidary has used the various natural colors of the stone to enhance his design.



Provenance: Old private collection in the United Kingdom, thence by descent within the family to the present owner.

Condition: Excellent condition with minor wear, few minuscule nicks, and occasional light scratches.

Weight: 109.2 g

Dimensions: Length 9.6 cm



AUCTION RESULT COMPARISON

Compare a related duan inkstone, also dated to the Qing dynasty and of foliate lobed form, but of larger size (24.5 cm), at Christie's New York in Important Chinese Art from the Fujita Museum on 15 March 2017, lot 522, **sold for USD 187,500**.

Estimate EUR 3,000

Starting price EUR 1,500



46

A LARGE DUAN STONE 'LOTUS POND' BASIN, QING DYNASTY

China, 18th-19th century. The stone is naturalistically carved as a lotus pond with many veined and furled leaves borne on stippled stems as well as pods and flowers, further with segmented bamboo stalks and many aquatic animals, including fish, crabs, ducks, and one unusual mole-like beast on a leaf.

Provenance: From a notable private collection in the United Kingdom.
Condition: Excellent condition with wear, some weathering, minor old repairs, minuscule nicks here and there, light scratches. Both the washer and the stand with an elegant, naturally grown patina overall.

Weight: 4,614 g (excl. base)

Dimensions: Length 27 cm, Height 20 cm (incl. base)

With a matching Chinese openwork base, similarly carved from hardwood with lotus and aquatic animals, most likely of the period. (2)

Expert's note: It's rare to find a duan stone basin of this incredible size, which may still be used as a brush washer. The present lot not only has a wooden base mirroring the carving of the basin, but the lapidary utilized the manifold natural inclusions and shadings of the mineral so cleverly to accentuate the aquatic animals and plants, that an overall mesmerizing sea-life scene is the pleasant result.

AUCTION RESULT COMPARISON

Compare a related duan stone brush washer of much smaller size (8.5 cm long), also dated 18th-19th century and with a similar hardwood base, at Christie's New York in Fine Chinese Ceramics, Jades and Works of Art on 19 September 2007, lot 22, **sold for USD 16,250.**



Estimate EUR 2,000

Starting price EUR 1,000





47

AN IMPERIAL LAPIS LAZULI FIGURE OF A BEAR, QIANLONG PERIOD

China, 1736-1795. Superbly carved in the round as a bear standing foursquare in an alert position with the head facing forward, the beast realistically portrayed with taut muscles and prominent spinal column terminating in a short tail swept to one side. The small funnel-form ears pricked, the face framed by neatly incised lines simulating fur, the pierced mouth opened to reveal sharp fangs.

Provenance: French private collection.

Condition: Very good condition with minor wear, the ears with small chips and one old fill, minor losses to paws, the stone with natural fissures, some of which may have developed into small hairline cracks over time and possibly show old fills.

Weight: 1,242 g

Dimensions: Length 16.2 cm, Height 12.3 cm

The eyes are finely inlaid in amber, their backsides hollowed and the black pupil either painted inside or more likely additionally inlaid in dark horn, the pupils appearing to follow the viewer from all angles. The manually polished stone is of an intense, deep blue color with ivory white shadings, gray patches and gold flecks, all masterfully utilized by the master lapidary to make the beast appear as a polar bear.

Bears were, from the Western Han dynasty onwards, represented in bronze both as free-standing sculptures and as highly decorative parts of larger ritual vessels. These free-standing sculptures of bears are likely to have been made in sets of four, used as opulent mat weights. Examples include two near-identical gilt-bronze bears, the first from the collection of Senator Hugh Scott, Washington, included in the exhibition *Ancient Chinese Bronzes and Gilt Bronzes from the Wessen and Other Collections*, Eskenazi Ltd, London, 1980, cat. no. 22, the second from the collection of Robert Hatfield Ellsworth, sold at Christie's New York, 17th March 2015, lot 1.

The use of a bear as a design element, in one of the feet that supports an elaborate Han vessel, can be seen on an inlaid gilt-bronze vessel in the National Palace Museum, Taipei, included *Art in Quest of Heaven and Truth, Chinese Jades through the Ages*, National Palace Museum, Taipei, 2011, cat. no. 7-3-10. The shape of the vessel is highly dynamic, showing the bear poised, bristling with energy, holding a ball in one hand. **It was so admired by the Qianlong Emperor** that he personally ordered an exact copy to be made in wood and sent to Suzhou as a model for a jade copy. The successful jade zun vessel, of superlative quality and very close to the bronze prototype, is now also in the National Palace Museum, illustrated *ibidem*, cat. no. 7-3-9.



An Imperial zitan figure of a bear, attributed to the Palace Workshops and dated to the Qianlong period, at Sotheby's Hong Kong in Curiosity III on 4 April 2017, lot 3047, sold for HKD 875,000.

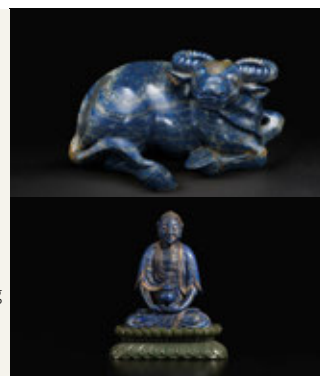
Lapis lazuli was highly prized during the Qianlong period, as evidenced by a pair of Qianlong period stone lions dyed to imitate the stone, included in the exhibition *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, cat. Nos. 71 and 72, and a Qianlong period lapis lazuli mountain in the Asian Art Museum of San Francisco, illustrated in Michael Knight, He Li and Terese Tse Bartholomew, *Chinese Jades*, San Francisco, 2007, plate 354.



Expert's note: The extravagant use of this highly precious material, carved in a consciously naturalistic style, clearly indicates the present bear is a unique work of the Qianlong period, created in the Palace Workshops for the pleasure of the Emperor and his entourage. The exceptional manual polish with its unique unctuous feel and lustrous shine as well as the fine inlay technique further underpin this fact. While common wisdom dictates that the Imperial workshops only used the purest materials, it would take the most accomplished of all master lapidaries to create such a splendidly vivid carving which utilizes all the present natural inclusions and shadings of the stone in such a breathtaking manner – or in short: **one of the most impressive Chinese animal sculptures this author has ever seen.**

AUCTION RESULT COMPARISON

Compare a related lapis lazuli water buffalo, dated to the 18th century, of only slightly larger size (20.5 cm long), at Christie's Hong Kong in *Important Chinese Ceramics and Works of Art* on 26 November 2014, **sold for HKD 600,000**, and a related lapis lazuli Buddha, also dated to the Qianlong period, at Sotheby's Hong Kong in *Important Chinese Art* on 20 March 2019, lot 547, **sold for USD 150,000.**



Estimate EUR 5,000
Starting price EUR 2,400





48

A LARGE SOAPSTONE FIGURE OF LIU HAI, 17TH CENTURY

China. Seated on a separately carved and pierced rockwork base. Laughing with arms outstretched, the flesh-colored stone contrasting with his brick-colored patchwork robes, the latter decorated with incised flowers, clouds, and waves, neatly highlighted with gilt. His bare feet are suspended above the three-legged toad showing a quizzical expression.

Provenance: A notable private collector in Kensington, London, United Kingdom. Koller, Zurich, 3 December 2019, lot 167, bought-in at an **estimate of CHF 35,000-55,000**.

Condition: Good condition with old wear, minuscule nicks, occasional light scratches, minute losses and associated minor replacements, remnants of pigment. Overall presenting well and commensurate with age. Naturally grown patina with decent gloss and unctuous feel overall.



Weight: 4,238 g
Dimensions: Height 29.2 cm

Estimate EUR 3,000
Starting price EUR 1,500

49

A FINE TIANHUANG FIGURE OF AN EMACIATED LUOHAN, MID-QING

China, 18th century. Superbly carved seated on craggy rockwork, a rosary around his left wrist, the skeletal body neatly detailed, the face with heavy-lidded eyes below thick eyebrows, jutting cheekbones, slender lips forming a pleasant smile, a prominent chin, and long pendulous earlobes. The luminous stone is of a distinct, warm and honey-golden tone with small creamy-yellow and gray inclusions.

Provenance: From a noted New York private collection.

Condition: Overall good condition with minor wear, some losses and small chips, the stone with natural fissures, some of which may have developed into small hairline cracks over time. The organic binding material originally used in the paper and textile base has naturally decomposed over a long period of time. The base should not be removed from the statue unless a professional is consulted.

Weight: 102.3 g

Dimensions: Height 7.6 cm (incl. base) and 7.2 cm (excl. base), Width 6.5 cm

The exceptional coloration and luminosity of this tianhuang stone

are skillfully accentuated through its intricately carved details which reveal the layers of subtle golden hues. The combination of carving in the round and low relief detailing effectively captures the light as it shines on and passes through to further intensify the richness of color.

Tianhuang is a type of soapstone that is highly valued for its warm yellow tones and lustrous sheen and was considered rival to the finest and purest jade. Apart from being graded by its color, tianhuang was also priced according to its weight rather than size, hence making it one of the most expensive materials to carve.

With a matching Chinese papier mâché base dating from the Qing dynasty. Made of paper with clearly recognizable wood fibers and encapsulated by a burlap-like fabric.

Expert's note: The papier mâché base of the present lot was clearly itself crafted a long time ago, employing materials not commonly used for many decades and in a state of preservation (or rather deterioration) that suggests a long aging process of more than a hundred years.

AUCTION RESULT COMPARISON

Compare a related tianhuang figure of a luohan and a dragon, of slightly smaller size (6.5 cm long and clearly smaller in height), dated to the Qing dynasty, at Christie's New York in Dongxi Studio - Important Chinese Jade and Hardstone Carvings from a Distinguished Private Collection on 17 March 2016, lot 966, sold for USD 118,750. Compare also a related tianhuang figure of Guanyin, of slightly larger size (8.9 cm high) but lower weight (83 g), **also dated to the 18th century**, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 28 November 2018, lot 2987, **sold for HKD 4,300,000.**



Estimate EUR 5,000

Starting price EUR 2,400



LITERATURE COMPARISON

For other examples of emaciated luohans, see a marble sculpture dated to the Jin dynasty and a nephrite jade figure dated to the Qing dynasty, both in the collection of the Asian Art Museum of San Francisco, object numbers B60S208 and B60J234, respectively; a bamboo group dated to the 18th century at Sotheby's New York, 19-20 March 2007, lot 708; and a silver-inlaid bronze figure dated to the 17th century at Christie's New York, 24 September 2020, lot 912.







50

A SOAPSTONE FIGURE OF A PENSIVE IMMORTAL, QING DYNASTY

China, 1644-1912. Carved seated on a rounded rectangular base, one leg resting on the other. His face with a pensive expression as his head rests on his hand, with heavy-lidded eyes and full lips forming a subtle smile. Wearing a cowl and a long flowing robe incised with clouds as well as geometric designs at the hems. The semi-translucent stone of a creamy color with blushes of red.

Provenance: From a private estate in New York City, USA.

Condition: Very good condition with minor wear, few minuscule nicks, the base with an ancient minor repair, the back of the base with an old fill, the stone with natural fissures, some of which may have developed into minuscule hairline cracks over time.

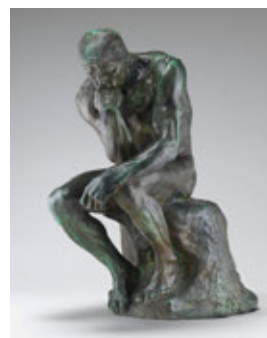


Weight: 1,087 g
Dimensions: Height 15.8 cm

Expert's note: The present figure bears a striking resemblance to Auguste Rodin's famous bronze sculpture *The Thinker*, both showing similar pensive expressions, hand and body posture. While it is impossible to say who inspired whom – Rodin or the carver of the present figure – a certain connection is undeniable.

Auction result comparison: Compare a related soapstone figure of a Luohan, also dated 17th-18th century and of closely related color, but of smaller size (9 cm high), at Sotheby's New York in Important Chinese Art on 23 September 2020, lot 674, sold for USD 37,800, and another of slightly smaller size (11.1 cm high) carved by Zhou Bin, also dated 17th-18th century, at Sotheby's New York in Important Chinese Art on 11 September 2019, lot 678, sold for USD 150,000.

Estimate EUR 1,000
Starting price EUR 500



Auguste Rodin, *The Thinker*, National Gallery of Art, Washington, D.C.

at Sotheby's New York in Important Chinese Art on 11 September 2019, lot 678, sold for USD 150,000.

51

A CARVED TIANHUANG 'QILIN' SEAL FOR WEN XIANG, QING DYNASTY

China, 1644-1912. The square seal surmounted by a finial finely carved as a side-facing qilin standing foursquare, with a fierce expression, the pierced mouth slightly open revealing sharp fangs and tongue, the horn gently curving sideways with the body, the tail, mane, and goatee neatly incised, the claws and muscles well detailed. The seal is carved with four characters, two reading 'Wen Xiang'.

Provenance: From a British private estate.

Condition: Very good condition with minor wear, light scratches, some nibbling and few small chips to edges, possibly another chip which has been polished, the stone with natural fissures, some of which may have developed into microscopic hairlines over time. Good patina.

Weight: 43.0 g

Dimensions: Size 4.8 x 2.5 x 2.5 cm

The fine coloration and luminosity of this tianhuang stone are skillfully accentuated through its intricately carved details which reveal the layers of subtle golden hues. The combination of carving in the round and low-relief detailing effectively captures the light as it shines on and passes through the seal to further intensify the richness of color.

Tianhuang is a type of soapstone that is valued for its warm yellow tones and lustrous sheen and was considered the rival to the finest and purest jade. Apart from being graded by its color, tianhuang was also priced according to its weight rather than size, hence making it one of the most expensive materials to carve.

Literature comparison: Compare a related tianhuang qilin seal, but of oval form, dated to the 18th century, in the collection of the Metropolitan Museum of Art, accession number 2015.500.6.17.



AUCTION RESULT COMPARISON

Compare a closely related tianhuang square seal with a qilin, but of smaller size (3 cm) and slightly lower weight (37 g), at Christie's Hong Kong in The Imperial Sale, Important Chinese Ceramics and Works of Art, on 31 May 2017, lot 3040, **sold for HKD 687,500**. Compare also a slightly larger (5.2 cm high, 53 g) tianhuang seal carved with a very similar mythical beast, but dated to the early Qing, 17th century, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 29 November 2017, lot 2943, **sold for HKD 1,062,500**.



Estimate EUR 1,000

Starting price EUR 500





52 AN AQUAMARINE 'CHILONG' SQUARE SEAL, QING DYNASTY

China, 18th-19th century. The upper section is of trapezoidal form and is finely carved on the top with a recumbent chilong with a long, bifurcated tail. The translucent stone is of a superb, icy blue tone with natural inclusions.

Inscriptions: The seal face, 'jin cang yan yun wu'.

Provenance: A noted private collector in the United Kingdom.

Condition: Excellent condition with minor old wear, remnants of seal paste, the stone with tiny nicks, traces of use and natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 124.2 g

Dimensions: Size 2.8 x 5.1 x 5.1 cm

With an old wood box with sliding cover and metal handle. (2)

The use of aquamarine for works of art greatly increased after 1759, when the area where it was mined in Xinjiang was conquered by the Chinese. As the material was popular at the Qing Court during the second half of the 18th century and into the early 19th century, large quantities of the stone were sent as tributes to the Court, with the **best stones reserved for imperial use**.

AUCTION RESULT COMPARISON

Compare a closely related but slightly larger (7.6 cm long) aquamarine seal, of near-identical form, **also carved with a recumbent chilong** and dated 18th-19th century, at Christie's New York in Fine Chinese Ceramics & Works of Art on 22 March 2019, lot 1764, **sold for USD 187,500**.



Estimate EUR 2,000

Starting price EUR 1,000

53

**A BRONZE MANCHU
OFFICIAL'S SEAL, GUANFANG,
DATED 1796 BY INSCRIPTION,
JIAQING MARK AND PERIOD,
THE SEAL FACE INSCRIBED
IN MANCHU AND CHINESE**

China, 11th month of Bingchen Year (corresponding to 1796). The seal is of rectangular form with a tapering columnar handle. The top and base of the seal are inscribed in Manchu and Chinese while the two sides are inscribed in Chinese only, numbering and dating the seal.

Inscriptions: To the top and the seal face, in Chinese and Manchu: 'Royal Guard of the Imperial Household Department'. To one long side: 'No. 1735 of the Jia series'. To the other long side: 'The 11th month of the 1st year of Jiaqing'.

Provenance: From a private estate in Southern England.

Condition: Very good condition with extensive old wear, occasional light scratches, few minuscule nicks and dents. Fine natural patina with microscopic areas of malachite encrustations throughout.

Weight: 1,367 g

Dimensions: Size 11.1 x 9.7 x 6.3 cm

The Imperial Household Department (Neiwufu) was an institution of the Qing dynasty of China. Its primary purpose was to manage the internal affairs of the Qing imperial family and the activities of the inner palace (in which tasks it largely replaced the eunuchs), but it also played an important role in Qing relations with Tibet and Mongolia, engaged in trading activities (jade, ginseng, salt, furs, etc.), managed textile factories in the Jiangnan region, and even published books. The department was also in charge of the ceremonial and spiritual activities of the Qing imperial household. These activities include the maintenance of the mausoleums of Qing emperors, polytheist worships and posthumous affairs of the royal family (for example the giving of temple names and posthumous names).

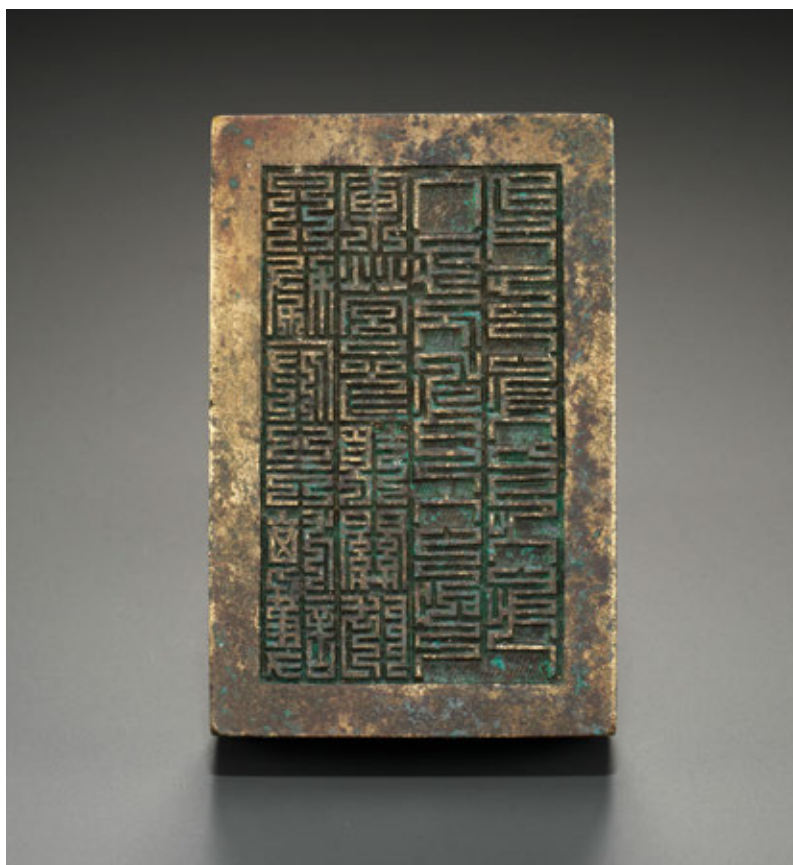
**AUCTION RESULT
COMPARISON**

Compare a related bronze Manchu official's seal, dated to the 14th year of the Qianlong reign (1749), at Sotheby's Hong Kong in An Important Private Collection of Qing Historical Works of Art on 7 October 2010, lot 2108, **sold for HKD 740,000**, and another, related bronze Manchu official's seal, dated to the 14th year of the Qianlong reign (1749), was sold in these rooms in Fine Chinese Works of Art on 30 September 2017, lot 59, **sold for EUR 10,744**.



Estimate EUR 2,000

Starting price EUR 1,000





54
**A CARVED SANDALWOOD
 'RECUMBENT DRAGON' SEAL,
 QIANLONG CHENHAN**

China, 16th-18th century. Of square form, surmounted by a boldly carved handle in the form of a four-clawed dragon in a recumbent pose with the head facing back toward the articulated spine, further with bulging eyes, sharp fangs, neatly incised brows and scrolling mane, and furcated tail. The wood with characteristic grain as expected. A fabric cord, most likely dating from the same period, is attached to the pierced handle.

Inscriptions: The seal face reads 'Qianlong chenhan', which can be translated as 'Emperor Qianlong's Literary and Artistic Work'.

Provenance: From a private estate in the greater London area, United Kingdom.

Condition: Good condition with old wear, the wood with natural age cracks, some with old fills, as well as small nicks and light scratches. The dragon handle with minor old repairs, some with old fills. Remnants of seal paste. The fabric cord has been cut and shows loose threads. With a golden-brown, naturally grown patina.



Weight: 379.1 g
 Dimensions: Size 10.8 x 10.8 x 8.1 cm, Inner seal face 9.3 x 9.3 cm





Compare a seal of the Empress Dowager Cixi, carved from the same type of sandalwood, but of larger size, in *Imperial Seals of the Ming & Qing Dynasties*, The Palace Museum, Beijing, 2008, page 286, no. 269



Qianlong: "At the close of the Ming dynasty, there was the chaos of banditry and much destruction by warfare. Important ritual objects were removed from the palace, and the seals went missing while the books survived. (...) On the other hand, a jade seal is an integral object. With its inscriptions burnished away, it remains a single seal that can be remade into another seal freely."

The fine material, the fullness of the recumbent dragon's body, the three-dimensionality of his fierce yet elegant facial features, and the many intricately carved details overall set the present carving work clearly apart from the characteristic stiffness of later Qing Dynasty seals, for example those made during the Guangxu period (see Auction result comparison for one such seal).

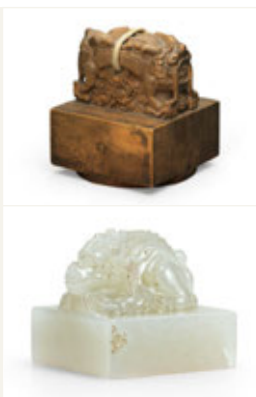
The relatively short height of the seal block suggests that the seal face was at least once repurposed, the carving itself probably dating from significantly before the Qianlong period. The symmetrical wear to all edges and corners, the even patina and the boldly carved seal inscription, however, indicate that this refitting has probably not happened after the end of the Qing dynasty, thus very well might have been ordered by Qianlong himself, perhaps during his last years as Emperor Emeritus (1796-1799). The Emperor once wrote personally about ease in which even the most prominent seals could be repurposed, not without a somewhat waggish tone between the lines (Shu Ming liedai yuce shi - On Ming dynasty jade books, 1782).

The old fabric cord attached to the seal is clearly ancient and has been cut in such a manner as to suggest it was removed from its original storage place by force, possibly from a palace during one of the many turbulent events of 19th and early 20th centuries China. The slightly divergent lengths of the ends, yet with parallel intersections, indicate that the cord was stretched and then cut diagonally, probably with a melee weapon of military origin, in a hurried and forceful manner.

Expert's note: Although the seal is not recorded in the Qianlong Baoshu, there are several indicators of an Imperial connection. The style and quality of the carving rule out a 19th-century dating, **suggesting an original carving date between the 16th and 18th century**, which is further underpinned by the extensive and symmetrical wear and the even patina. The Indian sandalwood has also been used for confirmed Imperial seals (see Literature comparison), and even the repurposing of the seal could conceivably have happened under Imperial command. As such, it is impossible to give a precise dating for the present lot; nonetheless, the present seal is without a doubt of exceptional quality, and it is this author's sincere hope that further research about its origins can be conducted one day.

AUCTION RESULT COMPARISON

Compare a related but later Imperial sandalwood 'double dragon' seal, dated to the Guangxu period and of smaller size (7.5 cm wide), at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 26 November 2014, lot 3431, **sold for HKD 750,000**. Compare a related white jade seal, **also with a handle in the form of a recumbent dragon, and with a possibly repurposed seal face**, but of much smaller size (3.8 cm) at Sotheby's London in Fine Chinese Ceramics & Works of Art on 11 May 2011, lot 161, **sold for GBP 80,450**.



Estimate EUR 8,000
Starting price EUR 4,000





55 A TURQUOISE CONG-FORM BEAD, SHANG TO WESTERN ZHOU DYNASTY

China, 1300-772 BC or later. Carved in the form of a miniature cong with two registers of rectangular protrusions to each side, each carved with a C-shaped scroll in relief. Vertically pierced from both sides for suspension. The opaque stone of a rich turquoise tone with greenish-brown patches and rivering.

Provenance: Deaccession from the Dr. István Zelnik Southeast Asian Gold Museum in Budapest, Hungary. Institutional art collection in Belgium, acquired from the above. Dr. István Zelnik, President of the Hungarian Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.

Condition: Signs of weathering and erosion. Remnants of soiling. Traces of wear, especially around the piercings. Few small nicks. The stone with natural fissures, some of which have developed into small hairline cracks over time. Fine, naturally grown, dark patina.



Dr. István Zelnik

Weight: 14.6 g
Dimensions: Length 2.8 cm

Estimate EUR 1,000
Starting price EUR 500

57 A TURQUOISE BEAD DEPICTING A CICADA, SHANG TO WESTERN ZHOU DYNASTY

China, 1300-772 BC or later. Neatly carved with archaic scroll and triangular designs as well as grooves to the underside to delineate the body. Pierced horizontally from both sides for suspension. The opaque stone of a rich turquoise tone, overall with greenish-brown patches and rivering.

Provenance: Deaccession from the Dr. István Zelnik Southeast Asian Gold Museum in Budapest, Hungary. Institutional art collection in Belgium, acquired from the above. Dr. István Zelnik, President of the Hungarian Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.

Condition: Good condition with old wear, signs of weathering and erosion, remnants of soiling. Extensive wear around the piercings. Few small nicks. The stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 14.9 g
Dimensions: Length 3.9 cm

Literature comparison: Compare a related turquoise bead depicting an owl, dated to the late Shang dynasty, c. 1300-1050 BC, in the collection of the Arthur M. Sackler Gallery in the Smithsonian Institute, accession number S1987.864.

Auction result comparison: Compare a related turquoise bead depicting a turtle, with similar grooves delineating the body, dated to the Western Zhou dynasty, of slightly smaller size (2.9 cm long), at Sotheby's London in Important Chinese Art on 4 November 2020, lot 142, sold for GBP 6,300.

Estimate EUR 1,500
Starting price EUR 750



56 A TURQUOISE MATRIX PENDANT DEPICTING AN OWL, LATE SHANG DYNASTY

China, Anyang period, 1300-1050 BC or later. Carved in the round to depict a standing owl, the body neatly delineated with archaic scrolls forming the wings and feathers, the upward-looking head with hooked beak and large ears, pierced vertically through the center and horizontally through the beak from both sides for suspension.

Provenance: Deaccession from the Dr. István Zelnik Southeast Asian Gold Museum in Budapest, Hungary. Institutional art collection in Belgium, acquired from the above. Dr. István Zelnik, President of the Hungarian Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.

Condition: Fine condition with old wear. Signs of weathering and erosion. Minor nicks and dents. Remnants of soiling. The stone with several natural fissures, some of which have developed into small hairline cracks over time. Naturally grown, ancient patina.

Weight: 15.8 g
Dimensions: Height 3.3 cm

Literature comparison: For a larger carving of an owl, also dated to the Shang dynasty but surmounted by a high comb, see Gugong Bowuyuan Cang Wenwu Zhenpin Quanji (Complete Collection of Treasures of the Palace Museum) Jadeaware I, Hong Kong, 1995, p. 73, no. 63. Compare also a related turquoise pendant in the form of a kui dragon, also dated to the late Shang dynasty, in the collection of the Arthur M. Sackler Gallery in the Smithsonian Institute, accession number S1987.877.

AUCTION RESULT COMPARISON

Compare a closely related turquoise matrix figural owl pendant (4 cm high), dated Shang dynasty or later, at Bonhams New York in Chinese Works of Art and Paintings on 15 March 2021, lot 8, **sold for USD 24,062**.



Estimate EUR 1,000
Starting price EUR 500



58

A TURQUOISE MATRIX 'PIG-DRAGON' PENDANT, SHANG TO WESTERN ZHOU DYNASTY

China, 1200-900 BC or later. The flattened coiled dragon neatly carved to depict the wide-eyed open-mouthed beast with short coiling body decorated with archaic scroll in relief. Pierced to the center and with smaller piercings to the top and bottom for suspension. The opaque stone with russet and greenish-brown shadings as well as natural fissures and inclusions.

Provenance: Deaccession from the Dr. István Zelnik Southeast Asian Gold Museum in Budapest, Hungary. Institutional art collection in Belgium, acquired from the above. Dr. István Zelnik, President of the Hungarian Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.

Condition: Fine condition with old wear. Signs of weathering and erosion. Minor nicks and dents. Remnants of soiling. The stone with several natural fissures, some of which have developed into small hairline cracks over time. Naturally grown, ancient patina.

Weight: 23.3 g

Dimensions: Height 3.7 cm

LITERATURE COMPARISON

Compare a related turquoise coiled pig-dragon pendant, also dated Shang to Western Zhou dynasty, in the collection of the British Museum, museum number 1945.1017.154.



AUCTION RESULT COMPARISON

Compare a related turquoise matrix coiled pig-dragon pendant (4.3 cm high), dated Shang dynasty or later, at Bonhams New York, in Chinese Works of Art and Paintings on 15 March 2021, lot 7, **sold for USD 20,312**.



Estimate EUR 2,000

Starting price EUR 1,000



The Zelnik István Southeast Asian Gold Museum



59

A TURQUOISE PENDANT DEPICTING A BIRD, SHANG TO WESTERN ZHOU DYNASTY

China, 1300-772 BC or later. Carved as a bird in flight with wings spread out, with archaic scroll in relief. The head with large round eyes and pointed beak. Pierced through the beak and behind from both sides for suspension. The opaque stone of a rich turquoise tone with greenish-brown patches and rivering.



Provenance: Deaccession from the Dr. István Zelnik Southeast Asian Gold Museum in Budapest, Hungary. Institutional art collection in Belgium, acquired from the above. Dr. István Zelnik, President of the Hungarian Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.

Condition: Very good condition with old wear. Signs of weathering and erosion. Remnants of soiling. Traces of wear around the piercings. Few small nicks. The stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 14.0 g

Dimensions: Length 3.2 cm

Literature comparison: Compare a related turquoise pendant depicting a bird, dated to the late Shang dynasty, c. 1300-1050 BC, in the collection of the Arthur M. Sackler Gallery in the Smithsonian Institute, accession number S1987.517.

AUCTION RESULT COMPARISON

Compare a related turquoise figure of a bird, dated to the Western Zhou dynasty, at Sotheby's Hong Kong in The Robert Youngman Collection of Chinese Jades II on 2 April 2019, lot 3437, **sold for HKD 40,000**.



Estimate EUR 1,500

Starting price EUR 750

A PALE YELLOW AND RUSSET JADE HOOF-SHAPED ORNAMENT, HONGSHAN

Jade. China, Hongshan culture, c. 4700-2900 BC. Delicately worked with tapered sides widening to a sloped upper edge, the interior of one side subtly detailed with linear ridges and grooves. Pierced with two small apertures. The translucent stone of a pale-yellow tone with shadings of black and russet with dark-brown veining and milky white inclusions, an opaque area within the russet shading.

Provenance: From the private collection of Professor Filippo Salviati, Rome, Italy. A professor of archeology and art history at the Italian Institute of Oriental Studies at the Sapienza University of Rome, Prof. Salviati has researched and published extensively on Chinese archaic art.

Condition: Excellent condition with minor wear, the stone with few natural fissures, some of which may have developed into small hairline cracks over time. The elongated opaque area within the russet shading indicates the exact resting position of this piece in the tomb from where it was excavated.



**Prof. Filippo
Salviati**

Large jade ornaments of this specific form were a product of the Hongshan culture, and examples have been recovered at the Niuheliang burial site in Liaoning province. While generally referred to as headpieces, Jenny F. So has recently suggested that they may have been worn on the forearm to protect the arm and wrist (Jenny F. So, *Early Chinese Jades in the Harvard Art Museums*, Cambridge, 2019, page 74). She cites an example worn on the forearm of the occupant of Site III at Niuheliang, and another recovered from the Bronze Age burial site at Dadianzi, in present-day inner Mongolia.

Weight: 211.0 g

Dimensions: Height 13.7 cm, Width 7.7 cm

Literature comparison: Compare with a similar 'hoof-shaped' tube ornament excavated at Niuheliang and exhibited in the National Museum of China, Beijing. A closely related ornament is in the collection of the Asian Art Museum of San Francisco, object number B60J226.

AUCTION RESULT COMPARISON

Compare a related Hongshan 'hoof-shaped' ornament, of related size and also **dated to the Hongshan culture**, at Sotheby's Paris in *Early Chinese Jade and Hardstone Carvings*, including *The Collection of Max Loehr*, on 15 December 2016, lot 23, sold for EUR 367,500, and a closely related example, of similar tone and related size, **with near-identical ridges and grooves**, and also dated to the Hongshan culture, at Sotheby's Hong Kong in *Monochrome* on 11 July 2020, lot 136, **sold for HKD 937,500**.



Estimate EUR 5,000

Starting price EUR 2,400





61

A RARE YELLOW AND RUSSET JADE 'CLOUD-SCROLL' PENDANT, HONGSHAN CULTURE

Jade. China, c. 4000-3000 BC. The jade is carved and pierced as a single unit of a cloud-scroll with subsidiary arched segments protruding from four corners. The top is pierced with a circular aperture. The translucent stone is of a deep, intense yellow tone with russet veins and shadings as well as cloudy white inclusions.

Provenance: From the private collection of Professor Filippo Salviati, Rome, Italy. A professor of archeology and art history at the Italian Institute of Oriental Studies at the Sapienza University of Rome, Prof. Salviati has researched and published extensively on Chinese archaic art.

Condition: Excellent condition with minor wear and minimal signs of weathering and erosion, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 37.2 g
Dimensions: Length 8.8 cm

The Hongshan culture, from which this plaque comes, remained unknown until the 1980s. Centered in northeastern China, it is known for large ceremonial structures built with rocks, graves lined with stone slabs, and distinctively shaped jades that were often the sole goods found in tombs. Judging from the holes on its back and on the top center, this piece may have been an ornament, however its exact function cannot be deciphered until more archaeological evidence becomes available.

The present cloud-scroll carving features an extremely rare and spectacular combination of translucency, deep yellow and russet tone, and subtle carving technique, with areas varying in thickness effectively capturing the light as it shines on and passes through the jade to further intensify the richness of color.

LITERATURE COMPARISON

Compare a closely related jade plaque, **also dated to the Hongshan culture**, in the collection of the Metropolitan Museum of Art, accession number 2009.176.



AUCTION RESULT COMPARISON

Compare a closely related but slightly larger (12.3 cm long) 'cloud-scroll' ornament, **also dated to the Hongshan culture and of similar form**, but carved from green jade, at Christie's Hong Kong in The Chang Wei-Hwa Collection of Archaic Jades, Part I – The Neolithic Period on 27 November 2019, lot 2711, **sold for HKD 175,000**. Compare also a related Hongshan celadon jade 'cloud-scroll' ornament, of considerably larger size (18.4 cm long) and covered by white alteration, in the same auction at Christie's Hong Kong, lot 2712, sold for HKD 1,000,000.



Estimate EUR 1,500
Starting price EUR 750

AN EXCEPTIONAL SPINACH-GREEN JADE CONG, LATE SHANG DYNASTY

China, Anyang period, c. 1300-1050 BC. With plain sides and shallow circular collars, the translucent stone of a spinach-green tone with icy veins and dark speckles.

Provenance: From the private collection of Professor Filippo Salviati, Rome, Italy. A professor of archeology and art history at the Italian Institute of Oriental Studies at the Sapienza University of Rome, Prof. Salviati has researched and published extensively on Chinese archaic art.

Condition: Excellent condition with minor wear, the stone with few natural fissures, some of which may have developed into microscopic hairline cracks over time.



Prof. Filippo Salviati

Weight: 349.3 g

Dimensions: Size 9.1 x 9 x 4 cm

Expert's note: The present jade cong is an exceptional masterpiece, featuring a spectacular combination of plain form, a near-perfect mineral of true spinach-green tone and varying translucency, skillful use of the subtle variegation of color, all to emphasize and intensify the magnificent interplay of natural sunlight as it shines on and passes slowly through the jade. Examples where the lapidary was in such total control of the medium, despite its remarkable hardness, are rare.

The jade has been tested and measures between 7.0 and 8.0 on the Mohs hardness scale.

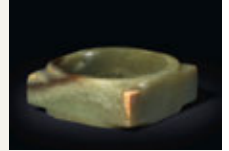
LITERATURE COMPARISON

Compare a closely related jade cong in the collection of the Los Angeles County Museum of Art, accession number M.89.156.4. Note the spectacular interplay of light which is very similar to the present lot.



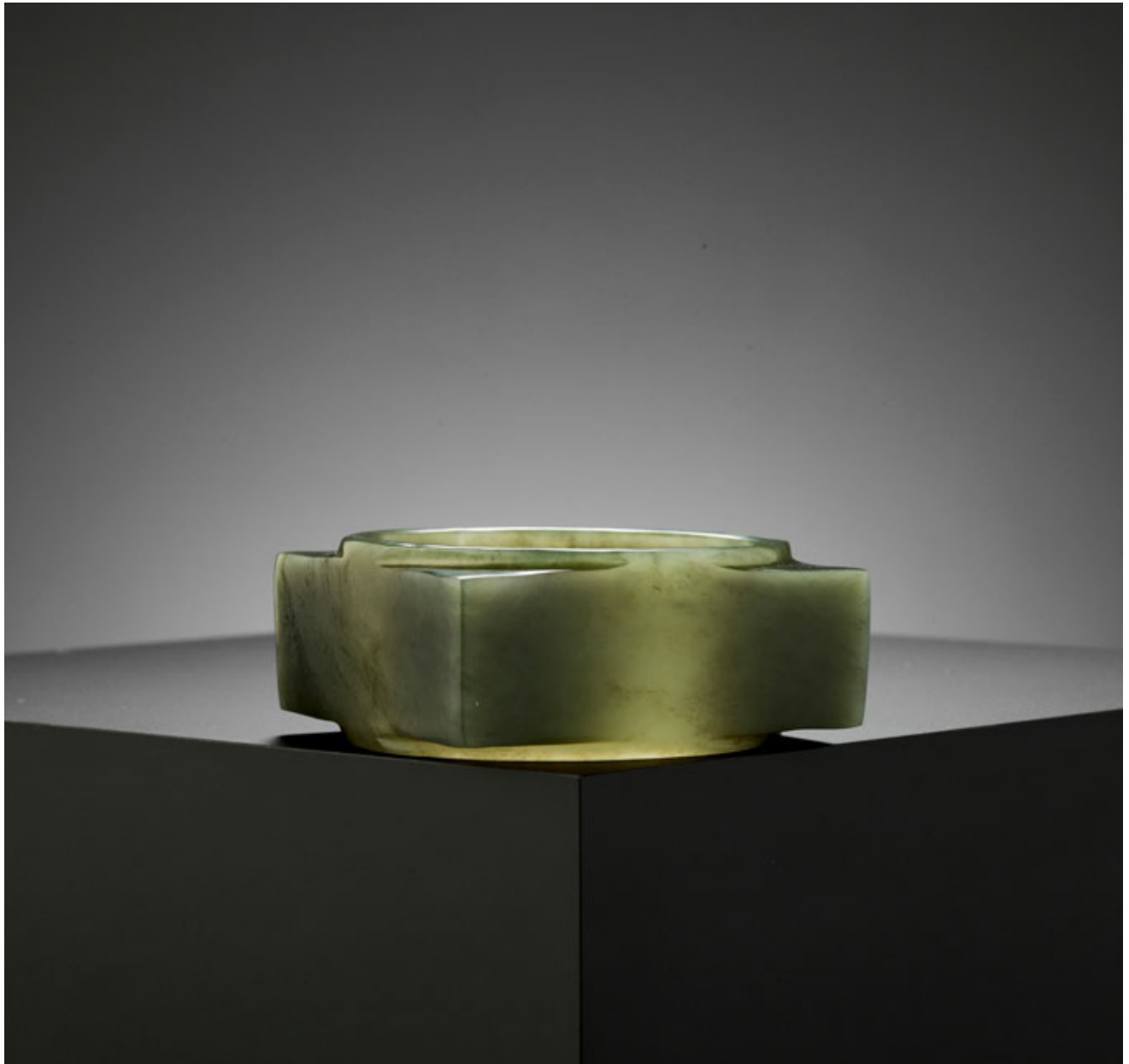
AUCTION RESULT COMPARISON

Compare a closely related but considerably smaller (6.4 cm wide) grayish-green cong, of **near-identical form**, dated first millennium BC, at Christie's New York in Sacred and Imperial: The James and Marilyn Alsdorf Collection Part II on 24 September 2020, lot 893, **sold for USD 17,500**, and a related spinach-green jade cong, but of darker tone, at Christie's Hong Kong in Important Chinese Jades from the Personal Collection of Alan and Simone Hartman Part II on 27 November 2007, lot 1592, sold for HKD 211,500.



Estimate EUR 1,500

Starting price EUR 750





A LARGE BLACKISH-GREEN JADE CEREMONIAL BLADE, ZHANG, EX-SACKLER COLLECTION

Northwest China, late Neolithic period, c. 2000 BC. The thinly carved blade of gently waisted outline tapering from the two slightly projecting flanges (lan) towards the extremely thin curved end. The tang drilled with a hole.

Provenance: A.W. Bahr Collection, Weybridge, 1963. Arthur M. Sackler, acquired from the above. Christie's London, 3 November 2009, lot 159 (part lot, together with another blackish-green zhang blade). Austrian private collection, acquired from the above. Two old inventory numbers, 'J1147' and 'J809'. Arthur Mitchell Sackler (1913-1987) was one of America's foremost art collectors, who amassed the largest Chinese art collection in the world. His name lives on in many art-related projects: the Sackler Wing that houses the Temple of Dendur at the Metropolitan Museum of Art, the Arthur M. Sackler Gallery at Princeton University, and the Arthur M. Sackler Museum at Harvard University. At the Smithsonian Institute, the Arthur M. Sackler Gallery is a museum for Asian and Near Eastern Art. In China, the Arthur M. Sackler Museum of Art and Archaeology teaches museology to students in Beijing.

Published: 4000 Years of Chinese Archaic Jades, Prof. Filippo Salvati, 2017, page 121, no. 139.

Condition: Excellent condition with minor wear. Two minute hairlines to the edge of the blade, where the stone is at its thinnest, few old losses to edges.



Arthur M. Sackler

Weight: 73.9 g

Dimensions: Length 30 cm, Width 7 cm, Thickness 1.5-1.6 mm

The stone is mostly translucent, though in many areas only when light is shone through from a short distance, turning red in those areas and greenish-yellow at the thinnest parts. The mineral is of a blackish-green color with a brownish tint and a creamy streak, which is entirely opaque, to both sides near the tang. The dark color is probably due to a very high presence of iron within the raw jade, which was specially selected to craft this specific type of blade and not used for other categories of jade artifacts.

Ceremonial blades such as the present lot are rare. For an ancient drawing of such a blade, see Wu Dacheng, *Gu Yu Tu Kao* (Investigations into Ancient Jades with Illustrations), 1889, Shanghai, fig. 1.

Literature comparison: Compare a closely related ceremonial blade in the collection of the Metropolitan Museum of Art, accession number 30.120.124. Compare also a slightly larger blade, also attributed to the Neolithic period, in the National Museum of China, Beijing, illustrated in National Museum of China, ed., *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu, Yuqijuan* [Studies on the collections of the National Museum of China, Jade], Shanghai, 2007, pl. 25. For a full discussion of this type of blade, see Rawson, *Chinese Jade*, pp. 188-191. Related examples excavated at Shenmu Shimao are illustrated in Yang Boda, *Jade Zhang* in the Collection of the Palace Museum, Beijing, pp. 53-60.

AUCTION RESULT COMPARISON

Compare a closely related zhang blade, also dated to the late Neolithic and formerly in the collection of Arthur M. Sackler, but of slightly larger size (38 cm long), at Sotheby's Hong Kong in Monochrome on 11 July 2020, lot 121, **sold for HKD 4,735,000**, and another, dated Neolithic period to Shang dynasty, of similar length and closely related dark green tone, at Sotheby's London in Important Chinese Art, 6 November 2019, lot 210, **sold for GBP 106,250**.



Estimate EUR 10,000

Starting price EUR 5,000



64

A CONG-FORM ALTERED JADE BEAD, LIANGZHU CULTURE

China, circa 3300-2200 BC. The tubular bead is carved in the form of a two-tiered miniature cong. Both registers are carved with a stylized mask at each of the four corners. The opaque stone is covered extensively with white alteration.

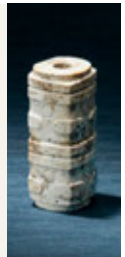
Provenance: From a private estate in New York City, USA.

Condition: Very good condition with minor wear, a small chip to one side which has smoothened over time. The stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 16.2 g
Dimensions: Length 3.8 cm

AUCTION RESULT COMPARISON

Compare a closely related cong-form jade bead, of identical size and near-identical design and with very similar white alteration, at Christie's Hong Kong in The Chang Wei-Hwa Collection of Archaic Jades, Part I – The Neolithic Period on 27 November 2019, lot 2723, **sold for HKD 525,000.**



Estimate EUR 1,000

Starting price EUR 500

65

AN ALTERED JADE BEAD, LIANGZHU CULTURE

China, circa 3300-2200 BC. Of slightly tapered cylindrical form, densely incised with two animal masks with large rounded eyes, the central tapering hole drilled from both sides. The opaque stone is covered extensively with white alteration.

Provenance: From a private estate in New York City, USA.

Condition: Excellent condition with minor wear and few small chips which have smoothened over time. The stone with natural fissures, some of which may have developed into microscopic hairline cracks over time.

Weight: 29.5 g
Dimensions: Length 2.9 cm

Estimate EUR 800

Starting price EUR 400





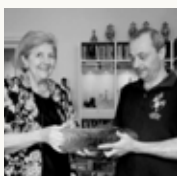
66

AN ALTERED JADE 'TIGER' PENDANT, EASTERN ZHOU DYNASTY

China, 770-256 BC. Well carved as a four-legged beast in profile, the back arched slightly and the tail curled, the fur pattern neatly incised. The stone now almost completely opaque, with small areas of translucency to the edges, and of ivory color with minuscule patches of cream and brown.

Provenance: The private collection of Irene and Wolfgang Zacke. The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art for sale, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive collection over the decades.

Condition: Excellent condition, commensurate with age, with old wear and signs of weathering and erosion.



Irene Zacke and
Prof. Filippo Salviati

Weight: 41.9 g
Dimensions: Length 9.7 cm

The present plaque is an excellent representation of Eastern Zhou dynasty jade, at once powerful and fine, elegant and subtle, the carving clearly demonstrating the Eastern Zhou craftsmen's mastery of the material as well as the advanced development of complex and dynamic designs.

Literature comparison: Several related jade 'tigers' have been published, including one in Yang Boda, *Zhongguo yu qi quan ji* [The Complete Compilation of Chinese Jades], Vol. 1, Shijiazhuang Shi, 2005, p. 217, pl. 3. Another jade 'tiger' was excavated from tomb 1 at Caomen Bay, Guojiamiao, Zaoyang, Hubei province, and is now in the Hubei Provincial Museum, published in *Phoenix Reborn: Chu Jades Excavated from Hubei*, Wuhan, Hong Kong, 2017, pl. 7.

AUCTION RESULT COMPARISON

Compare a related but slightly larger (14 cm) jade tiger plaque, also dated to the Eastern Zhou, but of different color, at Sotheby's New York in Important Chinese Art on 23 September 2020, lot 568, **sold for USD 403,200**. Compare also a related jade dragon pendant, of similar opaque ivory-colored alteration to the stone, at Christie's New York, in Fine Chinese Art from the Arthur M. Sackler Collections on 18 March 2009, lot 302, sold for USD 30,000. Compare a related but earlier jade tiger-form pendant, dated to the Western Zhou, of similar size, but different color, at Christie's Hong Kong, in The Chang Wei-Hwa Collection of Archaic, on 30 November 2020, lot 2768, sold for HKD 275,000.



Estimate EUR 2,000
Starting price EUR 1,000



67

AN ALTERED JADE FIGURE OF A RHINOCEROS, WESTERN ZHOU

China, 1100-771 BC. Carved in a dynamic pose with one front leg bent and slightly raised, finely incised with angular eyes and gently curved lines to delineate the body, the ears pricked. The stone now completely opaque and of an ivory-white tone with patches of cream and black veins and shadings.

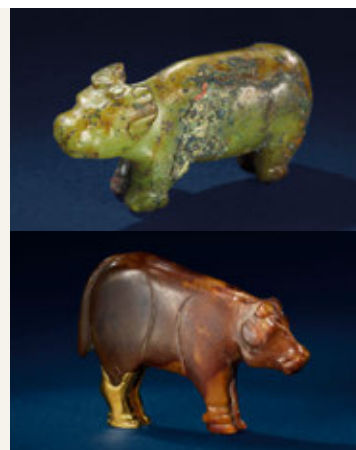
Provenance: A noted Austrian private collector, acquired in these rooms in the late 1990s. Thence by descent within the same family.

Condition: Excellent condition, commensurate with age, old wear and signs of weathering and erosion as expected. Hairlines inherent to the mineral, some of which may have developed into minuscule cracks over time. Tiny nicks here and there. The surface with a natural, unctuous patina overall.

Weight: 200.0 g
Dimensions: Length 10.6 cm

AUCTION RESULT COMPARISON

Compare a related jade carving of a buffalo, **also dated to the Western Zhou dynasty**, but of smaller size (4.5 cm), at Christie's Hong Kong, in The Chang Wei-Hwa Collection of Archaic Jades, on 30 November 2020, lot 2763, **sold for HKD 937,500**, and another in the same auction, lot 2764, **sold for HKD 118,750**. Compare also a related Western Zhou jade carving of a deer in the same auction, lot 2765, sold for HKD 100,000.



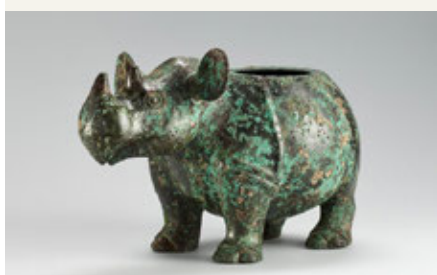
Expert's note: The form of this jade figure and manner of carving, particularly the incision work delineating the rhinoceros' body, are characteristic of jade animal carvings from the Western Zhou dynasty (see **Auction result comparison**). The depiction of a rhinoceros, especially in jade, is however extremely rare, with comparable examples only found in bronze and earthenware (see Literature comparison).

Estimate EUR 5,000
Starting price EUR 2,400

LITERATURE COMPARISON

Compare a bronze ritual vessel in the shape of a rhinoceros, dated to the Shang dynasty, in the collection of the Asian Art Museum of San Francisco, object number B60B1+. Compare also a bronze garment hook in the shape of a rhinoceros, dated to the Eastern Zhou dynasty, in the

collection of the Arthur M. Sackler Gallery in the Smithsonian, accession number S1987.437. Compare an earthenware figure of rhinoceros, dated to the Han dynasty, in the collection of the Victoria and Albert Museum, accession number C.877-1936.



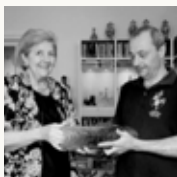
68

AN ALTERED CELADON JADE 'DRAGON AND PHOENIX' SILHOUETTE PENDANT, WARRING STATES

China, 475-221 BC. Carved in the form of a dragon in profile with two phoenix heads emerging from its arched, s-shaped body. The dragon himself is depicted with neatly incised circular eyes and a raised crest, terminating to one end with a bi-furcated tail. Each side of the body and tail is decorated with elevated comma spirals.

Provenance: The Private Collection of Irene and Wolfgang Zacke. The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art for sale, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive collection over the decades.

Condition: Excellent condition, commensurate with age, with old wear and signs of weathering and erosion, with few small losses to edges.



Irene Zacke and
Prof. Filippo Salviati

The translucent stone is of an even sea-green tone with reddish-buff alterations. The surface shows a fine, manually applied polish.

Weight: 105.2 g

Dimensions: Length 20.5 cm

For an ancient drawing of a silhouette pendant related to the present lot, see Wu Dacheng, Gu Yu Tu Kao (Investigations into Ancient Jades with Illustrations), 1889, Shanghai, fig. 1.

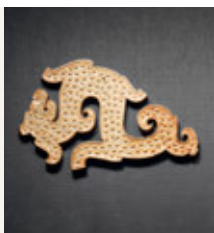
LITERATURE COMPARISON

Compare a closely related but significantly smaller (9 cm) jade dragon pendant, dated 4th century BC, in the collection of the Victoria and Albert Museum, accession number FE.49-1996.



AUCTION RESULT COMPARISON

Compare a pair of closely related but significantly smaller (the larger 11 cm long) dragon pendant, **also dated to the Warring States period, of related celadon tone and with similar alterations**, at Christie's Hong Kong, in Chinese Archaic Jades from The Yangdetang Collection Part II, on 28 November 2018, lot 2755, **sold for HKD 875,000**.



Estimate EUR 5,000

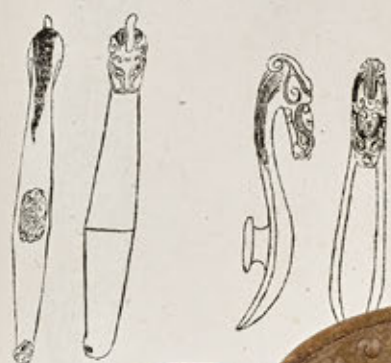
Starting price EUR 2,400



玉鉤 玉色純白

玉鉤 白玉黃
暈

龍文佩
白玉瑞
辨



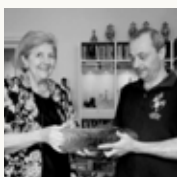


69 A WHITE JADE 'DRAGON' BI DISC, WESTERN HAN DYNASTY

China, 206 BC to 8 AD. The disc is composed of two sections equal in size and carved to the center in openwork with a dragon, highlighted by incisions along its body and tail. The surface is decorated on both sides in high relief with comma spirals within inner and outer raised borders. The translucent stone is of an even white tone with brownish-beige alterations and cloudy-white hues.

Provenance: The Private Collection of Irene and Wolfgang Zacke. The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art for sale, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive collection over the decades.

Condition: Good condition with minor old wear, extensive traces of weathering and erosion, and a few minuscule nicks here and there.



Irene Zacke and
Prof. Filippo Salviati

Weight: 297.3 g
Dimensions: Diameter 18.8 cm

Two-section discs such as the present lot are unusual. For an ancient drawing of a plain disc **composed of two equally sized halves**, see Wu Dacheng, Gu Yu Tu Kao (Investigations into Ancient Jades with Illustrations), 1889, Shanghai, vol. 1, pp. 25 (see **fig. 1**).



AUCTION RESULT COMPARISON

Compare a related but considerably smaller bi disc of 8.5 cm diameter, **also with comma spirals and a central dragon**, but of single section, at Christie's Hong Kong, in Adorning the Kings – A Private Collection of Archaic Jade Ornaments, on 31 May 2017, lot 2732, **sold for HKD 5,460,000**



Estimate EUR 3,000
Starting price EUR 1,500



70

A PAIR OF ALTERED SERPENTINE ARCHAISTIC 'TIGER' TALLIES, HU-FU, QING DYNASTY OR EARLIER

China, 1644-1912 or earlier. Each composed of two halves precisely carved in mirror-image as a tiger standing foursquare and facing forwards, with curved tail, incised claws, and pierced mouth, the body incised with archaistic characters. The flat interiors with two shaped bosses or recesses, one accurately fitting into the other.

Provenance: Kwok Gallery, Singapore, March 1999. Collection of David Widdicombe QC, acquired from the above and thence by descent within the same family. Copies of two letters from Patrick K. M. Kwok, director of Kwok Gallery, to David Widdicombe, offering the tallies and stating a purchase price of GBP 950 for each (approx. GBP 2,888 today after inflation for both together), accompany this lot. David Graham Widdicombe (1924-2019) was



**David Widdicombe QC
(1924-2019)**

a British Queen's Counsel and political activist. He studied at Cambridge before being called up to serve in the British Army for the remainder of World War II. While at Cambridge, he became friends with Lee Kuan Yew, the long-serving prime minister and founding father of Singapore.

Condition: Excellent condition with old wear, shallow surface scratches and other traces of handling, weathering, some erosion mostly to edges, and few minuscule nicks. The tip of the tail of one half with an old repair.

Weight: 110.0 g and 113.7 g

Dimensions: Length 11 cm and 10.6 cm

The serpentine originally of a deep sea-green color, now almost completely altered to grayish-green and buff color with patches of russet. Some areas with distinct speckles, characteristic of this mineral. Note that serpentine of exactly this color was already in use for archaic carvings during the Han dynasty. See Sotheby's, 10 September 2019, for a related serpentine carving of a small figure, sold for USD 4,000 (lot 115).

Tallies were made since the Eastern Zhou dynasty in bronze, jade and various hardstones, such as the present lot, often in the form of a tiger. Two-piece tiger tallies (hu-fu) were used to verify troop deployment orders from the central government. Left pieces were issued to local commanders, and right pieces were retained by the central command. Government orders were deemed to be authentic if they were accompanied by the right piece matching the recipient's left piece. The word hu-fu first appears in the biography of Lord Xinling in the Records of the Grand Historian, where a stolen tiger tally is used to relieve the state of Zhao.

LITERATURE COMPARISON

Compare a related tiger tally, also dated to the Qing dynasty, in the collection of the Freer Gallery of Art, accession number F1916.697a-b.



AUCTION RESULT COMPARISON

Compare a related tiger tally, dated to the Ming dynasty and of considerably smaller size (5.1 cm long), at Christie's New York in Fine Chinese Ceramics and Works of Art on 19 September 2014, lot 1223, sold for USD 17,500.



Estimate EUR 1,000

Starting price EUR 500

**KWOK
GALLERY**
Three Generations of Experience
Since 1918

10 February 1999

David Widdicombe, Q.C.
5 Albert Terrace
London NW1 7SD
England



Dear David,

Surprise, Surprise ... a jade Tiger tally! This piece (see photographs herewith) turned up in a collection of objects which we have just acquired, and I remembered our discussion on the subject.

The two part tally is 4.8 cm high and 11.3 cm long. It has the look of great antiquity, and indeed such examples in bronze from the Han Dynasty are recorded, but I feel that this may be a later piece. Nevertheless, it is a fascinating object. Incised with archaic script all over the body and with two matching characters on the inside halves. Please note that the piece is actually a brownish colour, and not the bluish that you see on the photographs -- it is so difficult to get the right colour on film.

The price to you will be £ 950-00, including Fedex Courier delivery. Payment can be made by a cheque in Sterling in favour of "Kwok Gallery Pte Ltd".

I trust you are well and wish you all the best in the coming Lunar New Year of the Rabbit (16 February 1999)!

With best regards,

Yours sincerely,
KWOK GALLERY PTE LTD

Patrick
Patrick K. N. Kwok
Director



Kwok Gallery Pte Ltd
新嘉坡行私人有限公司

545 Orchard Road #03-01
Far East Shopping Centre
Singapore 0923

Tel: 850 225 2516
850 225 4042
Fax: 850 225 1128

09/03/1999 15:58 65-2251128

KWOK SINGAPORE

PAGE 01

FAX TRANSMISSION

Date: 8 March 1999

From No: 44-171 586 4506

To: DAVID WIDDICOMBE, Q.C.

LONDON

From: PATRICK KWOK

Pages: 1 including this page.



**KWOK
GALLERY**
Three Generations of Experience
Since 1918

545 Orchard Road #03-01

Far East Shopping Centre

Singapore 228822

Tel: (65) 225 2516

Fax: (65) 225 1128

Dear David,

It does seem that in this trade, the surprises never cease -- there's now a mate to the jade tiger tally! The collector from whom we acquired the tally returned with another group of objects, and along came the second tiger tally. He said that he had bought them as a pair about ten years ago but was earlier reluctant to let it go.

I promptly bought the piece and told him the comforting news that I knew of someone who would take good care of his tigers!

The second piece is obviously the pair to the first because of the colour and carving. There are slight differences in the details and the second is a fraction smaller, but they surely go together.

I would encourage you to keep the pair united. You may have the mate at the same price of £ 950-00, and send us a cheque in payment.

We have in the meantime received the first cheque. Please let me know your decision on the mate by fax.

Looking forward to hearing from you soon.

With best regards,

Patrick



71

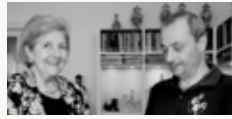
A SPINACH-GREEN JADE GE BLADE, EARLY WESTERN ZHOU DYNASTY

China, c. mid-11th to mid-10th century BC. The jade is thinly carved with a long blade, a central ridge and another to each side, a hole pierced above the short and slightly narrower tang. The stone is mostly opaque, translucent only along the edges, and of a spinach-green tone with russet and pale-cream shadings.

Provenance: The Private Collection of Irene and Wolfgang Zacke. The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art for sale, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive collection over the decades.

Published: 4000 Years of Chinese Archaic Jades, Prof. Filippo Salviati, 2017, page 139, no. 158.

Condition: Excellent condition with minor wear.



Irene Zacke and Prof. Filippo Salviati



Weight: 21.2 g
Dimensions: Length 13.1 cm

Following the invention of bronze, weapons such as blades and daggers were added to the repertoire of pieces made in more refined materials for ceremonial use such as jade. Jade ge such as the present lot were based on bronze prototypes, their general shape conforming to that of a simplified and pointed tablet.

Literature comparison: Compare the large number of ceremonial jade ge excavated from the tomb of Fu Hao at Anyang, published in Yin Xu Fu Hao mu, Beijing, 1980, col. pl. 17.1 and 17.2, and 18.1. Compare Jessica Rawson, Chinese Jade. From the Neolithic to the Qing, London, 1995, pp. 192-196. For several other good examples of ceremonial daggers of this period see Max Loehr, Ancient Chinese Jades from the G. L. Winthrop Collection, The Fogg Art Museum, Harvard University, Cambridge, Massachusetts, 1975, pp. 53-74, figs 36-68. Compare also to a related ge blade illustrated in Zhongguo yuqi quanji – 2 – Shang, Xi Zhou, Hebei, 1993, pl. 215.



AUCTION RESULT COMPARISON

Compare a closely related ge blade, **also dated to the early Western Zhou and of very similar color**, but of larger size (19 cm), at Christie's Hong Kong in The Chang Wei-Hwa Collection of Archaic Jades - Xia, Shang and Western Zhou Dynasties on 30 November 2020, lot 2738, **sold for HKD 100,000**.



Estimate EUR 1,500
Starting price EUR 750

72

A GRAY AND WHITE JADE CARVING OF A PHOENIX, SHIJIAHE CULTURE OR LATER

China, 2200-1600 BC. The curved and flattened plaque or pendant carved in the form of a phoenix with a crest pierced in several places, round bulging eyes, neatly incised wings, and furcated tail. The translucent stone of blackish-gray and white tones with patches of cream and brown.



Provenance: The Private Collection of Irene and Wolfgang Zacke. The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art for sale, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive collection over the decades.

Published: 4000 Years of Chinese Archaic Jades, Prof. Filippo Salviati, 2017, page 40, no. 45.

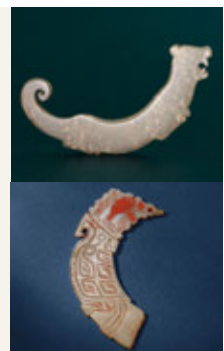
Condition: Excellent condition with old wear and some signs of weathering and erosion, tiny nicks and losses here and there. Some microscopic fissures, inherent to the material.



Weight: 22.5 g
Dimensions: Length 9.2 cm

AUCTION RESULT COMPARISON

Compare a related jade tiger, dated post-Shijiahe culture (c. 2100-1600 BC), of similarly curved and flattened form, but with less elaborate incision work, at Christie's Hong Kong, in Chinese Archaic Jades from the Yangdetang Collection, on 29 November 2017, lot 2723, **sold for HKD 1,250,000**. Compare also a related but later jade pendant depicting a crested mythical bird, dated to the Shang dynasty, at Christie's Hong Kong, in The Chang Wei-Hwa Collection of Archaic Jades, on 30 November 2020, lot 2719, **sold for HKD 562,500**.



Estimate EUR 1,500
Starting price EUR 750



73
A 'MORTUARY FIGURE' SERPENTINE PENDANT,
HAN DYNASTY

China, 202 BC to 220 AD. Carved in the round as a standing man with an official's hat, dressed in long flared robes concealing the body. The eyes, mouth, and long beard are deeply incised. The opaque stone is of a rich, mottled, dark gray and russet tone. Pierced for suspension.

Provenance: French private collection. Irish private collection, acquired from the above.
Condition: Very good condition with little wear, few minuscule nicks, and minor signs of erosion.

Weight: 42.5 g
 Dimensions: Height 6.2 cm

LITERATURE COMPARISON

Compare a related jade carving of a mortuary figure, also dated to the Han dynasty, in the collection of the Metropolitan Museum of Art, accession number 11.190.68.



AUCTION RESULT COMPARISON

Compare a closely related serpentine figural pendant, also dated to the Han dynasty, at Sotheby's New York in Chinese Art From The Metropolitan Museum Of Art: The Florence And Herbert Irving Gift on 10 September 2019, lot 115, **sold for USD 4,000**, and a closely related celadon and brown jade figural pendant, dated Han dynasty or later, at Sotheby's Hong Kong in Chinese Art on 28 November 2018, lot 460, sold for HKD 50,000.



Estimate EUR 1,000
 Starting price EUR 500

74
A GREEN AND BROWN
NEPHRITE ARCHAISTIC CONG,
MING DYNASTY

China, 1368-1644 or earlier. Of typical squared cylindrical form with lipped rims and plain decoration. The opaque jade of a deep green tone with brown shadings and veining as well as hues of celadon.

Provenance: From a French private collection.
Condition: Very good condition with minor wear, signs of weathering and erosion, with associated losses mostly to one side (likely from being buried in soil for a long time), and few minuscule nicks. The stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 627.2 g
 Dimensions: Height 11.8 cm

AUCTION RESULT COMPARISON

Compare a related russet jade archaistic cong, undated, at Christie's London in Chinese Art on 7 November 2008, lot 238, **sold for GBP 13,750** (part lot, together with a pair of undated smaller congs carved with zoomorphic masks). Compare also a related but smaller (8 cm high) brown jade cong, dated Ming dynasty or later, at Christie's New York in Art of China on 18 November to 9 December 2020, lot 29, sold for USD 21,250.



Estimate EUR 1,000
 Starting price EUR 500





75 A CELADON AND GREEN JADE BI DISC, WARRING STATES TO HAN DYNASTY

China, 475 BC-220 AD. Neatly carved on both sides in low relief with a tightly spaced 'grain pattern' of hexagonal bosses with beveled sides formed by a grid of intersecting lines, all between incised line borders at the rim and around the central aperture. The translucent stone is of a mottled celadon and dark-green tone with black speckles and cloudy white inclusions.

Provenance: Collection of Robert Rousset (1901-1982) and thence by descent to the present owner. Robert Rousset was a former radio officer in the merchant navy. He is one of the most prominent French pioneers of the Chinese art market in Paris. As a child, his father, an insurance agent, would take him to Hôtel Drouot where he started to buy at a young age. His true passion for Asian art started in the 1920s, when he was sent on a mission to Beijing after the decline of the Qing empire, along with Osvald Sirén, the famous Swedish Asian art historian and connoisseur. He then became one of the main contributors of Chinese antiques for the Compagnie de la Chine et des Indes, founded in Paris in the early 20th century by the Blazy brothers. After the 1929 stock market crash, he had the opportunity to acquire the company. With his sister Suzanne in charge of the porcelain, they developed the business and became one of the most important dealers in France, selling pieces to the greatest museums, including the Musée Guimet and the Metropolitan Museum of Art.

Condition: Naturally aged condition commensurate with age, possibly with alterations from the period. Old wear, few minuscule nicks to edges, occasional light scratches.

French Export License: Certificat d'exportation pour un bien culturel Nr. 220487 dated 17 September 2020 has been granted, a copy of the document accompanies this lot.



**Robert Rousset
(1901-1982)**

Weight: 182.1 g
Dimensions: Diameter 15.2 cm

Literature comparison: Compare the similar bi disc of slightly larger size (17.2 cm), dated to the Warring States period (475-221 BC), illustrated by Yang Boda, Chinese Archaic Jades from the Simon Kwan Collection, Art Gallery, The Chinese University of Hong Kong, 1994, no. 197, where it is noted that based on the brevity of the decoration, which is "reminiscent of the Qin style", the disc may have been made as a burial object for a member of the Qin court.

AUCTION RESULT COMPARISON

Compare a closely related grayish-green jade bi disc, also dated Warring States to Han dynasty and of identical design.



at Christie's New York in Fine Chinese Ceramics and Works of Art on 20 September 2013, lot 1730, **sold for USD 11,250**, and another at Sotheby's New York in Informing the Eye of the Collector: Chinese Ceramics and Works of Art from J.T. Tai & Co. on 22 March 2011, lot 80, **sold for USD 16,250**.

Estimate EUR 1,500
Starting price EUR 750

A YELLOW AND RUSSET JADE 'ARCHAISTIC' WRIST ORNAMENT, SONG DYNASTY

China, 960-1279. The jade of curved form, for wearing on one's wrist, and finely carved as a sinuously coiled dragon. The body with neatly incised comma-spirals in relief, the pierced mouth allowing for suspension as a pendant. The translucent stone of a yellow tone with a slightly greenish tint, further with deep russet 'skin', which in one area is opaque, and cloudy white inclusions.

Provenance: From the private collection of Professor Filippo Salviati, Rome, Italy. A professor of archeology and art history at the Italian Institute of Oriental Studies at the Sapienza University of Rome, Prof. Salviati has researched and published extensively on Chinese archaic art.

Condition: Excellent condition with minor wear and very few microscopic nicks, the stone with natural fissures, some of which may have developed into microscopic hairline cracks over time.



Prof. Filippo Salviati

Weight: 29.6 g
Dimensions: Length 7.2 cm

Expert's note: This specific color combination of fine yellow with a nuance of green tint, along with areas of ferociously intense russet skin, is typical of a jade type used mostly during the Song dynasty, which was highly popular among scholars and literati of the period.

AUCTION RESULT COMPARISON

Compare a jade carving of a dog, also dated to the Song dynasty and with a **similar combination** of greenish-yellow and intense russet, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 26 November 2014, lot 3160, **sold for HKD 475,000**.



Estimate EUR 1,500

Starting price EUR 750



A PALE CELADON JADE FIGURE OF A BEAR, EASTERN HAN DYNASTY

China, 25-220 AD. Finely carved as a squatting bear with bent knees and slightly protruding belly, one hand resting on its knee, scratching its behind with the other. The face with a fierce expression and finely detailed with bulging eyes below scrolling brows, the mouth pierced. The back with two small cord holes.

Provenance: The Private Collection of Irene and Wolfgang Zacke. The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art for sale, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive collection over the decades.

Condition: Good condition with minor old wear and few signs of weathering and erosion, shallow surface scratches, few tiny losses. The stone with natural fissures, some of which may have developed into small hairline cracks over time. The two small cord holes at the backside, although neatly bored and masterly polished, are possibly a later addition.



Irene Zacke and Prof. Filippo Salviati

Weight: 50.9 g
Dimensions: Height 4.4 cm, Width 4 cm

The translucent stone of a pale celadon tone with scattered dark-brown and cloudy-white inclusions as well as some grayish hues to the backside. The surface with a silky matte finish.

In ancient China immortality was often considered the ultimate pursuit for royalty. The First Emperor who united the country in 221 BC is known to have sent expeditions into the eastern sea in search of **Penglai (fig. 1)**, a mountainous island shrouded in a mysterious cloud, which at the time was believed to be the home of immortals, where elixirs of immortality could be retrieved. Once every 99th year, an immortal from this mysterious island would descend to the earthly realm and bestow immortality upon a select few. These immortals were believed to take the form of carved jade animals, for example bears.



The Immortal Island of Penglai, by Chinese artist Yuan Jia (fig. 1)

Jade was the only material in which these mythological epitomes were believed to exist. This conviction is probably due to the near-indestructible quality of the mineral, which would make such a carving outlive every human being. When inhabited by an immortal, the jade would have looked almost fully translucent, especially when held against strong moonlight. According to ancient creed, the owner of such a magical jade animal was ensured an extended life. By having everyday contact with the object through rubbing its surface, the power of the inhabiting immortal would slowly be transferred to its owner. Highly sought after by the rich and wealthy, a jade animal as such was extremely rare and thus widely copied throughout Chinese history, particularly during the Song and Ming dynasties.

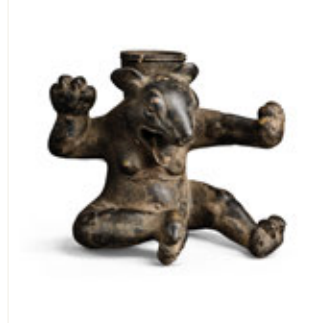
AUCTION RESULT COMPARISON

Compare a closely related jade carving of a bear, **also dated to the Eastern Han dynasty**, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 30 May 2018, lot 3087, **sold for HKD 1,000,000**, and a related but slightly earlier jade bear, dated to the Western Han dynasty, at Bonhams Hong Kong in Tang's Hall of Precious, The Durwin Hall Collection of Chinese Jades,



LITERATURE COMPARISON

Compare a related gray stone bear-form stand, dated to the Han dynasty, but of larger size (22.8 cm), at Christie's Hong Kong, 28 May 2021, lot 3011. Also compare a jade bear dated to the Song dynasty at the British Museum, accession number 1947.0712.487, described as "Figure of a bear. The animal is crouching on the ground, head turned sideways, jaw open, towards the viewer. The proper rear left leg is lifted to scratch behind its ear. Made of jade."



Estimate EUR 5,000
Starting price EUR 2,400

on 27 November 2018, lot 108, **sold for HKD 6,700,000**. For an example of the Shang-dynasty prototype, see Sotheby's London, Important Chinese Art on 4 November 2020, lot 143, **sold for GBP 50,400**, and for a later celadon jade 'bear' receptacle, of related but simplified design, dated Ming dynasty or earlier, see Christie's London, Fine Chinese Ceramics and Works of Art on 15 May 2012, lot 194, **sold for GBP 22,500**.







78 A JADE FIGURE OF A RECUMBENT DOG, SONG DYNASTY

China, 960-1279. The hound reclining with front paws stretched out under the head, well carved with incised rib cage, tail swept to one side, almond-shaped eyes, the ears laid back. The translucent stone is of an intense russet tone variegating to deep amber along with celadon and yellowish-gray shadings, black speckles, and cloudy white inclusions.

Provenance: English private collection.

Condition: Very good condition with minor wear and few minuscule nicks, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 34.6 g
Dimensions: Length 6.8 cm

The motif of a hound is usually associated with fidelity, high rank, and status in Chinese culture. Early representations of jade dogs were probably linked to the identity and aspirations of particular individuals. For example, jade hounds may have been worn by hunters. See J. Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, page 366, pl. 26:10.

AUCTION RESULT COMPARISON

Compare a closely related jade hound, dated Song to Yuan dynasty, **with similar russet shading**, at Sotheby's Hong Kong in *Fine Chinese Ceramics & Works of Art* on 7 October 2010, lot 2797, **sold for HKD 350,000**, and a related jade carving of a recumbent dog, also with similar russet shading and dated to the Song dynasty, at Bonhams Hong Kong in *The Songzhuatang Collection of Early Jades from the Neolithic Period to the Yuan Dynasty* on 30 May 2017, lot 57, sold for HKD 375,000.



Estimate EUR 1,000
Starting price EUR 500



79 A CELADON JADE FIGURE OF A BIRD, SONG DYNASTY

China, 960-1279. The recumbent bird with long tail, incised eyes, wings, and feathers. The semi-translucent stone of a celadon tone with patches and veins of russet.

Provenance: Bonhams London, 7 November 2011, lot 163. English private collection, acquired from the above.

Condition: Very good condition with extensive old wear and few minuscule nicks, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 51.5 g
Dimensions: Length 7.6 cm

AUCTION RESULT COMPARISON

Compare a closely related jade bird, also **dated to the Song dynasty and of similar form**, at Sotheby's London in *Fine Chinese Ceramics & Works of Art* on 11 May 2011, lot 100, **sold for GBP 10,000**.



Estimate EUR 1,000
Starting price EUR 500

80

**A YELLOW AND RUSSET JADE
'DOUBLE CAT' PENDANT,
MING DYNASTY**

China, 1368-1644. Carved as a recumbent double-headed cat, with paws placed beneath each head to either end of the pendant. The eyes, whiskers, and ribs are incised, a vertical hole is drilled through the center allowing for suspension. The translucent stone of a yellow tone with russet veins and cloudy white inclusions.

Provenance: English private collection.

Condition: Very good condition with old wear and few minuscule nicks, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 28.4 g

Dimensions: Length 5 cm

The Chinese word for cat is a homophone of mao, meaning someone in their 80s or 90s, the cat thus symbolizing longevity and the wish for a long life. Two cats therefore signify 'double longevity', or a long, blissful marriage.

Estimate EUR 500

Starting price EUR 240



81

**A CELADON AND RUSSET JADE
'FIVE PEACHES' BRUSH REST,
MING DYNASTY**

China, 1368-1644. Boldly carved as five overlapping peaches, each with neatly incised sutures. The translucent stone is of a celadon tone with russet shadings, dark speckles, and cloudy white inclusions.

Provenance: A private collection from the United Kingdom.

Condition: Excellent condition with only minor old wear.

Weight: 130.3 g

Dimensions: Length 11.7 cm

Estimate EUR 1,000

Starting price EUR 500

82

A CELADON AND RUSSET JADE SHE-SHAPED 'CHILONG AND PHOENIX' PLAQUE, HAN DYNASTY

China, 206 BC-220 AD. A phoenix and a chilong are resolutely carved in openwork and remarkably high relief to each side of the shield-shaped plaque, which itself is finely incised with a phoenix amid clouds to its backside. The semi-translucent stone is of a yellowish-celadon tone with extensive russet shadings and veining. The surface shows a fine, manually applied polish.



Provenance: From an Austrian private collection.

Condition: Good condition with old wear, signs of weathering and erosion, some small losses, the stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 37.2 g

Dimensions: Height 6.5 cm, Width 5.5 cm

This ornament is truly a rare example of the masterful artistry of Han-dynasty jade carvers. Shaped like a shield, the design of this ornament is derived from the outline of rings that were designed to protect an archer's thumb when shooting arrows. During the Han dynasty, such thumbbrings (she) developed into purely ornamental items embellished with very highly crafted animal motifs, as the one here.

Literature comparison: A very similar carving is in the Samuel and Myrna Myers collection and illustrated in J.P. Desroches (ed.), *Two Americans in Paris. A Quest for Asian Art*, Paris 2016, no. 174. Another related jade is published and illustrated in F. Salviati, *4000 Years of Chinese Archaic Jades*, Edition Zacke, Vienna 2017, no. 325.

AUCTION RESULT COMPARISON

Compare a related white jade dragon pendant, dated Han dynasty or later, of similar size and related form, at Christie's Hong Kong in The Pavilion Sale Chinese Ceramics and Works of Art on 2 October 2017, lot 9, sold for HKD 650,000. Compare also a related archaistic pendant, dated Ming to Qing dynasty, at Sotheby's Hong Kong in Chinese Art on 28-29 November 2019, lot 816, **sold for HKD 750,000** (part lot, together with an archaistic huan disk).



Estimate EUR 1,500

Starting price EUR 750

83

A CELADON AND RUSSET JADE FIGURE OF A CAT, MID-QING

China, late 17th to 18th century. The recumbent cat carved with its head turned to the rear, the two front paws stretched forward and placed together, thus forming an aperture to serve as a pendant, the tail curling behind. The translucent stone of an elegant celadon tone with patches of russet and dark brown hues.

Provenance: The Private Collection of Irene and Wolfgang Zacke.

The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art for sale, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive collection over the decades.

Condition: Very good condition with minor wear, few minuscule nicks, the stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 47.6 g

Dimensions: Length 5.7 cm

AUCTION RESULT COMPARISON

Compare a closely related pale celadon jade cat, dated to the Qianlong period, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 18 May 2012, lot 1132, **sold for GBP 10,000**.



Estimate EUR 1,000

Starting price EUR 500



84

A PALE CELADON AND RUSSET JADE FIGURE OF A DOG, SONG TO YUAN DYNASTY

China, 960-1368. The recumbent dog with its hind legs bent under the body and tail swept to the side, its head rested on its front paws, detailed with neatly incised almond-shaped eyes, a long snout, and distinct scrolling ears. The translucent stone of a pale celadon tone with russet streaks and scattered cloudy white inclusions.

Provenance: The Private Collection of Irene and Wolfgang Zacke. The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art for sale, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive collection over the decades.
Condition: Very good condition with minor wear, few minuscule nicks, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 69.2 g
Dimensions: Length 7.1 cm

AUCTION RESULT COMPARISON

Compare a closely related celadon and russet jade figure of a hound, **also dated Song to Yuan dynasty**, at Sotheby's Hong Kong in The Robert Youngman Collection of Chinese Jade II on 3 April 2019, lot 3450, **sold for HKD 106,250.**



Estimate EUR 1,500
Starting price EUR 750



85

A CELADON AND RUSSET JADE FIGURE OF A DOG, SONG TO MING DYNASTY

China, 960-1644. Depicted resting its head on its outstretched forelegs with the back arched and tail swept to the side. The mostly opaque stone with translucent areas to the legs and of a celadon tone with russet shadings and cloudy white inclusions.

Provenance: The Private Collection of Irene and Wolfgang Zacke. The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art for sale, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive collection over the decades.
Condition: Very good condition with minor wear, few minuscule nicks, the stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 98.9 g
Dimensions: Length 8.4 cm

AUCTION RESULT COMPARISON

Compare a closely related pale celadon jade figure of a dog, **with similar russet streaking**, of only very slightly larger size (9.9 cm long), at Sotheby's Hong Kong in Chinese Art on 30 November to 1 December 2017, lot 685, **sold for HKD 150,000.**



Estimate EUR 1,000
Starting price EUR 500



A MOTTLED GRAY JADE FIGURE OF A BUFFALO, 17TH-18TH CENTURY

China. The water buffalo is intricately carved with the head turned to one side, the legs tucked under the body, and the finely incised tail swept to one side. The head with almond-shaped eyes, funnel-shaped ears, and elegantly curved horns. The partly translucent stone is of a mottled gray color ranging from creamy celadon and russet to pale and dark grays, with veining and white clouds.

Provenance: From the collection of Erwin Scharf and thence by descent within the same family. Erwin Scharf (1904-1978) emigrated from Germany to Great Britain to escape Nazi persecution. He graduated from the University of Leipzig with a doctorate in law but never practiced, instead going into the family business, the audio equipment company Goldring, which was founded in 1906 and moved to England in 1933. His brother Dr. Alfred Scharf was an art historian, and it was he who encouraged Erwin's interest in art.

Condition: Very good condition with minor wear and few small nicks. The stone with natural fissures, some of which may have developed into small hairline cracks over time.



An old advertisement for Goldring, mentioning Erwin Scharf, 1948

Weight: 2,280 g
Dimensions: Length 19.5 cm

With a fitted and openworked Chinese hardwood base, dating from around 1900. (2)

Jade carvings of buffalos have traditionally been greatly prized in China. The Asiatic ox or buffalo is one of the twelve horary animals representing Chou, the second of the twelve branches of the Chinese calendrical system. Buffaloes are associated with strength, prosperity, and tranquility in China, in part because of their role in farming and the production of food. In addition, the romanticized view of the buffalo had resonance for Chan Buddhists and Daoists alike, suggesting retreat into a tranquil rural life, away from the cities and the responsibilities of public office.

LITERATURE COMPARISON

For a related jade buffalo dated to the Qing dynasty, see Jade: Ch'ing Dynasty Treasures, Taipei, 1997, no. 151. A larger, green jade buffalo, dated to the Qianlong period, is also illustrated in The Woolf Collection of Chinese Jade, London, 2003, no. 99.

Compare a related jade water buffalo, dated to the 18th century, in the collection of the Metropolitan Museum of Art, accession number 36.121.



AUCTION RESULT COMPARISON

Compare a closely related mottled gray jade figure of a buffalo, also dated 17th-18th century, of smaller size (14 cm long), at Christie's London, in Fine Chinese Ceramics and Works of Art, on 8 November 2016, lot 6, **sold for GBP 60,000**.



Estimate EUR 6,000
Starting price EUR 3,000





A PALE YELLOW JADE FIGURE OF A CAMEL, MING DYNASTY

China, 1368-1644. Naturalistically carved, the recumbent camel depicted with its well-defined legs tucked neatly under its body and its head turned backwards towards its finely incised tail. The superbly polished, semi-translucent stone of a pale greenish-yellow tone patches and veins of russet and streaks of milky white color.

Provenance: Collection of Pietro Accorsi. The property of a gentleman in the United Kingdom, acquired from the above. Pietro Accorsi (1891-1982) was a famous Italian collector and dealer of fine art and antiques. The Accorsi - Ometto Museum in Turin, the first decorative arts museum in Italy, originated from his collection which was left to the Fondation Pietro Accorsi after his death.

Condition: Superb condition with only minor old wear.



Pietro Accorsi
(1891-1982)

Weight: 158.2 g
Dimensions: Length 8.3 cm

AUCTION RESULT COMPARISON

Compare a closely related light-brown amber jade carving of a camel, also dated to the Ming dynasty and of near-identical form, at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art on 4 October 2011, lot 2140, **sold for HKD 250,000**. Compare also a related celadon jade carving of a camel, dated Song-Ming dynasty and of similar form, but smaller size (5.8 cm wide), at Bonhams Los Angeles at Fine Chinese & Japanese Works of Art Part II on 14 December 2020, lot 424, **sold for USD 12,750**.



Estimate EUR 3,000
Starting price EUR 1,500





88

A YELLOW AND RUSSET JADE FIGURE OF A CHICKEN, EARLY QING DYNASTY

China, 17th-18th century. The perched bird with neatly incised wings, plumage, tail feathers, comb, and wattle, carrying a lingzhi sprig in its gently curved beak. The translucent stone of an even yellow tone with russet shadings and veins as well as cloudy white inclusions.

Provenance: From an old British private collection.

Condition: Excellent condition with minor wear and few minuscule nicks.

Weight: 75.7 g

Dimensions: Length 6 cm

AUCTION RESULT COMPARISON

Compare a closely related yellow and russet jade lion, **also dated to the early Qing dynasty and of a very similar even yellow tone**, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 30 May 2018, lot 3137, **sold for HKD 300,000**. Compare also a related yellow jade mythical beast, dated 18th-19th century, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 30 May 2012, lot 4297, sold for HKD 980,000.



Estimate EUR 3,000

Starting price EUR 1,500

89

AN 'EGRETS IN LOTUS POND' JADE FINIAL, YUAN DYNASTY

China, 1279-1368. Finely carved, undercut, and reticulated with a group of three egrets in various poses amid lotus pods and leaves growing from an elaborate network of intertwined stems. The translucent stone of a pale celadon tone with light-brown and cloudy white inclusions. The base pierced for attachment.

Provenance: From a French private collection.

Condition: Good condition with shallow surface wear, the interior with small losses, at least partially inherent to carving.

Weight: 31.4 g

Dimensions: Height 4 cm

Literature comparison: Compare a related but earlier openworked jade finial with egrets, attributed to the Liao or Jin Dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeaware (II)*, Hong Kong, 1995, pl. 98.

AUCTION RESULT COMPARISON

Compare a closely related celadon and russet jade finial (4.3 cm high), **also carved with egrets in a lotus pond**, dated Yuan to Ming dynasty, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 18 May 2012, lot 1001, **sold for GBP 16,250**, and another in gray-white jade and dated Jin to Yuan dynasty, of larger size (6 cm high), at Bonhams London in Fine Chinese Art on 11 November 2010, lot 12, **sold for GBP 9,840**.



Estimate EUR 1,500

Starting price EUR 750



90

A BLACK AND CELADON JADE 'CHILONG' BANGLE, MING DYNASTY

China, 1368-1644. Thickly carved with two chilong in relief clambering to the exterior. The mostly opaque stone of a rich, mottled black and celadon tone with russet veining and cloudy white inclusions.

Provenance: From a French private collection. Old merchant label, 'No. 2047, 150 years old, jade bangle, 8.00', with remnants of a Chinese export seal.

Condition: Excellent condition with old wear and minor traces of use. The stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 72.5 g

Dimensions: Diameter 8.4 cm

AUCTION RESULT COMPARISON

Compare a closely related black and white jade bangle carved with three chilong, also dated to the Ming dynasty, with an inscription, at Bonhams London in Asian Art on 29 July 2020, lot 412, **sold for GBP 4,062**.



Estimate EUR 800

Starting price EUR 400



91

A PALE CELADON JADE RETICULATED 'PHEASANT' PLAQUE, MING DYNASTY

China, 1368-1644. The convex plaque well carved and finely incised, with a rounded border framing a long-tailed pheasant with its head turned backwards amid lushly verdant leaves and a distinct blooming flower. The translucent stone of a pale celadon color with milky white and dark gray inclusions.

Provenance: From an Irish private collection.

Condition: Good condition with minor wear, minor nicks, small losses along the edges, and natural fissures, some of which have developed into small hairline cracks over time.

Weight: 55.2 g

Dimensions: Width 8.5 cm

With an old Chinese hardwood stand dating to the late Qing dynasty or Republic period. (2)

AUCTION RESULT COMPARISON

Compare a related pale celadon jade reticulated oval plaque, also dated to the Ming dynasty and carved with a long-tailed bird, at Sotheby's New York, in Fine Chinese Ceramics & Works of Art on 17 September 2013, lot 92, **sold for USD 35,000**. Note the **near-identical blooming flower**.



Estimate EUR 1,500

Starting price EUR 750



Provenance: From an old private collection near Boston, USA, and thence by descent in the same family.

Condition: The plaque overall in very good condition, some wear, few minuscule nicks and tiny losses, some minor cracks inherent to the stone, remnants of adhesive. The stand with minor wear, light scratches, and small nicks here and there.

Weight: 160.6 g

Dimensions: Size 9 x 8 x 0.8 cm (the jade), Size 9.6 x 8.5 cm (the frame)

The plaque is mounted in a gilt copper alloy frame with an integrated stand at the back, showing a neatly incised foliate design to the back, executed in scrolling openwork. The mounting dates from the late Qing dynasty to the earlier Republic period.

Literature comparison: A plaque similarly carved in openwork, but with a five-clawed dragon, in the Seattle Art Museum, Seattle, is illustrated in James C.Y. Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, plate 51. Another plaque was included in the Min Chiu Society's 45th anniversary exhibition *Auspicious Emblems. Chinese Cultural Treasures*, Hong Kong Museum of Art, Hong Kong, 2005, catalog no. 3.

AUCTION RESULT COMPARISON

Compare a related pale celadon reticulated jade plaque, also dated to the Ming dynasty, but carved with a dragon, at Sotheby's London in *Menagerie, An English Private Collection of Chinese Animal Carvings*, on 10 May 2017, lot 52, **sold for GBP 22,500**.

Compare also a related celadon jade openwork plaque, **also dated to the Ming dynasty**, but with a flying goose and set into a gilt metal box, at Bonhams New York, in *Chinese Works of Art and Paintings*, on 15 March 2021, lot 21, **sold for USD 15,300**.



92

A RETICULATED CELADON JADE 'PHEASANT' PLAQUE, MING DYNASTY

China, 1368-1644. The plaque of oval form, deftly carved in openwork with a long-tailed pheasant perched on a gnarled branch and surrounded by scrolling leaves with a single blossom near the edge. The stone of pale celadon tone with russet and cloudy white inclusions.

Estimate EUR 1,200

Starting price EUR 600





93

**A SPINACH-GREEN
'FERN FROST' JADE CUP,
QING DYNASTY**

China, 1644-1912. The deep rounded sides rising from a thick, short, and spreading foot. The translucent stone of a rich, mottled spinach tone with scattered black speckles and distinct icy inclusions reminiscent of frostwork.

Provenance: From an old private collection in southern Germany, acquired before 2007.

Condition: Very good condition with minor wear and some minuscule nibbling to the foot rim.

Weight: 144.3 g

Dimensions: Height 6.5 cm, Diameter 7.1 cm

Estimate EUR 500

Starting price EUR 240

94

**A PALE YELLOW AND CELADON JADE WASHER,
MING DYNASTY**

China, 1368-1644. Of circular form, the gently curved sides with a neatly incised circumferential key-fret band within a raised border, the translucent stone of a pale yellow and celadon tone with russet veins and cloudy white inclusions.

Provenance: From the collection of Pauline Lederman, New York, acquired circa mid-1960s, and thence by descent in the same family.

Condition: Excellent condition with minor wear, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 92.6 g

Dimensions: Diameter 6.4 cm (at the rim), Width 7.2 cm

AUCTION RESULT COMPARISON

Compare a related but larger celadon jade washer, incised with a floral band and of arguably lesser quality than the present lot, at Sotheby's Hong Kong in The Muwen Tang Collection of Chinese Jades, on 1 December 2016, lot 94, **sold for HKD 87,500**. Also compare a closely related pale yellow jade washer, with a similar central circumferential band, but with archaistic dragons in the form of C-shaped scrolls, dated to the early Qing dynasty, at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art on 8 April 2014, lot 3031, sold for HKD 1,720,000 (together with a metal spoon).



Estimate EUR 1,000

Starting price EUR 500





95

A CELADON AND RUSSET JADE 'DOUBLE PEACH' PENDANT, MING DYNASTY

China, 16th-17th century. Well carved as two peaches issuing from an openwork leafy branch, the gnarled branch naturalistically rendered with bumpy knots and delicately furling leaves. The translucent stone is of a grayish-celadon and deep russet tone with a few scattered cinnabar-red veins.

Provenance: From a private collection in New York, USA.

Condition: Excellent condition with minor wear, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 67.4 g

Dimensions: Length 6 cm

Peaches are associated with various immortal dignitaries and often considered symbols of longevity. It is not unusual to find peaches as subjects in jade carvings as the stone was traditionally associated with immortality.

AUCTION RESULT COMPARISON

Compare a related but later pale green jade carving of two peaches at Sotheby's New York in Important Chinese Art on 17 March 2021, lot 178, **sold for USD 3,780**.



Estimate EUR 500

Starting price EUR 240

96

A WHITE JADE 'ARCHAISTIC' MINIATURE TRIPOD CENSER, QING DYNASTY

China, 1644-1912. Supported on three stout legs, with a short neck and broad everted rim, the shoulder with two upright loop handles, the sides carved in relief with taotie masks and archaistic scrolls. The translucent stone of a white tone with minuscule russet veining and inclusions.

Provenance: From a private collection in Texas, USA

Condition: Excellent condition with minor wear, minute nibbling to one of the handles and some of the incised archaistic décor. Natural fissures, a few of which have developed into microscopic cracks over time.

Weight: 112.6 g

Dimensions: Width 7.8 cm (handle to handle), Height 4.4 cm

As a miniature of a larger vessel, this tiny tripod censer would most likely have been placed in a treasure box or miniature display cabinet, together with other small items.

AUCTION RESULT COMPARISON

Compare a related pale green jade tripod incense burner, **also dated to the Qing dynasty**, of only slightly larger size (9 cm wide), at Bonhams London in Fine Chinese Art on 16 May 2019, lot 141, **sold for GBP 7,562**.

Compare a closely related white jade miniature tripod censer, of even smaller size than the present lot (3.8 cm diameter), also carved in an archaistic manner, at Christie's Hong Kong in Important Jade Carvings from a Private Collection on 26 April 2004, lot 1202, sold for HKD 47,800.



Estimate EUR 1,000

Starting price EUR 500



97

A CELADON AND RUSSET JADE 'LANDSCAPE' BRUSHPOT, BITONG, MID-QING

China, 18th century. Of square section with tapering sides and canted corners, each facet intricately carved to the exterior with sages and their boy attendants engaged in various pursuits, such as inspecting a scroll or playing the qin, in idyllic landscapes with misty clouds, craggy rockwork, gnarled trees, and pavilions. The translucent stone of a pale celadon tone with veins and patches of russet as well as cloudy white inclusions.



Provenance: By repute acquired from Weisbrod Inc., New York, USA, circa between 1980 and 1990 by the father of the present owner, a private collector in New York, USA.

Condition: The base with significant scratches, losses, edges partially ground down, overall indicating the loss of four feet. Otherwise, the brushpot is in excellent condition with only minor wear.

Weight: 2,088 g (excl. base)

Dimensions: Height 15 cm (excl. base), Width 12.5 cm

With an old Chinese hardwood base of rounded-square form, dating to the late Qing dynasty, and a fitted box and cover, dating to the 20th century. (3)

This brushpot is notable for the finely detailed carving and deep undercutting of the scenes. The effect of this combination of lapidary techniques is fully appreciated when natural sunlight very slowly passes from the back through the translucent stone, thus creating the illusion of depth and an ethereal otherworldliness. The lapidary has also skillfully utilized the natural russet inclusions for the scene by integrating them into the diagonal lines of the jagged rocks.

Literature comparison: A related white jade brushpot, carved with four feet and children playing in a landscape setting, in the National Palace Museum, Taipei, was included in The Refined Taste of the Emperor, Special Exhibition of Archaic and Pictorial Jades of the Qing Court, National Palace Museum, Taipei, 1997, catalog no. 59.

AUCTION RESULT COMPARISON

Compare a jade bitong, very similarly carved and of closely related size and form, but of a more even celadon tone, dated to the Qianlong period, at Sotheby's London in Fine Chinese Ceramics and Works of Art on 16 May 2012, lot 11, sold for GBP 553,250. Compare also a related jade bitong **with similar russet veining**, dated 18th-19th century, but of smaller size and arguably lesser quality than the present lot, at Sotheby's Hong Kong in Chinese Art on 2-3 June 2016, lot 895, **sold for HKD 137,500.**



Estimate EUR 2,000

Starting price EUR 1,000

98

A WHITE AND GRAY JADE 'TWO CATS' PENDANT, QING DYNASTY

China, 1644-1912. The stone is of an attractive white color with dark gray shadings and speckles as well as cloudy inclusions and a finely applied manual polish, creating an overall subtle and unctuous feel. The group is cleverly carved, using the natural colors of the translucent mineral to depict a recumbent cat with its cub, the two felines connected at their mouths as if kissing.

Provenance: From a noted French private collection and thence by descent.

Condition: Excellent condition with only minor wear.

Weight: 23.9 g

Dimensions: Length 3.7 cm

AUCTION RESULT COMPARISON

Compare with a closely related jade at Christie's London in The Art of China on 4 September 2019, lot 5, **sold for GBP 7,500.**



Estimate EUR 1,000

Starting price EUR 500





99

A CELADON JADE 'BOYS' WASHER, QING DYNASTY

China, 18th-19th century. Amusingly carved as a large open lotus leaf with a fish at one side being caught on a line by a crouching boy, another boy at the other end holding on to the plant stalk. The translucent stone of an even celadon tone with few cloudy white and inclusions and grayish hues.

Provenance: British private collection. Bonhams, 5 November 2009, lot 272, sold for GBP 3,600. German private collection, acquired from the above.

Condition: Excellent condition with minor old wear and traces of use.



Weight: 182.0 g
Dimensions: Length 15.5 cm

AUCTION RESULT COMPARISON

Compare a related celadon jade washer, **also with boys and lotus**, at Sotheby's London in Chinese Art on 18 May 2018, lot 222, **sold for GBP 12,500.**



Estimate EUR 1,500
Starting price EUR 750



AUCTION RESULT COMPARISON

Compare a closely related white jade, also carved as a **double washer with two lotus leaves**, dated to the Qianlong period, of larger size (21 cm), at Christie's London in Fine Chinese Ceramics and Works of Art on 6 November 2012, lot 27, **sold for GBP 46,850**.



100

A WHITE JADE 'FROG ON LOTUS LEAF' DOUBLE BRUSH WASHER, BIXI, QIANLONG

China, 1736-1795. The shallow washer is carved in the shape of two open-form lotus leaves borne on leafy stalks, a small frog perched on the larger leaf and a slowly opening lotus bud between the two leaves. The translucent stone is of an even white tone with scattered icy and dark gray inclusions.

Provenance: From a noted French private collection.

Condition: Excellent condition with minor wear, nicks and natural fissures, some of which have developed into small hairline cracks over time.

Weight: 158.8 g

Dimensions: Length 12.3 cm

With a matching zitan stand from the same period, abundantly carved in openwork with lotus leaves and buds as well as a neatly inlaid silver key-fret band. (2)

Expert's note: While lotus-form washers with frogs are a quite well-known design, this variation with two leaves serving as 'double washer' appears to be quite rare. Furthermore, finding a complete ensemble still retaining its en suite base dating from the same period, as elaborately carved as in the present lot, is a remarkable exception.

Estimate EUR 4,000

Starting price EUR 2,000



101

AN IMPERIAL CELADON AND RUSSET JADE 'CHILONG' RHYTON, QIANLONG MARK AND PERIOD

China, 1736-1795. Of baluster form with a handle in the form of a clambering chilong and a sloping lip. Carved with sparse C-shaped scrolls to the upper register, dense scrolls and two roundels with scroll designs to the middle register, and stiff leaves and key-fret to the lower register. The translucent stone of a pale celadon tone with russet veins and cloudy white inclusions. The concave base neatly incised with a four-character mark *Qianlong nianzhi* and of the period.

Provenance: A private collector in the United Kingdom.

Condition: Very good condition with minor old wear, microscopic nicks, the stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 225.9 g

Dimensions: Height 12.7 cm

Expert's note: The Qianlong Emperor's great love of jade combined with his passion for antiques resulted in his commissioning significant numbers of archaistic jade items for his court. The present lot belongs to an important group of such objects, all carved from 'impure' jade with prominent fissures and inclusions, erroneously believed by some to be anathema to the Emperor. On the contrary, **jades carved from this specific material were one of his greatest passions.** During the 44th year of the Qianlong reign (1779), the Suzhou Manufactory was ordered to create a jade vase from a piece of shanliao (nephrite) raw jade. Because of cracks in the jade, the intended size was not possible, and the manufactory sought further instruction from the Emperor. Qianlong responded that if by reducing the size of the finished vase the cracks could be avoided, that would be a good solution, but if even then the cracks could not be avoided, then it would be better to maintain the intended size, as such cracks were a natural characteristic of jade after all. In fact, **the Qianlong Emperor believed that defects such as spots and cracks added to the archaic feeling of a work.**



Criticized the "wretched new forms of jade": Emperor Qianlong

This aesthetic use of material defects can also be seen in other archaistic jade objects created during the Qianlong reign (see Auction result comparison), indicating that the Emperor considered the craft and decorative program of a jade object more important than the quality of the raw material. Although Qianlong had always had a love of the past, he only promoted the production of archaistic jades in society at large during the middle and late periods of his reign, due to the appearance of certain new kinds of jade that he detested. In the 39th year of his reign (1774), Qianlong criticized the "wretched new forms of jade" in his writing, and later proceeded to lodge repeated criticisms against other new-fangled forms that he considered unacceptably vulgar for being overwrought, excessively ornate, or **slavish towards raw materiality. He regarded the popularity of such forms as a "catastrophe for jade"**. Whether these forms strike us today as indeed catastrophic or rather innovative, it is clear that the Emperor found them unbearable.

AUCTION RESULT COMPARISON

Compare an Imperial archaistic jade snuff bottle, also with a four-character Qianlong mark and of the period, attributed to the Palace Workshops, at Sotheby's Hong Kong in Snuff Bottles from the Mary and George Bloch Collection: Part VI on 26 May 2013, lot 131, **sold for HKD 475,000**. Compare also an Imperial Khotan-green jade archaistic hu-form vase, with a Qianlong fanggu mark and of the period, at Sotheby's Hong Kong, 3 April 2018, lot 3638, **sold for HKD 21,720,000**. For an Imperial greenish-white jade archaistic hu-form vase, with a Qianlong fanggu mark and of the period, see Christie's Hong Kong, 28 May 2014, lot 3370, **sold for HKD 2,920,000**.



Estimate EUR 8,000

Starting price EUR 4,000





102
**A 'BOYS WITH BIANHU' JADE GROUP,
 MID-QING**

China, 18th – 19th century. The incense holder carved as a moonflask (bianhu) with spreading rectangular foot and short waisted neck as well as two small pierced lug handles, flanked by two crouching boys, one holding a ribbed chime, with smiling faces. The translucent stone of a pale celadon tone with cloudy white inclusions.

Provenance: From a French private collection.

Condition: Excellent condition with minor wear. The stone with natural fissures, some of which may have developed into small hairline cracks over time. The vase probably once had a cover, as indicated by the profiled inner rim.

Weight: 132.6 g
 Dimensions: Width 9.5 cm

**AUCTION RESULT
 COMPARISON**

Compare a related yellow jade vase with boys, dated to the 18th century, but the vase with a cover, at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art on 8 April 2014, lot 3042, **sold for HKD 2,320,000.**



Estimate EUR 1,500
 Starting price EUR 750

103
**AN 'ARCHAISTIC'
 CELADON AND
 RUSSET JADE VASE,
 HU, QIANLONG PERIOD**

China, 1736-1795. The flattened pear-shaped body rising from a thick oval spreading foot to a tall waisted neck with two archaistic chilong handles. The body is finely incised with a central band of taotie mask above a band of lappets and below a band of chilong, the neck with stiff leaves below key-fret. The translucent nephrite of a pale celadon tone with patches and veins of russet as well as cloudy white inclusions.

Provenance: From a French private collection.

Condition: Very good condition with minor wear and few minuscule nicks. The stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 154.9 g (excl. base)
 Dimensions: Height 11.3 cm (excl. base) and 13 cm (incl. base)

With a small wood base, probably dating to the Qing period. (2)

**AUCTION RESULT
 COMPARISON**

For an earlier version of this subject, dated Yuan to Ming dynasty, see Bonhams London, 11 May 2021, lot 109, **sold for GBP 11,475.**



Estimate EUR 1,500
 Starting price EUR 750

104

AN OPENWORK PALE CELADON JADE 'CHILONG' WATER POT AND COVER, QING

China, 18th century. The rounded sides rising from the circular, slightly concave-recessed base. The exterior of the hollowed vessel carved with three chilong with furcated tails and ruyi scepters in their mouths, the circular domed cover with a lotus bud finial above a band of stiff leaves, the translucent stone of an even celadon tone with white inclusions.

Provenance: G. Malina Oriental Art, New York, c. 1987. Collection of Isidore Cohn, Jr., MD, according to the estate acquired from the above, and thence by descent in the same family. Isidore Cohn (1921-2015) was a prominent surgeon in New Orleans. Dr. Cohn served as the first Vice President of the American College of Surgeons (1993). He was also a passionate collector of art, with several exhibitions of pieces from his collection conducted by The New Orleans Museum of Art, including Chinese Jades from the Collection of Marianne and Isidore Cohn, Jr. in 2013-2014.



Isidore Cohn, Jr., MD

Condition: Excellent condition with minor wear and microscopic nibbles here and there. The stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 327.6 g
Dimensions: Height 8.4 cm

AUCTION RESULT COMPARISON
Compare with a related water pot, missing the cover, at Christie's London in Fine Chinese Ceramics and Works of Art on 15 May 2012, lot 27, **sold for GBP 18,750.**



Estimate EUR 1,500
Starting price EUR 750



105

A WHITE JADE RETICULATED PARFUMIÈRE AND COVER, QING DYNASTY

China, 1644-1912. Of flattened hu-form, intricately reticulated and carved in relief with a continuous design of lotus blossoms surrounded by neatly incised overlapping leaves, repeated on the foot, neck, and cover, with lappet bands at the shoulder and above the foot. The translucent stone superbly hand-polished and of an even and pure white tone with only few gray inclusions.

Provenance: Estate of Sear Hang Hwie Pao (1937-2009). Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980's to early 2000's.
Condition: One single shallow loss of ca. 3 x 15 mm to mouth rim with an old fill. Otherwise in very good condition and with only minor wear. The stone with natural fissures, some of which may have developed into microscopic hairlines cracks over time.

Weight: 655.5 g

Dimensions: Height 28 cm

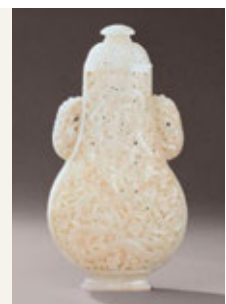
The neck and shoulder carved with opposing floral handles suspending loose rings, the domed cover surmounted by a lotus bud finial.

The floral elements on this vase recall the elaborate and complex designs found on Mughal jades which entered China in considerable numbers during the Qianlong reign as tributes and items of trade. Mughal jades were greatly admired by the emperor for their delicacy and extreme thinness, and subsequently, the Chinese jade lapidaries at the imperial workshops were influenced by this style. From as early as 1764, jade carvers were ordered specifically by Qianlong to make exact copies of these foreign jades, or to produce Chinese objects in Mughal style, as in the case of the present vase which encompasses both Mughal and Chinese design elements.

Expert's note: The intricately pierced and reticulated design, though of exceptional quality and requiring masterful skill, make this piece impossible to use as a vase, despite its characteristic shape. Instead, the vessel was used as a parfumière, filled with herbs and aromatics to produce a pleasant scent, for example in an estuarium or a bed chamber.

AUCTION RESULT COMPARISON

Compare a closely related white jade parfumière and cover, erroneously described as a vase, **also with intricately reticulated design**, at Christie's Hong Kong in Fine Chinese Ceramics and Works of Art on 30 May 2005, lot 1428, **sold for HKD 336,000**. Compare also a related but smaller Mughal-style white jade reticulated dish and cover at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 19-20 March 2013, lot 421, sold for USD 18,750.



Estimate EUR 3,000

Starting price EUR 1,500





106

A SPINACH-GREEN JADE 'SCHOLARS' BRUSHPOT, BITONG, QIANLONG PERIOD

China, 1736-1795. The massive and heavy vessel is of cylindrical form raised on five ogee-bracket feet, the exterior superbly carved and undercut with scholars and boy attendants engaged in various leisurely pursuits in a mountainous landscape with pine, wutong, palm trees, and a pavilion. The translucent stone of a deep green tone with black speckles and few cloudy white inclusions.

Provenance: From a French private collection.

Condition: Excellent condition with only minor wear and possibly small nicks or losses here and there, which may have smoothened over time.

Weight: 2,140 g

Dimensions: Height 15.5 cm, Diameter 13 cm

With an associated silk box and cover. (2)

Impressive for its large size, heavy weight and skillfully carved

high relief scene that unravels like a scroll painting with each turn of the vessel, this brush pot is a fine example of the level of expertise achieved in this medium during the Qianlong period. It is carefully composed to depict an animated group of scholars and their assistants engaged in various activities in a lofty landscape. An ethereal and distant world is skillfully captured through the undercutting of the outlines of the rocks and figures, which create dramatic and mysterious contrasts.

The decoration of this piece follows in the tradition of Chinese painting with the surface of the vessel treated as a horizontal scroll.

With each turn of the pot a scene in the narrative appears, thus making it an object that can be appreciated from different angles. Brushpots were essential tools for the literati and grew in popularity under the Qianlong emperor, who considered himself a great classical scholar, poet, calligrapher and art connoisseur. Apart from his scholarly interests, Qianlong also saw himself as the religious leader of the empire. The subject matter of the retired scholar was one he particularly favored, revealing his desire to combine his personal and private inspirations with his public image.

Literature comparison: A spinach green jade brushpot carved with a similar motif was included in the Oriental Ceramic Society exhibition Chinese Jade Throughout the Ages, Victoria and Albert Museum, London, 1975, cat. no. 415, together with one, from the collections of E.L. Paget, Sir J. Buchanan-Jardine, Sir Bernard Eckstein and Sir Jonathan Woolf, cat. no. 413, later included in the exhibition of The Woolf Collection of Chinese Jade, Sotheby's, London, 2013, cat. no. 45. Also compare another similar brushpot in the Palace Museum, Beijing, illustrated op. cit., 1995, pl. 170.

AUCTION RESULT COMPARISON

Compare a near-identical brushpot, **also carved and undercut with a continuous scholarly scene**, at Sotheby's New York, in Fine Chinese Ceramics and Works of Art, on 18 March 2008, lot 16, **sold for USD 433,000**. Note the remarkable similarity of the pavilion and palm trees found on both the present lot and this example.



Estimate EUR 20,000

Starting price EUR 10,000





A SPINACH-GREEN JADE RUYI SCEPTER WITH MATCHING 'SANDUO' STAND, QING DYNASTY

China, 1644-1912. Well carved and openworked in the form of a lingzhi fungus with a bat perched on the head. The long, gently curved stem wrapped in reticulated and undercut leafy bamboo stalks, the lower end with smaller lingzhi shoots. The translucent stone is of a rich, dark green tone with icy and cloudy white inclusions.

Provenance:

Roger Keverne, London.
Roger Keverne served as the Chairman of Asian Art in London and as the President of BADA. He began his 50-year career with Spink & Son, rising to head the Asian department by the age of only 28. He left Spink in 1992 to start his own gallery together with Miranda Clarke, his wife and business partner, in Mayfair, London, which eventually closed its doors in June 2020.



Roger Keverne

Condition: Excellent condition with old wear, minor traces of use and few minuscule nicks. The stone with natural fissures, some of which may have developed into small hairline cracks over time. The hardwood base with minor losses, age cracks, substantial wear and a beautiful natural patina.

Weight: 350.0 g (excl. stand)

Dimensions: Length 39.5 cm

With a finely carved and reticulated 'Sanduo' hardwood stand

with pomegranates, finger citrons, and peaches borne on gnarled leafy branches. The Buddha's Hand citron, which can be interchangeable with other citrons, together with the peach and pomegranate, are known collectively as 'The Three Abundances' (sanduo) which express the wish for abundant blessings, long life, and many sons. (2)

Literature comparison: Compare two similar green jade ruyi scepters in the Qing Court Collection, illustrated in the Compendium of Collections in the Palace Museum: Jade, 8, Beijing, 2011, nos. 72 and 73, and another dated 18th century, illustrated in J. Ayers, Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen, Volume III, London, 2016, no. 1770.

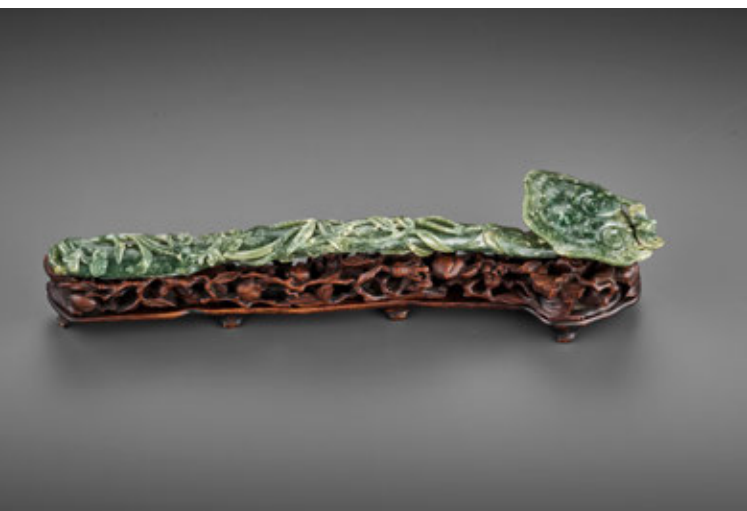
AUCTION RESULT COMPARISON

Compare a closely related spinach-green jade ruyi scepter, dated to the 19th century, at Sotheby's New York in Imperial Cloisonné & Jade: Chinese Art from The Brooklyn Museum on 17 March 2021, lot 11, sold for USD 35,280.



Estimate EUR 3,000

Starting price EUR 1,500





108

A LARGE AND MASSIVE DEEP CELADON JADE FIGURE OF GUANYIN, QING DYNASTY OR SLIGHTLY EARLIER

China, 1644-1912 or slightly earlier. Boldly carved seated with both hands resting on her raised left knee, holding in her right hand a ruyi scepter, wearing a long flowing robe cascading in voluminous robes and a necklace with a butterfly pendant. The serene face with heavy-lidded eyes below arched eyebrows and full lips forming a subtle smile, the hair arranged in a high chignon beneath the cowl.

Provenance: From a Czech private collection. By repute acquired in China while on a diplomatic assignment, ca. mid-20th century, and thence by descent within the same family.

Condition: Good condition with old wear, minuscules nibbles and losses here and there. The stone with inherent fissures, which have naturally developed into well visible but stable cracks over a very long period of time. These cracks show old wax fills, which were most likely applied before the piece was exported to the West, probably during the first half of the 20th century, because they have meanwhile developed a distinct patina of their own.

Weight: 8.6 kg

Dimensions: Height 36.5 cm

The translucent stone of a mostly even deep celadon tone with scattered white and gray shadings and few black speckles, some veins also with russet. The jade has been worked entirely by hand, with microscopic remnants of possible lathe marks only visible to the inside of the left hand.

Expert's note: Fissures originally develop in large jade rocks due to the disruptive nature of the lapidary's treatment of the mineral, as is necessary to create a large sculpture from a single piece of stone. It typically takes centuries for minuscule ruptures to naturally develop into cracks as seen on the present lot. For this reason, it is likely that the present piece dates to the 18th century or even earlier. However, due to the dating of several closely related jades found on the auction market (see Auction result comparison), this author acknowledges the faint possibility that the present lot could also date to the later Qing dynasty.

AUCTION RESULT COMPARISON

Compare a related pale celadon jade carving of Guanyin, dated to the 19th century, but of smaller size (25.5 cm high), at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 16-17 September 2014, lot 269, **sold for USD 106,250**, and a related deep celadon jade figure of Guanyin, dated 19th-20th century, but of much smaller size (14.6 cm high), at Sotheby's New York in The Hundred Antiques: Fine & Decorative Asian on 30 September 2020, lot 1172, **sold for USD 119,700**. Compare also a related celadon jade carving of Guanyin, dated to the late Qing dynasty, but of smaller size (25.4 cm high), at Christie's London in Fine Chinese Ceramics and Works of Art on 11 May 2010, lot 163, **sold for GBP 37,250**.



Estimate EUR 10,000
Starting price EUR 5,000





109

**A DEEP CELADON AND RUSSET JADE
'PEACH AND BAT' GROUP,
EARLY QING DYNASTY**

China, 18th century. Carved from a heavy, single pebble as a giant peach borne on an openworked gnarled leafy stem and surmounted by a bat. The partly translucent stone is of a deep celadon tone with distinct russet veins and cloudy white inclusions.

Provenance: From a French private collection.

Condition: Excellent condition with minor wear and few microscopic nicks. The stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 718.2 g
Dimensions: Length 10.5 cm

**AUCTION RESULT
COMPARISON**

Compare a closely related celadon jade 'peach and bats' group, dated to the Qianlong period, of slightly larger size (12.7 cm wide), at Christie's London in Fine Chinese Ceramics and Works of Art on 9 November 2010, lot 165, **sold for GBP 46,850.**



Estimate EUR 1,500
Starting price EUR 750



110

**A CELADON AND RUSSET JADE
'LOTUS LEAF' BRUSH WASHER,
17TH CENTURY**

China. The deep rhyton-shaped vessel finely carved as a furling lotus leaf with boldly incised veins to the exterior, the oval base in the form of entwined branches with smaller curved smaller leaves and a lotus bud. The mostly translucent stone of a deep celadon tone with russet shadings skillfully incorporated in the depiction as well as dark speckles and cloudy white inclusions.

Provenance: Property from the George Brauel Collection. Christie's New York, 6 April 2010, lot 358 (part lot). Roger Keverne, London, acquired from the above. Roger Keverne served as the Chairman of Asian Art in London and as the President of BADA. He began his 50-year career with Spink & Son, rising to head the Asian department by the age of only 28. He left Spink in 1992 to start his own gallery together with Miranda Clarke, his wife and business partner, in Mayfair, London, which eventually closed its doors in June 2020.

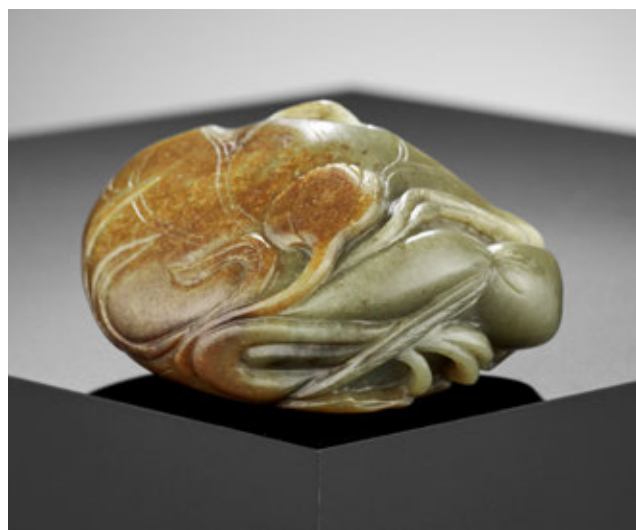
Condition: Excellent condition with minor wear and microscopic nibbling here and there.



Roger Keverne,
pictured in the
1970s as director
of the Chinese
department at Spink
& Son

Weight: 215.8 g
Dimensions: Length 10.2 cm

Expert's note: The furling lotus leaf design became popular because its wavy lip could be used as a brush rest. Opposed to that, rhytons mostly have a straight lip.



AUCTION RESULT COMPARISON

Compare a related celadon jade leaf-form brush washer, dated 17th-18th century, at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 17 September 2013, lot 123, **sold for USD 25,000**.



Estimate EUR 1,500
Starting price EUR 750



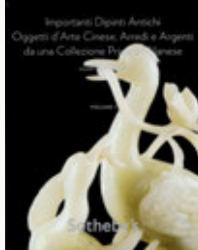
A LARGE 'SHOULAO GROTTO', DEEP CELADON AND RUSSET JADE, 18TH CENTURY

China. Superbly carved in reticulated openwork to depict a craggy rock grotto, in it Shoulao flanked by his attendant and a deer below a towering, gnarled tree bearing longevity peaches and two bats in flight attempting to feed on them. The Daoist immortal carries a peach in his left hand and a gnarled staff in his right. His hallmark, the tall cranium, was given a sublime polish by an obviously devoted lapidary.

Provenance: From a noted private collection in Milan, Italy. Sotheby's Milan, 19 October 2010, lot 31, sold for EUR 63,150 - **EUR 77,960** in today's currency after inflation. Roger Keverne, acquired from the above. Roger Keverne served as the Chairman of Asian Art in London and as the President of BADA. He began his 50-year career with Spink & Son, rising to head the Asian department by the age of only 28. He left Spink in 1992 to start his own gallery together with Miranda Clarke, his wife and business partner, in Mayfair, London, which eventually closed its doors in June 2020.

Published: Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, London, 2011, no. 95. The price list for this exhibition shows 'POA' (price on application) for the present lot. Given the general minimum for objects listed as 'POA', the price for the present lot must have been **>GBP 100,000**.

Condition: Pristine condition with only minor old wear, few minuscule nicks, the stone with natural fissures, some of which may have developed into small hairline cracks over time.



Roger Keverne with Prince Charles
at Compton Verney Art Gallery

Weight: 4,312 g

Dimensions: Height 27 cm, Width 17 cm

During his reign, Emperor Qianlong requested that jade mountains, as well as plaques and panels with mountainous landscapes, should take their artistic influence from the work of famous painters. The present lot gives clear evidence of this philosophy. Jade is a material that from ancient times has been associated with longevity and immortality. It is therefore a particularly appropriate medium from which to carve representations of the mountainous realm of the Daoist immortals.

The theme of longevity is clearly evident on the present boulder, with the depiction of Shoulao and the deer under a tree bearing large peaches. The elongated form of the boulder and the skillful layering of rockwork help to create a magical atmosphere, thereby contributing to the Daoist themes of mysticism and immortality.

AUCTION RESULT COMPARISON

Compare a closely related but smaller (20.5 cm high) greenish-white jade grotto, with a similar depiction of Shoulao and attendant with deer and peaches, dated 17th-18th century, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 21 March 2014, lot 2506, **sold for USD 93,750**. Compare a related but slightly smaller (23.4 cm high) pale celadon jade boulder with Shoulao and deer, dated to the Qianlong period, at Christie's Hong Kong, in *The Imperial Sale, Important Chinese Ceramics and Works of Art* on 31 May 2010, **sold for HKD 7,820,000**. Compare also a related pale celadon jade boulder depicting Guanyin in a grotto, also dated to the 18th century, at Sotheby's Hong Kong in *Fine Chinese Ceramics and Works of Art* on 7 April 2013, lot 3108, **sold for HKD 1,480,000**.



Estimate EUR 25,000

Starting price EUR 12,000



112

A RARE 'BAJIXIANG' PALE CELADON JADE MARRIAGE BOWL, MID-QING

China, 18th century. The interior boldly carved in relief with lingzhi and long, elegantly curved leaves. The deep rounded sides carved to the exterior with the Eight Auspicious Symbols of Buddhism (bajixiang) alternating with lotus sprays. The bowl is supported on four ruyi-shaped feet, the handles issuing from butterflies suspending foliate rings. The translucent stone is of a pale celadon tone with few russet and cloudy white inclusions.

Provenance: The property of a Lady in Scotland, United Kingdom.
Condition: Excellent condition with minor wear. The stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 958.8 g
Dimensions: Width 24.5 cm (across handles)

This fine jade bowl with its superbly carved butterfly handles belongs to the category of 'marriage' bowls alternatively carved with butterfly, bat, or dragon handles, popular in the Qing dynasty Imperial court. The two butterfly handles suspending loose rings in mirror image symbolize a 'joyful encounter' (Xi xiangfeng), and by extension marital happiness. Combined with the auspicious Eight Buddhist Emblems (bajixiang) – Pair of Fish, Victory Banner, Wheel of Dharma, Parasol, Lotus, Endless Knot, Treasure Vase, and Conch Shell – this would have been a particularly fitting present on the event of a wedding celebration.

The present bowl demonstrates the highly skilled craftsmanship achieved at the height of the Qing dynasty, during the celebrated Qianlong reign. This is exemplified in the **remarkable carving of the loose ring handles** and the evenly spaced Eight Buddhist Emblems on the exterior, finely balancing the symbolic embellishment of the exterior yet successfully allowing the fine quality of the pale celadon jade to show at the same time.

It is likely that the present bowl was carved after the Qianlong emperor's campaign for the pacification of the Dzungars and Xinjiang (1755-1759), as this campaign **secured control over the area of Khotan**, allowing direct access to greater quantities of larger-sized high quality jade and therefore for the production of generously proportioned carvings and vessels such as the present lot compared to previous periods. The sheer opulence of the present bowl is emphasized by the generous proportions of the well-hollowed interior, and the significant wastage of the prized jade stone in the carving of the flanking loose ring handles, thus creating a spatial depth of form. The four ruyi-shaped supports also raise the bowl, allowing a greater appreciation of the well carved borders and finely balanced suspended rings.

Literature comparison: For a related example of the use of butterfly handles see a white jade censer and cover with four butterfly handles suspending loose rings, illustrated in The Complete Collection of Treasures of the Palace Museum: Jewellery (II), Beijing, 2008, pl. 27. See also a related white jade 'marriage' bowl, Qianlong, illustrated in The Woolf Collection of Chinese Jade, London, 2013, no. 71; and a similar jade 'marriage' bowl, Qianlong, illustrated by Robert Kleiner, Chinese Jades from the Collection of Alan and Simone Hartman, Hong Kong, 1996, no. 88. For related jade 'marriage' bowls from the Qing Court Collection, see Zhen Xinmiao, Compendium of Collections in the Palace Museum: Jade, Qing Dynasty, vol.10, Beijing, 2010, pls. 180, 198 and 205.



AUCTION RESULT COMPARISON

Compare a related pale celadon jade marriage bowl, similarly carved in relief with fish and **lingzhi to the interior**, also dated to the 18th century, at Christie's London in Chinese Ceramics and Works of Art on 14 May 2013, lot 28, **sold for GBP 385,875**. Compare also a closely related pale celadon jade marriage bowl, dated to the 18th century, supported on **ruyi-shaped feet**, and carved to the exterior with the bajixiang, at Christie's Hong Kong in Imperial Sale; Important Chinese Ceramics and Works of Art on 29 May 2013, lot 2336, **sold for HKD 930,000**, and another in white jade, dated to the Qianlong period, at Bonhams Hong Kong in Fine Chinese Ceramics and Works of Art on 4 June 2015, lot 56, **sold for HKD 937,500**.

Estimate EUR 20,000
Starting price EUR 10,000





113

A PALE CELADON JADE 'ARCHAISTIC' WASHER, EARLY QING DYNASTY

China, 17th-18th century. The compressed globular body rising from a short tapered foot, the rounded sides incurving at the thick rim, encircled in low relief with two kui dragons, their sinuous bodies stylized in interlocking C-shaped scrolls. The stone of a pale celadon tone with russet veins and cloudy white inclusions. The recessed base finely carved in relief with a two-character mark.

Inscriptions: To the base, 'Jing Wan'.

Provenance: From a private collection in the United Kingdom.

Condition: Excellent condition with only minor wear, the stone with natural fissures, some of which may have developed into small hairline cracks over time. The surface with a fine, unctuous polish overall.

Weight: 150.1 g (the washer) and 4.7 g (the spoon)

Dimensions: Width 8.6 cm (the washer, at the widest points), Length 9.6 cm (the spoon)

With a silvered metal spoon, dating from the Qing or Republic era, bearing an openworked handle enclosing a pearl. (2)

AUCTION RESULT COMPARISON

Compare a closely related yellow jade washer, dated 17th-18th century, with a similar circumferential band of archaistic kui dragons in the form of C-shaped scrolls and also with a metal spoon, at Sotheby's Hong Kong, in Fine Chinese Ceramics and Works of Art on 8 April 2014, lot 3031, **sold for HKD 1,720,000**.



Estimate EUR 2,000

Starting price EUR 1,000



114

**A GRAY JADE 'ARCHAISTIC'
POURING VESSEL, YI,
EARLY QING DYNASTY**

China, 17th-18th century. Supported on a thick oval foot, carved with a canted handle, the gently sloping rim bordered with a thin incised band. The superbly polished, translucent stone of a gray tone with dark speckles and veining as well as cloudy white inclusions. Note the extremely thin walls and, as a result, the light weight.

Provenance: Collection of Sir David and Lady Scholey. Sir David Scholey CBE FRSA achieved success as a merchant banker in the City of London, later becoming a director of the Bank of England and governor of the BBC. His commitment to the arts was reflected in his role as Chairman of Trustees of The National Portrait Gallery as well as a Director of the London Symphony Orchestra. A lifelong interest in music and art has been shared with his wife Alexandra and together they furnished Heath End House, Hampstead - once the residence of John Abbott McNeill Whistler. Regular purchases from the leading London antiques fairs and dealers allowed them to add to those pieces passed down from their families and assemble a magnificent collection over decades.

Condition: Excellent condition with minor wear and microscopic nicks. The stone with natural fissures, some of which may have developed into small hairline cracks over time.



Sir David and Lady Alexandra Scholey in Heath End House, Hampstead

Weight: 46.4 g
Dimensions: Length 8.6 cm

AUCTION RESULT COMPARISON

Compare a related greenish-white jade archaistic pouring vessel, also dated 17th-18th century and of similar form, but with a circular handle and of slightly larger size (10.2 cm long), at Christie's London, 8 June 2021, lot 288, sold for GBP 6,875.



Estimate EUR 1,000
Starting price EUR 500



115

**A GRAY AND RUSSET
JADE 'LOTUS' WASHER,
17TH CENTURY**

China. Naturalistically carved as a furling lotus leaf, the underside with ribbon-tied leafy vines and lotus flowers curling up the side of the body. The opaque stone of a gray tone with russet shadings skillfully incorporated into the carving along with lighter gray and white inclusions.

Provenance: From an old English private collection.

Condition: Excellent condition with minor wear and few minuscule nicks.

Weight: 111.0 g
Dimensions: Length 7.6 cm

AUCTION RESULT COMPARISON

Compare a related white jade washer, also dated to the 17th century, at Sotheby's Hong Kong in Chinese Ceramics & Works of Art on 8 April 2011, lot 3260, sold for HKD 275,000.



Estimate EUR 800
Starting price EUR 400

116

A WHITE JADE 'IMMORTAL PLAYING THE QIN' PLAQUE, QING DYNASTY

China, 18th-19th century. Of rectangular form with canted sides and corners, finely carved in relief with a seated immortal playing the qin and wearing a long flowing robe, his face with a joyous expression, the reverse with a corresponding poem and two seals intricately carved in relief, all below lingzhi-shaped clouds. The translucent stone of an almost flawless, even white tone.

Inscriptions: To the backside with a verse by the Song-dynasty poet Wang Ling from his 'Two Poems about the Qin'. Two seals, 'Chun' (Spring) and 'He' (Harmony).

Provenance: Collection of Pietro Accorsi. The property of a gentleman in the United Kingdom, acquired from the above. Pietro Accorsi (1891-1982) was a famous Italian collector and dealer of fine art and antiques. The Accorsi - Ometto Museum in Turin, the first decorative arts museum in Italy, originated from his collection which was left to the Pietro Accorsi Foundation after his death.



**Pietro Accorsi
(1891-1982)**

Condition: Excellent condition with minor wear and few microscopic nicks.

Weight: 45.8 g
Dimensions: Size 6 x 4 cm

Wang Ling (1032-1059) was a poet of the Northern Song dynasty. Struck by tragedy at a young age – his parents both died when he was five years old – and stricken by poverty, he never took the imperial examination, despite being a promising student and talented poet.

AUCTION RESULT COMPARISON

Compare a related but slightly smaller (4.7 cm) white jade plaque, also with a poem to the reverse, at Bonhams Hong Kong in Fine Chinese Art on 27 May 2021, lot 24, sold for HKD 152,500, and another at Sotheby's Hong Kong in Chinese Art on 1 December 2016, lot 739, **sold for HKD 112,500**, and a third at Sotheby's London in Important Chinese Art on 6 November 2019, lot 277, sold for GBP 6,875.



Estimate EUR 1,500
Starting price EUR 750



117

A GRAY JADE 'BUTTERFLY' PLAQUE, EARLY QING DYNASTY

China, 17th-18th century. Finely carved and incised as a butterfly with stretched-out wings reminiscent of lotus leaves, the head and antennae appearing like a ruyi scepter. Pierced for suspension as a pendant. The mostly translucent stone of a gray tone with black shadings and veins as well as cloudy white inclusions.

Provenance: Old private collection in the United Kingdom, thence by descent within the family to the present owner.
Condition: Excellent condition with minor wear.

Weight: 21.3 g
Dimensions: Height 5.3 cm, Width 4.7 cm

Estimate EUR 800
Starting price EUR 400





118
A WHITE JADE 'DAJI' PENDANT,
QING DYNASTY

China, 18th-19th century. Carved and neatly incised in relief with the characters 'daji' (Great Fortune) to each side. The double-gourd with a raised border, the upper section flanked by two bats in flight and the lower by lingzhi sprigs, both carved in openwork. The translucent stone of an even white color.

Provenance: The property of a Gentleman in the United Kingdom.
Condition: Excellent condition with minor wear and microscopic nibbles here and there, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 41.3 g (excl. stand)
 Dimensions: Height 7.3 cm

With a hinged wood stand from the early 20th century. (2)

AUCTION RESULT
COMPARISON

Compare a closely related double-gourd pendant, dated 18th century, at Sotheby's London in Fine Chinese Ceramics and Works of Art on 10 November 2010, lot 218, sold for GBP 8,125, another at Bonhams in Fine Chinese Works of Art on 24 June 2014, lot 8089, sold for USD 25,000 (part lot, together with a second white jade plaque, both undated), and a third at Sotheby's Hong Kong in Important Chinese Art on 7 October 2015, lot 3795, **sold for HKD 325,000.**



Estimate EUR 2,000
 Starting price EUR 1,000



119

**A BLACK AND WHITE JADE 'ARCHAISTIC'
AXE-FORM OPENWORK PENDANT, 18TH CENTURY**

China. Finely carved in the form of an axe-form bell detailed with a band of archaistic dragons below neatly incised ruyi heads forming a beast head, all surmounted by a bi disk and a pair of confronting chilong. The translucent stone of an attractive white tone with veins and patches of black.

Provenance: From a notable English private collector of Chinese jades.

Condition: Excellent condition with minor wear, microscopic nibbling, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 85.2 g

Dimensions: Height 12.2 cm

With a fitted silk box. (2)

AUCTION RESULT COMPARISON

Compare with a related white jade pendant, **also in the form of an axe-form bell**, of considerably smaller size and dated to the 18th/19th century, at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art on 8 October 2013, lot 3329, **sold for HKD 225,000**.



Estimate EUR 1,500

Starting price EUR 750

120

A WHITE JADE OPENWORK 'BAT' ARCHER'S RING, MID-QING DYNASTY

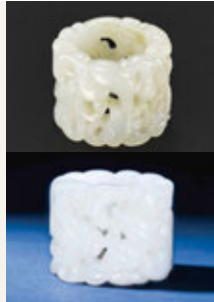
China, 18th century. Deftly carved in openwork with a bat to one side and a cherry blossom to the other, surrounded by leaves and scrolling vines. The translucent stone is of an even white tone.

Provenance: Estate of Sear Hang Hwie Pao (1937-2009). Old collector's label '747 895' to interior. Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.
Condition: Excellent condition with minor wear.

Weight: 26.6 g
Dimensions: Height 2.7 cm, Diameter 3.4 cm

AUCTION RESULT COMPARISON

Compare a related white jade archer's ring, **also carved in openwork** but with a chilong and lingzhi, at Sotheby's Hong Kong, in The Muwen Tang Collection of Chinese Jades, on 1 December 2016, lot 7, **sold for HKD 137,000**, and another, dated to the Qianlong period, at Christie's New York, in Dongxi Studio, Important Chinese Jade and Hardstone Carvings from a Distinguished Private Collection, on 17 March 2016, lot 956, **sold for USD 40,000**.



Estimate EUR 1,500
Starting price EUR 750



121

A WHITE AND RUSSET JADE 'DEER AND CRANE' PEBBLE, QING TO REPUBLIC

China, mid-18th to earlier 20th century. Carved in relief to one side with a deer holding a lingzhi sprig in its mouth and a crane under a towering pine tree. The other side with craggy rockwork, lingzhi, and bamboo. The translucent stone of an even white tone with deep russet veins and shadings.

Provenance: From a private estate.
Condition: Excellent condition with only minor wear.

Weight: 298.7 g
Dimensions: Length 10 cm

Estimate EUR 800
Starting price EUR 400



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INVOICE NO. **0955**

DATE **10/4/75**

SOLD TO **Dr. Sam Sato** SHIPPED TO _____

9621 Hobart Rd.

Willoughby, Ohio 44094

NOT RESPONSIBLE FOR DAMAGES IN TRANSIT

Paid \$5,000.00 deposit

QTY.	DESCRIPTION	C. L. NO.	AMOUNT
1	Lavender Jade covered Vessel w/loose rings & chain.		20,000.00
	Handle is composed of dragons with large rings suspended from their tails. A small loose chain issuing from the mouth of one dragon terminates in a carving of a Foo Lion. The feet are composed of three monster masks and the body of the vessel is incised all over with cloud and floral designs.		
	Deposit		5,000.00
	Balance		15,000.00

RE COPY

122

A LAVENDER JADEITE VESSEL AND COVER, LATE QING TO REPUBLIC

China, 1850-1949. The bowl neatly incised with cloud and floral designs, supported on three claw-feet issuing from dragon heads, the sides and flat rim with two opposing dragon handles suspending loose rings, a chain issuing from the mouth of one dragon attached to a Buddhist lion with a fierce expression, the cover with a dragon coiled around a flaming pearl surrounded by four loose rings.

Provenance: Manheim Galleries, New Orleans, Louisiana, USA, 4 October 1975. Dr. Sam Sato, acquired from the above. A copy of the original invoice, dated 4 October 1975, accompanies this lot. It describes the present lot as a 'Lavender Jade covered Vessel w/ loose rings & chain. Handle is composed of dragons with large rings suspended from their tails. A small loose chain issuing from the mouth of one dragon terminates in a carving of a Foo Lion. The feet are composed of three monster masks and the body of the vessel is incised all over with cloud and floral designs' and states Dr. Sam Sato as the buyer. A purchase price of USD 20,000, equivalent to circa USD 99,277 in today's currency, is stated.



Dr. Sam Sato

Condition: Very good condition with minor wear, a small loss to one of the dragon horns, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 716.4 g (the vessel, chain, and lion) and 176.2 g (the cover)
Dimensions: Width 17 cm (handle to handle), Height 12.8 cm

With a fitted silk box dating to the mid-1970s or earlier. (2)

The translucent stone is of a deep and striking lavender tone with scattered pale green and cloudy white inclusions and veins. The jadeite has been tested and measures between 6.5 and 7.5 on the Mohs hardness scale.

AUCTION RESULT COMPARISON

Compare a related but slightly larger (19.6 cm high) and much later lavender jadeite censer and cover, at Christie's New York on 6 April 2011, lot 436, sold for USD 18,750. Compare also a related lavender jadeite vase and cover, of similarly deep lavender tone, dated to the late Qing dynasty, at Sotheby's New York, in The Hundred Antiques: Fine and Decorative Asian Art, on 24 March 2021, lot 650, sold for USD 40,320.



Estimate EUR 2,000
Starting price EUR 1,000

123

AN EMERALD-GREEN JADEITE 'MONKEY AND PEACH' CARVING, LATE QING TO REPUBLIC

China, late 19th to mid-20th century. Finely carved as a seated monkey, one foot placed atop the other, holding a large peach in the right hand, the lowered head turned slightly to the side, the deftly carved face with a fine expression, the spine neatly incised. The translucent stone of a deep and intense emerald-green tone.

Provenance: From a noted French private collection. Old collector's labels '46' and '318' to the wood base.

Condition: Excellent condition with minor wear.

Weight: 23.9 g

Dimensions: Height 4.4 cm

The homophone for monkey, hou, one of the twelve zodiac animals, is 'nobleman' or 'high official' as well as 'descendants'. The monkey therefore represents the wish for the success of one's descendants. The representation of monkey and peach relates to the legendary Sun Wukong, also known as the Monkey King, who stole the peaches of immortality. Therefore, the present lot bestows auspicious wishes for success and longevity for generations.

With a small wood base. (2)

AUCTION RESULT COMPARISON

Compare a closely related jadeite group of two monkeys, one holding a peach, at Christie's Paris in Art d'Asie on 23 June 2020, lot 222, **sold for EUR 22,500**.



Estimate EUR 3,000

Starting price EUR 1,500





CERAMIC AND PORCELAIN

Lots 124 to 294





124

A RARE AND MASSIVE BLACK-PAINTED GRAY POTTERY FIGURE OF A PREGNANT SOW, HAN DYNASTY

China, 202 BC to 220 AD. Realistically modeled standing foursquare with head facing forward, with large floppy ears, thin wavy tail and low, full belly modeled with nipples, covered overall in black pigment with brown speckles over white priming.

Provenance: Estate of Sir Victor Sassoon (according to a handwritten note on the accompanying catalog page from Christie's). Christie's New York, Fine Chinese Ceramics and Works of Art, 16 September 1998, lot 319. Estates of William R. Appleby (1915-2007) and Elinor Appleby (1920-2020), acquired from the above. Sir Ellice Victor Sassoon, 3rd Baronet, GBE (1881-1961) was a businessman and hotelier from the Baghdadi Jewish Sassoon merchant and banking family. In the 1920s he spent much time in Shanghai and began collecting Chinese works of art, his vast collection of ivory carvings being of particularly high significance. His hotel in Shanghai, The Cathay, was a mainstay of Hollywood celebrities, and he counted among his personal friends Charlie Chaplin, Laurence Olivier, and Marlene Dietrich. William and Elinor Appleby were longtime donors to the Asian Department at The Metropolitan Museum of Art in New York. A copy of the original, stamped, and signed invoice, dated 16 September 1998 and stating a **purchase price of USD 24,897** (today approximately **USD 40,792 after inflation**), accompanies this lot, along with copies of three old catalog pages: one for the present lot as offered by Christie's on 16 September 1998, with a handwritten note, 'From: Est. of Sir Victor Sassoon, B.T., G.B.E. and Lady Sassoon!'; and two for comparable Han-dynasty pottery pigs offered at auction.

Condition: Overall very good condition and absolutely commensurate with age. Some repair and touchups as generally expected from Han dynasty excavations. Some of the black pigment and brown speckles with old touchups, some of the white priming underneath visible due to ongoing pigment flaking. Losses, fissures, and encrustations. Extensive wear to pigments. Drilled holes from sample-taking.

Scientific analysis report: A thermoluminescence report issued by Oxford Authentication on 29 May 1998, based on sample no. C198m26, sets the firing date of both samples taken at 1500 – 2400 years ago and is consistent with the dating of this lot. A signed and stamped copy of the report, issued by Oxford Authentication, accompanies this lot.



Sir Victor Sassoon and Charlie Chaplin at The Cathay in Shanghai, 1930s



Weight: please check the weight online at www.zacke.at
Dimensions: Length 65 cm, Height 31 cm

Figures of pigs are quite well known among Han dynasty mingqi. However, pigs of this exceptional size and verisimilitude are not, indicating this pregnant sow was placed in the tomb of a person of particularly high status.

LITERATURE COMPARISON

A smaller version from the Jingguantang Collection was included in the exhibition, Art Treasures from Shanghai and Hong Kong, University of Hong Kong Art Gallery, November 1996 - January 1997, p. 82, no. 14. A pair of pregnant pottery pigs (each 44 cm long) were excavated from the attendant pits of the Yangling Mausoleum of the Han Emperor Jingdi and illustrated in line drawings in Wenwu 1994:6, p. 14, fig. 19.1. An excavated example of smaller size from tomb no. 2 at Hejiashan, Mianyang city is illustrated in Wenwu 1991:3, p. 11, fig. 8. **Compare a related but smaller (46 cm long) painted pottery sow, dated to the Western Han dynasty, excavated from the East Side Pit of the Yangling Mausoleum in 2002, lent to the Metropolitan Museum of Art and exhibited in Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 200) between 3 April and 16 July 2017.**



AUCTION RESULT COMPARISON

Compare a related but much smaller (45.8 cm long) and later (dated to the Six Dynasties, 220-589 AD) painted pottery figure of a sow at Christie's New York in Fine Chinese Ceramics and Works of Art on 15 September 2011, lot 1441, **sold for USD 22,500.**



Estimate EUR 6,000
Starting price EUR 3,000

125

A PAIR OF PAINTED POTTERY FIGURES OF DANCERS, HAN DYNASTY

China, 202 BC to 220 AD. Each well modeled in a standing position with arms stretched out in opposite directions, the robes with prominent V-shaped collars painted in red and black with rhombic diaper patterns, their faces neatly detailed and hair arranged in elaborate coiffures.

Provenance: Galerie Zacke, Vienna, Autumn 2007. Dr. Mons Fischer, acquired from the above. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Published: Zacke, Vienna, Archaische und Antike Kunst aus Asien & Altamerika, Autumn 2007, no. 13.

Condition: Some old repair as generally expected from Han dynasty excavations. Extensive wear, particularly to pigments. Signs of weathering. Small losses and cracks. Drilled holes from sample taking.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on 6 February 2020, based on sample number C120a67, sets the firing date of two samples taken at 1500-2400 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.



Weight: 984 g and 1,134 g
Dimensions: Height 32.5 cm (each)



AUCTION RESULT COMPARISON

Compare a related painted single pottery figure of a dancer, also dated to the Han dynasty, of larger size (49.5 cm), at Christie's New York in Fine Chinese Furniture, Ceramics and Works of Art on 16 September 1999, lot 266, **sold for USD 16,100**.



Estimate EUR 3,000
Starting price EUR 1,500

126

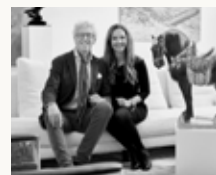
A PAINTED POTTERY FIGURE OF A BACTRIAN CAMEL, TANG DYNASTY

China, 618-907. Standing foursquare atop the shaped base, the baying camel with an elegantly curved neck and raised head, the bulging pack in the form of two monster heads fitted between the humps, the tail swept to one side.

Provenance: Galerie Zacke, Vienna, 1 October 1996. Dr. Mons Fischer, acquired from the above, sold for ATS 68,000 (approx.

EUR 7,774 today after inflation). A copy of the invoice, dated 1 October 1996 and stating the aforementioned purchase price, accompanies this lot. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some old repair as generally expected from Han dynasty excavations. Extensive wear, soiling, losses, chips, holes, cracks and encrustations.



Dr. and Mrs. Mons Fischer

Weight: 3,744 g
Dimensions: Height 40.3 cm, Length 33.5 cm

AUCTION RESULT COMPARISON

Compare a closely related painted pottery figure of a camel, also dated to the Tang dynasty and **with a similar monster-head pack**, at Sotheby's New York in Asian Art on 14 September 2019, lot 1627, **sold for USD 13,750**.



Estimate EUR 2,000
Starting price EUR 1,000



A VERY LARGE SANCAI-GLAZED POTTERY FIGURE OF AN EARTH SPIRIT, ZHENMU SHOU, TANG DYNASTY

China, 618-907. The well-modeled beast seated on its haunches upon a high base, the deep chest flanked by two large wings projecting from the top of the front legs, the head surmounted by an unglazed flame and a single 'pearl' between a pair of curving horns, above protruding eyes and an open, snarling mouth.

Provenance: A Swiss private estate. Galerie Zacke, Vienna, 10 September 2001. Dr. Mons Fischer, acquired from the above, for ATS 170,000 (approx. **EUR 16,924** today after inflation). A copy of the Galerie Zacke invoice is accompanying this lot. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some repair as generally expected from Tang dynasty excavations. Losses, fissures and encrustations. Two drilled holes from sample-taking. The glaze partially with intentional cracking, and some minor flakes here and there. Overall, very good condition.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on 11 February 2020, based on sample number C120a62, sets the firing date of two samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.

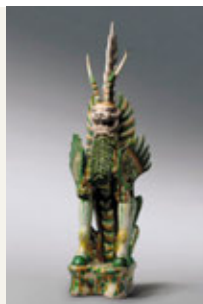


Weight: 6.6 kg
Dimensions: Height 75.5 cm

Literature comparison: This grave-quelling beast is one from a pair of tomb guardians - its mate would have been modeled with a human's head. For similar examples of both types, see *The Quest for Eternity, Chinese Ceramic Sculptures from the People's Republic of China*, Los Angeles County Museum of Art, 1987: the lion-headed beast excavated from the tomb of Prince Zhenghuai in Qian County, Shaanxi province (706 CE), catalog number 64, page 131, color plate page 38 and the human-headed beast, excavated in 1959 from a tomb in Zhongbao Village, Xian, catalog number 81, page 138 and color plate page XIV.

AUCTION RESULT COMPARISON

Compare with a pair of spirits at Sotheby's New York in *Fine Chinese Ceramics & Works of Art* on 19th September 2002, lot 41, bought in at an **estimate of USD 200,000-250,000**.



Estimate EUR 8,000
Starting price EUR 4,000



A PAINTED RED POTTERY FIGURE OF A COURT LADY, TANG DYNASTY

China, 618-907. The lady is shown standing with her body elegantly swayed to one side and hands concealed in her wide sleeves falling down in voluminous folds, her benevolent face framed by a helmet-like coiffe surmounted by an asymmetrically arranged bun at the top.



Provenance: Collection of Robert Rousset (1901-1982) and thence by descent to the present owner. Two collector's labels, '969' and '22', by repute originating from an old inventory of the Robert Rousset collection conducted before 1935. Robert Rousset was a former radio officer in the merchant navy. He is one of the most prominent French pioneers of the Chinese art market in Paris. As a child, his father, an insurance agent, would take him to Hôtel Drouot where he started to buy at a young age. His true passion for Asian art started in the 1920s, when he was sent on a mission to Beijing after the decline of the Qing empire, along with Oswald Sirén, the famous Swedish Asian art historian and connoisseur. He then became one of the main contributors of Chinese antiques for the Compagnie de la Chine et des Indes, founded in Paris in the early 20th century by the Blazy brothers. After the 1929 stock market crash, he had the opportunity to acquire the company. With his sister Suzanne in charge of the porcelain, they developed the business and became one of the most important dealers in France, selling pieces to the greatest museums, including the Musée Guimet and the Metropolitan Museum of Art.



**Robert Rousset
(1901-1982)**

Condition: Some minor old repairs and touchups as generally expected from Tang dynasty excavations. Losses, fissures and encrustations. Overall very good condition. Remnants of pigment.

French Export License: Certificat d'exportation pour un bien culturel Nr. 220481 dated 17 September 2020 has been granted, a copy of the document accompanies this lot.

Weight: 1,193 g

Dimensions: Height 36.5 cm

Literature comparison: The figures of this type usually hold their hands in front of them, in order to provide a more graceful arrangement of their sleeves. Some have their hands completely hidden as can be seen in three of the figures from the Schloss Collection. See J. Baker, *Seeking Immortality - Chinese Tomb Sculpture from the Schloss Collection*, Bowers Museum of Cultural Art, Santa Ana, 1996, p. 34, no. 17. Others among these figures hold a pet animal or bird, as in the case of the figure with a small pug dog in the Museum of Oriental Ceramics, Osaka, illustrated by G. Hasebe and M. Sato, *Sekai toji zenshu*, 11 Tang, Tokyo, 1976, no. 29, or the figure gently cradling a songbird in her hand, *Seeking Immortality*, op. cit., p. 34, no. 17, second from the right. A very few of the figures hold a small child, as in the case of a mother and child group excavated from a tomb dated to AD 744 near Xi'an. See E. Schloss, *Ancient Chinese Ceramic Sculpture from Han through Tang*, vol. 1, Stamford, 1977, p. 42, fig. 7.

AUCTION RESULT COMPARISON

Compare with a related but larger pottery figure of a lady at Christie's New York in *Important Chinese Ceramics and Works of Art*, 13 September 2019, lot 835, **sold for USD 62,500**.



Estimate EUR 2,000

Starting price EUR 1,000



A PAINTED POTTERY FIGURE OF A LOKAPALA, TANG DYNASTY

China, 618-907. The belligerent figure shown standing triumphantly atop a struggling demon lying atop a rockwork base, wearing elaborate layered armor with epaulets at the shoulders, his broad face modeled with the features of a foreigner below the tall phoenix-form helmet, with traces of ancient black, green, and orange-red pigment.

Provenance:

An Austrian private collection.
Kunsthaus
Zacke, Vienna,
20 April
1996. Dr.

Mons Fischer,
acquired from
the above. A
copy of the
auction invoice is accompanying this lot.
A seasoned private collector of modern
and contemporary art, Dr. Mons Fischer
has also acquired fine Chinese works of
art since the 1980s, eventually building
one of the most important collections of
its kind in Austria.

Condition: Some old repair as generally
expected from Tang dynasty excavations.
Losses, fissures and encrustations. Two
drilled holes from sample-taking. Overall,
good condition and presenting very well.

Scientific Report: A thermoluminescence
analysis report issued by Oxford
Authentication on 11 February 2020,
based on sample number C120a76, sets
the firing date of three samples taken at
900-1500 years ago. A copy of the report,
issued by Oxford Authentication, is ac-
companying this lot.



Dr. and Mrs.
Mons Fischer



Weight: 3.9 kg
Dimensions: Height 57 cm

Estimate EUR 3,000
Starting price EUR 1,500



130
**A PAINTED POTTERY FIGURE OF
AN EARTH SPIRIT, ZHENMUSHOU,
TANG DYNASTY**

China, 618-907. Modeled with a pugnacious humanoid face flanked by large ears beneath hair arranged in a tall spiral, a furcated horn growing from the forehead, portrayed seated with front hoofs firmly planted on a rocky base, with feathered wings rising from the muscular shoulders, the back with a serrated fin. With an octagonal yellow velvet pedestal. (2)

Provenance: From a French private estate.
Condition: Some repair and touchups as generally expected from Tang dynasty excavations. Losses, fissures, and encrustations. Extensive wear to pigments. Overall, good condition commensurate with age and presenting very well.

Weight: 9.5 kg (excl. pedestal)
Dimensions: Height 63 cm (excl. pedestal) and 70 cm (incl. pedestal)

**AUCTION RESULT
COMPARISON**
Compare a related painted pottery figure of an earth spirit, also dated to the Tang dynasty, at Christie's New York in Fine Chinese Ceramics, Paintings and Works of Art on 22 March 1999, lot 238, **sold for USD 18,400.**



Estimate EUR 3,000
Starting price EUR 1,500



131

A PAINTED POTTERY FIGURE OF A PRANCING HORSE, TANG DYNASTY

China, 618-907. The spirited horse is shown with left foreleg raised, the head well modeled with open mouth, flared nostrils, and expressive eyes below the pricked ears, the gracefully arched neck carved on one side to suggest the combed mane.

Provenance: Ancient collection in Milan, by repute acquired around 1900, and thence by descent within the same family. An important Italian private collection, acquired from the above.

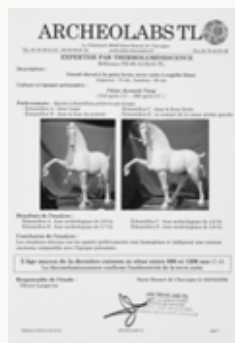
Condition: Some repair and touchups as generally expected from Tang dynasty excavations. Losses, fissures, and encrustations. Minor firing flaws, such as firing cracks, glaze flakes, glaze recesses, and dark spots. Drilled holes from sample-taking. Overall, very good condition.

Scientific Analysis Report:

A thermoluminescence sample analysis has been conducted by Archeolabs TL, Saint Bonnet de Chavagne, France, reference no. FH-06-12-02-01-TL, dated 2 April 2006, and is consistent with the suggested period of manufacture. A copy of the thermoluminescence analysis report accompanies this lot.



A photograph of the present lot in the home of its present owner



Weight: please check the weight online at www.zacke.at
Dimensions: Height 65 cm, Length 70 cm

AUCTION RESULT COMPARISON

Compare a closely related painted gray pottery figure of a horse, dated to the early Tang dynasty, of slightly larger size (81.2 cm high), at Christie's New York in Fine Chinese Ceramics and Works of Art on 30 March 2005, lot 249, **sold for USD 72,000.**



Estimate EUR 10,000
Starting price EUR 5,000





132

A BROWN-GLAZED POTTERY JAR, SIX DYNASTIES

China, 5th-6th century. The ovoid body rising from a flat foot to a short cylindrical neck with a broad everted rim, the shoulder applied with four lug handles, the upper half of the vase covered in a finely crackled brown glaze darkening to black, irregularly dripping towards the foot in an attractive manner, revealing the buff body underneath the glaze.

Provenance: Old French private collection.

Condition: Very good condition with minor wear and firing flaws, such as dark spots and kiln grit, the rim and foot with small chips.

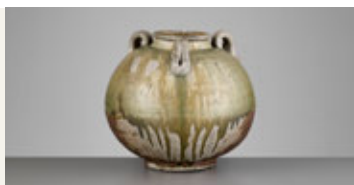
Weight: 2,883 g

Dimensions: Height 28.5 cm, Diameter 23.5 cm (at the widest point)

Literature comparison: Compare a related jar, also dated to the 5th-6th century and with a very similar rim and neck, in the collection of the British Museum, museum number 1924,1215.42.

AUCTION RESULT COMPARISON

A related jar, but of smaller size and with a sea-green glaze, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 25 April 2020, lot 256, for EUR 5,688.



Estimate EUR 500

Starting price EUR 240

133

A SANCAI-GLAZED POTTERY FIGURE OF A BACTRIAN CAMEL, TANG DYNASTY

China, 618-907. Standing foursquare on a mostly unglazed square base, with its head raised upwards as if braying, the body covered in a transparent ochre glaze, the back with a molded caparison and glazed with green, cream and ochre.

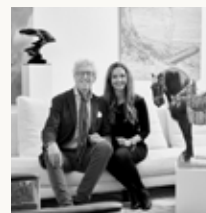
Provenance: Austrian private collection. Galerie Zacke, Vienna, 3 October 1998. Dr. Mons Fischer, acquired from the above. A copy of the original invoice from Galerie Zacke, Vienna, dated to 3 October 1998, accompanies this lot. A seasoned private collector of modern and contemporary art, Dr. Mons

Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some repair and touchups as generally expected from Tang dynasty excavations. Losses, fissures, and encrustations. Minor firing flaws, such as firing cracks, glaze flakes, glaze recesses, and dark spots. Drilled holes from sample-taking. Overall, very good condition.

Scientific analysis report:

A thermoluminescence report issued by Oxford Authentication on 11 February 2020, based on sample no. C120a60, sets the firing date of both two samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, accompanies this lot.



Dr. and Mrs. Mons Fischer



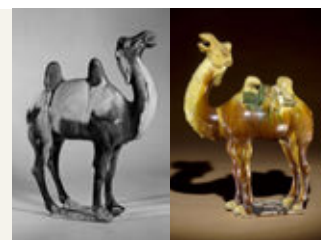
Weight: 6.0 kg

Dimensions: Height 58 cm

LITERATURE COMPARISON

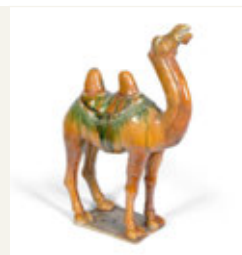
C closely related but smaller sancai pottery camel in the collection of the Metropolitan Museum of Art, accession

number 67.43.1. A related sancai camel is also in the collection of the British Museum, museum number 1915,0409.2.



AUCTION RESULT COMPARISON

Compare with a closely related sancai pottery camel at Bonhams London in Asian Art on 6 November 2017, lot 326, sold for GBP 10,625.



Estimate EUR 3,000

Starting price EUR 1,500





134

AN AMBER-GLAZED POTTERY JAR AND COVER, TANG DYNASTY

China, 618-907. The ovoid body rising from a short spreading foot to a lipped rim, the circular domed cover with a conical knob finial, all covered in an amber glaze unevenly dripping down to the foot and partly covering the flat base, revealing the buff ware.

Provenance: From a private estate in Philadelphia, Pennsylvania, USA.

Condition: Good condition with old wear and firing flaws, including firing cracks, pitting, and dark spots, all as expected. A small old repair to the lid, well visible, and a few small chips to the edges. No hidden damages.

Weight: 781.5 g

Dimensions: Height 18.6 cm

Expert's note: The present lot belongs to a group of glazed Tang-dynasty jars, with superb dripping glazes reminiscent of mountain ranges, which are increasingly rare to find, particularly with an original lid as in this case.

Estimate EUR 500

Starting price EUR 240

135

AN AMBER AND GREEN-GLAZED BRUSHPOT, BITONG, TANG DYNASTY

China, 618-907. Of flaring cylindrical form, the exterior entirely covered with a rich amber glaze with scattered green splashes. The interior with an emerald-green glaze and amber streaks. The base partially left unglazed, revealing the buff body.

Provenance: From an old estate in Paris, France.

Condition: Good condition with minor wear and firing flaws, such as firing cracks and pitting, the mouth with chipping, a hairline to one side, likely from firing. Overall as expected and fully commensurate with age.

Weight: 1,351 g

Dimensions: Height 13.6 cm (excl. base), Diameter 15.1 cm

With a fine and old Chinese circular hardwood stand dating to the Qing dynasty or earlier. (2)

AUCTION RESULT COMPARISON

Compare a related but much smaller (6.4 cm high) cup, **also with an exterior amber glaze and interior emerald-green glaze**, dated to the Tang dynasty, at Christie's New York in Fine Chinese Ceramics and Works of Art on 20 September 2005, lot 184, **sold for USD 8,400**. Compare also a related blue and amber-glazed lian vessel, of related size and also with a partially unglazed base showing buff ware and dated to the Tang dynasty, at Christie's New York in Fine Chinese Ceramics & Works of Art on 22 March 2007, lot 258, sold for USD 66,000.



Estimate EUR 500

Starting price EUR 240





136

**A RARE QINGBAI 'GRANARY' VESSEL,
SOUTHERN SONG TO YUAN DYNASTY**

China, 1127-1368. The bulbous body of this rare funerary grain storage vessel rises from a spreading foot to a domed top with a prominent bud finial. The front with a rectangular aperture surrounded by applied strap work, covered in a thin and finely crackled straw glaze stopping unevenly above the foot, revealing the buff ware.

Provenance: From a private collection in Phoenix, Arizona, USA, by repute acquired at a local estate sale.

Condition: Good condition with minor wear and firing flaws, small losses to strap work on the cover and around the opening, significant glaze flakes to some areas, one side with prominent soil encrustation. Presents well and overall commensurate with age.

Weight: 2,290 g
Dimensions: Height 33 cm

Literature comparison: Chinese Ceramics Song-Yuan, Taipei 1997, p. 388. Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong 1994, no. 96, p. 229.

AUCTION RESULT COMPARISON

Compare with a closely related Longquan shrine at Christie's New York on March 22, 2019, in Fine Chinese Ceramics & Works of Art, lot 1618, **sold for USD 18,750**. Compare also a related Qingbai-type model of a granary and cover, **also dated Southern Song to Yuan dynasty and with a similar bud finial**, at Christie's New York in The Collection of Robert Hatfield Ellsworth Part IV - Chinese Works of Art: Metalwork, Sculpture and Early Ceramics on 20 March 2015, lot 839, **sold for USD 37,500**.



Estimate EUR 1,000
Starting price EUR 500



137

A LARGE AND RARE 'YUE' CHICKEN-HEAD EWER, C. 570 AD

China, Southern Dynasties (420-589) to Sui dynasty (589-619). The compressed globular body rising from a tall waisted foot, surmounted by a long waisted neck with a galleried rim, set on the shoulder with a double-stranded handle ending with a dragon head biting the angular rim, opposite a chicken-head mock spout and two strap handles on each side of the shoulder, splashed with a thin olive-green glaze dripping irregularly toward the foot.

Provenance: From a private collection in Bath, United Kingdom.

Nicholas Pitcher Oriental Art, London, acquired from the above. Nicholas Sotheby Pitcher was formerly a director of Christie's and lead the Oriental Department in South Kensington from 1976 to 1990, after which he left to set up his own business, specializing in early Chinese pottery and bronzes, and later Chinese works of art.

Condition: Superb condition with minor old wear and some firing flaws. Extremely rare in this pristine state of preservation.

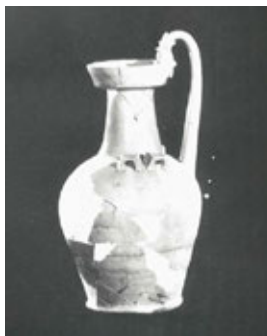
Weight: 4,270 g

Dimensions: Height 44 cm

The so-called 'Heavenly Chicken Ewers' with their mock spouts, which can either be solid, or hollow but without connection to the inside, or with a tiny, non-functional pierced opening, were purposefully made as tomb wares. They are perhaps the most distinctive and representative ceramic vessels of the tumultuous, yet innovative period between the Han (206 BC to AD 220) and Tang dynasties (618-907). Production began in the Jin dynasty (265-420) by the southern Yue kilns of Zhejiang province, but was soon copied by other southern manufactories and later adopted by northern celadon kilns.

The wide use of such ceramics, including the tombs of emperors, reflects the auspicious symbolism of the chicken motif. Chickens were believed to have the power to exorcise evils, cure diseases and have other beneficent effects. Images of chickens were therefore painted and real chickens or replicas in cast metal or carved wood were hung on front doors. In Chinese, the word for chicken is homophonous with the term 'auspicious' and as a motif chickens enjoyed continuous popularity right up to the Ming (1368-1644) and Qing (1644-1911) periods, when they provided the decoration of the fabled imperial porcelain 'chicken cups'.

This ewer with its finely detailed chicken and dragon heads ranks among the largest examples of its type. Chicken-head ewers generally range from 10 to 35 cm in height and the present piece is one of the very few examples of larger size. The remains of a chicken-head ewer of similar proportions (43 cm high), but with the chicken head missing, were recovered from the tomb of the Northern Wei emperor Xuanwu (reigned 500-515) in Luoyang, Henan province, together with two smaller similar ewers (of about 36 cm), see Kaogu 1994, no. 9, pl. 4, fig. 6. For another ewer from the tomb of Prince Gao Run (543-575), brother of the founding emperor of the Northern Qi dynasty (550-577), in Cixian, Hebei, see Kaogu 1979, no. 3, pl. 4, fig. 4.



The Chicken-head ewer from the tomb of the Northern Wei emperor Xuanwu (500-515) in Luoyang, Henan province, illustrated in Kaogu, 1979, no. 9, pl. 4, fig. 6.

LITERATURE COMPARISON

Ewers of comparable size and shape to this lot are extremely rare. One such vessel was unearthed from a Northern Qi tomb in Hejian county, Hebei, see Zhongguo chutu ciqi quanji / Complete Collection of Ceramic Art Unearthed in China, Beijing, 2008, vol. 3, pl. 15. Other examples from the Idemitsu Museum of Art, Tokyo, the Museum of Oriental Ceramics, Osaka, and other collections are illustrated in Yutaka Mino and Katherine R. Tsiang, Ice and Green Clouds: Traditions of Chinese Celadon, Indianapolis Museum of Art, Indianapolis, 1987, cat. no. 36 and figs. 36 a-e. For comparison see a Yue ware ewer included in the exhibition Vibrant Greens, Celadon Glazes over Two Millennia: Masterpieces from the East Zhejiang Museum of Yue Celadon Ware, Arthur M. Sackler Museum of Art and Archaeology, Peking University, Beijing, 2013, cat. no. 68. Compare also a related Yue chicken-head ewer (47.9 cm high), dated c. 570 AD, in the collection of the Minneapolis Institute of Art, accession number 2007.38.



AUCTION RESULT COMPARISON

Compare a closely related Yue chicken-head ewer (48.3 cm high), dated to the Southern Dynasties, but with lugs instead of strap handles to the shoulder, at Sotheby's New York in Song Tradition: Early Ceramics From The Yang De Tang Collection on 17 March 2015, lot 55, bought-in at an **estimate of USD 200,000-300,000**.



Estimate EUR 10,000
Starting price EUR 5,000

138

A GREEN-GLAZED EWER, TANG DYNASTY

China, 618-907. The elegant pear-shaped body rising to a narrow neck below a pinched 'phoenix-head' mouth rim, the shoulders with a curved strap handle, covered overall in a finely crackled and irregularly splashed green glaze stopping unevenly above the foot, revealing the buff ware.

Provenance: From a private collection in Buckinghamshire, United Kingdom, acquired in the 1980s and thence by descent.

Condition: Old repairs, losses, glaze flakes and chips.

Weight: 462.4 g
Dimensions: Height 20.3 cm

AUCTION RESULT COMPARISON

Compare a closely related green-glazed ewer, dated to the Tang dynasty, also with repairs and other condition issues, but of slightly smaller size (15.4 cm), at Sotheby's London, in Important Chinese Art on 4 November 2020, lot 237, **sold for GBP 5,040**.



Estimate EUR 500

Starting price EUR 240



139

AN AMBER-GLAZED MARBLED BOX AND COVER, TANG DYNASTY

China, 618-907. The box and cover with straight upright sides, the top of the cover with a raised circular panel, the partly glazed base is concave. Made from rolled and flattened layers of dark and light clay, covered with a transparent amber glaze.

Provenance: From a private estate in Bath, United Kingdom.

Condition: Very good condition with old wear and firing flaws, the interior with a small chip to one edge.

Weight: 183.8 g
Dimensions: Diameter 8.8 cm

AUCTION RESULT COMPARISON

Compare a closely related but smaller (5.5 cm diameter) amber-glazed marbled box and cover, also dated to the Tang dynasty, at Bonhams New York in Fine Chinese Paintings and Works of Art on 21 July 2020, lot 138, **sold for USD 7,575**.



Estimate EUR 1,000

Starting price EUR 500



140

A PAINTED GRAY POTTERY FIGURE OF A GUARD DOG, HAN DYNASTY

China, 202 BC to 220 AD. Well modeled standing foursquare in an alert position, with raised head, pricked ears, and wide-open eyes, the mouth open revealing his teeth. He is wearing a black collar around the neck with a small bell attached and the body is further painted with scrolling designs.

Provenance: From the private collection of Edward Lucie-Smith. Edward Lucie-Smith (born 1933) is an English writer, poet, art critic, curator, and broadcaster.

Condition: Some old repairs and touchups as generally expected from Han dynasty excavations. Losses, Chips, fissures, and encrustations. Extensive wear and fading to pigments. Overall presenting well and commensurate with age.



Edward Lucie-Smith
(born 1933)

Weight: 3,006 g

Dimensions: Height 34 cm

AUCTION RESULT COMPARISON

Compare a related green-glazed pottery dog, also dated to the Han dynasty, of similar form and size, at Christie's New York in Myth and Reality, Animals in Chinese Art, on 7 May 1999, lot 49, **sold for USD 3,450**, and a related red pottery figure of a dog, also dated to the Han dynasty, at Christie's New York on 12 January 2005, lot 308, sold for USD 3,120.



Estimate EUR 1,000

Starting price EUR 500



141

A SANCAI 'CHRYSANTHEMUM' SQUARE DISH, LIAO DYNASTY

China, 907-1125. The everted sides rising from a flat base to a foliate rim. The interior molded in shallow relief with a chrysanthemum blossom wreathed in trefoil leaves, the sides divided by ridges into panels, each enclosing a flowerhead flanked by scroll. All in amber and green glazes against a cream ground, the exterior applied with a pale green glaze stopping above the base, revealing the buff ware.

Provenance: From a private collection in Buckinghamshire, United Kingdom, acquired in the 1980s and thence by descent.

Condition: Fine condition, absolutely original with no repairs whatsoever. The rim with glaze losses around one corner, commensurate with age and expected on this type of ware. Some wear and firing flaws. Intentional crackling.

Weight: 145.3 g

Dimensions: Width 12.7 cm

AUCTION RESULT COMPARISON

Compare a closely related sancai square dish, of near-identical form and also dated to the Liao dynasty, at Sotheby's Hong Kong in Tiaminlou – A Small History of Chinese Ceramics on 29 May 2019, lot 4, **sold for HKD 125,000**.



Estimate EUR 1,000

Starting price EUR 500



142

A SANCAI-GLAZED POTTERY RHYTON, TANG DYNASTY

China, 618-907. The sides finely molded in the form of a fierce mythical beast head with bulging eyes, against a densely granulated ground. The C-shaped handle arises from the mouth of the beast. Splashed overall with emerald-green, chestnut, and straw-colored glazes, the interior with a finely crackled greenish straw glaze.

Provenance: Robert C. Eldred, 1971. Collection of Senator Hugh Scott, acquired from the above. Virginia Museum of Fine Arts, donated from the above, accession number 91.444 (inscribed to base). Hugh Doggett Scott Jr. (1900-1994) was an American lawyer and politician. He represented Pennsylvania in the US House of Representatives from 1947 to 1959 and in the US Senate from 1959 to 1977. He served as Senate Minority Leader from 1969 to 1977.

Condition: Excellent condition with minor wear and firing flaws, light scratches to base, the base with four spur marks.



**Senator Hugh
Doggett Scott Jr.
(1900-1994)**

Weight: 255.3 g

Dimensions: Length 12.5 cm, Height 8.8 cm

AUCTION RESULT COMPARISON

Compare a related sancai-glazed pottery rhyton, also dated to the Tang dynasty and with similar granulated ground and dragon-head terminal, at Sotheby's New York in Important Chinese Art on 13 September 2017, lot 76, **sold for USD 516,500.**



Estimate EUR 8,000

Starting price EUR 4,000





143

A POTTERY HEAD OF A LION, TANG DYNASTY

China, 618-907. The beast finely modeled with bulging eyes, a broad nose with flaring nostrils, the mouth opened revealing rows of teeth flanked by sharp fangs, the mane and ears neatly incised.

Provenance: Old Belgian private collection and thence by descent in the same family.

Condition: Excellent condition, commensurate with age, with some losses, remnants of ancient pigment. Fine, naturally grown patina and old wear from extensive handling over the centuries.

Weight: 416.7 g (excl. base)

Dimensions: Height 11 cm (excl. base) and 14.5 cm (incl. base)

With a fitted Chinese hardwood stand dating from around 1900. (2)

While lions are not native to China, some specimens apparently had reached there from the West by the Western Han period. There is evidence, for example, that lions were among the many exotic animals kept in the Han-dynasty imperial parks. Lion dancing originated during the Tang dynasty. Legend has it that the emperor had a dream one night in which a strange looking animal saved his life. The next morning, the emperor described the dream to his ministers. One minister told the emperor that the strange animal resembled a creature from the West, a lion. Lions have also had strong associations with Buddhism since the religion's origin. The dharma, or Buddhist doctrine, is said to be spread through his roar. Since the strange animal saved the emperor in his dream, the lion quickly became a symbol of good luck throughout China.

LITERATURE COMPARISON

For related lion heads from the Tang dynasty, see:



An earthenware rhyton with a lion head in the collection of the British Museum, museum number 1968,0422.21.



A Sancai lion in the collection of the Victoria and Albert Museum, accession number C.922-1935.



A small white marble head of a lion at Christie's New York, 21 September 2004, lot 135.



A gray limestone figure of a lion at Christie's New York, 23 March 2012, lot 1762.

Estimate EUR 1,500

Starting price EUR 750

144

A RARE PAINTED POTTERY FIGURE OF AN ACTRESS, TANG DYNASTY

China, 7th – early 8th century. Finely modeled terracotta with neatly applied polychrome painting.

Provenance: An old Austrian private collection. Galerie Zacke, Vienna, May 24th, 2003. Dr. Mons Fischer, acquired from the above for EUR €30,250. A copy of the invoice from Galerie Zacke, Vienna, May 24th, 2003, is accompanying this lot. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some repair and touchups as generally expected from Tang dynasty excavations. Losses, fissures and encrustations. Three drilled holes from sample-taking. Overall very good condition.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on February 13th, 2020, based on sample number C120a56, sets the firing date of two of three samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.



Weight: 1.6 kg
Dimensions: 39.8 cm

This depiction of a young and pretty lady is very unusual as Tang dynasty court ladies were famously represented with an emphasis on their stout figure and dominant demeanor. The present figure however exudes youthfulness in a direct manner without putting on airs, the robes reminding rather of an elaborate theatrical costume.

A particularly distinctive feature of this figure is the eccentric headdress, showing a design worthy of the most exclusive fashion houses! Two large oval rings with a central bar are attached to two horns forking over the top of her head. This headdress is as black as the lady's hair and it is hard to discern where one ends and the other begins. The horns could very well still be part of the hairstyle or filled with hair.

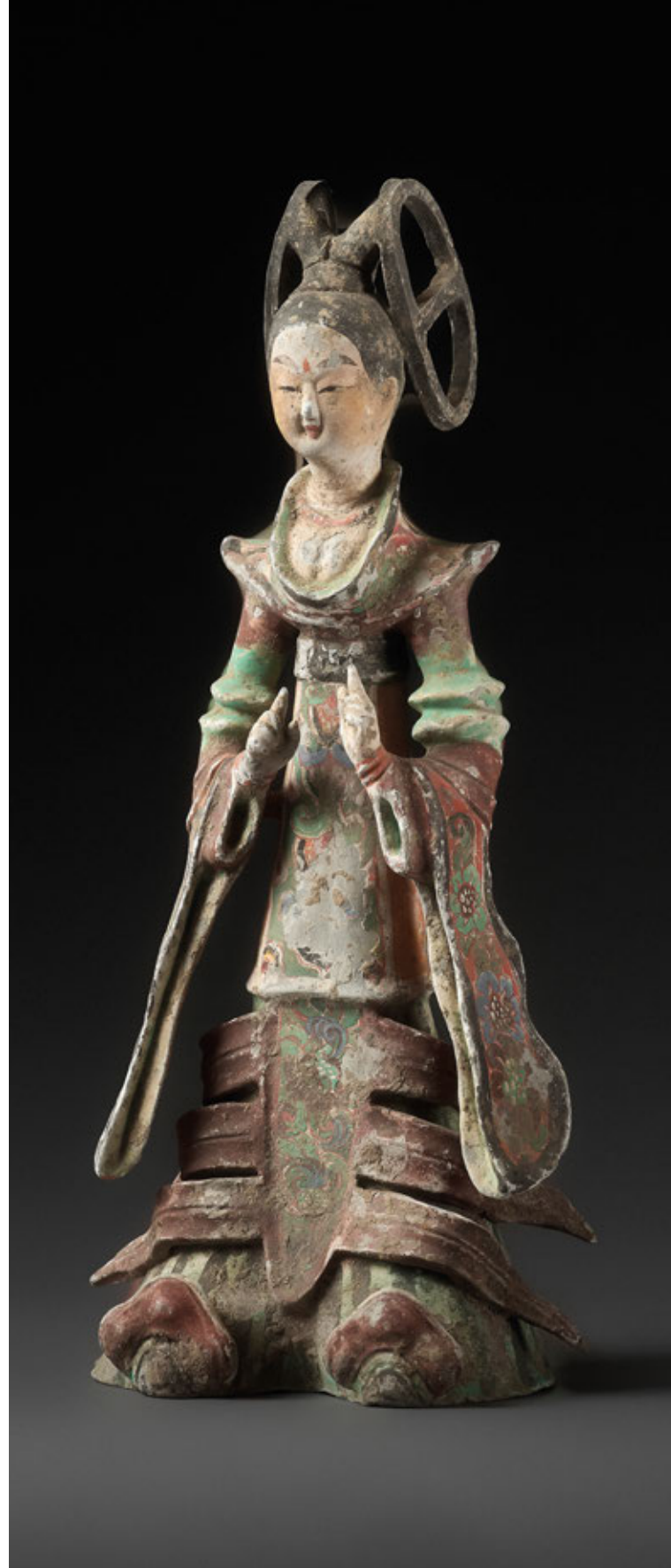
The face of this enchanting girl – we shall assume she is a young actress – shows a darling expression. Between her bold brows she bears a red drop-shaped mark. The slender eyes curved up towards the temples as well as the small red mouth embedded between her cheeks and chin are particularly beautiful. The fact that she shows some cleavage with accentuated delicate breasts is especially interesting as this does not at all appear in court ladies. This too points toward the comparably wretched world of a theater company, of which there were certainly many during this period of high culture, including sophisticated and noble ones.

The robes have an almost fantastical quality. The shoulders and extremely long sleeves are curved outwards, while the upper and central parts of the body are wrapped tightly in garment to emphasize slenderness. The lower third on the other hand widens extensively and shows a skirt with flame-like elements protruding from the sides. The shoes are voluminous, and the young lady will have had her trouble walking around in them. The robes are painted in many different colors and in part also decorated with patterns, arranged florally in a colorful, imaginative, and free manner.

Her gesture, too, is unlike that of a court lady, as these are mostly seen with their arms crossed in front of the belly. Her small delicate hands, each with two fingers raised upwards, are meant to convey something – a feeling or a clue – and the figure creates the impression of a performance by a glamorous princess from a legendary tale or poem.

Compared to the available literature examples (see below), the present depiction may well be the most beautiful.

Literature comparison: Number 106 of THE TSUI MUSEUM OF ART (Hong Kong 1993), shows a similar example described as "Court singsong girl with a 'double ring' hairdo" (height 40 cm). In SHAANXI WENWU JINGHUA (Shaanxi 1993), on page 90 is another comparable piece, described as a "Female figure" excavated in 1986 in the Changwu region from a Tang grave (height 37.8 cm).



AUCTION RESULT COMPARISON

Compare with a closely related but smaller figure, lacking most of its colors, at Sotheby's in Asian Art, Featuring Chinese Art from the Metropolitan Museum, 14 September 2019, lot 1372, **sold for USD 37,500.**



Estimate EUR 10,000
Starting price EUR 5,000



145

A RARE GROUP OF FOUR FEMALE MUSICIANS FROM KUCHA, SUI - EARLY TANG DYNASTY

China, 7th century. Each of the four well-modeled pottery figures shows a seated musician, wearing a long shawl draped over the shoulders of her low-cut bodice dress that falls in graceful folds around her knees. One plays cymbals, one Pan pipes, one a lute and one a zither. The facial features are delicately sculpted in a serene expression and the hair is dressed in a slightly eccentric cloth-wrapped topknot. Finely painted in red, blue and black pigment. (4)

Provenance: A Swiss private collection. Galerie Zacke, Vienna, 2002. Dr. Mons Fischer, acquired from the above. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some repair and touchups as generally expected from dynasty excavations with an age of 1300 years or more. Losses, fissures and encrustations. Three of the four statues each with two drilled holes from sample-taking. Overall very good condition.

Scientific Report for the cymbal player: A thermoluminescence analysis report issued by Oxford Authentication on February 11th, 2020, based on sample number C120a72, sets the firing date of two samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.

Scientific Report for the Pan pipes player: A thermoluminescence analysis report issued by Oxford Authentication on February 6th, 2020, based on sample number C120a63, sets the firing date of two samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.

Scientific Report for the zither player: A thermoluminescence analysis report issued by Institut für Konservierungswissenschaften und Restaurierung an der Universität für Angewandte Kunst Wien on June 18th, 2002, based on sample number VHTL-P651, sets the firing date of two samples taken at 1905 years ago, with a possible deviation of +/- 25%. A copy of this report is accompanying this lot.



Weight: circa 1.9 kg
Dimensions: Height between 18 and 21.5 cm

Kucha (or Kuche) was an ancient Buddhist kingdom located on the branch of the Silk Road that ran along the northern edge of the Taklamakan Desert in the Tarim Basin and south of the Muzat River.

Literature comparison: These four figures are similar to a group of ten seated female court musicians in the Shoso-in, Japan, illustrated by Ryoichi Hayashi in *The Silk Road and the Shoso-in*, New York/Tokyo, 1975, p. 96, fig. 103. Three similar painted pottery figures of seated female court musicians illustrated by J. Baker in *Appeasing the Spirits: Sui and Tang Dynasty Tomb Sculpture from the Schloss Collection*, Hofstra Museum, Hofstra University, 1993, p. 18, no. 9, are described as wearing Kuchean fashions, and representing the Kuchean modes of music and entertainment that were popular during the Sui and early Tang periods. The same costume and Kuchean hair style can also be seen on a group of standing figures illustrated p. 17, nos. 6 and 7. In discussing a group of nine similarly attired and coiffed standing figures of female musicians illustrated in China: *A History in Art*, New York, 1979, p. 132 (top), the authors, B. Smith and Wango Weng, note that female musicians from Chinese Turkestan played for the court, and that "musicians from Kucha in Central Asia probably exerted the most influence" at court.

AUCTION RESULT COMPARISON

Compare with a closely related set of two musicians at Christie's New York in *Fine Chinese Ceramics & Works of Art part I*, 17 - 18 March 2016, lot 1479, sold for USD 27,500.



Estimate EUR 6,000
Starting price EUR 3,000

146

**A FOREIGN DANCER,
EARLY TANG DYNASTY,
STRAW-GLAZED POTTERY FIGURE**

China, 7th-8th century. The curly-haired young foreigner standing atop a rectangular base in a dynamic posture with one arm raised and the other lowered in a distinct swing, the body swaying to one side, both fists clenched. Wearing a sash draped over his shoulders, across the back, around the hips and between the legs.

Provenance: From a noted English private collection in Buckinghamshire, by repute acquired in the 1980s, thence by descent within the same family.

Condition: Small old repairs, minor losses, firing irregularities and cracks, remnants of pigment. Overall presenting very well, the condition being commensurate with age and as expected for an ancient Sui or Tang dynasty figure.

Weight: 794.6 g
Dimensions: Height 29.4 cm

Covered in a finely cracked straw-colored glaze, the base and parts of the legs left unglazed revealing the buff ware.

Expert's note:

This dancer, with his distinct Caucasian features and salient hair dress, probably represented someone from northern India, most likely Gandhara, or - more precisely - Hadda, the now famous Greco-Buddhist site. Like most other portraits of foreigners created during the early Tang dynasty, he was made to represent the cosmopolitan nature of the period, admired by the Chinese. Another figure from this group, described by the author as Indian, is illustrated by E. Schloss, *Ancient Chinese Ceramic Sculpture*, Stamford, 1977, volume I, page 107, figure 13.



A head of a bodhisattva, dated 5th-6th century, Hadda, Tapa Shotor, Metropolitan Museum of Art

Literature comparison: For a very similar figure of a foreign dancer, see C. Hentze, *Chinese Tomb Figures*, London, 1928, p. 73. Compare also a head of a bodhisattva, with similar curled hair, dated 5th-6th century, probably Hadda, Tapa Shotor, in the Metropolitan Museum of Art.

**AUCTION RESULT
COMPARISON**

Compare a closely related straw-glazed pottery figure of a foreign dancer, **also dated to the early Tang dynasty**, of related size (32.5 cm high), at Christie's New York in *Fine Chinese Ceramics, Paintings and Works of Art* on 21 March 2000, lot 267, **sold for USD 12,650**.



Estimate EUR 3,000
Starting price EUR 1,500





147
A RARE 'TURTLES' BOWL,
HAN DYNASTY

China, 202 BC to 220 AD. The shallow rounded sides of the basin rising to an everted and galleried rim. The interior applied with three evenly spaced turtles, encircled by line borders above and below. Covered overall in a rich, finely cracked, olive-green glaze with distinct iridescent areas, as typical for this type of ware.

Provenance: French private collection.

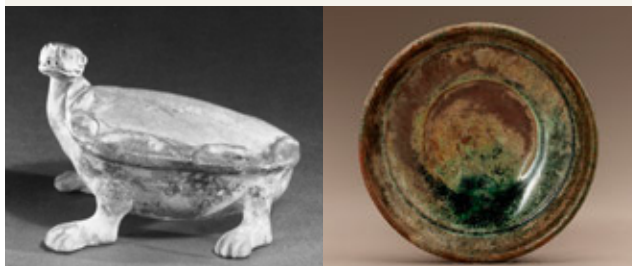
Condition: Excellent condition, commensurate with age, with extensive old wear and some firing flaws, small chips and minuscule losses here and there, soil encrustations.

Weight: 948.8 g
 Dimensions: Diameter 24.3 cm

Estimate EUR 1,000
 Starting price EUR 500

EXPERT'S NOTE

Though pottery bowls and models of turtles, both with distinct green lead glazes, can be found in public collections (see literature comparison), the combination thereof appears to be quite rare.



LITERATURE COMPARISON

For a green-glazed pottery figure of a tortoise, see the Metropolitan Museum of Art, accession number 68.149.2. For a similar green-glazed dish, though of smaller size and lacking the turtles, see the Freer Gallery of Art, accession number F1902.203.

148

A QINGBAI COSMETIC BOX AND COVER, SONG DYNASTY

China, 960-1279. Of circular form, the sides molded with flower petals, the cover with flowers borne on scrolling leafy vines. Applied to the interior with two central flowerheads encircled by three small barbed-rim cups, all separated by curved stems. Overall with a transparent glaze pooling to a light turquoise blue in the recesses, the raised interior rim and base left unglazed revealing the smooth white body.

Provenance: From an old private estate in Marseille, France.

Condition: Very good condition with old wear and firing flaws, such as firing cracks and minimal fritting, the cover with two small hairline cracks.

Weight: 186.3 g

Dimensions: Diameter 9.5 cm

AUCTION RESULT COMPARISON

Compare a closely related Qingbai box and cover, also dated to the Song dynasty and of near-identical form and design, at Sotheby's New York in Song Tradition: Early Ceramics From The Yang De Tang Collection on 17 March 2015, lot 103, **sold for USD 25,000**.



Estimate EUR 1,000

Starting price EUR 500





149

A CIZHOU PAINTED CIRCULAR BOX AND COVER, NORTHERN SONG TO JIN DYNASTY

China, 960-1234. The gently domed cover fluidly painted in brown over a white slip with a floral spray, all under a clear glaze, the shallow box similarly covered in a white slip and clear glaze and raised on a very low ring foot.

Provenance: Uragami Sokyū-Do, Tokyo, August 1999. A private collection in Connecticut, USA, acquired from the above, and thence by descent. Uragami Sokyū-Do is a private gallery founded 1979 in Tokyo by Mitsuru Uragami. Notable clients include the Tokyo National Museum, the Kyushu National Museum, and the Harvard University Art Museum.



Mitsuru Uragami
of Uragami
Sokyū-Do, Tokyo

Condition: Overall good condition with wear, traces of use and minor firing irregularities as expected. Few tiny chips and scattered nicks, some with old touch-ups, several glaze flakes along the edges, particularly where box and cover meet (inspected under strong blue light). Overall commensurate with age.

Weight: 324.5 g

Dimensions: Diameter 11.5 cm

AUCTION RESULT COMPARISON

Compare a closely related Cizhou painted circular box and cover from the same period at Christie's New York in Fine Chinese Art from the Arthur M. Sackler Collections on 18 March 2009, lot 328, **sold for USD 15,000**, and another at Christie's Hong Kong in The Pavilion Sale – Chinese Ceramics and Works of Art on 4 April 2017, lot 30, sold for HKD 150,000.



Estimate EUR 1,000

Starting price EUR 500

150

A CIZHOU SGRAFFIATO 'LOTUS' STEM CUP, SONG TO YUAN DYNASTY

China, 960-1368. The sturdily potted, deep rounded sides rising from a spreading foot to an everted rim. Boldly carved through the brown slip down to the white ground with overlapping petals, the larger enclosing lotus flowers. The brown slip stops irregularly above the foot, revealing the white slip which also partly covers the interior, all under a clear glaze. The lower half of the foot is left unglazed and burnt orange in the firing.

Provenance: From a private estate in New York City, USA.

Condition: Good condition with minor old wear and firing flaws, the rim with minute fritting and one chip with an old kintsugi repair.

Weight: 281.5 g

Dimensions: Height 10 cm, Diameter 10 cm

AUCTION RESULT COMPARISON

Compare a related but smaller (8.2 cm high) stem cup, dated Jin to Yuan dynasty, at Sotheby's Hong Kong in A Tradition of Elegance The Leshantang Collection on 11 April 2008, lot 2510, **sold for HKD 175,000**, and another of related size, dated Song to Yuan dynasty, at Christie's London, 12 March 2014, lot 555, sold for GBP 11,250.



Estimate EUR 1,000

Starting price EUR 500





151
A DING CARVED 'LOTUS' INCENSE BURNER,
NORTHERN SONG DYNASTY

China, 960-1127. The deep rounded sides rising from a short spreading foot to a broad everted rim. Finely carved around the exterior with two lotus blossoms on scrolling leafy stems and to the interior with a central flower with petals radiating from the center. Covered overall in a transparent glaze of elegant ivory-white tone.

Provenance: From a private estate in New York City, USA.
Condition: Excellent condition with minor wear and firing flaws, including kiln grit to the interior as well as pitting, glaze pooling, and glaze recesses to the exterior.

Weight: 146.9 g
 Dimensions: Height 6.3 cm, Diameter 9.1 cm

AUCTION RESULT
COMPARISON

Compare a closely related bowl and cover, also dated to the Northern Song dynasty and bearing similarly carved decoration, but of slightly smaller size (7.4 cm diameter) at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 28 May 2021, lot 2964, **sold for HKD 325,000.**



Estimate EUR 1,000
 Starting price EUR 500



152

A LONGQUAN CELADON TRIPOD CENSER, SOUTHERN SONG DYNASTY

China, 1127-1279. Covered overall with a soft blue-green glaze suffused with black and golden-brown-stained crackle and superbly pooling in thick drops at the bottom of the legs to expose the fine grayish ware. Note the old scent to the interior of the censer.

Provenance: From an old southern French private estate.

Condition: Excellent condition with some wear, particularly to the rim, and firing flaws, such as dark spots and pitting. The rim with calcifications consistent with soil or sea finds. While the unglazed areas of the feet appear dark brown, a closer inspection under a magnifying glass reveals this to be due to soiling, with the fine grayish ware clearly visible underneath.

Weight: 885.5 g

Dimensions: Height 12.7 cm, Width 16 cm (at the widest points)

The compressed body raised on three slightly splayed conical supports and surmounted by a cylindrical neck rising to a broad everted rim, with three narrow tapering flanges beginning at a ridge on the shoulder and trailing down each leg.

Incense burners of this li tripod form were produced at the Longquan kilns during both the Southern Song and the Yuan periods. See P. Hughes-Stanton and Rose Kerr, *Kiln Sites of Ancient China*, London, 1980, pp. 20 and 125, no. 97. They have been excavated from widely scattered sites in China from Jining in Inner Mongolia in the north (see Wenwu, 1979:8, pl. VI, no. 3), to the Song port at Dongmenkou, Ningbo in the southeast (see Zhejiang sheng wenwu kaogusuo xuekan, Beijing, 1981, pl. XI, no. 5), and Sichuan in the west, where a similar vessel was unearthed at Jinyu village, Nanqiang, Suining in 1991 (see Longquan Celadon - The Sichuan Museum Collection, Macau, 1998, pp. 210-11, no. 83). They were also greatly appreciated in Japan, where they are known as **hakama-goshi**, a reference to the similarity of their pouched leg to the appearance of someone wearing the type of loose trousers known as hakama.

It is possible that the crackle in the glaze of the present censer was a deliberate attempt to imitate Guan wares. A number of Song vessels from the Longquan kilns were made in this distinct style, some of them with a dark colored body, others pale as seen on the present censer. While it is difficult to be sure whether a reference to Guan ware was intended in the making of this piece, it may be significant that a Guan ware vessel of the same form is in the collection of the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum: Kuan Ware of the Sung Dynasty*, op. cit., pp. 48-9, pls. 19a, 19b, 19c. A Guan ware censer of this shape was also found at the Jiaotianxia kiln site in Hangzhou. See Nan Song Guanyao, Beijing, 1996, pl. XX, no. 2.



Literature comparison: There are examples of this Longquan censer form in the collection of the Palace Museum, Beijing. See *The Complete Collection of Treasures of the Palace Museum 33 Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pp. 135, 136, 139, 140-41, nos. 121, 122, 125, 126. A slightly larger Longquan tripod censer of similar construction in the collection of the National Palace Museum, Taipei, is illustrated in *Porcelain of the National Palace Museum - Lung-ch'üan Ware of the Sung Dynasty*, Hong Kong, 1962, p. 58, pl. 16. Three examples are also housed in the Percival David Foundation (accession numbers PDF 228, 276 and 279). One of these, formerly in the collection of the Imperial Family, is included in *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, rev. ed., London, 1997, p. 34, no. 228.

AUCTION RESULT COMPARISON

Compare a closely related Longquan celadon tripod censer, **also dated to the Southern Song dynasty**, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 30 March 2005, lot 321, **sold for USD 102,000**.



Estimate EUR 2,000
Starting price EUR 1,000



153

A RARE DING CARVED 'LOTUS' PILLOW, SONG DYNASTY

China, 960-1279. Of waisted rectangular form, the top neatly incised with a rectangular panel enclosing a lotus spray flanked by two smaller panels enclosing scrolling vines, all beneath a finely crackled transparent glaze of subtle ivory tone.

Provenance: From a private estate in New York City, USA.

Condition: Excellent condition with only minor wear and firing flaws, including firing cracks, kiln grit, and glaze flakes.

Weight: 2,266 g

Dimensions: Length 27.7 cm

AUCTION RESULT COMPARISON

Compare a related Ding pillow with lotus decoration, also dated to the Song dynasty and of closely related size and form, at Sotheby's Hong Kong in Chinese Art on 2-3 June 2016, lot 670, **sold for HKD 275,000**.



Estimate EUR 1,000

Starting price EUR 500

154

A CIZHOU PERSIMMON-GLAZED AND PAINTED JAR, MING DYNASTY

China, 1368-1644. The globular jar fired once with a cream-colored ground glaze and subsequently stenciled and fired a second time with the persimmon-brown glaze above. The stenciled area painted to one side with a cup and cover supported on a small stand and further painted in black, brown, and white with floral sprays, the rim and foot left unglazed.

Provenance: Compagnie de la Chine et des Indes, Paris, inventory number 23414 (old label to lower body), acquired in 1989. The Compagnie de la Chine et des Indes (China and India Company) in Paris was founded in the early 20th century by the Blazy brothers, acquired in 1935 by Robert Rousset and later run by his grandnephews Mike Winter-Rousset and Hervé du Peuty. With his sister Suzanne in charge of the porcelain, Robert Rousset developed the business, and the company became one of the most important dealers for Asian art in France, selling pieces to the greatest museums, including the Guimet and the Metropolitan Museum of Art.

Condition: Excellent condition with minor old wear and some firing irregularities, few small chips to rim.

Weight: 1,270 g (the jar)

Dimensions: Height 18.5 cm (excl. cover), Width 19.5 cm (at the widest points)

With a Chinese hardwood cover of circular form dating to the 20th century. (2)

Cizhou wares sometimes show exceedingly modernist designs, such as the cup and cover interspersed with floral sprays found on this jar. Along with the many innovative techniques developed in the Cizhou kilns, such as the stenciled reserve on the present lot, these designs inspired **Pablo Picasso** to create some of his most important ceramic works.

Estimate EUR 500

Starting price EUR 240



Pablo Picasso, Visage. Note the stenciled reserve and the distinct color pattern, both inspired by ancient Cizhou wares such as the present lot.





155

A CIZHOU PAINTED 'BIRD' PILLOW, NORTHERN SONG DYNASTY

China, 960-1127. Painted in black on a white slip ground with a bird perched amid grass, the exterior walls with scrolling designs. The white slip stopping unevenly along the lower walls, the unglazed base burnt orange in the firing.

Provenance: From a German private collector.

Condition: Good condition with minor wear and firing flaws, such as kiln grit and glaze recesses. A small loss to one edge at the top, few small hairlines.

Weight: 451.1 g

Dimensions: Width 17.8 cm

AUCTION RESULT COMPARISON

Compare a related Cizhou painted pillow, also dated to the Northern Song dynasty and painted in a similar manner, but with a deer, and of larger size (26 cm wide), at Christie's New York, in Asian Art Inspired by Nature on 19-28 April 2016, lot 26, **sold for USD 4,375.**



Estimate EUR 800

Starting price EUR 400

156

A HENAN BLACK-GLAZED RUSSET-SPLASHED JAR, SONG DYNASTY

China, 960-1279. The body rising from the short tapered foot to a waisted neck with lipped rim, the upper half covered in a lustrous black glaze splashed with russet, finely pooling over the mouth and at the body in an irregular line, revealing the brown slip below, with the buff ware partly visible between glaze and slip.

Provenance: From a private collector in the United Kingdom, acquired at an estate sale in Nassau, Bahamas. The collector is a member of the Oriental Ceramic Society and submitted the present lot to Dr. Luisa Mengoni of the Victoria and Albert Museum for inspection, "who deemed it to be Northern Song" (by repute).

Condition: Excellent condition with minor wear and firing flaws, including pitting, kiln grit, and firing flaws. The foot with few minuscule chips.

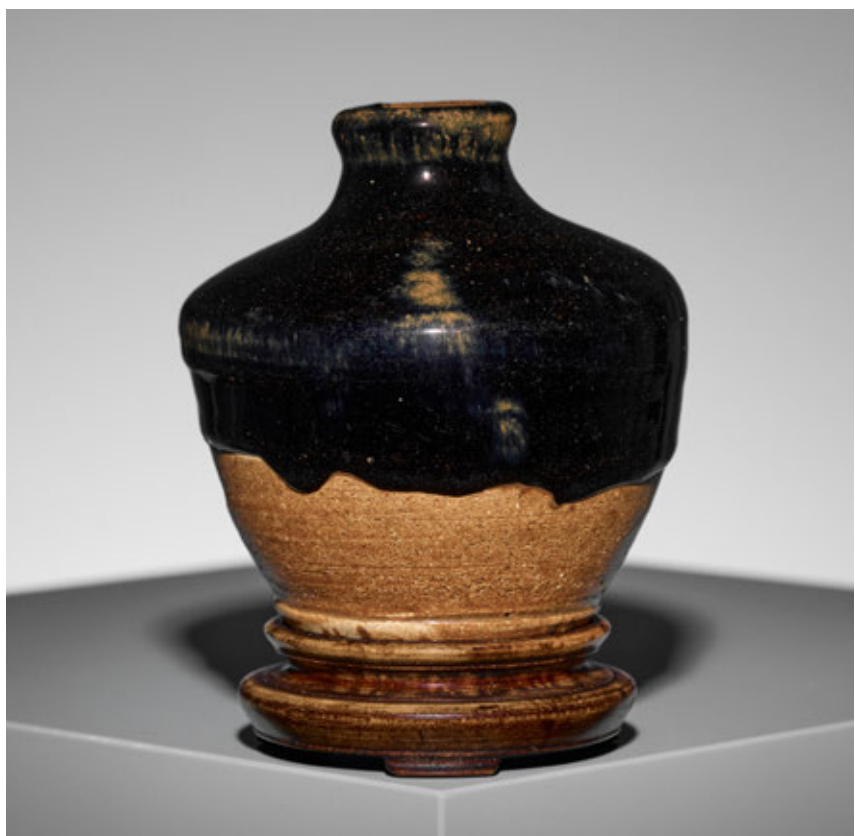
Weight: 474.4 g (excl. base)

Dimensions: Height 10.8 cm (excl. base) and 13.3 cm (incl. base), Width 11 cm (at the widest points)

With an old Chinese carved hardwood base. (2)

Estimate EUR 600

Starting price EUR 300





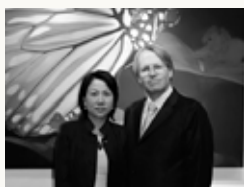
157

**A HENAN BLACK-GLAZED RIBBED JAR,
SONG DYNASTY**

China, 960-1279. The ovoid body resting on a slightly splayed foot and rising to a broad cylindrical neck, the shoulder and neck with two strap handles, the body with sharply defined vertical ribs forming the narrow trails of white slip beneath the lustrous black glaze.

Provenance: E. Pranger Oriental Arts, Amsterdam. Dr. Koos de Jong, acquired from the above at Olympia Fair London in 1999 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Excellent condition with minor wear and firing flaws, including kiln grit, firing cracks, and pitting. The jar slightly tilted. The foot with few minuscule chips.



**Edward Pranger and his wife
Franny**

The glaze reminiscent of hare's fur around the neck and pooling unevenly in thick drops above the foot, revealing a persimmon slip beneath, the unglazed foot ring of buff color, the interior with a brown wash.

Literature comparison: M. Tregear, *La Céramique Song*, Fribourg 1982, p. 19, ill. 8. He Li, *Chinese Ceramics*, London 1996, p. 165, ill. 305. Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400 (ed. R.D. Mowry), Harvard University Art Museums, Cambridge (MA) 1996, no. 61, p. 175. R. Krah, *Yuegutang. Eine Berliner Sammlung Chinesischer Keramik*, Berlin 2000, p. 222, no. 176.

**AUCTION
RESULT
COMPARISON**

Compare a closely related jar at Sotheby's Hong Kong at Chinese Art on 1 June 2015, lot 611, **sold for HKD 162,500.**



Weight: 758 g
Dimensions: Height 16 cm

Estimate EUR 3,000
Starting price EUR 1,500



158

A MARBLED GLOBULAR JAR, NORTHERN SONG DYNASTY

China, 960-1127. Finely potted, the body formed of two hemispherical sections, each made from striated cream and dark brown clays, altogether raised on a thick cream-glazed foot and surmounted by a short cream-glazed neck, covered overall in a translucent ivory-colored glaze.

Provenance: From a private estate in the United Kingdom.

Condition: Excellent condition with old wear, minor weathering, traces of use, shallow surface scratches, some firing flaws, including a small firing crack to the base.

Weight: 404.0 g

Dimensions: Height 10.4 cm, Width 10.7 cm

Expert's Note: The marbled effect on the present lot was produced by kneading together clays of white and brown color. This technique is known in China as *jiao tai* (mixed body). In this exquisite little jar the mixed clay body was additionally coated by a layer of clear glaze. Different names, such as 'wood grain pattern', 'pheasant's wing pattern' or 'feather pattern' are given to the resulting effect, depending on how exactly the clays were mixed. The technique was initially developed in the Tang dynasty, when marbled wares were produced in the kilns of Gongxian. After centuries of trial and error it eventually became possible to produce small vases and **jars with the highly desired 'wood grain pattern'** by merging two hemispherical sections. The pinnacle of production was reached during the Northern Song dynasty, thereafter it slowly declined.

Literature comparison: A related marbled jar is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Porcelain of the Song Dynasty* (I), Hong Kong, 1996, page 208, no. 188.

AUCTION RESULT COMPARISON

Compare a closely related marbled jar, also dated to the Northern Song dynasty, at Sotheby's New York in *Important Chinese Art* on 23 September 2020, lot 706, **sold for USD 63,000.**



Estimate EUR 5,000

Starting price EUR 2,400



159

A QINGBAI FLORAL-LOBED CUP AND STAND, SONG DYNASTY

China, 960-1279. The thinly potted shallow cup rising from a short flared foot to an everted rim, the rounded sides divided into six petal lobes by notches around the rim, resting on a stand of saucer shape with a hexalobed rim and stepped pedestal in the center, all on a trefoil-pierced petal-shaped foot. Both covered overall with a pale aquamarine translucent glaze, save for the partly unglazed bases burnt to orange in the firing. (2)

Provenance: Old English private collection, acquired over 20 years ago and thence by descent within the same family.

Condition: Superb condition with minor wear and firing irregularities, the glaze with crackling.

Weight: 84.6 g (the cup) and 274.6 g (the stand)
Dimensions: Diameter 10.5 cm (the cup) and 14 cm (the stand), Height 9 cm (the cup and stand)

Expert's note: The present lot is distinguished by its superb condition, showing only expected wear, crackling, and firing irregularities. A Qingbai cup and stand of this quality and age, being around 1,000 years old, must be considered extremely rare.

AUCTION RESULT COMPARISON

Compare a closely related Qingbai cup and stand, **also dated to the Song dynasty**, at Sotheby's New York in Song Tradition: Early Ceramics From The Yang De Tang Collection on 17 March 2015, lot 104, **sold for USD 32,500**, and another at Sotheby's London in Asian Art on 9 November 2018, lot 230, sold for GBP 27,500.



Estimate EUR 3,000
Starting price EUR 1,500



160

A LONGQUAN CELADON ZHADOU, SONG TO YUAN DYNASTY

China, 12th-13th century. With compressed globular body rising to a tall neck and flared rim, covered overall, and on the base, with a finely crackled unctuous glaze of pale grayish-green tone, the unglazed foot rim burnt reddish-brown in the firing.

Provenance: From a private collection in the United Kingdom. The base with an old collector's label, 'Ming Dynasty 1368-1644'.

Condition: Excellent condition with minor old wear and firing flaws as expected.

Weight: 403.4 g

Dimensions: Height 8.6 cm, Diameter 10.8 cm

AUCTION RESULT COMPARISON

Compare a closely related Longquan celadon zhadou, also dated 12th-13th century and of near-identical form, but of pale sea-green color, at Christie's New York in Fine Chinese Ceramics and Works of Art on 17 September 2010, lot 1312, **sold for USD 27,500**.



Estimate EUR 3,000

Starting price EUR 1,500

LITERATURE COMPARISON

Compare a related example dated to the late Northern Song dynasty, illustrated by Zhu Boqian in *Celadons from Longquan Kilns*, Taipei, 1998, page 171, no. 143. A similar zhadou is illustrated in the *Imperial Guwan Tu* ('*Pictures of Ancient Playthings*') dated to 1728, in the collection of Sir Percival David, currently on loan to the British Museum, museum number PDF.X.01.



A scroll of the *Imperial Guwan Tu* ('*Pictures of Ancient Playthings*'), dated 1728, showing a closely related zhadou



161

A LONGQUAN CELADON TRIPOD CENSER, YUAN TO MING DYNASTY

China, 1279-1644. Thickly potted, the globular body rising from three cabriole legs to a waisted neck with lipped rim, the shoulder applied with two gently curved loop handles, covered overall with a thick sea-green glaze.

Provenance: From a Czech private collection.

Condition: Excellent condition with minor wear and firing irregularities, such as firing cracks and dark spots. With remnants of intense calcification to the interior, consistent with objects from maritime salvage.

Weight: 363.8 g

Dimensions: Height 13.3 cm, Width 10.1 cm (handle to handle)

Literature comparison: Compare a similar Longquan celadon glazed incense burner, dated 14th-15th century, in the National Palace Museum, Taipei, illustrated by Tsai Mei-fen, *Green - Longquan Celadon of the Ming Dynasty*, Taipei, 2009, plate 114.

AUCTION RESULT COMPARISON

Compare a closely related Longquan celadon tripod censer, **also dated Yuan to Ming dynasty**, at Sotheby's New York in *Fine Chinese Ceramics & Works of Art* on 19-20 March 2013, lot 319, **sold for USD 17,500**. Note the **similar intended asymmetry between the legs and the handles**.



Estimate EUR 1,500

Starting price EUR 750



162

A SMALL IRON-SPOTTED QINGBAI HU VASE, SONG TO YUAN DYNASTY

China, 960-1368. The small vase with bulbous body rising to a wide neck and lipped mouth, covered with a pale grayish-green glaze daubed with spots of iron brown, stopping unevenly at the unglazed foot, thus revealing the buff ware.

Provenance: Estate of Sear Hang Hwie Pao (1937-2009). Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

Condition: Very good condition with minor wear and firing flaws, such as firing cracks and dark spots, few small chips to foot. Overall exactly as expected and commensurate with age.

Weight: 155.1 g

Dimensions: Height 12.2 cm

AUCTION RESULT COMPARISON

Compare a closely related Qingbai iron-spotted vase, **also dated Song to Yuan dynasty**, at Christie's New York in *The Art of China: Winter Edition* on 5 December 2019, lot 99, **sold for USD 4,000**.



Estimate EUR 800

Starting price EUR 400



163

A LONGQUAN CELADON TRIPOD CENSER, SOUTHERN SONG DYNASTY

China, 1127-1279. The compressed globular body molded with a raised rib at the shoulder connecting to three raised flanges running vertically from the shoulder to each conical foot. The straight neck supporting a flattened everted mouth rim, covered overall with a rich bluish sea-green glaze, thinning slightly over the rim and raised decoration and pooling at the recesses.

Provenance: Old French private collection and thence by descent within the same family to the present owner.

Condition: Excellent condition with minor wear and firing irregularities, such as dark spots and few pits. General shallow surface scratches.

Weight: 320.3 g

Dimensions: Diameter 10.5 cm, Height 8.2 cm

This shape, inspired by ancient bronze li, was produced during the Southern Song through the Yuan period for the domestic as well as the export market. The thick, translucent glaze is typical of this type of Southern Song Longquan ware, as is the lack of any decoration other than the flanges.

Literature comparison: Several Longquan celadon censers of the same shape are published, including several in renowned museum collections. Examples in the Tokyo National Museum and Percival David Foundation, London, are published in *Oriental Ceramics, The World's Great Collections*, Tokyo, 1982, vol. 1, no. 97, and vol. 6, no. 37, respectively. Others include the example by J. Ayers, *The Baur Collection: Chinese Ceramics*, vol. I, Geneva, 1972, no. A99; and the National Palace Museum, Taiwan, included in the *Illustrated Catalogue of Sung Dynasty Porcelain*, Taipei, 1974, no. 12. A larger example (19.7 cm. diam.), found in 1991 in Jinyu village of Nanqiong, Suining city, Sichuan province, is illustrated in *Longquan Celadon: The Sichuan Museum Collection*, Macau, 1998, pp. 210-11, no. 83.

AUCTION RESULT COMPARISON

Compare a closely related but larger (15 cm diameter) Longquan tripod censer, **also dated to the Southern Song dynasty**, at Christie's Hong Kong in *Important Chinese Ceramics and Works of Art* on 29 November 2017, lot 2992, **sold for HKD 1,000,000**, and another of slightly smaller size (12.9 cm) at Sotheby's London in *Fine Chinese Ceramics & Works of Art* on 6 November 2013, lot 231, **sold for GBP 116,500**.



Estimate EUR 2,000

Starting price EUR 1,000



164

**A LONGQUAN
CELADON 'TWIN FISH'
VASE, SOUTHERN
SONG TO YUAN
DYNASTY**

China, 1127-1368. Thickly potted, the pear-shaped body rising from a spreading foot to a waisted neck with an everted rim. The neck and shoulder molded with three bow-string bands and applied with two fish handles. Covered overall with an even glaze of sea-green tone thinning to pale celadon at the rim and darkening in the recesses, the unglazed foot rim burnt to orange.

Provenance: From a private collection in Southern France.

Condition: Excellent condition with minor traces of use, old wear and some firing irregularities.

Weight: 341.9 g
Dimensions: Height 13.2 cm

Expert's note: Paired fish symbolize fertility and connubial bliss, and they are also one of the Eight Buddhist symbols. Twin fish were commonly found on dishes, which were popular products of the Longquan kilns during the late Song to early Ming periods. They are significantly rarer on vases.

**AUCTION RESULT
COMPARISON**

Compare a related Longquan celadon bottle vase, dated to the Yuan dynasty, with similar fish-dragon handles and bow-string bands, of larger size (27 cm), at Christie's New York, in Important Chinese Ceramics and Works of Art on 13 September 2019, lot 1051, **sold for USD 75,000.**



Estimate EUR 1,500
Starting price EUR 750

165

**A CARVED
LONGQUAN CELADON
BALUSTER VASE,
MING DYNASTY**

China, 14th-15th century. Thickly molded with a cylindrical neck and elongated body, a large band of lotus flowers and leaves carved and combed into the walls above vertical ribs shallowly impressed along the waisted foot. Covered overall in a pale sea-green glaze suffused with russet crackle, with scattered lines showing a more intense staining than others, the unglazed foot rim burnt to orange.

Provenance: From a French private collection.

Condition: Good condition with old wear and minor firing flaws, such as kiln grit and dark spots, a small chip to the rim with an old repair.

Weight: 2,524 g

Dimensions: Height 32.2 cm

**AUCTION RESULT
COMPARISON**

Compare a related but slightly larger (40.5 cm high) Longquan celadon baluster vase, also dated 14th-15th century, of closely related form and with similar crackle, at Christie's New York in Fine Chinese Ceramics and Works of Art on 15 September 2017, lot 1176, **sold for USD 11,250**, and another (37.7 cm high) dated to the 15th century at Christie's New York in Fine Chinese Ceramics, Jades and Works of Art on 19 September 2007, lot 262, **sold for USD 8,750**.



Estimate EUR 1,000

Starting price EUR 500





166

**A YAOZHOU MOLDED 'CHRYSANTHEMUM' BOWL,
NORTHERN SONG DYNASTY**

China, 960-1127. The deep rounded sides rising from a short straight foot to a broad everted rim. The interior molded with scrolling chrysanthemum on leafy vines and the center with a single chrysanthemum flowerhead, the exterior carved with radiating lines simulating flower petals. Covered overall in a finely cracked olive-green glaze.

Provenance: From a private collection in the United Kingdom.

Condition: Excellent condition with minor wear and firing flaws, such as dark spots, minimal kiln grit, and small glaze recesses.

Weight: 276.9 g

Dimensions: Diameter 17.5 cm

AUCTION RESULT COMPARISON

Compare a closely related Yaozhou molded chrysanthemum bowl of slightly smaller size (13 cm diameter) and dated to the Song dynasty at Christie's Hong Kong, in The Pavilion Sale – Chinese Ceramics and Works of Art, on 6 April 2015, lot 113, **sold for HKD 118,750**.



Estimate EUR 1,500

Starting price EUR 750

167

**A YAOZHOU CARVED CELADON 'LOTUS' BOWL,
NORTHERN SONG DYNASTY**

China, 960-1279. Well potted with rounded sides rising from a short foot to an everted rim, the interior densely carved with intertwined lotus stems bearing scrolling leaves and three lotus blossoms, the exterior with a band of lotus petals. Covered with an olive-green glaze pooling at the recesses, exposing the buff body at the foot rim partly burnt to orange in the firing.

Provenance: From a private collection in Berkshire, United Kingdom.

Condition: Good condition with minor wear and firing flaws, the rim with a hairline (approx. 4.3 cm long).

Weight: 558.0 g

Dimensions: Diameter 22.7 cm

AUCTION RESULT COMPARISON

Compare a closely related Yaozhou lotus dish, also dated to the Northern Song dynasty, of similar form and with closely related decoration, at Sotheby's Hong Kong in Chinese Art on 3 December 2015, lot 264, **sold for HKD 225,000**.



Estimate EUR 1,200

Starting price EUR 600





168

**A GIGANTIC QINGBAI
'PHOENIX' CENSER, SOUTHERN
SONG TO YUAN DYNASTY**

China, 13th century. Massively potted, the cylindrical sides rising from the splayed foot to an incurved and slightly everted rim. The sides carved with two large phoenixes in flight amid lotus scrolls, covered overall in a finely crackled sea-green glaze pooling over the rim toward the interior, stopping unevenly above the foot, and darkening in the recesses.

Provenance: From an English private collection in Buckinghamshire, acquired in the 1980s and thence by descent.

Condition: Extensive old wear and firing flaws, as well as substantial glaze erosion. A larger chip to rim, with issuing hairline crack and associated old fills and touchups, all well visible on the images online at www.zacke.at. No hidden damages.

Weight: 4,950 g

Dimensions: Height 23.2 cm, Width 28 cm (at the widest points)

LITERATURE COMPARISON

Compare with a closely related, but much smaller Qingbai incense burner in the collection of the Arthur M. Sackler Gallery in the Smithsonian Institution, accession number S2012.9.3369.



Estimate EUR 1,500

Starting price EUR 750

169

**A LONGQUAN CELADON
'BAMBOO' BARBED-RIM STEM CUP,
YUAN TO EARLY MING**

China, 14th century. Well potted with shallow sides flaring to an everted barbed rim, supported on a segmented foot simulating bamboo. The exterior carved with alternating vertical single and double lines, the interior with curved lines suggesting a stream. Covered overall with an even deep celadon glaze save for the unglazed foot ring burnt to orange in the firing.

Provenance: UK private estate.

Condition: Excellent condition with minor wear and firing flaws, including a large firing crack to the interior of the foot with associated glaze recesses.

Weight: 319.6 g

Dimensions: Height 8.6 cm, Diameter 11.9 cm

AUCTION RESULT COMPARISON

Compare a related Longquan celadon stem cup, dated to the Yuan dynasty and with a similar bamboo-form foot, at Sotheby's Hong Kong in Chinese Ceramics and Works of Art, Collections on 26 May 2014, lot 621, **sold for HKD 87,500**. Compare also a cup stand, possibly made for a stem cup like the present lot, with similar carved decoration and barbed rim, dated to the Hongwu period (1368-1398), at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 1 June 2011, lot 3814, **sold for HKD 125,000**.



Estimate EUR 800

Starting price EUR 400





170

A RARE PURPLE AND COPPER-GREEN SPLASHED JUN BOTTLE VASE, YUHUCHUNPING, SONG TO YUAN DYNASTY

China, 960-1368. Covered overall in a thick and finely crackled lavender-blue glaze dramatically and profusely decorated with rich purple and copper-green splashes, the glaze thinning to olive-green at the mouth and pooling over the foot, the foot rim left unglazed and burnt orange in the firing, the underside and some areas to the body densely suffused with bubbles.

Provenance: French private estate. Cheveau-Legers Enchères, Versailles, 3 December 2010, lot 182. Collection Particulière Française, acquired from the above.

Condition: Good condition with old wear and significant firing flaws, including pitting, numerous burst bubbles partially filled with sedimental encrustations, glaze pooling, and glaze recesses. A small old fill to a chip at the mouth rim. Losses and abrasions to glaze pooling around the foot rim, mostly inherent to the firing process, with associated sedimental encrustations. Intentional glaze crackling. Presents very well overall.

Weight: 1,320 g

Dimensions: Height 26.6 cm

The superb glaze of this vase is a particularly luminous blue, punctuated by vivid, dynamic purple and green splashes. The effect is to create an intimate, jewel-like piece that delights when held in the hand, especially in natural sunlight, where elements of the complex glaze develop a distinct iridescence.

Classic Jun glazes are thick, opalescent, and translucent. Despite their color, they fall within the celadon family of glazes. The Jun glaze's opalescence and distinctive robin's-egg hue resulted from the spontaneous separation of the glaze into silica-rich and lime-rich glasses during the last stage of firing. In essence, the formation of tiny globules of lime-rich glass within the silica-rich glaze matrix is an important phenomenon known as phase separation. During that stage, kiln temperature was maintained at or just a little below 1200° Celsius, after which the kiln was slowly cooled down. These measures specifically cause phase separation in Jun glaze mixtures. The glaze's translucency, which sometimes borders on opacity, derives not only from phase separation but from the presence of numerous particles and bubbles.

Jun wares were fired in circular, domed kilns of the mantou-type, so-named because of the kiln shape's superficial resemblance to a Chinese dumpling. Due to their relatively small size and thick walls, mantou kilns permit more precise control of firing temperatures than most other traditional kiln types. But because of their smaller size, output was also significantly limited, **hence the rarity of authentic Jun wares**.

LITERATURE COMPARISON

A related bottle of near-identical form, excavated in Tuoxian, Huhehot, Inner Mongolia, is illustrated in Zhongguo taoci quanji [Complete series on Chinese ceramics], vol. 10, Shanghai, 2000, plate 192. Compare a related Jun bottle vase, with a similar rich and dramatic glaze, but slightly different form, dated to the Northern Song dynasty, in the collection of the British Museum, museum number PDF.92.



AUCTION RESULT COMPARISON

Compare a related Jun bottle vase of slightly different form, dated to the 12th century, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 29 November 2017, lot 2905, **sold for HKD 4,900,000**.

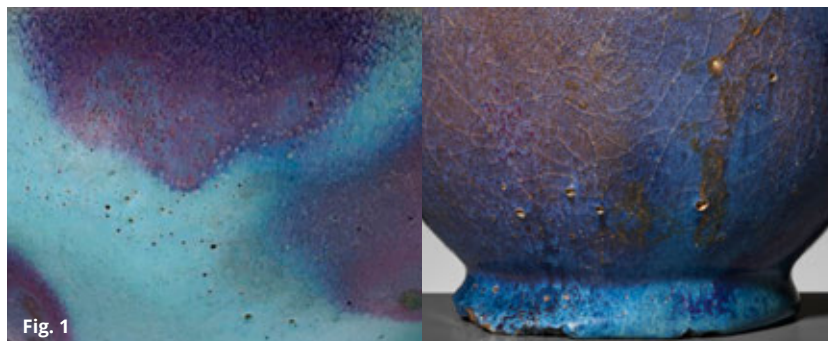


Estimate EUR 10,000
Starting price EUR 5,000

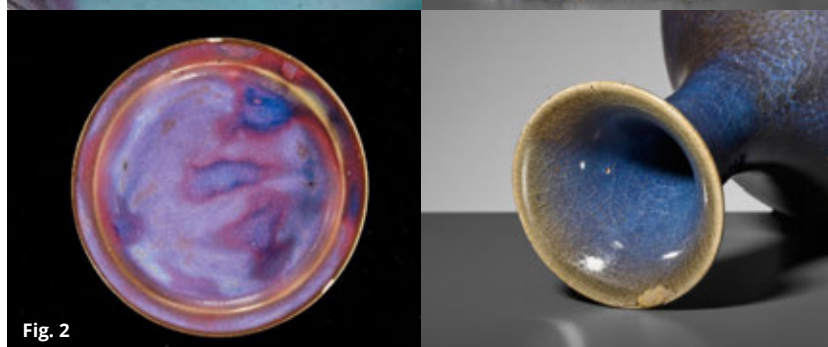
Expert's note:

The present vase features a vivid and rich glaze, but of a clearly experimental nature, with various firing irregularities as a result. It also shows numerous elements seen on other Jun ware spanning the Song and Yuan dynasties, which in this specific combination however appear to be extremely rare.

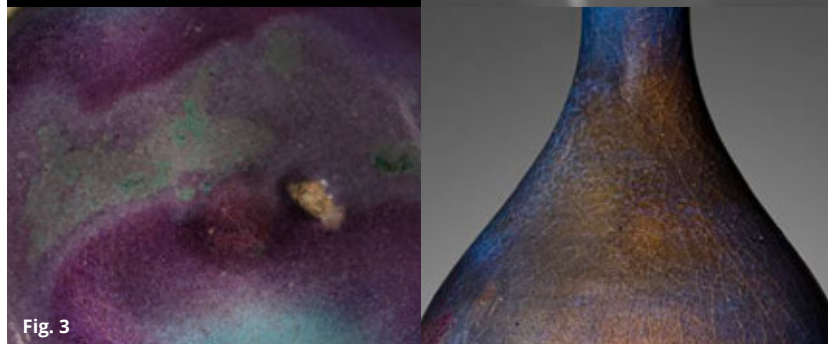
For a bowl showing similar **pitting** (fig. 1), dated Northern Song, see Christie's New York, 24 July 2020, lot 2.



For a dish showing similar **thinning** at the rim (fig. 2), dated Northern Song to Jin, see Sotheby's London, 13 July 2005, lot 135.



For a bowl with similar **copper-green splashes** (fig. 3), dated Northern Song to Jin, see Christie's New York, 22 March 2018, lot 536.



For a tripod censer showing similar glaze **losses and pooling** at the base (fig. 4), dated Song to Yuan, see Sotheby's London, 12 November 2003, lot 135.



For a pear-shaped vase with a similar **crackling** to the glaze (fig. 5), dated Jin to Yuan, see Christie's New York, 22 March 2019, lot 1721.





171

A RARE PURPLE-SPLASHED JUN DISH, JIN DYNASTY

China, 1115-1234. Sturdily potted with shallow rounded sides and a lipped everted rim, applied overall with a pale lavender-blue glaze thinning to mushroom at the rim. The interior liberally splashed with striking purple transmuting to copper-green in some areas. The countersunk base with three distinct spur marks. The rounded foot rim glazed as well.

Provenance: Old English private collection, acquired in the London trade during the 1990s and thence by descent in the same family. A noted Japanese private collection, acquired from the above.

Condition: Very good condition with minor old wear and some firing flaws, the base with three spur marks, the dish warped, the interior with light surface scratches.

Weight: 372.2 g

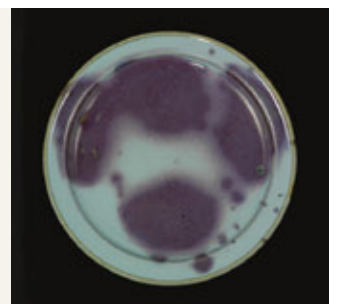
Dimensions: Diameter 17.1 cm

With a Japanese wood box and cover as well as a custom-made silk brocade pouch and padding. (3)

Literature comparison: Compare two closely related dishes, one of slightly larger size, in the National Palace Museum, Taipei, illustrated in *A Panorama of Ceramics in the National Palace Museum: Chun Ware*, Taipei, 1999, pl. 56 and 57. For further related dishes with similar purple splashes, see two in the Palace Museum, Beijing, one from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pls. 226 and 230, and one in the Sir Percival David collection in the British Museum, London, illustrated in *Oriental Ceramics. The World's Great Collections*, vol. 6, Tokyo, 1982, col. pl. 17.

AUCTION RESULT COMPARISON

Compare a closely related but slightly larger (20.8 cm diameter) dish, also dated to the Jin dynasty and with very similar purple-splashed glaze with areas of copper-green, at Sotheby's London in *Fine Chinese Ceramics and Works of Art* on 10 November 2010, lot 182, **sold for GBP 121,250**.



Estimate EUR 6,000

Starting price EUR 3,000



172

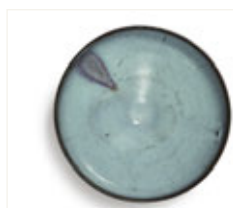
A LARGE PURPLE-SPLASHED JUN BOWL, YUAN TO MING DYNASTY

China, 1279-1644. The deep conical sides rising from a spreading foot to a slightly incurved rim, covered overall with a lustrous sky-blue glaze transmuting to pale gray tones. The interior with a single dash of crimson-tinged purple, the finely crackled glaze thinning to a greenish gray at the rim and pooling irregularly at the foot revealing the buff-orange body.

Provenance: From a private collection in Berkshire, United Kingdom.

Condition: Excellent condition with minor wear and firing flaws. Pitting and dark spots. Few small glaze losses. Firing cracks and intentional crackling, both of which have darkened over time indicating centuries of usage.

Weight: 744.3 g
Dimensions: Diameter 20 cm



AUCTION RESULT COMPARISON

Compare a closely related purple-splashed Jun bowl, also dated Yuan to Ming dynasty, at Sotheby's New York in Important Chinese Art on 11 September 2019, lot 701, **sold for USD 4,375**. Compare also a related but slightly larger and earlier purple-splashed Jun bowl, dated to the Jin dynasty, at Christie's New York in The Art of China on 20-27 March 2018, lot 48, sold for USD 9,375.

Estimate EUR 1,000
Starting price EUR 500

173

A PURPLE-SPLASHED JUN BOWL, NORTHERN SONG TO JIN DYNASTY

China, 960-1234. The deep rounded conical sides rising to a straight rim, covered inside and out with a glaze of pale milky blue thinning to a greenish-dark tone at the rim and pooling unevenly toward the unglazed foot, revealing the buff ware. The interior is applied with bold purple splashes, suffused with hues of malachite-green.

Provenance: From a private estate in the United Kingdom.

Condition: Excellent condition with minor wear and firing flaws, such as pitting and dark spots. The foot with minor chips. The splashed glaze with intentional crackling.

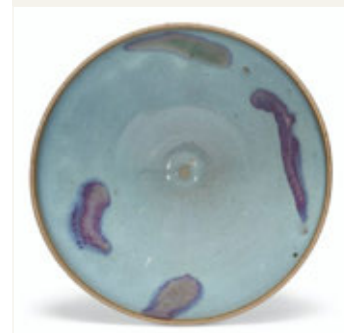
Weight: 561.8 g
Dimensions: Diameter 16.7 cm

Note the large pit to the interior of the bowl, with the glaze pooling below appearing like a teardrop.

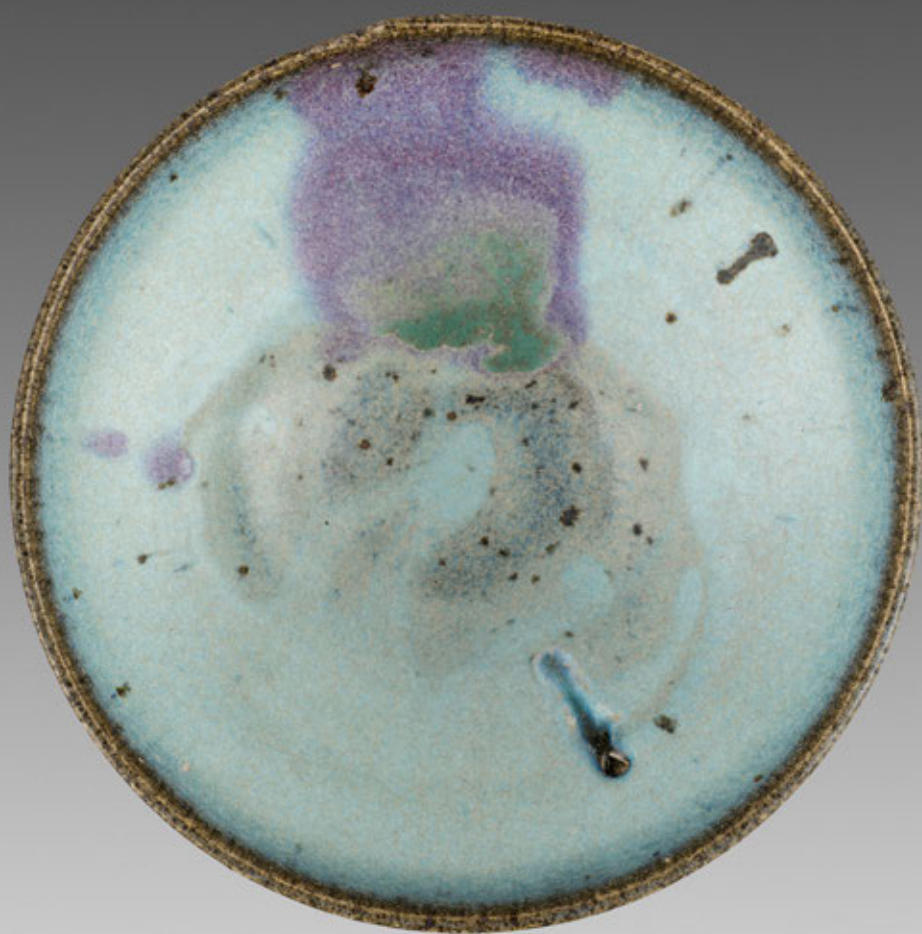
Expert's note: The present bowl shows patches of malachite green precipitated among the purple clouds, which has been noted to occur due to high concentration of copper oxide, see Rosemary Scott, *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, London, 1989, page 39.

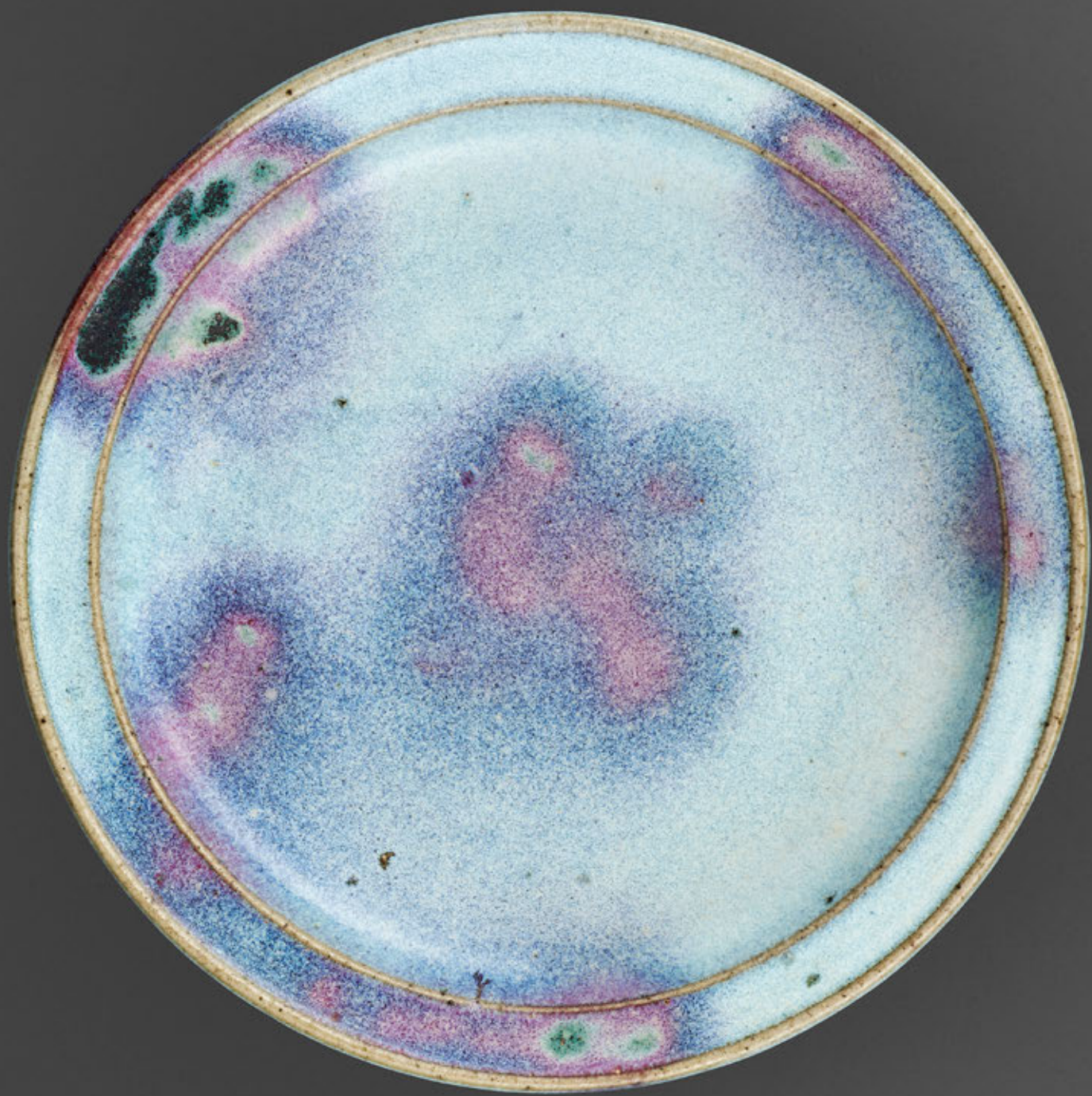
AUCTION RESULT COMPARISON

Compare a related bowl, **also dated Northern Song to Jin dynasty and with a very similar patch of malachite green within a purple splash**, but of slightly larger size (20.6 cm diameter), at Christie's New York in Important Chinese Ceramics and Works of Art on 19 March 2021, lot 702, **sold for USD 27,500**.



Estimate EUR 1,500
Starting price EUR 750







174

A PURPLE-SPLASHED JUN-GLAZED DISH, JIN DYNASTY

China, 1115-1234. The low rounded sides rising from a short foot to an everted rim with a finely raised lip. The interior decorated with distinct purple splashes suffused with hues of malachite-green. Overall covered by a thick, sky-blue glaze thinning to mushroom on the raised section of the rims and finely pooling to the underside around the unglazed foot burnt dark brown in the firing.

Provenance: Collection of Sir Mark Heath, thence by descent within the same family. An old collector's label 'M. E. Heath Collection' to base. Sir Mark Evelyn Heath KCVO CMG (1927-2005) was a British diplomat who served as the United Kingdom's first Ambassador to the Holy See between 1982 and 1985. His appointment represented the resumption of full diplomatic relations between Britain and the Holy See for the first time since Henry VIII's break with the Catholic Church in 1534. After leaving the Vatican, Sir Mark became Head of Protocol for the Hong Kong Government. During this time he developed a passion for Chinese works of art.



**Sir Mark Evelyn Heath KCVO CMG
(1927-2005), at his wedding, 1954**

Condition: Excellent condition with minor wear and firing irregularities, such as minimal pitting and some dark spots.

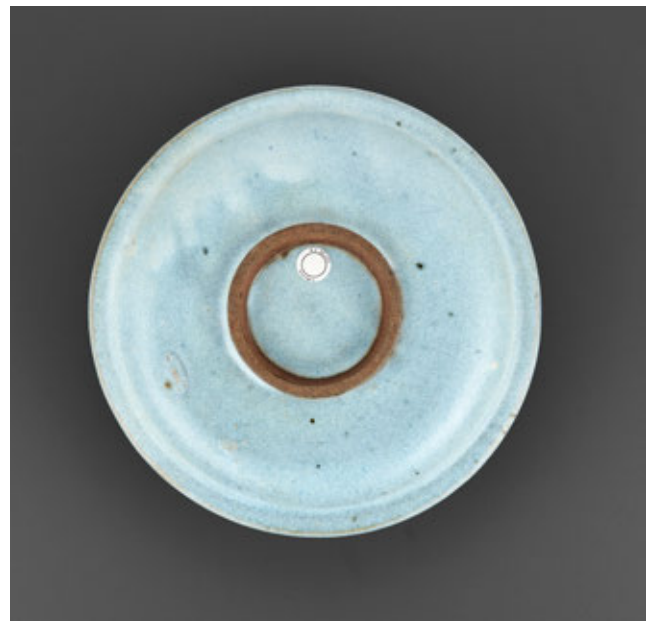
Weight: 531.1 g

Dimensions: Diameter 19.6 cm

With an old Chinese silk box and cover, dating to the mid-1980s or earlier.
(2)

Expert's note: The present dish shows distinct patches of malachite green precipitated among the purple clouds, which has been noted to occur due to high concentration of copper oxide, see Rosemary Scott, *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, London, 1989, page 39.

Literature comparison: Compare two related Jun dishes, one (18.8 cm diameter) published in *A Panorama of Ceramics in the Collection of the National Palace Museum*, Chun Ware, 2000, p. 148, no. 56; and the other (18.5 cm diameter) illustrated by R. Scott ed., *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, London, 1989, pl. 15.



AUCTION RESULT COMPARISON

Compare a closely related purple-splashed Jun-glazed dish, also dated to the Jin dynasty and with **near-identical patches of malachite green** within a purple splash, at Christie's Hong Kong in *Important Chinese Ceramics and Works of Art* on 28 November 2012, lot 2276, **sold for HKD 1,040,000.**



Estimate EUR 8,000

Starting price EUR 4,000



175

A LARGE GUAN-TYPE CRACKLE-GLAZED CONG VASE, SOUTHERN SONG TO EARLIER MING

China, 12th-15th century. Covered overall in a very fine, thickly applied creamy-white glaze suffused with an attractive two-tone crackle of gold and iron-red, the glaze falling short of the foot to reveal the buff body with small areas burnt to faint orange in the firing. The glaze to the interior with crackling in iron red only and with a section of the inner neck left unglazed.

Provenance: Old French private collection.

Condition: Old wear, traces of use and firing flaws, such as firing cracks and dark spots, the rim and foot with some chips and small losses. A section of the neck, circa 10x2 cm in size, was broken off and has been put back in place. All damages are well visible under blue light and we can send detailed images showing them upon request – there is nothing hidden.

Weight: 3,806 g

Dimensions: Height 34.8 cm

Of upright rectangular form and square section, thickly potted, molded with thirteen horizontal flanges reaching around each corner, alternately joined to vertical ribs extending up each edge leaving a plain column in the center of each side, the flat shoulder surmounted by a short cylindrical neck, all supported on a short foot ring of similar form.

Literature comparison: A vase of similar form and slightly smaller size with a similar crackle is included in the Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum: Lung-ch'üan Ware, Ko Ware and Other Wares, Taipei, 1974, pl. 9; another similarly crackled piece in Beijing is published in The Complete Collection of Treasures of the Palace Museum: Porcelain of the Sung Dynasty, vol. II, Hong Kong, 1996, pl.97. Compare a closely related crackle-glazed cong vase, dated to the Southern Song dynasty, but of slightly smaller size, in the collection of the British Museum, museum number 1927,0112.1.

AUCTION RESULT COMPARISON

Compare a closely related guan-type cong vase, dated to the Song dynasty **and with a very similar form, specifically the shape of the neck, and crackle**, but of slightly smaller size and with a very pale celadon glaze, at Sotheby's London in Chinese Ceramics & Works of Art on 9 June 2004, lot 180, **sold for GBP 100,800**. Compare a related but later guan-type Yixing cong vase, dated to the 16th century, at Christie's Hong Kong in The Imperial Sale & Important Chinese Ceramics and Works of Art on 3 June 2015, lot 3251, **sold for HKD 750,000**. The later vase shows a denser crackle as well as a narrower mouth and foot, and in this regard the vase at Sotheby's is much closer to the present lot.



Estimate EUR 3,000

Starting price EUR 1,500



176

A RARE LONGQUAN CELADON KINUTA (MALLET) VASE WITH PHOENIX HANDLES, SOUTHERN SONG

China, 1127-1279. The mallet-shaped body rising to a wide everted rim, set to the neck with a pair of stylized phoenix handles with detailed crown and wings, covered overall with a glaze of olive-green tone stopping above the foot burnt orange in the firing.

Provenance: From a New York private collection and thence by descent to the present owner.

Condition: Excellent condition with only minor wear and firing irregularities as well as occasional light glaze lines.

Weight: 427.3 g
Dimensions: Height 18.3 cm

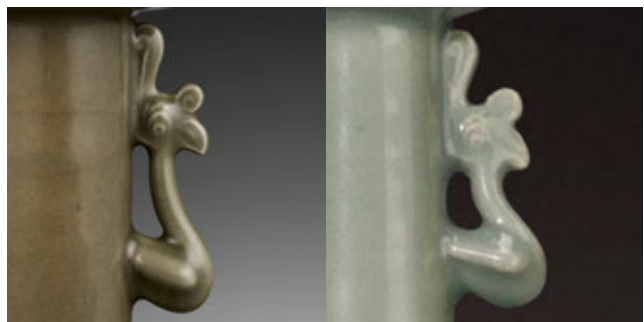
Literature comparison: Published examples include one in the Bishmon-do Temple, previously in the possession of a branch of the Tokugawa Family, the former Daimyos of Kyushu, illustrated by Gompertz, *Chinese Celadon Wares*, London, Hong Kong, 1962, 1980, plate 78, and another two illustrated *ibidem*, one from the Fitzwilliam Museum, Cambridge, color plate G and the other, from the Yomei Bunko Collection, plate 80, and finally one in the National Palace Museum, Taipei, illustrated in *Lung-Chuan Ware of the Sung Dynasty*, plates 5 and 5a. **Mallet vases with dragon and phoenix handles were also found in the wreck of a Yuan dynasty ship near Sinan** and were included in the Special Exhibition of Cultural Relics Found off Sinan Coast, Seoul, 1977, and illustrated in the catalogue, plates 4-7.

AUCTION RESULT COMPARISON

Compare a closely related Longquan celadon mallet vase, also dated to the Southern Song dynasty and with near-identical twin phoenix handles, at Christie's Hong Kong in Important Chinese Art on 30 October 2001, lot 777, **sold for HKD 235,000.**



Estimate EUR 1,500
Starting price EUR 750



Compare the twin phoenix handles, at Christie's Hong Kong in Important Chinese Art on 30 October 2001, lot 777, with the handles at the present lot



177

A SMALL GE-TYPE WASHER, MING DYNASTY

China, 1368-1644. Of shallow square form, the washer is covered in a thick grayish-cream glaze suffused with a network of 'iron' crackle interspersed with light brown crackles.

Provenance: Old central European private collection and thence by descent within the same family to the present owner.

Condition: Good original condition with extensive glaze staining and wear, some firing irregularities, including glaze pits and recesses as well as **six evenly spaced spur marks** (not to be confused with pits), and wear especially to the corners, the rim with a minuscule chip.



Weight: 198.9 g

Dimensions: Width 8.8 cm, Height 3.6 cm

Ge ware, along with Guan, Ru, Ding and Jun, comprise the 'Five Great Wares of the Song Dynasty'. The problems of distinguishing the two crackled wares, Guan, and Ge, were discussed at length during a conference held at the Shanghai Museum in 1992, and while no unanimity of opinion was reached, it was generally thought that those wares with a jinsi tiexian ('gold thread and iron wire') crackle should be designated Ge. See R. Scott, "Guan or Ge Ware?", *Oriental Art*, Summer 1993, pp. 12-23.

Recent archaeological researchers suggest that Ge wares may have been made at kilns in Chuzhou, nearer to the center of Longquan production, or just outside the walls of the Southern Song palace at Hangzhou. Scholars agree that Ge wares display the qualities that might be expected of vessels intended for imperial appreciation.

Literature comparison: A related washer, but of circular shape and dated to the Yuan dynasty, 14th century, is in the Qing Court Collection and is published in the National Palace Museum, *Precious as the Morning Star: 12th-14th Century Celadons in the Qing Court Collection*, p. 275, no. IV-34.

AUCTION RESULT COMPARISON

Compare a near-identical Ge-type washer, **also dated to the Ming dynasty, of identical form and size, and with a two-color crackle**, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 23 March 2018, lot 717, **sold for USD 21,250**.

Compare also a small Ge-type octagonal bowl dated to the 18th century, of closely related size and also with a two-color crackle, at Bonhams London in *Asian Art* on 10 May 2021, lot 76, sold for GBP 287,750.



Estimate EUR 1,500

Starting price EUR 750



178
**A GUAN-TYPE OCTAGONAL VASE,
 BA FANGHU, MID-QING**

China, 18th century. The pear-shaped body rising supported on a spreading foot, the shoulder applied with two large lug handles, which are connected by two molded horizontal bowstrings to either end, covered overall in a thick grayish-blue glaze with a distinctive fine crackle of black and golden color.

Provenance: French private collection.

Condition: Excellent condition with minor wear, such as pitting, glaze recesses, and dark spots.

Weight: 1,195 g
 Dimensions: Height 24.6 cm

The glaze stopping and pooling irregularly above the foot, revealing the dark brown ware burnt in the firing, with the recessed base glazed as well.

Literature comparison: Compare a hu with a similar glaze, illustrated in Catalogue of a Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum, Taipei, 1992, p. 133, no. 80.

AUCTION RESULT COMPARISON

Compare a closely related but smaller (17.9 cm high) guan-type octagonal hu, also dated to the 18th century and of near-identical form, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 16 May 2014, lot 1316, **sold for GBP 16,250**.



Estimate EUR 1,500
 Starting price EUR 750

179

A PERSIMMON-GLAZED VESSEL AND WATERDROPPER, NORTHERN SONG DYNASTY

China, 960-1127. The globular vessel supported on a splayed and lobed foot, surmounted by an unusual cover with a jagged protrusion encircling the floral finial with a water dropper at the very top. Covered overall in a rich persimmon glaze thinning at the edges. The glaze of a striking and rich persimmon color with an unctuous finish and elegant shine – absolutely impossible to reproduce nowadays.

Provenance: From a private estate in New York City, USA.

Condition: Fair condition with old wear and firing flaws, including several larger firing cracks, kiln grit, and glaze recesses, the finial reattached, the vessel tilted, minor scratches, some chipping and several hairlines. Still presenting very well and overall commensurate with age.

Weight: 917.9 g
Dimensions: Height 24.5 cm

AUCTION RESULT COMPARISON

Compare a related ewer and cover, **also with a striking and rich persimmon glaze**, dated Northern Song to Jin dynasty, at Sotheby's Hong Kong in Chinese Art on 1-2 June 2017, lot 401, **sold for HKD 437,500**, and a related persimmon-glazed jar, also dated to the Northern Song dynasty, at Sotheby's Hong Kong in Chinese Art on 3-4 December 2015, lot 231, **sold for HKD 475,000**.



Estimate EUR 1,000
Starting price EUR 500



180

A LONGQUAN CELADON TRIPOD CENSER, YUAN TO EARLY MING DYNASTY

China, 13th-14th century. Thickly potted with a flat incurved rim and raised on three ruyi-head feet. The bamboo-sectioned exterior walls taper slightly toward the base. Covered in a thick glaze of greenish-brown olive color, save for the projecting circular base and areas of the interior, the unglazed sections partly burnt orange in the firing.

Provenance: From the collection of Emmanuel Gran, thence by descent within the same family. Bonhams San Francisco, 22 March 2016, lot 9369 (part lot). A private collector in the United Kingdom, acquired from the above. The base with a two-character inscription in ink. Emmanuel Moiseevich Gran (1894-1969) was a Russian architect, who in 1917 fled the Russian revolution to Shanghai, where he first began to collect Chinese art and antiques, gradually building a collection of over 15,000 pieces. In 1941, he once again fled, this time from the looming Japanese army in Shanghai, to San Francisco's Bay Area, bringing his notable collection with him. Eventually he moved to New York and worked as an architect and director of interiors for Hilton Hotels, a position he remained in until his death in 1969.

Condition: Very good condition with minor wear and firing flaws, including kiln grit and glaze recesses. Very minor chipping.



A caricature of Emmanuel Gran during his time as President of the Russian Engineering Society of Shanghai



Emmanuel Moiseevich Gran (1894-1969)

Weight: 259.9 g

Dimensions: Diameter 9.3 cm

With a finely carved hardwood base, repeating the three ruyi feet on the censer and carved in openwork, dating to the Qing dynasty. (2)



Auction result comparison: Compare a closely related Longquan celadon tripod censer, also dated Yuan to Ming dynasty and of near-identical form, but of a more sea-green glaze color, at Sotheby's Hong Kong in Chinese Art on 28 November 2019, lot 383, sold for HKD 43,750.

Estimate EUR 500

Starting price EUR 240

181

A LONGQUAN CELADON 'TWIN FISH' DISH, SOUTHERN SONG TO YUAN DYNASTY

China, 13th-14th century. The exterior of the deep rounded sides carved with a band of petals rising from the foot to the flat everted rim. The interior decorated in the center with two molded fish, covered overall with a glaze of sea-green tone except for the foot. One fish reveals the buff ware burnt reddish-brown in the firing underneath the glaze.



Provenance: From a private collection in Berkshire, United Kingdom.

Condition: Good condition with minor wear and firing flaws, warped, the rim with a distinct spur mark and associated glaze losses, a section of the foot rim lost.

Weight: 231.2 g

Dimensions: Diameter 13.6 cm (at the widest points)

Paired fish symbolize fertility and connubial bliss, and they are also one of the Eight Buddhist symbols. Dishes of this type, known as 'twin fish' dishes, were popular products of the Longquan kilns during the late Southern Song to early Ming period.

Literature comparison: Similar Longquan celadon 'twin fish' dishes were recovered from the cargo of a trading vessel that sank off the coast of Sinan, South Korea, in the 1320s, and were included in the Special Exhibition of Cultural Relics Found off the Sinan Coast, National Museum of Korea, Seoul, 1977, pl. 28. Other examples are in the National Palace Museum, Taipei, included in Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum, Lung-chu'n Ware, Ko Ware and other Wares, Taipei, 1974, pl. 26, and in the Percival David Foundation, included in the Illustrated Catalogue of Celadon Wares, rev. ed., London, 1997, p. 27, no. 265.

AUCTION RESULT COMPARISON

Compare with a closely related dish at Christie's New York in Fine Chinese Ceramics and Works of Art on 30 March 2005, lot 318, sold for **USD 11,400**.



Estimate EUR 500

Starting price EUR 240

182

A MOLDED QINGBAI 'MOUNTAIN' BRUSH REST, SOUTHERN SONG TO YUAN DYNASTY

China, 12th-13th century. Modeled in the form of a mountain with five peaks, molded to each side with a crane flanked by lotus sprays. Covered overall in a pale blue glaze, stopping unevenly above the unglazed foot burnt to dark brown in the firing.

Provenance: Collection of Sir David and Lady Scholey. Sir David Scholey CBE FRSA achieved success as a merchant banker in the City of London, later becoming a director of the Bank of England and governor of the BBC. His commitment to the arts was reflected in his role as Chairman of Trustees of The National Portrait Gallery as well as a Director of the London Symphony Orchestra. A lifelong interest in music and art has been shared with his wife Alexandra and together they furnished Heath End House, Hampstead - once the residence of John Abbott McNeill Whistler. Regular purchases from the leading London antiques fairs and dealers allowed them to add to those pieces passed down from their families and assemble a magnificent collection over decades.



Sir David and Lady Alexandra Scholey in Heath End House, once the residence of John McNeill Whistler

Condition: Excellent condition with minor wear and firing flaws.

Weight: 76.3 g

Dimensions: Length 9.8 cm

Estimate EUR 500

Starting price EUR 240



183

A BLUE AND WHITE VASE, LE DYNASTY

Vietnam, 15th-16th century. The baluster body rising from a splayed base to a waisted neck with molded lion masks and a straight rim. The exterior boldly painted in underglaze blue with lotus sprays to the body, Buddhist symbols and stiff leaves to the neck, and a band of ruyi heads to the foot, all divided by double line borders.

Provenance: Kunsthandel Klefisch, Cologne, Germany, 11 October 2009. German private collection, acquired from the above. A copy of the invoice from Kunsthandel Klefisch, no. 91-0120, dated 11 October 2009, erroneously describing the present lot as a small Ming vase, accompanies this lot.

Condition: The exterior with surface alteration consistent with objects from maritime salvage. Extensive weathering and traces of use, some firing flaws and minor nicks, all exactly as expected and commensurate with age.



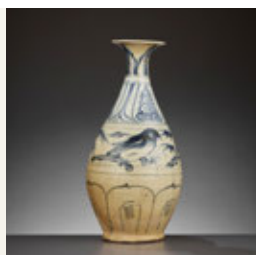
Weight: 333.3 g

Dimensions: Height 19 cm

Covered in a finely crackled transparent glaze, the unglazed foot and interior burnt orange in the firing.

AUCTION RESULT COMPARISON

Compare a related blue and white bottle, also dated Le dynasty, 15th-16th century, but in restored condition and of larger size (31 cm), sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 6 March 2021, lot 780, for EUR 3,660.



Estimate EUR 1,000

Starting price EUR 500





184

A TOBI SEIJI QINGBAI 'CHILONG' EWER, YUAN DYNASTY

China, 1279-1368. Of double-gourd form, applied with a strap handle in the form of a clambering chilong as well as a gently curved spout. The exterior covered overall in a pale Qingbai glaze with characteristic iron-brown splashes.

Provenance: From a Dutch private collection.

Condition: Good condition with minor wear and firing flaws, such as dark spots, kiln grit, and glaze recesses, the spout with a small old repair.

Weight: 176.9 g

Dimensions: Height 12 cm

AUCTION RESULT COMPARISON

Compare a related Longquan celadon tobi seiiji bottle vase, also dated to the Yuan dynasty, at Sotheby's Hong Kong in Important Chinese Art on 2 June 2016, lot 639, **sold for HKD 250,000**.



Estimate EUR 1,000

Starting price EUR 500

185

A LONGQUAN CELADON CARVED 'PEONY' DISH, MING DYNASTY

China, 15th century. Heavily potted with shallow rounded sides rising from a short broad foot to a gently curved rim, the center finely carved with a peony spray with four leaves, covered overall with a finely crackled glaze of sea-green tone darkening in the recesses, the foot partially unglazed burnt orange in the firing.

Provenance: Dutch private collection.

Condition: Very good condition with minor wear and firing irregularities, such as dark spots, two firing cracks to the interior, and several small firing-related losses to the exterior.

Weight: 2,614 g

Dimensions: Diameter 33.5 cm

Literature comparison: Compare a related dish in the collection of the British Museum, museum number 1984.0202.15.

AUCTION RESULT COMPARISON

Compare a related dish at Christie's New York in Fine Chinese Ceramics and Works of Art on 17 September 2008, lot 445, **sold for USD 10,000**.



Estimate EUR 1,000

Starting price EUR 500



186

**A SANCAI-GLAZED POTTERY
FIGURE OF AN ATTENDANT,
MING DYNASTY**

China, 1368-1644. Standing in a slightly bowed posture atop a hexagonal waisted base, his arms folded within wide sleeves, holding a red-painted tablet. He is wearing a long and crisply draped robe as well as a tall black-painted official's hat. The mid-section of the base is glazed green and the robe is splashed with green and amber glazes. The unglazed head is removable.

Provenance: Roger Keverne, London, United Kingdom.

Roger Keverne served as the Chairman of Asian Art in London and as the President of BADA. He began his 50-year career with Spink & Son, rising to head the Asian department by the age of only 28. He left Spink in 1992 to start his own gallery together with Miranda Clarke, his wife and business partner, in Mayfair, London, which eventually closed its doors in June 2020.

Condition: Good condition with old wear and firing flaws, including kiln grit and firing cracks, few small chips and minor losses. Remnants of ancient pigment, possibly with some minor touch-ups. The glaze with intentional crackles.



Roger Keverne

Weight: 3,045 g
Dimensions: Height 47 cm

Estimate EUR 1,000
Starting price EUR 500



187

A LARGE BARBED-RIM BLUE AND WHITE 'FEIYU' DISH, LATE 15TH TO EARLY 16TH CENTURY

China, 1480-1520. The rounded sides rising from a short tapering foot to an everted barbed rim. Eccentrically painted in bold strokes with a central medallion enclosing a ferocious flying-fish dragon (feiyu) chasing a flaming pearl, surrounded by flames and clouds. The interior sides with alternating crashing waves and scrolling clouds, the rim with a diapered border.

Provenance: Sotheby's London, 26 April 1966, lot 51. Collection of John Burke da Silva, acquired from the above and thence by descent within the same family. Old label, '16 THC. Study Ex. O.C.S 1994 No. 25', to base. A handwritten note by the collector, describing the present lot, recording its purchase from Sotheby's, and noting related examples, accompanies this lot. John Burke da Silva CMG (1918-2003) joined the Foreign Office after the war. The job took him to many parts of the world. His love of Chinese porcelain stemmed from a posting to the Embassy in Rome in 1954, where he happened to stay in a rented flat that housed a large collection of Chinese and Japanese works of art. He studied the subject learning from books and visiting museums, eventually joining the Oriental Ceramic Society in 1960, and serving on their Council and as Honorary Treasurer until 1994.

Published: Jessica Harrison-Hall, A Research Display of 16th Century Chinese Ceramics from The Oriental Ceramic Society and The British Museum, 1994, no. 25, described as 'Dish with barbed rim showing a feiyu. Late 15th to early 16th century. On loan from the Oriental Ceramic Society.'

Exhibited: British Museum, October - November 1994, A Research Display of 16th Century Chinese Ceramics from The Oriental Ceramic Society and The British Museum, no. 25.

Condition: Minor wear and firing flaws, such as kiln grit, glaze recesses, dark spots, firing cracks, and pitting. The rim with two small hairline cracks. Considering the age of this lot, the condition must be graded as excellent.

Weight: 1,487 g

Dimensions: Diameter 31.5 cm

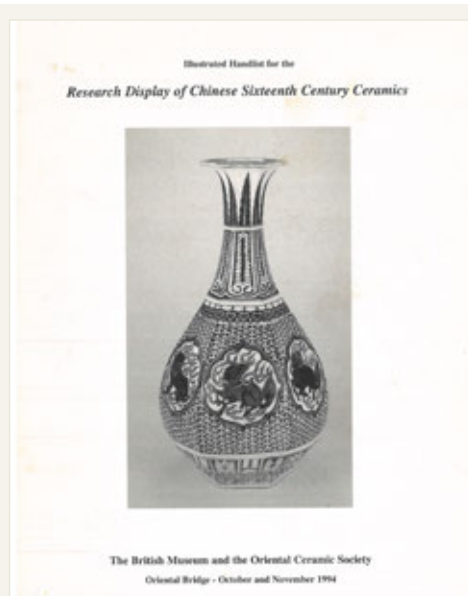
Estimate EUR 8,000

Starting price EUR 4,000

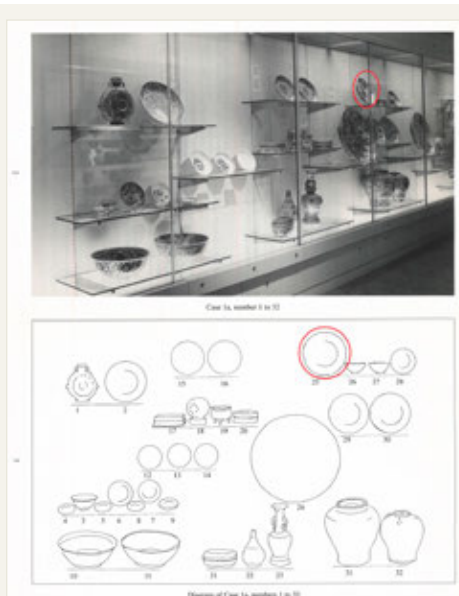
AUCTION RESULT COMPARISON

Compare a related blue and white dish, with a Zhengde mark and of the period (1506-1521), with a similarly painted dragon, but of smaller size (21.2 cm diameter), at Christie's New York, in Important Chinese Ceramics and Works of Art, on 25 September 2020, lot 1548, sold for USD 93,750.

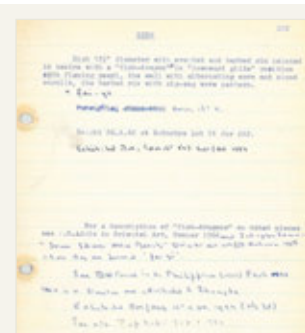
Compare also a related barbed-rim blue and white dish, also dated to the 15th-16th century and of closely related form, at Sotheby's New York, in Important Chinese Art, on 15 September 2015, lot 269, **sold for USD 27,500**.



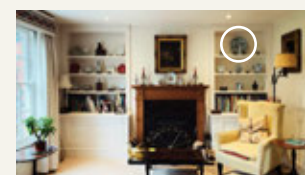
Cover page of the illustrated catalog from The British Museum, October 1994



A page from The British Museum catalog, October 1994, exhibition case 1a, with the present lot shown as no. 25



A handwritten note by John Burke da Silva, describing the present lot, recording its purchase from Sotheby's on 26 April 1966



The collection of John Burke da Silva, showing the present lot





188

**A LONGQUAN CELADON
RING-HANDLED VASE,
YUHUCHUNPING,
YUAN TO MING DYNASTY**

China, 1279-1644. The pear-shaped body rising from a slightly spreading foot to a waisted neck with flaring mouth, the neck applied with two C-shaped dragon handles suspending large fixed rings, covered overall with a bluish-green glaze thinning to white at the edges and around the carved decoration, the foot rim left unglazed and burnt orange in the firing.

Provenance: Estate of Sear Hang Hwie Pao (1937-2009). Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

Condition: Excellent condition with minor wear and firing irregularities.

Weight: 965.1 g

Dimensions: Height 24.6 cm

Literature comparison: Compare two closely related vases, one in the Zhejiang Provincial Museum, illustrated in *Celadons from Longquan Kilns*, Taipei, 1998, plate 156, and another in the National Museum of Korea, published in Ye Peilan, *Yuandai ciqu* [Yuan dynasty porcelain], Beijing, 1998, plate 454.

**AUCTION RESULT
COMPARISON**

Compare a closely related vase, **dated to the Yuan dynasty**, at Sotheby's Hong Kong in *Fine Chinese Ceramics and Works of Art*, on 8 October 2013, lot 3010, **sold for HKD 1,120,000**, and another, **also dated to the Yuan dynasty**, at Sotheby's London in *Fine Chinese Ceramics and Works of Art*, on 10 November 2010, lot 188, **sold for GBP 121,250**.



Estimate EUR 3,000

Starting price EUR 1,500



189

A YELLOW-GROUND BLUE AND WHITE 'SQUIRRELS AND GOURDS' LOBED JAR, WANLI

China, Wanli period (1573-1619) or slightly later, 1600-1640. Thickly potted, the eight-lobed globular body rising from the ring foot to a short lobed neck, finely painted in underglaze blue with a continuous pattern of squirrels climbing among gourd vines against the yellow-enameled ground. Framed by lappet borders above the foot and below the neck, the neck with a key-fret band.

Provenance: Old Belgian private collection.

Condition: Excellent condition with old wear, firing flaws, one short and hardly visible hairline to the neck. The vase is not ground down, a fact which is proven by several clearly visible glaze overflows on top of the neck rim.

Weight: 1,253 g

Dimensions: Height 13.7 cm, Width 17.5 cm

Expert's note: It is well-known that Wanli-period yellow-ground blue and white porcelains are extremely rare, as the enameling process at the time was prohibitively painstaking even for the simplest of forms. This can be seen in the present jar, where several enameling flaws are evident, the most obvious in the lower lappet border. Thus, it comes as no surprise that no yellow-ground examples of this particularly complex form (or even with the

same decoration for that matter) have been recorded in private or public collections. However, the example in the British Museum (see Literature comparison) shows this exact form and decoration, and therefore the present lot is given the same dating.

LITERATURE COMPARISON

Compare a closely related jar, of **identical form and decoration**, but of slightly larger size (16.2 cm high) and without the yellow-enameled ground, in the collection of the British Museum, museum number 1984,0202.48.



The eight-lobed blue and white 'squirrel and gourds' jar, dated circa 1600-1640, in the British Museum.

Estimate EUR 1,500
Starting price EUR 750





190

**A LARGE FAHUA
'DRAGON' GLAZED POTTERY TILE,
MING DYNASTY**

China, 1368-1644. Heavily potted, the powerful two-part frieze with a fierce sinuous dragon writhing amid leafy lotus scrolls, the mouth wide open revealing sharp fangs and tongue, all covered with aubergine, turquoise, and yellow glazes and in a remarkably high relief.

Provenance: Sotheby's London, 13 July 2005, lot 429. Roger Keverne, London, acquired from the above. Roger Keverne served as the Chairman of Asian Art in London and as the President of BADA. He began his 50-year career with Spink & Son, rising to head the Asian department by the age of only 28. He left Spink in 1992 to start his own gallery together with Miranda Clarke, his wife and business partner, in Mayfair, London, which eventually closed its doors in June 2020.

Condition: Fine condition with old wear, substantial weathering, firing flaws, some losses and chipping. Overall remarkably well preserved, commensurate with age, and presenting nicely.



Roger Keverne, pictured in the 1970s as director of the Chinese department at Spink & Son

Weight: 13.6 kg and 14.1 kg
Dimensions: Size 52 x 34 cm and 53.5 x 35 cm

Literature comparison: Glazed friezes of dragons would have often adorned walls of temples. See a related example of dragon tiles, opposite the entrance to Wenmiao temple in Taiyuan, Ming dynasty, illustrated by C. Eng, *Colors and Contrast: Ceramic Traditions in Chinese Architecture*, Leiden and Boston, 2015, page 209.

AUCTION RESULT COMPARISON

Compare a closely related two-part dragon tile (each part 59.7 cm long), also dated to the Ming dynasty but with a sancai glaze, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 14 September 2018, lot 1332, **sold for USD 12,500**.



Estimate EUR 3,000
Starting price EUR 1,500



191

**A RARE EMERALD-GREEN GLAZED CERAMIC
'BUDDHIST TEMPLE BELL' CENSER AND COVER, MING
DYNASTY**

China, 1368-1644. Finely modeled, the censer itself of cylindrical shape with a wavy base and surmounted by the bell-shaped cover with a central circular aperture at the top below the twin-dragon handle, covered overall in a lustrous emerald-green glaze.

Inscriptions: To both the base and cover, 'Qian (front)', indicating the front side of each.

Provenance: Old French private collection. Old collector's labels to base and interior, one old inscription '1079' to base.

Condition: Overall good condition with old wear and firing irregularities, small chips and losses, minor repairs and touchups.

Weight: 1,078 g

Dimensions: Height 18 cm, Base diameter 12 cm



LITERATURE COMPARISON

Compare a bronze Buddhist temple bell from the Qianlong period, with a similar dragon loop handle and undulating rim, at Christie's London in Fine Chinese Ceramics and Works of Art on 11 May 2010, lot 184. Compare also a white jade bell at Sotheby's Hong Kong, 27 May 2014, lot 753, and a small agate bell at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art on 8 October 2013, lot 3336, both dated to the Qianlong period. For a white-glazed porcelain bell, of related size and dated ca. 1640, see Bonhams Hong Kong, *Eternal Resonance. Music in Chinese Art*, 1 December 2020, lot 16.

Estimate EUR 1,500

Starting price EUR 750



192

A FAHUA-DECORATED BISCUIT FIGURE OF KSITIGARBHA, LATE MING DYNASTY

China, 16th-17th century. Well modeled seated in dhyanasana on a double lotus base, the hands lowered in dhyanamudra, wearing a long-flowing robe and ruyi collar, adorned in beaded jewelry, the neatly detailed face with a serene expression marked by heavy-lidded almond-shaped eyes and slender lips forming a subtle smile, the hair arranged in tight curls and surmounted by a five-leaf crown.

Provenance: Old French private collection.

Condition: Presents well. Traces of use and wear, firing flaws, small chips and losses, some old touchups and repairs. Overall commensurate with age.

Weight: 616.6 g

Dimensions: Height 17.7 cm

Areas of the body and garments left unglazed revealing the gray stoneware, the reverse with a half-oval aperture.

Known as Dayuan Dizang Pusa in China, Ksitigarbha is the supreme leader of the underworld. He vowed to take responsibility for the instruction of all beings in the six worlds and not achieve Buddhahood unless all hells were emptied. He is typically represented wearing a five-pointed crown, often depicting each of the five Dhyani Buddhas, paired with monastic robes.

AUCTION RESULT COMPARISON

Compare a larger famille rose figure of Ksitigarbha, dated to the Qianlong/Jiaqing period, at Sotheby's New York in Important Chinese Art on 15 March 2017, lot 537, **sold for USD 492,500** (price for two figures). Compare also a related but larger fahua figure of Zhenwu, also dated to the late Ming dynasty, at Sotheby's New York in Asian Art on 18 March 2017, lot 1036, **sold for USD 8,125**.



Estimate EUR 1,000

Starting price EUR 500



193

A FAHUA FIGURE OF LI TIEGUAI, LATE MING TO EARLY QING

China, 16th-17th century. Standing on a molded and carved rockwork base, supporting himself on his iron cane, wearing a loose-fitting robe tied at the waist and open at the chest and large belly, his neatly incised hair secured by a band, the fine face with large eyes and scrolling beard and brows, flanked by long pendulous earlobes.

Provenance: Compagnie de la Chine et des Indes, Paris, inventory number 20582, acquired 1968 in Hong Kong. The Compagnie de la Chine et des Indes (China and India Company) in Paris was founded in the early 20th century by the Blazy brothers, acquired in 1935 by Robert Rousset and later run by his grandnephews Mike Winter-Rousset and Hervé du Peuty. With his sister Suzanne in charge of the porcelain, Robert Rousset developed the business, and the company became one of the most important dealers for Asian art in France, selling pieces to the greatest museums, including the Guimet and the Metropolitan Museum of Art.



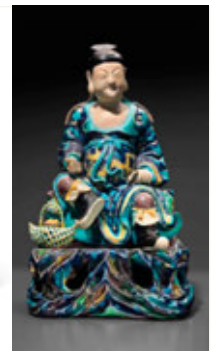
Compagnie de la Chine et des Indes, Paris

Condition: Extensive wear and traces of use, several old repairs and touchups, losses, the figure reattached to its original base, overall as expected for this type of ware and commensurate with age.

Weight: 1,641 g
Dimensions: Height 32 cm

AUCTION RESULT COMPARISON

Compare a related fahua figure of a luohan, with a Wanli mark and of the period, but of larger size (46 cm high), at Christie's London in Chinese Ceramics, Works of Art and Textiles on 12 May 2017, lot 293, **sold for GBP 47,500**,



and a related fahua-type figure of an immortal, dated 18th-19th century, of slightly smaller size (27.6 cm high), at Christie's New York in The Collection of Robert Hatfield Ellsworth Part III – Chinese Works of Art: Qing Ceramics, Glass and Jade Carvings on 19 March 2015, lot 438, **sold for USD 75,000**.

Estimate EUR 3,000
Starting price EUR 1,500





194

A RARE SANCAI ROOF TILE DEPICTING A PERSIAN AMBASSADOR, LATE MING DYNASTY

China, 17th century. Well modeled standing with hands together and obscured by the long sleeves, wearing a buttoned and collared upper garment and a long flowing robe cascading in voluminous folds. A large piece of coral resting against his arm, the face with curly hair, eyebrows, and beard, below the characteristic conical hat centered by a rosette.

Provenance: Compagnie de la Chine et des Indes, Paris, inventory number 15433, acquired at Hôtel Drouot in 1950. The Compagnie de la Chine et des Indes (China and India Company) in Paris was founded in the early 20th century by the Blazy brothers, acquired in 1935 by Robert Rousset and later run by his grandnephews Mike Winter-Rousset and Hervé du Peuty. With his sister Suzanne in charge of the porcelain, Robert



Robert Rousset in China with the art dealer Yue Bing, 1935

Rousset developed the business, and the company became one of the most important dealers for Asian art in France, selling pieces to the greatest museums, including the Guimet and the Metropolitan Museum of Art.

Condition: Superb condition with only minor old wear, some traces of use and firing flaws. Exceedingly rare to find in this completely original condition with no restoration or repair whatsoever.

Weight: 4,310 g

Dimensions: Height 49 cm (incl. base) and 43 cm (excl. base)

Mounted to a Chinese fitted hardwood base dating to the late Qing dynasty and made for the export market. (2)

Throughout Chinese history, tributary states and tribes were required to periodically send their ambassadors to the Imperial court and pay tribute with valuable gifts. Drawings and paintings with short descriptions were used to record the expression of these ambassadors and to a lesser extent to show the cultural aspects of these ethnic groups. These historical descriptions besides the portraits became the equivalent of documents of diplomatic relations with each country. The Portraits of Periodical Offering of Liang was painted by the future Emperor Yuan of Liang, Xiao Yi (ruled 552-555 AD) of the Liang dynasty while he was a Governor of the Province of Jingzhou as a young man between 526-539 AD, a post he held again between 547-552 AD, and had the opportunity to meet many foreigners. One of his paintings depicts a **Persian ambassador** and likely served as the inspiration for this figural sancai roof tile.



A sancai figure of a foreigner wearing a Persian cap, excavated at Xi'an in 1955, exhibited in Treasures of Ancient China at the Canadian Museum of Civilization, 11 May to 28 October 2007



The Persian ambassador at the Chinese court of Emperor Yuan of Liang in his capital Jingzhou in 526-539 CE, with explanatory text. Portraits of Periodical Offering of Liang, 11th century Song copy

Estimate EUR 3,000

Starting price EUR 1,500







195

A SANCAI ROOF TILE DEPICTING LI TIEGUAI, LATE MING DYNASTY

China, 17th century. Well modeled standing with one leg raised and leaning against his iron crutch, carrying his double-gourd vase over the shoulder. Wearing a long flowing robe and characteristic leaf skirt. The facial features finely modeled with distinct eyes and a curly mustache and beard, the hair secured with a band tied at the forehead.

Provenance: Compagnie de la Chine et des Indes, Paris, inventory number 17552, acquired in 1965. The Compagnie de la Chine et des Indes (China and India Company) in Paris was founded in the early 20th century by the Blazy brothers, acquired in 1935 by Robert Rousset and later run by his grandnephews Mike Winter-Rousset and Hervé du Peuty. With his sister Suzanne in charge of the porcelain, Robert Rousset developed the business, and the company became one of the most important dealers for Asian art in France, selling pieces to the greatest museums, including the Guimet and the Metropolitan Museum of Art.

Condition: Presenting well with some old wear, firing flaws, minor areas with small touchups (inspected under strong blue light), few tiny chips and losses. The figure re-attached to the tile. Overall as expected for this type of ware and commensurate with age.



Mike Winter-Rousset, Jean-Pierre Rousset, and Hervé du Peuty, 1980s

Weight: 5.0 kg

Dimensions: Height 48.5 cm (incl. base) and 44.5 cm (excl. base)

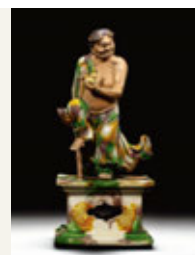
Mounted to a fitted hardwood base dating to the early 20th century. (2)

The roof tile is modeled as one of the 'Eight Immortals', Li Tieguai (Iron Crutch Li). Li appears as a lame beggar supported by an iron crutch. He carries a gourd which holds medicine that cures the sick and ailing. Traditionally he has been seen as the protector of physicians. Although he may appear ugly and is generally considered irascible and ill-tempered, according to Chinese mythology, he was benevolent to the poor, sick and needy.

Literature comparison: See a sancai figure of Liu Hai, in the Peabody Museum of Salem, illustrated in William R. Sargent, *The Copeland Collection. Chinese and Japanese Ceramic Figures*, Salem, 1991, pl. 26, together with a famille verte figure of a Lohan, pl. 12. Compare also a famille noire biscuit figure of Li Tieguai sold at Christie's New York, 4th June 1992, lot 271; and a group figure of Li Tieguai and He Xiangyu, from the Montague Meyer collection, sold at Christie's London, 14th April 1980, lot 314.

AUCTION RESULT COMPARISON

Compare a related but slightly smaller (39.5 cm high) and later sancai-glazed biscuit figure of Li Tieguai, dated to the Kangxi period, at Sotheby's London in *Fine Chinese Ceramics and Works of Art* on 7 November 2007, lot 339, **sold for GBP 10,000**.



Estimate EUR 2,000

Starting price EUR 1,000

196

A SET OF SANCAI-GLAZED POTTERY FURNITURE AND OFFERINGS, MING DYNASTY

China, 1368-1644. Comprising two horseshoe-back folding armchairs (jiao yi) and an altar table with six separate trays of offerings including a pig's head, a chicken, peaches and nuts, all variously glazed in green, amber, and cream, and some pieces with additional dark red pigment. (9)



Provenance: A notable private collector in Kensington, London, United Kingdom.

Condition: Old wear and firing flaws, such as kiln grit, firing cracks, and glaze recesses. Small losses. The chairs with minor old repairs and touchups. Overall as expected, commensurate with age and presenting very well.

Weight: 2,157 g (the table), 501.8 g and 535.2 g (the chairs), 757 g (the offerings)

Dimensions: Size 28.2 x 17 x 13.4 cm (the table), Height 17.2 cm and 17.4 cm (the chairs)

Expert's note: According to Jessica Harrison-Hall, Head of the China section, Curator of Chinese Ceramics and Decorative Arts at the British Museum, related "models of folding armchairs made in metal, stone and wood have been excavated from middle and late Ming tombs". Such chairs appear frequently to have been placed in these tombs, belonging to members of the aristocracy and scholarly elite. "Two models of folding armchairs, one of bronze and one of tin were excavated in the Ding Ling, the tomb of the Wanli emperor (1573-1619). Another similar model of a folding armchair with a textile covering, carved from stone, was excavated from a tomb at Tongliang county, Sichuan." This chair was discovered near a small rectangular table **laden with an assortment of model food dishes**, which suggests that folding armchairs were used for dining.

Literature comparison: Compare a closely related horseshoe-back folding armchair, dated circa 1550-1600, in the collection of the British Museum, museum number 1937,0716.135.

AUCTION RESULT COMPARISON

Compare a related group, also with Sancai glaze and dated to the Ming dynasty, at Christie's New York in Fine Chinese Ceramics, Paintings and Works of Art on 21 September 2000, lot 305, **sold for USD 4,465**.



Estimate EUR 1,000
Starting price EUR 500

197

A FAHUA FIGURE OF GUANYIN, MING DYNASTY

China, 1368-1644. Seated in rajililasana on a large lotus flower growing from crashing waves, flanked by two acolytes below. Her serene face with heavy-lidded eyes below gently arched brows centered by an urna and full lips forming a subtle smile, the hair fashioned into a high chignon behind the tiara. Covered overall with rich glazes of dark blue, turquoise, and amber tones.

Provenance: Old Dutch private collection. A noted German private collection, acquired from the above.

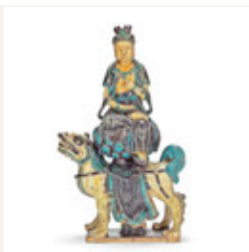
Condition: Extensive wear, glaze flaking, and traces of use, several old repairs and touchups, losses, overall as expected for this type of ware and commensurate with age.

Weight: 1,937 g
Dimensions: Height 42 cm

Guanyin is dressed in loose robes opening at the chest and adorned with pendent jewelry. Her right hand is resting on her knee and her left is holding a vase.

AUCTION RESULT COMPARISON

Compare a related but larger (59 cm) Fahua group, depicting Guanyin seated on a similar lotus flower raised on a Buddhist lion, dated to the Ming dynasty, at Bonhams London in Asian Art on 2 November 2020, lot 355, **sold for GBP 10,062**.



Estimate EUR 1,000
Starting price EUR 500



198

A SANCAI GUANYIN SHRINE, LATE MING TO EARLY QING DYNASTY

China, 17th century. The Goddess of Mercy seated in rajalilasana on a low table supported on a stepped plinth applied with ruyi-shaped clouds. Her right hand is holding a rosary and resting on her knee while the left holds a scroll. She is wearing loose robes opening at the chest adorned with beaded jewelry as well as a cowl. Her serene face with heavy-lidded eyes and full lips forming a subtle smile.



**Maurice Maeterlinck (1862-1949),
Literature Nobel Prize winner in 1911**

Provenance: Collection of Maurice Maeterlinck. Old label to base. Maurice Maeterlinck (1862-1949), also known as Count (or Comte) Maeterlinck, was a Belgian playwright, poet, and essayist who was Flemish but wrote in French. He was awarded the Nobel Prize in Literature in 1911 "in appreciation of his many-sided literary activities, and especially of his dramatic works, which are distinguished by a wealth of imagination and by a poetic fancy, which reveals, sometimes in the guise of a fairy tale, a deep inspiration, while in a mysterious way they appeal to the readers' own feelings and stimulate their imaginations". He was a leading member of the 'La Jeune Belgique' group and his plays form an important part of the Symbolist movement.

Condition: Fine condition, commensurate with age. Minor old wear and some firing flaws. Small losses to exposed areas, one of the fish has been reattached.

Weight: 2,589 g
Dimensions: Height 28 cm

Guanyin is shown in a temple with two characteristic roofs, tiles terminating in ruyi heads and corners applied with fishes, the rectangular section between the roofs is pierced with a geometric design. Two figures, a female attendant and a young boy, stand outside the table to the left and right, respectively. Covered overall with rich amber, green, chestnut, and colorless glazes. The back with a circular aperture.

Auction result comparison: Compare a related sancai-glazed Guanyin group, dated late Ming to Qing dynasty but of slightly larger size (38 cm high), at Bonhams New York in Chinese Works of Art and Paintings on 19 March 2018, lot 8170, sold for USD 7,500.

Estimate EUR 1,500
Starting price EUR 750





199

**A LONGQUAN CELADON AND BISCUIT
FIGURE OF AN IMMORTAL,
MING DYNASTY**

China, 1368-1644. Finely modeled seated with one arm resting on his belly and the other on his left knee. The immortal is wearing a molded and incised, long flowing robe tied at the waist and with wide sleeves as well as an official's cap. The benevolent face with downcast eyes, a joyous smile, and long beard.

Provenance: From a private collection in the United Kingdom. The silk box and cover with an old label, 'Phillips ... 174', and inscribed in pencil to one side, '377/195' and '19500'.

Condition: Excellent condition with old wear and firing flaws, such as firing cracks and kiln grit, the glaze with intentional crackle and glaze lines, few chips to base, some inherent to manufacturing and some possibly smoothened. Remnants of old varnish.



Weight: 911.6 g
Dimensions: Height 15.6 cm

With a fitted silk box and sliding cover. (2)

Covered in a deep sea-green glaze darkening at the recesses. The head, hands, and feet left unglazed, typical for these wares, revealing the brown ware.

**AUCTION RESULT
COMPARISON**

Compare a closely related celadon-glazed and biscuit figure of Zhenwu, also dated to the Ming dynasty and with a near-identical glaze color, at Sotheby's New York, in Asian Art, on 14 September 2019, lot 1763, sold for USD 32,500.



Estimate EUR 1,500
Starting price EUR 750



200

A DEHUA 'LUDUAN' CENSER AND COVER, EARLY QING DYNASTY

China, 17th – 18th century. The removable head acting as the censer cover, with pierced pupils and nostrils, the mouth wide open revealing sharp fangs and tongue. The ferocious beast standing foursquare with finely incised mane and tail as well as neatly detailed claws, the tail flicked upwards.

Provenance: From a Dutch private collection.

Condition: Very good condition with minor wear and firing flaws, two such firing flaws to the cover with associated minor stress cracks, minor fritting to interior edges, the feet with glaze recesses burnt dark-brown in the firing.

Weight: 324.0 g

Dimensions: Height 13.2 cm

AUCTION RESULT COMPARISON

Compare a related wucui luduan-form censer and cover, dated to the Ming dynasty, 17th century, of larger size (21 cm high), at Christie's London in Fine Chinese Ceramics and Works of Art on 8 November 2016, lot 64, **sold for GBP 21,250**, a related Longquan luduan-form censer and cover, dated to the Ming dynasty, 16th century, at Christie's Hong Kong in The Imperial Sale on 28 May 2014, lot 3413, **sold for HKD 187,500**, and a related blue and white luduan-form censer and cover, dated to the Wanli period, at Sotheby's New York in Inspired: Chinese Art from the Collection of Gerson and Judith Leiber on 20 March 2018, lot 451, **sold for USD 325,000**. Compare also a related but smaller (7.8 cm high) white jade luduan-form censer and cover, dated to the Qing dynasty, at Christie's Hong Kong in The Pavilion Sale on 6 April 2015, lot 259, **sold for HKD 375,000**.



Estimate EUR 1,000

Starting price EUR 500



201

**A MOLDED BLUE
AND WHITE GARLIC-
MOUTH VASE,
WANLI PERIOD**

China, 1573-1619. The lobed pear-shaped body rising from a short foot to a tall waisted neck with a distinct garlic-head mouth, each of the six lobes painted in rich cobalt-blue tones with a 'Precious Object' below a ruyi band and pendent jewels.

Provenance: From a French private collection.

Condition: Old wear and minor firing flaws, light surface scratches, the neck with a small hairline. Absolutely original, unrestored condition.

Weight: 781.7 g

Dimensions: Height 27.2 cm

Expert's note: The present lot is remarkably well-preserved and completely unrestored, which is rare for porcelain of this type and period, being over 400 years old.

**AUCTION RESULT
COMPARISON**

Compare a related blue and white bottle vase, also **molded with six lobes, and with similar decoration** but lacking the garlic mouth, dated to the Wanli period, at Christie's New York, in Fine Chinese Ceramics and Works of Art on 22 March 2013, lot 1460, **sold for USD 6,250.**



Estimate EUR 1,500

Starting price EUR 750

202

**A WUCAI GU-FORM
BEAKER VASE,
TRANSITIONAL PERIOD**

China, mid-17th century. The slightly spreading foot rising to a bulbous mid-section and a tall cylindrical neck with a thick everted lip. Finely painted in bright enamels and underglaze-blue with Daoist immortals, including Wenchang Wang with his characteristic tablet, as well as court ladies and their attendants.

Provenance: From a private estate in Main Line, Pennsylvania, USA. A private collector in Philadelphia, USA, acquired from the above.

Condition: Perfect condition. Manufacturing flaws such as pitting, dark spots, glaze pooling. Very minor wear and light surface scratches.

Weight: 3,743 g

Dimensions: Height 45.5 cm

The mid-section of the vase shows a band of flowering prunus and peony with leaves, the foot a band of pomegranates and peaches borne on gnarled leafy branches, and finally we find a neatly painted ice-crack band just below the rim.

Expert's note: Despite the abundance of wucan beaker vases on the auction market, due to its perfect condition, the present lot must be considered **extremely rare**.

**AUCTION RESULT
COMPARISON**

Compare with a related vase (40 cm high) at Christie's New York in Fine Chinese Ceramics and Works of Art on 19-20 September 2013, lot 1307, **sold for USD 22,500**.



Estimate EUR 3,000

Starting price EUR 1,500





203

A PAIR OF BLUE AND WHITE 'SHANGPIN JIAQI' DISHES, WANLI

China, 1573-1619. The shallow rounded sides supported on a straight foot, boldly painted in vigorous cobalt-blue to the interior with a central medallion enclosing a lotus flower with radiating foliate scrolls, the exterior with an undulating lotus scroll. The base with an underglaze blue four-character mark **Shangpin jiaqi** (high quality vessel).

Provenance: From the collection of Sir David and Lady Scholey. Two old collector's labels, inscribed 'Shang P'in Chia Ch'i Ming' and 'High Quality Vessel', to the base of each dish. Sir David Scholey CBE FRSA achieved success as a merchant banker in the City of London, later becoming a director of the Bank of England and governor of the BBC. His commitment to the arts was reflected in his role as Chairman of Trustees of The National Portrait Gallery as well as a Director of the London Symphony Orchestra. A lifelong interest in music and art has been shared with his wife Alexandra and together they furnished Heath End House in Hampstead - once the residence of John McNeill Whistler. Regular purchases from the leading London antiques fairs and dealers allowed them to add to those pieces passed down from their families and thus assemble a magnificent collection over decades.



Sir David and Lady Alexandra Scholey in Heath End House, once the residence of John McNeill Whistler

Condition: Very good condition with only minor wear and firing flaws, such as kiln grit, dark spots, and pitting. Minimal fritting to rims and light scratches to base. One dish with a small shallow scratch to the rim, not to be confused with a hairline (all inspected under strong blue light).

Weight: 285.9 g and 261.2 g
Dimensions: Diameter 19 cm and 18.9 cm

AUCTION RESULT COMPARISON

Compare a single near-identical dish, also with a Shangpin jiaqi mark and dated to the Wanli period, at Sotheby's Hong Kong in China, 5000 Years, on 4 June 2020, lot 513, **sold for HKD 212,500 (for a single dish)**.



Estimate EUR 8,000
Starting price EUR 4,000



204

A BLUE AND WHITE 'THREE FRIENDS OF WINTER' DOUBLE-GOURD VASE, 17TH CENTURY

China. The exterior finely painted in underglaze blue to the upper pear-shaped section with birds in flight amid bamboo, pine, and plum, the Three Friends of Winter (sui han san you), below a band of ruyi-heads and floral sprays within reserves against a diapered ground to the neck.

Provenance: From a noted German private collection, acquired between 1990 and 2015. Nagel Auktionen, Stuttgart, Germany, 16 June 2017, lot 339. A German private collector, acquired from the above.

Condition: Excellent condition with minor wear and some firing irregularities, occasional light scratches.

Weight: 1,494 g

Dimensions: Height 30 cm

The lower section with a similar depiction of birds in flight below ruyi-shaped clouds, another ruyi-head band, and further floral sprays within shaped reserves against a diapered ground, all above a double line border above the slightly concave base.

AUCTION RESULT COMPARISON

Compare a related blue and white double-gourd vase, also dated to the 17th century, of slightly smaller size (25.8 cm), at Christie's New York in Art of China, 9 December 2020, lot 127, **sold for USD 8,750**.



Estimate EUR 1,500

Starting price EUR 750



205

A BLUE AND WHITE 'DRAGON AND PHOENIX' VASE, LATE MING DYNASTY

China, 17th century. The pear-shaped body rising from a splayed foot to a waisted neck with lipped rim, the neck with two C-shaped handles issuing from beast heads, the body painted in underglaze blue with a fierce, sinuously coiled dragon below a phoenix in flight, all amid scrolling clouds and Buddhist symbols.

Provenance: Christie's London, 11 November 2015, lot 745. A German private collector, acquired from the above. A copy of the invoice from Christie's, number DB 15029393, dated 11 November 2015, accompanies this lot.

Condition: Very good condition with minor wear and firing flaws, including firing cracks, one with an associated minuscule hairline to the mouth, some kiln grit, and dark spots.



Weight: 460.5 g

Dimensions: Height 19.5 cm

Estimate EUR 1,000

Starting price EUR 500





206

A DEHUA BOMBÉ-FORM CENSER, MID-QING

China, 18th century. The compressed globular body applied with two loop handles issuing from lion heads and covered overall in a thick, creamy white glaze. With a matching silvered bronze cover possibly of Japanese origin, depicting scrolling clouds in openwork, neatly incised in the form of lingzhi.

Inscriptions: The base impressed with a mark, 'Qinghuashan Yin'. The cover of the wood box inscribed, 'Bai Gaoyan' (artist); and 'Silver cover'.

Provenance: From a German private collection. The wooden box with an old label bearing the inventory number '1340'.

Condition: Superb condition with only minor wear and firing flaws.

Weight: 383.7 g

Dimensions: Height 8.2 cm (excl. cover) and 10 cm (incl. cover), Width 14.5 cm (across handles)

With an ancient Japanese kiri wood box, the cover bearing a two-line inscription in black ink. (3)

AUCTION RESULT COMPARISON

Compare a closely related Dehua censer, **also dated to the 18th century and of very similar form**, at Christie's New York in Fine Chinese Ceramics and Works of Art on 19 September 2014, lot 882, **sold for USD 12,500**.



Estimate EUR 1,500

Starting price EUR 750



207

**A BLUE AND WHITE 'ROMANCE
OF THE WESTERN CHAMBER' BEAKER VASE,
17TH CENTURY**

China. Painted in shades of brilliant cobalt with a scene from Romance of the Western Chamber, depicting the moment when Zhang Gong, accompanied by a monk, first sees Cui Yingying and her handmaid Hongniang. The underside of the rim and the edge of the base delicately incised with parallel bands visible beneath the transparent glaze.

Provenance: From a private collection in New York, USA.

Condition: Excellent condition with minor wear and firing flaws, such as pitting and dark spots.

Weight: 4,160 g

Dimensions: Height 46 cm

With a band of pomegranates and leaves to the slightly raised mid-section, and a band of pendent leaves descending toward the spreading edge of its unglazed base.

Romance of the Western Chamber is one of the most famous Chinese dramatic works. It was written by the Yuan dynasty playwright Wang Shifu and set during the Tang dynasty. Known as China's most popular romantic comedy, it is the story of a young couple consummating their love without parental approval.

Literature comparison: For a vase of similar form and scale, see Michael Butler et al, *Shunzhi Porcelain, Treasures from an Unknown Reign*, Seattle, 2002, pp. 186-7, no. 55.

AUCTION RESULT COMPARISON

Compare a closely related blue and white beaker vase, dated to the transitional period, at Bonhams San Francisco in Fine Asian Works of Art on 7 June 2005, lot 2175, **sold for USD 28,200**. Note the similar manner of paintings, particularly evident in the treatment of the rocks and terrace ground. Compare also a related blue and white beaker vase, dated to the Chongzhen reign (1628-1644), at Christie's New York in Fine Chinese Ceramics and Works of Art on 21 March 2014, lot 2138, **sold for USD 32,500**. Note that this vase shows a scroll band between the incised lines below the rim.



Estimate EUR 6,000

Starting price EUR 3,000

**A LARGE FAMILLE
VERTE BEAKER VASE,
GU, KANGXI PERIOD**

China, 1662-1722. Superbly painted in bright enamels with garden scenes, the flaring neck with court officials drinking tea, two attendants preparing and serving the tea, a table beside the officials with scholar's objects, the central section with boys at play as well as court ladies playing xiangqi (Chinese chess), the spreading foot with a man playing the qin in front of a circular window inside a house, with two ladies listening from outside, the central section framed by two diapered borders.

Provenance: New York private collection. Old collector's label to base.

Condition: Very good and original condition with extensive wear to enamels and occasional light scratches. Inspected under strong blue light, the vase shows absolutely no restoration or repair of any kind. Possibly some microscopic touchups to black lines.

Weight: 3,872 g
Dimensions: Height 45.4 cm

**AUCTION RESULT
COMPARISON**

Compare a related Famille Verte beaker vase, also dated to the Kangxi period and showing similar boys at play and court scenes, at Christie's London in The Cowdray Sale, 15 September 2011, lot 260, sold for GBP 10,000, and another, the central section also framed by two borders, at Christie's New York in Chinese Ceramics from The Metropolitan Museum of Art, 15 September 2016, lot 904, sold for USD 17,500. Also compare a related Kangxi Famille Verte beaker vase enameled with battle scenes at Christie's New York in Chinese Export Art on 21 January 2016, lot 1, **sold for USD 40,000.**



Estimate EUR 3,000
Starting price EUR 1,500





209

A LARGE AND MASSIVE FAMILLE VERTE JARDINIÈRE, KANGXI PERIOD

China, 1662-1722. Heavily potted, the deep rounded sides rising to a broad everted rim, finely painted in bright enamels with a peacock perched on a craggy rock, surrounded by various flowers and fruit with two-color leaves and gnarled branches, further with a small insect and bird, covered in a transparent glaze save for the unglazed foot and recessed base.

Provenance: From a Czech private collection.

Condition: Excellent condition with minor wear and firing flaws, such as dark spots, minor pitting, and small glaze recesses.

Weight: 8.7 kg

Dimensions: Height 29.8 cm, Diameter 36 cm

With a diapered leiwen band below the rim, above a plain aubergine-enameled band and a green-dotted yellow-ground band, and with a ruyi-head band below.

AUCTION RESULT COMPARISON

Compare a closely related jardinière, also dated to the Kangxi period and with similar decorative borders, but depicting egrets in a lotus pond, at Christie's New York in The Art of China: Online Autumn Sale on 27 September 2017, lot 7, sold for USD 12,500.



Estimate EUR 1,500

Starting price EUR 750



210

A DOUCAI DOUBLE-GOURD VASE, LINGZHI MARK, KANGXI

China, 1662-1722, circa 1680. Finely painted in underglaze blue and enamels in shades of green, red, yellow, and aubergine to the upper pear-shaped section with three boys at play and to the lower section with a palace garden scene showing an official with attendants and scholars, further with palm trees and lingbi stones. The recessed base with a lingzhi fungus mark within a double circle.

Provenance: From a noted private collection in Texas, USA.

Condition: Excellent condition with only minor wear to enamels, some shallow surface scratches here and there, and few firing irregularities.

Weight: 957.0 g

Dimensions: Height 26.5 cm

Expert's note: During the early Qing dynasty, up until the 1680s, conditions were unsettled in China and the making of Imperial wares as well as the use of reign marks on porcelain was restricted in various ways. During this period, different types of other marks came into use, including **lingzhi fungus marks** and double circles.



AUCTION RESULT COMPARISON

Compare a related doucai dish, also dated to the Kangxi period and with a double circle mark, but of larger size and depicting a different subject, at Christie's New York in An Era of Inspiration: 17th-Century Chinese Porcelains from the Collection of Julia and John Curtis on 16 March 2015, lot 3591, **sold for USD 131,000.**



Estimate EUR 6,000

Starting price EUR 3,000



**A TALL WUCAI
'PHOENIX REGISTER' SLEEVE
VASE, XIANGTUIPING,
SHUNZHI PERIOD**

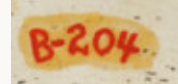
China, 1644-1661. Heavily potted and superbly decorated in underglaze blue and iron-red as well as yellow, emerald green and aubergine enamels. Four horizontal registers show bands of delicately painted phoenixes divided by diapered patterns and circumferential lines.



Provenance:

From a noted private collection in Southampton, New York, USA, and thence by descent. Old collector's number 'B-204' inscribed in red to base below a clear varnish coating.

Condition: Excellent condition with minor wear and firing irregularities, few small flakes to enamels, the colors unusually crisp. A vase in such a well-preserved condition is extremely rare.



Weight: 4,028 g

Dimensions: Height 45.7 cm

Covered overall with a transparent glaze save for the unglazed foot, revealing the buff body burnt to a light orange at the rim. With a diapered band above the foot, below a band of palm blades against a differently diapered ground, the next eight bands alternating between the same diapered design below and evenly spaced phoenixes, the shoulder with a band of scrolling vines, and the neck with a band of stiff leaves.

Expert's note: Although the Chinese term for sleeve vases, Xiangtuping (literally 'Elephant's foot vase'), only seldomly appears in auction listings, the form, stature, and mass of the present vase clearly demonstrate the aptness of the name.

Auction result comparison:

Compare a related but slightly smaller (38.1 cm high) wucal sleeve vase, with vertical instead of horizontal registers, dated to the Shunzhi period, at Christie's New York in *An Era of Inspiration: 17th-Century Chinese Porcelains from the Collection of Julia and John Curtis* on 16 March 2015, lot 3545, sold for USD 75,000, and a slightly smaller (39.4 cm high) wucal gu-form vase, with similar bands and diapered designs, also dated to the Shunzhi period, at Christie's New York in the same auction, lot 3546, sold for USD 106,250. Compare also a related but slightly smaller (37.5 cm high) wucal sleeve vase, with a very similar red diapered ground, dated 17th century, at Christie's Paris in *Palais Abbatial de Royaumont* on 21 September 2011, lot 461, sold for EUR 15,000.

Estimate EUR 3,000

Starting price EUR 1,500

A BLUE AND WHITE BOMBÉ TRIPOD CENSER, KANGXI PERIOD

China, 1662-1722. Set on, the compressed globular body rising from three small conical feet to a waisted neck and broad everted lip, painted to the exterior in inky cobalt tones with the 'Hundred Antiques' below a scrolling cloud border.

Provenance: China Bohlken, Mr. Peters, 4 October 1968. Old German private collection in Berlin, acquired from the above. A copy of a handwritten note by the owner, detailing the purchase of the present lot, including a description and measurements, and stating a purchase price of 520 German Marks, accompanies this lot.

Condition: Excellent condition with only minor wear and firing flaws, such as kiln grit, firing cracks, areas of the glaze burnt to a pale orange, some dark spots, soiling within the glaze in some areas, the lip with minor fritting.



Symbol Photo

Weight: 1,833 g
Dimensions: Diameter 22 cm

AUCTION RESULT COMPARISON

Compare a related censer, but painted with a landscape, at Christie's New York in Fine Chinese Ceramics and Works of Art on 20 September 2013, lot 1321, **sold for USD 11,250.**



Estimate EUR 1,500
Starting price EUR 750





213

A LARGE BLUE AND WHITE 'THREE FRIENDS OF WINTER' BALUSTER JAR AND COVER, KANGXI PERIOD

China, 1662-1722. The massively potted vessel superbly painted with pheasants, other birds, and butterflies, amid craggy rockwork, peony, and the Three Friends of Winter (pine, bamboo, and plum), all below a diapered band at the shoulder, the neck and cover similarly decorated with flowers, the cover with a lotus bud finial.

Provenance: From a notable private collection in the Philadelphia metropolitan area, Pennsylvania, USA. Thence by descent to the present owner.

Condition: Superb condition with minor wear and firing flaws, such as dark spots, firing cracks, and glaze lines. A small hairline to the neck and a small area of kiln grit to the cover. A jar and original cover from the Kangxi period in such well-preserved condition must be considered extremely rare.

Weight: 11.7 kg

Dimensions: Height 59 cm

**AUCTION RESULT
COMPARISON**

Compare a related baluster jar and cover, **also dated to the Kangxi period**, of only slightly larger size (63 cm high), but painted with a hunting scene, at Christie's, 20 November 2012, lot 22, **sold for EUR 91,000**.



Estimate EUR 5,000

Starting price EUR 2,400

A BLUE AND WHITE MING-STYLE DISH, QIANLONG MARK AND PERIOD

China, 1736-1795. The base with an underglaze blue six-character seal mark *da Qing Qianlong nianzhi* and of the period. Delicately potted with rounded sides rising from a slightly tapered foot and covered in an unctuous transparent glaze.



Provenance: Private estate Vienna, Austria. According to the estate heir, the present dish has been in the same Austrian family for a minimum of 20-30 years.

Condition: Excellent overall condition with some wear, minor firing irregularities, the rim with two microscopic glaze flakes, the foot with two very small nicks, few dark spots, and minimal pitting.

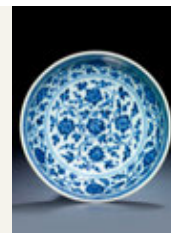
Weight: 152.7 g

Dimensions: Diameter 13.5 cm

Finely painted in cobalt blue under the glaze with a carefully drawn pattern of a composite floral band bearing different stylized flowerheads including lotus, peony, camellia, and chrysanthemum on continuous scrolling stems with varied foliage around the interior and exterior and in the central medallion, a border of classic scroll below the rim on the interior repeated above the foot on the exterior and a wide band of key-fret below the lipped rim.

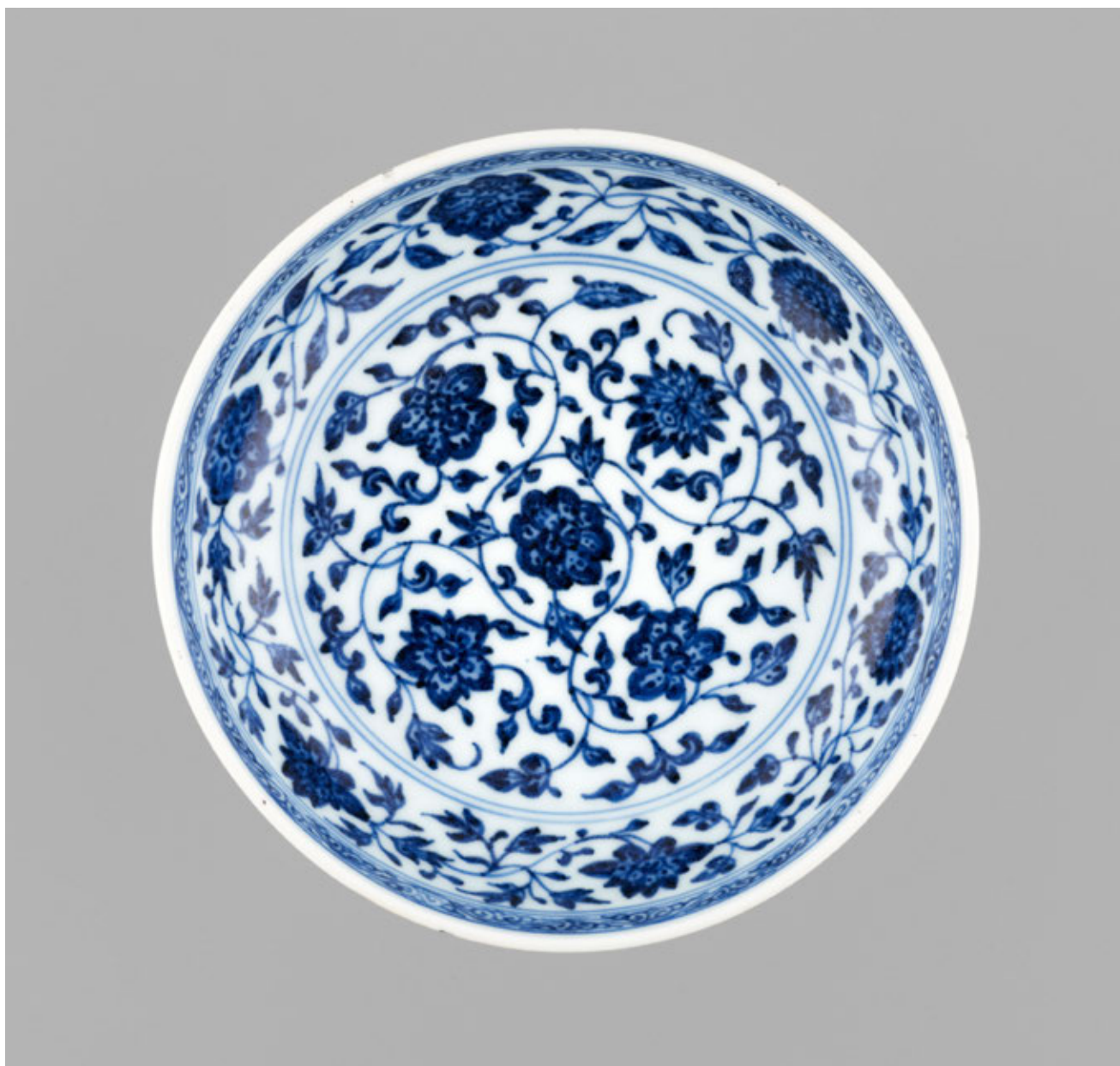
AUCTION RESULT COMPARISON

Compare a related dish, **of near-identical size, form, and design**, with a Yongzheng mark and of the period, at Christie's Hong Kong in Imperial Sale; Important Chinese Ceramics and Works of Art on 29 May 2013, lot 2265, **sold for HKD 350,000**. Compare also a closely related dish sold in these rooms in Fine Chinese Art, Buddhism and Hinduism, on 27 September 2019, lot 267, for EUR 6,952.



Estimate EUR 1,500

Starting price EUR 750





215

A BLUE AND WHITE 'DOUBLE VAJRA' DISH, KANGXI MARK AND PERIOD

China, 1662-1722. Finely painted in intense underglaze blue to the interior with a central ribboned visvavajra (double vajra) within a double circle, with a line border below the rim, and to the exterior with lotus sprays and sinuously coiled dragons framed by double-line borders. The recessed base with a six-character mark *da Qing Kangxi nianzhi* and of the period.



Provenance: Robert McPherson Antiques, merchant label with inventory number '25166' to base.

Condition: Excellent condition with minor wear and some firing flaws. The dish slightly warped in the firing. The base with some kiln grit, firing fissures, pitting, and minute nibbles to foot.



Robert McPherson

Weight: 137.6 g

Dimensions: Diameter 16 cm

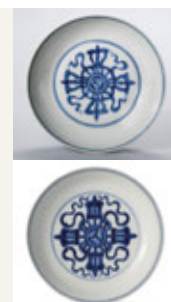
The shallow rounded sides rising from a short tapering ring foot to an everted rim.

This dish belongs to a group of fine blue and white wares bearing Tibetan Buddhist motifs produced between the Chenghua and the Yongzheng periods. The visvavajra in the center is a most potent and indestructible symbol of protection, dispelling evil, temptation, and deception from the four directions.

Literature comparison: A related dish from the Yongzheng period is in the Asian Art Museum of San Francisco and illustrated by He Li, *Chinese Ceramics*, 1996, pl. 591.

AUCTION RESULT COMPARISON

For the prototype of the present dish, see a very similar blue and white double vajra dish dated to the 15th century at Christie's London in *Rarity and Refinement: Treasures from a Distinguished East Asian Collection*, on 15 May 2018, lot 7, **sold for GBP 81,250**. For a later example from the same group, with a Yongzheng mark and of the period, see a closely related blue and white double vajra dish at Christie's Hong Kong in *Important Chinese Ceramics and Works of Art* on 29 November 2017, lot 3009, **sold for HKD 875,000**.



Estimate EUR 1,500

Starting price EUR 750



216
A PAIR OF BLUE AND WHITE
BALUSTER VASES AND COVERS,
KANGXI PERIOD

China, 1662-1722. Each decorated with panels of long-tailed birds perched on flowering branches issuing from craggy rockwork, with further panels of flowers above the foot with bands of diaper and lappets, the neck with lotus sprays and a band of ruyi heads. The bases each with a lingzhi fungus mark within a double circle.

Provenance: From a private collection in the United States.
Condition: Excellent condition with only minor old wear and firing irregularities, such as kiln grit, pitting, and dark spots. Some fritting along the edges, mostly to covers.

Weight: 3,537 g and 3,500 g
Dimensions: Height 48 cm and 47.5 cm

The domed covers with barbed rims are painted similarly to the vases, one with four panels and the other with six, both surmounted by a bud-shaped finial. (2)

During the early Qing dynasty, up until the 1680s, conditions were unsettled in China and the making of Imperial wares as well as the use of reign marks on porcelain was restricted in various ways. During this period, different types of other marks came into use, including **lingzhi fungus marks** and double circles.

AUCTION RESULT
COMPARISON

Compare a closely related pair of blue and white baluster vases and covers, also dated to the Kangxi period, with lingzhi marks, and similarly painted, at Sotheby's London in Chinese Art on 12 May 2021, lot 122, **sold for GBP 15,120**.



Estimate EUR 3,000
Starting price EUR 1,500

217

A LARGE FAMILLE VERTE 'BUDDHIST LIONS' DISH, KANGXI PERIOD

China, 1662-1722. The shallow rounded sides rising from a tapered foot to an everted rim. The interior painted in bright enamels with a pair of Buddhist lions chasing a ribboned brocade ball. The base with an underglaze blue lozenge mark within a double circle.

Provenance: From a German private collection.

Condition: Old wear, the fritted rim with small old fills, the foot rim with minor chips, all as visible on additional images on www.zacke.at. Some firing flaws. The dish produces a good sound. Condition overall commensurate with age and this type of ware.

Weight: 1,740 g

Dimensions: Diameter 35.4 cm

During the early Qing dynasty, up until the early 1680s, conditions were unsettled in China and the making of Imperial wares as well as the use of reign marks on porcelain was restricted in various ways. During this period, different types of other marks came into use, including lozenge marks, lingzhi fungus marks, and double circles.

LITERATURE COMPARISON

Compare a related famille verte saucer dish with three Buddhist lions, also dated to the Kangxi period, in the collection of the Museum of Applied Arts & Sciences in Sydney, object number 89/406.



Estimate EUR 1,500

Starting price EUR 750





218

A PAIR OF DOUCAI 'DEER AND MONKEY' DISHES, KANGXI PERIOD

China, 1662-1722. The shallow rounded sides rising from a short tapered foot, the interior painted with a central medallion enclosing a deer looking up toward a monkey eating fruit on a gnarled pine tree next to craggy rockwork and magpies in flight below colorful scrolling clouds. Framed by a double line border and encircled by the Three Friends of Winter – pine, bamboo, and plum.

Provenance: From an English private collection.

Condition: Both dishes: Minor firing flaws, wear, traces of use, shallow surface scratches, and scattered frits to rim with associated touchups. Dish 1: chipping to foot rim, one hairline (ca. 4 cm). Dish 2: Russet scratches to base, nibbling to foot rim, three short hairlines (ca. 2 cm). All inspected under strong blue light.

Weight: 336.0 g (dish 1) and 379.6 g (dish 2)

Dimensions: Diameter 20.3 cm (dish 1) and 20.2 cm (dish 2)

The exterior neatly decorated with bamboo framed by double line borders. The base with an apocryphal underglaze-blue six-character mark da Ming Chenghua nianzhi within a double circle.

Puns or rebuses are very popular in Chinese art and often made by using homophones. Here, monkey, bees, magpie, and deer are combined to convey 'giving great wealth and bestowing a noble title' (jue lu feng hou).

AUCTION RESULT COMPARISON

Compare a closely related single Doucai dish, also dated to the Kangxi period, with an apocryphal underglaze-blue six-character Chenghua mark within a double circle, and similarly painted with a deer under a pine tree, at Sotheby's New York in Chinese Works of Art on 19 March 2013, lot 175, **sold for USD 22,500 (for a single dish)**.



Estimate EUR 4,000

Starting price EUR 2,000





219

A BLUE AND WHITE 'PHOENIX' MALLET VASE, KANGXI PERIOD

China, 1662-1722. The vase has a domed body and a tall, slightly waisted neck rising to a lipped rim, and is finely painted in dark, grayish shades of underglaze blue with two stylized phoenixes grasping a ring in their beaks. The countersunk base with a double circle.

Provenance: From a Danish private collection. Old collector's note, 'China ca. 1680 [...] transitional [...] Ming [...] Ching [...] Kangshi' is accompanying this lot.

Condition: Very good condition with old wear and firing flaws, such as pitting, dark spots, and glaze recesses. Minute frits, glaze flakes, and microscopic surface scratches throughout.

Weight: 673 g

Dimensions: Height 20 cm



During the early Qing dynasty, up until the early 1680s, conditions were unsettled in China and the making of Imperial wares as well as the use of reign marks on porcelain was restricted in various ways. During this period, different types of other marks came into use, including lingzhi fungus marks and **double circles**.

Literature comparison: A related Kangxi-period mallet-form blue and white vase in the Palace Museum, Beijing, is illustrated in Qingdai yuyao ciqu, vol. I, part II, Beijing 2005, pp. 102-3, no. 40. Vases of this mallet or 'horse hoof' shape with similar decoration in copper red are in the Shanghai Museum, illustrated by Wang Qingzheng (ed.) in Kangxi Porcelain from the Shanghai Museum Collection, Hong Kong, 1998, p. 108, no. 71, and in the National Palace Museum, Taipei, illustrated in Sekai Toji Zenshu, vol. 15, Tokyo, 1983, pl. 141.

AUCTION RESULT COMPARISON

Compare a closely related blue and white mallet vase with stylized phoenixes, also dated to the Kangxi period and with an **artemisia leaf mark**, at Christie's New York in Fine Chinese Ceramics and Works of Art on 15 September 2017, lot 1201, **sold for USD 40,000**. Compare also a related mallet vase decorated in copper red, olive green, pink, and underglaze blue, also dated to the Kangxi period but with a six-character **Kangxi** mark, at Christie's New York in Fine Chinese Ceramics and Works of Art on 19 September 2014, lot 795, **sold for USD 47,500**.



Estimate EUR 3,000

Starting price EUR 1,500



220

AN AUBERGINE-GLAZED STAND, KANGXI PERIOD

China, 1662-1722. Of square form with canted corners, the flat top supported on a pierced ruyi-shaped apron raised on four cabriole legs. Covered overall with a rich dark aubergine glaze.

Provenance: Collection of Henri Delattre (ancient label to base). Henri Delattre was a notable collector of ceramics who lived around the turn of the 19th to the 20th century in Liège, Belgium, and donated a part of his collection to the Victoria and Albert Museum (for example accession numbers C.499-1919, C.500-1919, and C.501-1919).



Condition: Good, absolutely original condition with minor wear and firing flaws, light surface scratches, small losses, slightly warped.

Weight: 772.8 g

Dimensions: Size 19 x 19 x 7.4 cm

AUCTION RESULT COMPARISON

Compare a closely related aubergine-glazed rectangular stand, also dated to the Kangxi period, at Sotheby's London in Fine Chinese Ceramics and Works of Art on 9 November 2011, lot 66, **sold for GBP 10,000.**



Estimate EUR 1,000

Starting price EUR 500



The present lot with lot 382 (Day 2)

221

**A PALE CELADON-GLAZED
ARCHAISTIC 'LIBATION' CUP,
QIANLONG PERIOD**

China, 1736-1795. Made in imitation of archaistic rhinoceros horn cups, and of rectangular section, with a raised band of simplified taotie masks around the waist and bands of stiff leaves incised on the pedestal foot and upper body which is applied with four small chilong. The openwork handle formed by five further chilong of varying sizes climbing towards the rim. Covered overall with a pale celadon glaze darkening in the recesses.

Provenance: From a noted French private collection. Old collector's label 'A.Q. 29' to base.

Condition: Superb condition with only minor wear and firing flaws, including dark spots and minute firing cracks, one of which has caused a tiny loss to part of a chilong tail. The present lot, with no damages despite many exposed and reticulated areas, should be considered extremely rare in such pristine condition.

Weight: 403.5 g

Dimensions: Height 12.5 cm

Literature comparison: Compare a cup in the Walters Collection, Baltimore, of very similar shape and design, but with the chilong handle decorated in colored enamels and possibly gilding, illustrated by S. Bushell in *Oriental Ceramic Art*, New York, reprint 1980, p. 213, fig. 278.

**AUCTION RESULT
COMPARISON**

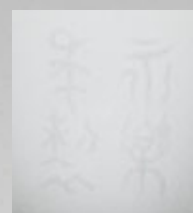
Compare a closely related white-glazed archaistic libation cup, of near-identical form and also dated to the Qianlong period, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 24 March 2011, lot 1770, **sold for USD 20,000.**



Estimate EUR 2,000

Starting price EUR 1,000







222

A TIANBAI ANHUA-DECORATED CONICAL 'DRAGON' BOWL, KANGXI PERIOD

China, 1662-1722. Delicately potted, the sides rising from a short straight foot and carved in remarkably fine anhua with two scaly five-clawed dragons in pursuit of flaming pearls, all amid flames and lingzhi shaped clouds.

Provenance: The collection of Sir Mark Heath and thence by descent within the same family. An old collector's label 'M. E. Heath Collection' and another old label inscribed by hand in Chinese, 'Yongle guanyao (Imperial kiln of Yongle)' and 'Baotai longwan (Eggshell dragon bowl)', to base. Sir Mark Evelyn Heath KCVO CMG (1927-2005) was a British diplomat who served as the United Kingdom's first Ambassador to the Holy See between 1982 and 1985. His appointment represented the resumption of full diplomatic relations between Britain and the Holy See for the first time since Henry VIII's break with the Catholic Church in 1534. After leaving the Vatican, Sir Mark became Head of Protocol for the Hong Kong Government. During this time he developed a passion for Chinese works of art.

Condition: Very good condition with minor wear and minimal firing irregularities, the rim with two near-invisible hairlines (both approx. 4 cm long).



Sir Mark Heath and Pope John Paul II

Weight: 148.9 g (excl. base)
Dimensions: Diameter 16.5 cm

The recessed base carved in anhua with an apocryphal four-character mark Yongle nianzhi.



With an elaborately carved Chinese hardwood stand dating to the earlier 20th century. (2)

Expert's note: The incredibly well-carved Anhua décor, the superb pottery work and the even, unctuous glaze altogether leave no doubt that the present bowl is a work from the early Qing period at least.

AUCTION RESULT COMPARISON

Compare a related Tianbai anhua-decorated dragon bowl, **with a near-identical four-character Yongle nianzhi mark** and dated to the Kangxi period, but of smaller size (12.5 cm diameter) and different form, at Sotheby's Hong Kong in Important Chinese Art on 9 October 2020, lot 3641, **sold for HKD 302,400**.



Estimate EUR 4,000
Starting price EUR 2,000

223

A PALE CELADON-GLAZED GU-FORM BEAKER VASE, KANGXI PERIOD

China, 1662-1722. The trumpet-shaped neck and spreading foot are carved with leaf tips. The central section is neatly incised with two ribboned mirror symbols reserved against a leiwen ground, the straight rim with a diapered pattern. Covered overall in a bluish pale celadon glaze darkening in the recesses. The recessed base with an apocryphal underglaze blue six-character da Ming Xuande nianzhi within a double circle.

Provenance: Old French private collection.

Condition: Good condition with minor wear and firing flaws, such as dark spots and small glaze bubbles, a glaze flake and small chip to the foot, three small glaze chips to the lower edge of the central section, two minor frits to the rim (inspected under strong blue light).

Weight: 814.2 g

Dimensions: Height 21.8 cm

The mirror (solid lozenge) is one of the babao or Eight Treasures of Chinese iconography. It symbolizes unbroken conjugal happiness and counteracts evil influences.

AUCTION RESULT COMPARISON

Compare a related celadon-glazed gu-form vase, of considerably smaller size, with an apocryphal Chenghua mark, dated to the Kangxi period, at Christie's New York in Sacred and Imperial: The James and Marilyn Alsdorf Collection Part II, on 24 September 2020, lot 828, sold for USD 4,375. Compare also a considerably larger celadon-glazed gu-form vase, **with an apocryphal Xuande mark and dated to the Kangxi period**, at Christie's New York in Fine Chinese Ceramics and Works of Art on 21 March 2014, lot 2169, **sold for USD 7,500**.



Estimate EUR 1,000

Starting price EUR 500



224

A SOFT-PASTE ANHUA-INCISED BEAKER VASE, GU, MID-QING

China, 18th century. The spreading foot and flaring neck each incised with stiff palm leaves, all below a key-fret band around the mouth rim, covered overall in a finely crackled glaze of decent ivory-white tone.

Provenance: From the private collection of Dr. Franz Haniel (1883-1965). Haniel was a German industrial magnate and a member of the Haniel family, one of the wealthiest in Germany, and of which many members were avid art collectors and patrons, altogether building a substantive collection over the centuries.

Condition: Good condition with minor wear and firing flaws, such as firing cracks, dark spots, and glaze recesses, all exactly as expected. One hairline to the rim.



The Haniel Family domicile in Düsseldorf, Germany, where the family art collection was once housed

Weight: 704.6 g

Dimensions: Height 17.4 cm, Diameter 13.7 cm

Anhua is a term used in Chinese ceramics meaning 'secret' or 'hidden' decoration. The designs being visible through transmitted light, produced either by incising them into the porcelain before glazing and firing, or by delicate 'slip-trailing' on the porcelain body.

AUCTION RESULT COMPARISON

Compare a related but larger (32.6 cm high) soft-paste incised gu vase, dated 18th-19th century, at Christie's New York in Chinese Art from the Art Institute of Chicago on 10-17 September 2019, lot 27, sold for USD 5,625. Compare also a pair of related but larger (41.2 cm high) soft-paste incised gu vases, dated to the Kangxi period, at Sotheby's New York in Chinese Works of Art on 21-22 September 2005, lot 93, **sold for USD 9,000**.



Estimate EUR 500

Starting price EUR 240



225

A WHITE-GLAZED MINIATURE BOTTLE VASE, QIANLONG SEAL MARK AND OF THE PERIOD

China, 1736-1795. Skillfully potted, the globular body rising from a short foot ring to a tall cylindrical neck with lipped rim, covered overall with a smooth, unctuous white glaze save for the foot rim. The recessed base with an underglaze blue six-character seal mark da Qing Qianlong nianzhi and of the period.

Provenance: Old private collection in Key West, Florida, USA. Private collection in Philadelphia, Pennsylvania, USA, acquired from the above.

Condition: Minor wear and minimal firing irregularities. Minuscule hairline crack around base of neck, well visible on images provided online at www.zacke.at. Presents nicely.

Weight: 34.8 g

Dimensions: Height 8 cm

AUCTION RESULT COMPARISON

Compare a related miniature white-glazed hu-form vase, also with a Qianlong seal mark and of the period, but of smaller size (5.5 cm high) and with incised decoration, at Christie's New York in Fine Chinese Ceramics and Works of Art on 24 March 2011, lot 1760, sold for USD 50,000. Compare also a related but larger (19.4 cm high) white-glazed bottle vase, **also with a Qianlong seal mark and of the period**, but with a slightly compressed body and flaring neck, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 14 May 2010, lot 681, **sold for GBP 20,000**.



Estimate EUR 500

Starting price EUR 240



226

A DEHUA 'LIAN' TRIPOD CENSER, MID-QING

China, 18th century. Of archaic lian form, molded to the exterior with three horizontal ribs below the broad raised rim and incised with a central band of alternating kuilong and keyfret patterns as well as a scroll above each of the three feet, covered overall save for the interior and base with a finely cracked ivory-white glaze.

Provenance: From the private collection of Dr. Franz Haniel (1883-1965). Haniel was a German industrial magnate and a member of the Haniel family, one of the wealthiest in Germany, and of which many members were avid art collectors and patrons, altogether building a substantive collection over the centuries. The base with an old paper label and inscription "China Ming 31".

Condition: Old wear and firing flaws, such as dark spots and firing cracks, all as expected. The rim with a finely executed ancient kintsugi repair.



Franz Haniel junior (1842-1916), son of Dr. Franz Haniel

Weight: 697.8 g

Dimensions: Height 9.5 cm, Diameter 14 cm

The shape of the present lot was inspired by archaic bronze containers, lian, which were among the ritual implements aimed to present food and drink offerings to the ancestors during the Han dynasty.

AUCTION RESULT COMPARISON

Compare a near-identical censer without kintsugi at Sotheby's New York in Asian Art on 18 March 2017, lot 1116, bought in at an **estimate of USD 3,000-5,000**.



Estimate EUR 500

Starting price EUR 240







227

A MAGNIFICENT PAIR OF DOUCAI 'BOYS' DISHES, YONGZHENG MARKS AND OF THE PERIOD

China, 1723-1735. Finely decorated to the central interior with four boys holding leafy sprays in a fenced garden with ferny trees and colorful clouds, all within a double line border repeated at the rim. The exterior similarly decorated with twelve boys engaged in various pursuits, the base with an underglaze-blue six-character mark *da Qing Yongzheng nianzhi* in a double circle and of the period.

Provenance: From an old Swedish estate. A private collector, acquired from the above.

Condition: Very good condition with minor wear and firing flaws, such as minimal pitting and dark spots, each dish with a very short hairline to the rim, one with a microscopic chip to the foot.

Weight: 122.8 g and 126.6 g
Dimensions: Diameter 14.1 cm (each)

Each dish with shallow rounded sides rising from a short tapering foot. The exterior shows one group of boys riding a hobby horse, another group entertaining themselves with leaf sprigs and toys, and a third group catching goldfishes.

Literature comparison: Compare a closely related pair, of near-identical size and decoration, also with a Yongzheng mark and of the period, at Sotheby's Hong Kong, 8 April 2010, lot 1954.

AUCTION RESULT COMPARISON

Compare a closely related pair, dated to the 18th century, **with near-identical decoration and of closely related size**, but with apocryphal Chenghua marks, at Bonhams, Fine Asian Works of Art, 10 December 2012, lot 5281, **sold for USD 35,000**.



Estimate EUR 8,000
Starting price EUR 4,000

228

**A LARGE FAMILLE ROSE 'EQUESTRIANS' DISH,
YONGZHENG PERIOD**

China, 1723-1735. Finely enameled in bold shades of pink, yellow, red, green, blue, aubergine, and black depicting warriors on horseback and bannermen in hot pursuit, with a misty mountain range in the background, all within line borders, the rim with floral sprays within shaped reserves alternating with flowering prunus branches against a dotted ground.

Provenance: From a Belgian private collection.

Condition: Perfect condition with no chips or cracks whatsoever. Minor old wear and firing imperfections, such as minuscule frits to back of rim, near-invisible to the naked eye (inspected under strong blue light), small pits, and glaze recesses. Extremely rare in this superb state of preservation, and thus presenting very well.

Weight: 1,355 g

Dimensions: Diameter 36.2

**AUCTION
RESULT
COMPARISON**

Compare a related dish, also dated to the Yongzheng period, of identical size, and similarly painted, at Christie's New York, 27 January 2014, lot 415, **sold for USD 37,500.**



Estimate EUR 3,000

Starting price EUR 1,500





229

A FINE YELLOW-ENAMELED BOWL, YONGZHENG MARK AND PROBABLY OF THE PERIOD

China, 18th-19th century. Delicately potted with deep rounded sides rising from a short straight foot to a slightly everted rim, covered on the exterior with a glaze of rich lemon-yellow color in stark contrast to the white interior. The recessed base with an underglaze-blue six-character mark da *Qing Yongzheng nianzhi* within a dense double-circle and either of the period or later, but within the Qing dynasty.

Provenance: Old French private collection in central Paris. By repute acquired at Parke-Bernet Galleries in New York during the 1960s, and thence by descent in the same family.

Condition: Excellent condition with minor wear and firing irregularities, the interior with light surface scratches.



Parke-Bernet Galleries

Weight: 140.8 g

Dimensions: Diameter 12.3 cm

The Yongzheng period is renowned for the delicacy and purity of its monochrome wares, which have been admired and coveted by notable collectors ever since. Bowls and dishes enameled yellow to the exterior and with white interiors were used by Imperial concubines of the first rank.

Expert's note: The present bowl, when observed closely, offers a number of interesting and telling details. It is delicately potted, with the sides distinctly thinning from the foot towards the rim, faint pottery lines appearing when the bowl is held against the light from a short distance, the yellow enamel subtly pooling toward the foot. Some remnants of the yellow glaze are still visible at the inner side of the foot rim, a

phenomenon also seen in the Bonhams bowl (see **Auction result comparison**) which appears to have been a common issue in the production of these bowls. Although it is this author's opinion that the present bowl dates to the Yongzheng period, it cannot be excluded with absolute certainty that it dates from somewhat later, but still well within the Qing dynasty.

Literature comparison: A pair of closely related but slightly smaller (11.1 cm diameter) Yongzheng-marked, lemon-yellow bowls of this shape is illustrated in *Selected Ceramics* from the Collection of Mr. & Mrs. J. M. Hu, Shanghai Museum, 1989, p. 89, no. 54, and another bowl (11.8 cm diameter) is illustrated in *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors*, Hong Kong, 2004, no.99, p.248-249.

AUCTION RESULT COMPARISON

Compare a closely related but slightly smaller (11.2 cm diameter) bowl, of **near-identical form**, also with a Yongzheng mark and of the period, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 22 March 2013, lot 1184, **sold for USD 171,750**, another (11.1 cm diameter) at Bonhams New York in *Fine Chinese Paintings and Works of Art* on 21 September 2020, lot 212, sold for USD 30,700, and a third (11.7 cm diameter) at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 20 September 2005, lot 282, sold for USD 72,000.



Estimate EUR 8,000

Starting price EUR 4,000

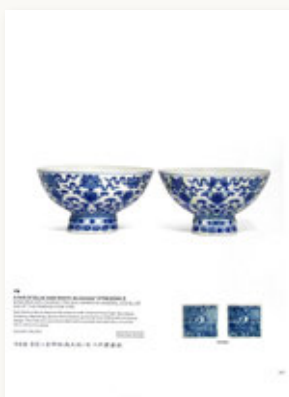
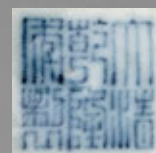




230

**A PAIR OF BLUE AND WHITE
'BAJIXIANG' STEM BOWLS,
QIANLONG MARKS AND OF THE PERIOD**

China, 1736-1795. Each bowl is finely decorated to the exterior with a band of the Eight Buddhist Emblems 'bajixiang' above lotus blooms growing from elaborate scrolling foliage. The interiors are decorated with a central stylized shou roundel and the feet with bands of scroll, floral sprays, and scrolling vines. Each base with an underglaze-blue six-character seal mark da Qing Qianlong nianzhi and of the period.



Provenance: A notable private collector in Kensington, London, United Kingdom. Christie's London, 6 November 2018, lot 176, bought-in at an **estimate of GBP 30,000-50,000**.
Condition: Excellent condition with minor wear and minimal firing irregularities.

Weight: 309.6 g and 310.5 g
 Dimensions: Height 8.2 cm (each), Diameter 14.9 cm and 15 cm

Shou is the Chinese character for longevity, which together with the Eight Buddhist Emblems (bajixiang) – Pair of Fish, Victory Banner, Wheel of Dharma, Parasol, Lotus, Endless Knot, Treasure Vase, and Conch Shell – makes this a pair of splendidly auspicious stem bowls.

AUCTION RESULT COMPARISON

Compare a closely related single blue and white bowl, also with an underglaze-blue six-character Qianlong seal mark and of the period as well as of near-identical form and design, but slightly larger size (18.5 cm diameter), at Bonhams London in Fine Chinese Art on 10 November 2011, lot 43, **sold for GBP 51,650 (for a single bowl)**.



Estimate EUR 8,000
 Starting price EUR 4,000



231

A TEADUST-GLAZED BOTTLE VASE, QIANLONG MARK AND PERIOD

China, 1735-1796. The compressed globular body rising from a slightly waisted foot with a molded edge to a superbly potted cylindrical neck. Covered overall with a finely mottled, elegant silky matte glaze of deep olive-green color that also covers the base. The foot is covered by a dark brown wash. Neatly incised six-character da Qing Qianlong nianzhi seal mark and of the period, the mark itself highlighted by a russet-brown glaze.

Provenance: Christie's Paris, 14 June 2006, lot 364. Austrian private collection.

Condition: Absolutely perfect condition with only very minor wear and firing irregularities.

Weight: 906.0 g

Dimensions: Height 21.5 cm

Fine tea-dust glazed porcelains are particularly associated with the Qing dynasty reigns of the Yongzheng and Qianlong Emperors, and it is of interest to note that, like those vessels with a robin's-egg glaze, tea-dust porcelains usually bear seal-script marks in both the Yongzheng and Qianlong reigns.

The fine tea-dust glazes of the 18th century are linked to the most famous and revered of all the supervisors of the imperial kilns, Tang Ying (1682-1756). Tang Ying's document 'Commemorative Stele on Ceramic Production' from 1735 provides information on 57 types of porcelain ware, including 40 monochrome glazes. Amongst these, there is reference to 'copy workshop glaze' fang changguan, i.e. tea-dust, and a listing of three variants: eel-skin yellow, snake-skin green, and speckled yellow. It is interesting that these are called fang or copies, since it suggests that the kilns were specifically copying an ancient glaze, most probably a Tang or Song dynasty original tea-dust glaze from northern China.

Expert's note: Although Qianlong-marked teadust-glazed vases of this general form are well known, smaller examples are very rare, and the current vase further distinguishes itself with its unusually fine and even glaze as well as its magnificent quality of pottery.

Literature comparison: A teadust-glazed vase of similar small size and proportions is illustrated by J Ayers in Chinese Ceramics and the Baur Collection, Geneva, 1999, no. 297. Another is illustrated by R. Krahl in Chinese Ceramics from the Meiyintang Collection, London, 1994, vol. 2, no. 917. A related Qianlong-marked vase of this form, but of the more common larger size, from the T.Y. Chao Collection, was sold at Sotheby's Hong Kong, 19 May 1987, lot 294; and another in the Victoria and Albert Museum, London, illustrated by R. Kerr in Chinese Ceramics, Porcelain of the Qing Dynasty, 1644-1911, London, 1986, no. 25.

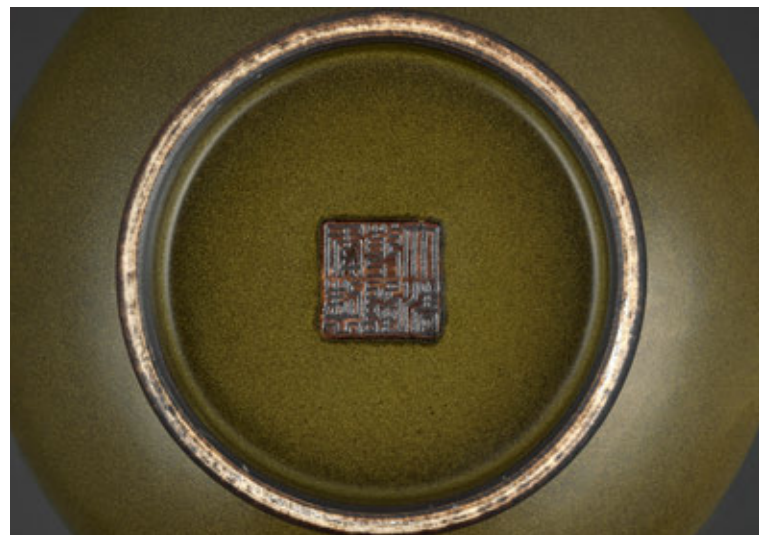
AUCTION RESULT COMPARISON

Compare with a closely related vase, **of exactly the same rare small size**, but with a flaring neck as opposed to the rare straight neck on the present vase, at Christie's Hong Kong in Imperial Chinese Treasures from a Distinguished American Collection on 28 May 2014, lot 2906, **sold for HKD 1,480,000**.



Estimate EUR 10,000

Starting price EUR 5,000





EXPERT'S NOTE

Although an attempt to obliterate the incised six-character seal mark da Qing Qianlong nianzhi was made at some point in time, it remains partially legible to the extent that it can be identified with absolute certainty. The fourth character shows distinct features which enable the educated

scholar to differentiate it from all other seal marks found on vases of this type, such as Daoguang, Jiaqing or Yongzheng for example. Note that an obscured mark was at least found once before on a vase of this type, namely in the Baur Collection (see Literature comparison).



Compare the partially obliterated Qianlong mark on the present vase with a drawing of a Qianlong six-character seal mark. The right-most line of the fourth character, which is only found in Qianlong seal marks, is clearly visible on the present vase.

232

AN EXTREMELY RARE IMPERIAL FLAMBÉ-GLAZED VASE, QIANLONG MARK AND PERIOD

China, 1736-1795. Covered overall with an unctuous, finely crackled, vibrant, sky-blue glaze highlighted with streaks of lavender-cobalt, draining away from the handles and rim leaving a pale creamy-mushroom color. The interior with pale blue streaks against a creamy-white ground. The base with a café-au-lait glaze and an incised six-character seal mark, da Qing Qianlong nianzhi and of the period.

Provenance: Danish private collection, acquired in China between 1885 and 1945 when members of the family lived there, and thence by descent within the same family.

Condition: Old wear, mostly to the upper bowstring and foot rim, probably due to European mountings present at some point. The mark has been partially obliterated by grinding down the café-au-lait glaze on the base. Some minor firing flaws, irregularities to foot rim, pitting, intentional crackling. The glaze with a great unctuous feel.

Weight: 822.0 g
Dimensions: Height 21.8 cm

The stylized elephant handles on the present lot can be interpreted as xiang, forming the pun taiping youxiang, meaning 'a sign of peacefulness'. The masterfully potted body rising from a splayed foot to a tall tapered neck and lipped rim, the angular shoulders flanked by a pair of scroll handles and a bowstring band below.

J. Ayers illustrates a larger version without a mark in the Baur Collection - Chinese Ceramics, volume 3, Geneva, 1972, no. A 289, where he notes that "kiln transmutations (yao pien), liable to occur during the firing of the copper-red glazes, were first exploited during the reign of Yongzheng, when attempts to imitate the effects of ancient Jun wares were made, when in some cases - as here - the process was assisted by adding splashes of cobalt." The present vase epitomizes this process, with its fine glaze appearing like a 12th-century Jun glaze rather than a common flambé glaze.

Literature comparison: Similar flambé-glazed vases, Qianlong seal mark and period, can be found in important museum collections. Compare one illustrated in The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume, the Second Part, 2007, p. 147; another example in The Capital Museum, Beijing, is illustrated in Xiong Liao, Beauty of Ceramics, Gems of Official Kilns, Taipei, 1993, p. 147; a similar vase in the Exhibition of Chinese and Other Far Eastern Art Assembled by Yamanaka & Co., New York, 1943, no. 915; a fourth flambé-glazed vase is illustrated by Liu Liang-yu, A Survey of Chinese Ceramics: Ch'ing Official and Popular Wares, Taipei, 1991, p. 207; and another example, **also with an obscured mark** and dated as probably of the Yongzheng period, is illustrated in J. Ayers, Chinese Ceramics in the Baur Collection, vol. 2, Geneva, 1999, pl. 259. .



AUCTION RESULT COMPARISON

Compare a closely related flambé-glazed vase, also with an incised six-character Qianlong mark and of the period, at Sotheby's New York in Important Chinese Art on 21 March 2018, lot 538, **sold for USD 162,500**, and another, also described as Imperial, at Christie's New York in The Marie Theresa L. Virata Collection of Asian Art: A Family Legacy on 16 March 2017, lot 614, **sold for USD 223,500**.

Estimate EUR 15,000
Starting price EUR 7,500





233

A LARGE FAMILLE VERTE DISH, QING DYNASTY

China, 1644-1912. The shallow rounded sides rising from a slightly tapered foot to an everted rim, finely painted in bright enamels to the interior with court ladies engaged in leisurely pursuits, all within a palace garden setting with palm trees, prunus, bamboo, wutong, and willows, and to the exterior with fruiting and flowering branches. The base with an underglaze-blue artemisia leaf mark within a double circle.

Provenance: From a French private collection, acquired in the Parisian art trade.

Condition: Excellent condition with minor wear and firing flaws, including pitting and dark spots. Good, consistent sound.

Expert's note: Note the cleverly structured allocation of the blue and green areas to the depiction, thus creating a 'three-dimensional' effect, which is even further enhanced by including the inner walls of the plate in the scene. This 'architectural' technique became popular during the Kangxi era, at the pinnacle of porcelain-manufacturing, when plates such as the present lot had a status almost equal to traditional paintings on silk or paper, because they were able to introduce a new true-to-life experience into the otherwise strictly limited two-dimensional style of Chinese painting.

Weight: 2,796
Dimensions: Diameter 42 cm

AUCTION RESULT COMPARISON

Compare a closely related famille verte dish, dated to the Kangxi period and of only slightly larger size (47.3 cm diameter), at Christie's New York on 23 January 2008, lot 283, **sold for USD 55,000.**



Estimate EUR 3,000
Starting price EUR 1,500



234

A RARE FLAMBÉ-GLAZED OVIFORM VASE, QIANLONG MARK AND PERIOD

China, 1736-1795. Well potted with an oviform body rising to a short cylindrical neck, covered overall with a finely crackled and rich purplish-blue glaze with lavender streaks thinning to mushroom around the rim, the base covered in a mushroom-brown wash and incised with a six-character seal mark da Qing Qianlong nianzhi and of the period.

Provenance: Private collection in Melbourne, Australia, and thence by descent in the same family to the present owner.

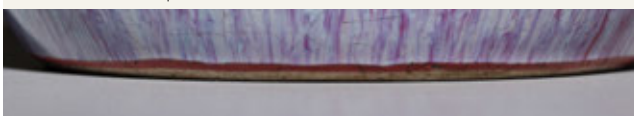
Condition: Excellent condition with minor wear and firing irregularities, some dark spots to interior, few microscopic glaze flakes near the foot. The inside of the vessel bears significant glaze calcification to its lower half, probably resulting from extensive use as a vase.

Weight: 530.7 g
Dimensions: Height 13.8 cm

Vessels covered in the striking flambé glaze reflect the Yongzheng and Qianlong Emperors' predilection for Song dynasty Jun wares. It was the Yongzheng Emperor who first commissioned the development of new glazes in imitation of Jun vessels and a total of nine different types of revival Jun glazes were created, which can be found recorded in the 1732 edition of the Jiangxi tongzhi [General Description of the Jiangxi Province].

EXPERT'S NOTE

When comparing the glaze of the present vase with that of the Jeffrey Moy meiping at Sotheby's (see Auction result comparison), the remarkable similarities are most apparent when we focus on the lower section around the foot rim (see fig. 1), where the thin trimming line of deep burgundy color, the distinct and fine crackle to the glaze, and the body as revealed by the unglazed foot rim can leave no doubt as to their close relation. Further signs include the brown wash above the incised six-character Qianlong seal mark as well as the glaze thinning to mushroom around the rim, also clearly indicating that the present lot and the meiping are – as Peter Y. K. Lam noted in 2007 – from a group of monochrome and ritual wares that, according to Palace records, would have been produced in or before 1748.



The foot of the present vase (left) and of the Jeffrey Moy meiping at Sotheby's, 1 June 2016, lot 3218. Note the trimming line of deep burgundy color, the fine crackle to the glaze, and the body as revealed by the unglazed foot



The seal mark on the base of this vase is also notable. A similar mark is discussed by Peter Y. K. Lam in 'Four Studies on Yongzheng and Qianlong Imperial Ware', in *Ethereal Elegance, Porcelain Vases of the Imperial Qing*, Art Museum, The Chinese University of Hong Kong, 2007, pages 55 and 56, where the author notes the similarity of this mark with a group of monochrome and ritual wares. According to Palace records, these would have been produced before or in the 13th year of the Qianlong reign, corresponding to 1748.

AUCTION RESULT COMPARISON

Compare a teadust-glazed oviform vase of closely related size and identical form, also with a **Qianlong seal mark** and of the period, at Christie's Hong Kong in The Imperial Sale / Important Chinese Ceramics & Works of Art on 1 June 2016, lot 3218, **sold for HKD 1,840,000**. Compare also a related flambé-glazed vase, of similar form and slightly larger size, with a Yongzheng seal mark and of the period, at Sotheby's London in Fine Chinese Ceramics and Works of Art on 16 May 2012, lot 174, sold for GBP 73,250. Compare also with a related flambé-glazed meiping from the collection of Jeffrey Moy, **with a very similar glaze and also with an incised Qianlong seal mark and of the period**, at Sotheby's Hong Kong, in *Emperors' Playthings – A Connoisseur's Collection*, on 6 April 2016, lot 3010, **sold for HKD 4,280,000**.



Literature comparison: Compare a closely related but larger (20.3 cm high) flambé glazed ovoid vase, also with a Qianlong seal mark and of the period, sold at Christie's New York, 19 September 2006, lot 368.

Estimate EUR 8,000
Starting price EUR 4,000

235

A LANGYAO VASE, FANG HU, MID-QING

China, 18th century. Well potted, the swelling body of rectangular section rising to a slightly waisted neck, the rim with indented corners, the neck flanked by pierced loop handles. Covered overall in a rich glaze of oxblood color thinning to ivory at the extremities and pooling to the interior, the base glazed white.

Provenance: From a private collection in Southern France.

Condition: Excellent condition with old wear and firing flaws, such as small glaze losses around the foot rim. Some irregularities to foot, most likely inherent to manufacturing.

Weight: 1,510 g

Dimensions: Height 24 cm

Estimate EUR 1,000

Starting price EUR 500



Note the unusual glaze pooling to the interior of the neck



236

A FLAMBÉ-GLAZED SQUARE BALUSTER VASE, QING DYNASTY

China, 1644-1912. Covered overall with a finely crackled, lustrous glaze of crimson tone with broad creamy lavender-blue streaks, thinning to a pale cream-mushroom color at the rim and along the edges; attractively pooling in thick drops over the shoulder and interior of the neck.

Provenance: Danish private collection. German private collection, acquired from the above.

Condition: Excellent condition with old wear and firing flaws, such as small glaze losses around the foot rim. Small losses to the foot, most likely inherent to manufacturing. Slightly tilted. Intentional crackling to glaze.

Weight: 5,037 g

Dimensions: Height 45.5 cm

Flambé glazes derive from Jun wares, a glaze that was first revived by the Yongzheng emperor and which remained popular throughout the Qing dynasty.

AUCTION RESULT COMPARISON

Compare a related flambé-glazed vase, dated 18th-19th century and also of square section, but of slightly smaller size (35.5 cm high), at Sotheby's New York in The Hundred Antiques: Fine & Decorative Asian on 30 September 2020, lot 1025, sold for USD 6,930, and a related flambé-glazed baluster vase, dated 18th-19th century and with a similar glaze, but of larger size (58.3 cm high), at Christie's London on 22 January 2013, lot 306, **sold for GBP 6,000.**



Estimate EUR 1,000

Starting price EUR 500





237

**A LARGE LANGYAO VASE,
YUHUCHUNPING, QING DYNASTY**

China, 18th-19th century. Finely potted with a swelling body rising from a short straight foot to a flared trumpet neck, covered in a lustrous deep crimson red glaze thinning to a finely crackled mushroom tone at the rim, the base with a finely crackled white glaze.

Provenance: From a private collection in the United Kingdom. The base with two old collector's labels, '31127' and 'Lang-yao'.

Condition: Minor firing flaws, scratches and wear to glaze. Upper neck and lip with professional restoration.

Weight: please check the weight online at www.zacke.at
Dimensions: Height 43 cm

AUCTION RESULT COMPARISON

Compare a near-identical sang-de-boeuf yuhuchunping, dated 18th century, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 12 November 2010, lot 1287, sold for GBP 9,375, and another dated 18th-19th century at Bonhams London, in The Roy Davids Collection of Chinese Ceramics on 6 November 2014, lot 16, sold for GBP 8,125. Compare also a closely related flambé-glazed yuhuchunping, dated early 19th century, at Sotheby's Hong Kong in Chinese Art on 28 November 2018, lot 315, **sold for HKD 125,000**.



Estimate EUR 2,000
Starting price EUR 1,000



238
A SMALL PEACHBLOOM-GLAZED OVIFORM VASE, QING DYNASTY

China, 18th-19th century. The ovoid body rising from a short ring foot and tapering toward the narrow mouth. Covered overall in a glaze of subdued, mottled, slightly grayish crushed strawberry-red color with intense deep red speckling, while the rim, recessed base, and interior are white. The base with an underglaze blue six-character mark da Qing Kangxi nianzhi.

Provenance: Old private collection in Key West, Florida, USA. Private collection in Philadelphia, Pennsylvania, USA, acquired from the above.
Condition: Minor wear and firing irregularities, one small chip to the rim with associated short hairline. The glaze with a smooth feel and unctuous surface.

Weight: 180.0 g
 Dimensions: Height 11 cm

Estimate EUR 600
 Starting price EUR 300

239
A SMALL PEACHBLOOM-GLAZED 'BAMBOO-NECK' BOTTLE VASE, XIANWENPING, MID-QING

China, 18th century. Thickly potted, the globular body supported on a tall tapered foot and rising to a long cylindrical neck with a short lipped rim, the shoulder and neck each with two horizontal ribs, covered overall in a faint, mottled peachbloom glaze suffused with fine crackle.

Provenance: Old private collection in Key West, Florida, USA. Private collection in Philadelphia, Pennsylvania, USA, acquired from the above.
Condition: Very good condition with minor wear and firing flaws, such as glaze recesses and dark spots, the mouth with some fritting.

Weight: 157.5 g
 Dimensions: Height 12.5 cm

EXPERT'S NOTE

The Chinese term for vases with this ribbed form of elongated neck is xianwenping, literally meaning 'string pattern vase'. This design initially became popular during the Northern Song dynasty and then re-surfaced in the first half of the 18th century, notably in vases with distinct monochrome glazes, such as the Guan type (fig. 1), sacrificial blue (fig. 2) or flambé (fig. 3).



AUCTION RESULT COMPARISON

Compare a Guan-type bamboo-neck bottle vase, also dated to the 18th century but of larger size (35 cm high), at Christie's London in The Art of China on 5-13 December 2018, lot 40, **sold for GBP 4,000**, a blue-glazed bamboo-neck vase dated to the Qianlong period and of larger size (36.8 cm high) at Sotheby's Hong Kong in Chinese Art on 2-3 June 2016, lot 831, **sold for HKD 150,000**, and a flambé-glazed bamboo-neck bottle vase, dated to the Qianlong period, of larger size (35.5 cm high), at Sotheby's London in Chinese & Japanese Works of Art on 10 March 2005, lot 274, **sold for GBP 4,200**.

Estimate EUR 600
 Starting price EUR 300





240

A LARGE LANGYAO COPPER-RED GLAZED WASHER, MID-QING

China, 18th century. Heavily potted, the compressed rounded walls rising to a slightly everted rim, the exterior covered overall in an unctuous liver-red glaze. The lip, interior and the slightly recessed base glazed white.

Provenance: Private collection in Philadelphia, Pennsylvania, USA, acquired by the father of the present owner and thence by descent.
Condition: Excellent condition with minor wear and firing irregularities, such as dark spots, glaze recesses, and pitting, a small glaze flake to the rim.

Weight: 1,681 g

Dimensions: Diameter 25 cm (at the widest points)

Auction result comparison: Compare a related washer, dated to the 18th-19th century, of near-identical form, at Sotheby's New York in Asian Art on 15 September 2018, lot 1017, sold for USD 3,750, and another related Langyao washer, described as an alms bowl, dated to the Kangxi period, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 17 May 2013, lot 1425, sold for GBP 6,875.

Estimate EUR 800

Starting price EUR 400

241

AN UNDERGLAZE-BLUE, COPPER-RED AND CELADON-GLAZED CARVED BRUSHPOT, QING DYNASTY

China, 1644-1912. The bitong of cylindrical form, the exterior carved and incised in shallow relief with bamboo and camellia as well as foliage and craggy rockwork. Covered overall in a transparent glaze save for a circular section of the base.

Provenance: Old French private estate. Old merchant label to the interior, 'Antique & Curio Store; Category 3; Number 5173; Qing dynasty; Brush pot with cobalt-blue copper-red painting; Price 280 Yuan'.
Condition: Excellent condition with minor wear and firing irregularities, minuscule frits to rim.

Weight: 701.6 g

Dimensions: Height 12.8 cm, Diameter 9.9 cm

Literature comparison: A related but larger and earlier brushpot in the collection of the Palace Museum, Beijing, is illustrated in Shikino no shiho, Pekin kokyū hakubutsuin ten, Tokyo, 1992, no. 18.

AUCTION RESULT COMPARISON

Compare a related but larger and earlier bitong at Sotheby's New York in Important Chinese Art on 20 March 2019, lot 750, sold for USD 37,500, another at Christie's New York in The Collection of Evelyn Annenberg Hall on 29 March 2006, lot 105, sold for USD 10,800, and a third at Christie's London in Fine Chinese Ceramics and Works of Art on 6 November 2007, lot 165, **sold for GBP 8,750**.



Estimate EUR 800

Starting price EUR 400





242

A RARE IRON-RUST GLAZED TRIPOD CENSER WITH MATCHING STAND, MID-QING

China, 18th century. The censer of bombé form and set with two elongated D-shaped handles at the rim, covered in a reddish-brown glaze suffused with minute iridescent black flecks, the interior and the ends of the feet left unglazed, revealing the buff ware. The stand modeled as overlapping leaf petals with a cash coin in the center and similarly glazed save for the ends of the feet and the underside. (2)

Provenance: From a private collection of American expatriates avidly collecting Chinese art in Hong Kong during the 1970s and 1980s, thence by descent.

Condition: Very good condition with minor wear and firing flaws, the stand with a small chip to the underside.

Weight: 734.5 g (the censer) and 234.9 g (the stand)
Dimensions: Width 17.5 cm (at the widest points), Height 15.5 cm (incl. stand)

AUCTION RESULT COMPARISON

Compare with a closely related iron-rust glazed censer, but lacking the matching stand, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art, 28 May 2021, lot 2996, bought in at an **estimate of HKD 500,000-700,000**.



Estimate EUR 1,500
Starting price EUR 750

243

A FINE IRON-RUST-GLAZED HU VASE, QING DYNASTY

China, 18th-19th century. The robustly potted, pear-shaped vessel supported on a splayed foot and rising to a wide, slightly tapering neck with a galleried rim. Overall covered with a reddish-brown glaze suffused with minute metallic speckles, the recessed base and interior covered with a transparent glaze. The base with a six-character seal mark da Qing Qianlong nianzhi neatly painted in underglaze blue.

Provenance: Old French private collection.

Condition: Excellent condition with minor wear and firing irregularities, such as dark spots, glaze recesses, and small firing cracks.

Weight: 1,849 g

Dimensions: Height 28.9 cm

Expert's note: If this vase would not bear a Qianlong mark, there is no question it would firmly be dated to the 18th century, no less. This author recommends keeping that in mind when bidding, as there is a distinct and non-negligible chance that this vessel indeed is a period piece.

Literature comparison: The form of this vase is inspired by Song wares, which were in turn based on archaic bronze hu vase prototypes and were produced covered in various glazes during the Qing dynasty. See a deep-blue glazed version from the Yongzheng period in the Palace Museum, Beijing, illustrated in Gugong Bowuyuan cang Qingdai yuyao ciqu [Qing porcelains from the Imperial kilns preserved in the Palace Museum], volume 1, Beijing, 2005, plate 122.

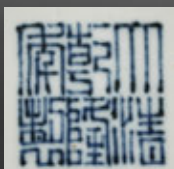


AUCTION RESULT COMPARISON

Compare a related tianqiuping **with a very similar glaze**, dated to the 19th century and of slightly larger size (38.5 cm high), at Sotheby's Paris in Art d'Asie on 10 June 2021, lot 162, **sold for EUR 20,160**.

Estimate EUR 1,500

Starting price EUR 750





244 A LONGQUAN CELADON BARBED-RIM CHARGER, MING DYNASTY

China, 1368-1644. The charger is decorated to the center of the interior with a floral pattern surrounded by radiating petals below a petal-barbed rim, covered all over with an unctuous glaze of sea-green tone, continuing over the foot rim where an unglazed ring on the base has burnt to a dark orange.

Provenance: From a French private collection. Two old collector's labels, 'Sung Dynasty 960-1297 A.D.' and 'Price 9,500–Tax 1,900– Total 11,400–' to base.

Condition: Excellent condition with minor wear and firing irregularities, such as dark spots and kiln grit. Good, consistent sound.

Weight: 2,203 g
Dimensions: Diameter 33.6 cm

AUCTION RESULT COMPARISON

Compare a closely related Longquan celadon barbed-rim dish, also dated to the Ming dynasty and of near-identical size and form, at Christie's London in The Art of China on 21-28 May 2020, lot 31, **sold for GBP 5,250**.



Estimate EUR 1,500
Starting price EUR 750

245 A FLAMBÉ-GLAZED YIXING VASE, QING DYNASTY

China, 18th-19th century. Of ovoid form, covered overall with a rich, dark blue flambé glaze. The unglazed base with an impressed seal mark, Ge Mingxiang zhi.

Provenance: From a private collection in Southern France.

Condition: Fine condition with minor wear and firing irregularities, manufacturing-inherent glaze losses around the foot, shallow surface scratches throughout.

Weight: 1,941 g
Dimensions: Height 26.5 cm

AUCTION RESULT COMPARISON

Compare a related flambé-glazed Yixing vase, with the same mark and also dated 18th-19th century, but of different form, at Sotheby's New York in Asian Art on 15 September 2018, lot 1016, **sold for USD 5,250**.



Estimate EUR 1,000
Starting price EUR 500





246

A RU-STYLE BRUSH WASHER, QING DYNASTY

China, 1644-1912. Delicately potted as a double gourd with the stem acting as the handle, covered overall with a thick bluish-green glaze, intentionally suffused with russet-gold and colorless crackle, the recessed base with three distinct spur marks.

Provenance: From a French private collection.

Condition: Excellent condition with minor wear and firing irregularities, intentional crackling to glaze.

Weight: 172.8 g

Dimensions: Length 18 cm

AUCTION RESULT COMPARISON

Compare a related Ru-style peach-form brush washer, dated to the 18th century, of slightly smaller size (13.9 cm diameter), at Christie's New York, in Sacred and Imperial: The James and Marilyn Alsdorf Collection Part II, on 24 September 2020, lot 864, sold for USD 43,750.



Estimate EUR 1,000

Starting price EUR 500





247

A FLAMBÉ-GLAZED WATER POT, MID-QING

China, 18th century. The globular water pot is quite massively potted and overall covered in a finely cracked and streaked glaze of crushed strawberry, bluish-purple, and milky blue tone thinning to mushroom on the edges of the rim and the interior, irregularly pooling in thick drops above the unglazed foot, revealing the buff ware.

Provenance: From an old French private estate.

Condition: Superb condition with minor wear and some firing irregularities. One glaze drop at the foot was lost when the vessel was removed from the kiln after cooling down from firing.

Weight: 401.4 g

Dimensions: Height 8 cm, Width 9 cm (at the widest points)

AUCTION RESULT COMPARISON

Compare a related flambé-glazed water pot, of similar form and size, but with a Yongzheng mark and of the period, at Christie's London in Chinese Ceramics, Works of Art and Textiles Part I on 4 November 2014, lot 222, sold for GBP 13,750. Compare also two closely related copper-red-glazed water pots, of **near-identical form and size** and also dated to the 18th century, at Christie's New York in Sacred and Imperial: The James and Marilyn Alsdorf Collection Part II on 24 September 2020, lot 839, **sold for USD 22,500**.



Estimate EUR 1,000

Starting price EUR 500

248

AN UNDERGLAZE-BLUE AND COPPER-RED 'LOTUS' WASHER AND WATERDROPPER, KANGXI PERIOD

China, 1662-1722. The furled lotus leaf-shaped washer with underglaze-blue veins and a molded conch dressed in copper red to the interior, applied stems and pods wrapping the exterior, a bud-form water dropper with copper-red striated petals set to one side.



Provenance: C. Y. Tse Antiques and Collectibles, Hong Kong, mid-1980s. The collection of Sir Mark Heath, acquired from the above, and thence by descent within the same family. An old collector's label 'M. E. Heath Collection' as well as an old hand-inscribed merchant label from C. Y. Tse, '1736-1796 [sic]', to base. Sir Mark Evelyn Heath KCVO CMG (1927-2005) was a British diplomat who served as the United Kingdom's first Ambassador to the Holy See between 1982 and 1985. His appointment represented the resumption of full diplomatic relations between Britain and the Holy See for the first time since Henry VIII's break with the Catholic Church in 1534. After leaving the Vatican, Sir Mark became Head of Protocol for the Hong Kong Government. During this time he developed a passion for Chinese works of art.

Condition: Excellent condition with minor wear and firing irregularities, such as small firing cracks, glaze recesses, and dark spots. Two microscopic glaze nibbles.



**Sir Mark Evelyn
Heath KCVO CMG
(1927-2005)**

Weight: 142.9 g

Dimensions: Width 12 cm

LITERATURE COMPARISON

Compare a closely related washer and water dropper in the collection of the Rijksmuseum, object number AK-RAK-1972-3, and another illustrated in J. Ayers, Chinese Ceramics in the Baur Collection, vol. 2, no. A226, both dated to the 17th century.



AUCTION RESULT COMPARISON

Compare a closely related washer and water dropper, also dated to the Kangxi period and of identical size and near-identical design, differing only in the molded spider (instead of the conch on the present lot), sold by Rob Michiels Auctions on 8 December 2018, lot 523, **for EUR 8,925**.



Estimate EUR 1,000

Starting price EUR 500



249
A FAMILLE VERTE 'ROMANCE OF THE WESTERN CHAMBER' BASIN, QING DYNASTY

China, 1644-1912. Brightly enameled to the interior with a scene from the classic play Romance of the Western Chamber (xixiangji), showing Zhang Sheng seated in a two-wheeled carriage being pushed by an elderly attendant, the maid Hongniang offering a bowl filled with food to the young scholar, and Cui Yingying watching from behind a door with a mischievous look on her face.

Provenance: From a private collection in Scotland, United Kingdom.
Condition: Excellent condition with minor wear, particularly to enamels, and minimal firing flaws.

Weight: 2,537 g
 Dimensions: Diameter 34.3 cm

The rim with alternating butterflies within shaped reserves and floral sprays against a dotted ground.



The heavily potted body with straight sides rising from a flat base to a slightly flaring broad rim with a circumferential groove near the lip. The unglazed base covered with a brown wash.

Romance of the Western Chamber is one of the most famous Chinese dramatic works. It was written by the Yuan dynasty playwright Wang Shifu and set during the Tang dynasty. Known as China's most popular romantic comedy, it is the story of a young couple consummating their love without parental approval, and has been seen both as a 'lover's bible' and 'potentially lethal,' as readers were in danger of pining away under its influence.

AUCTION RESULT COMPARISON

Compare a closely related famille verte basin, of only slightly larger size (40.7 cm diameter), dated to the Kangxi period, at Christie's New York in Marchant: Nine Decades in Chinese Art on 14 September 2017, lot 745, sold for USD 11,250, and another at Sotheby's New York in Chinese Works of Art on 19 March 2013, lot 180, sold for USD 10,000. Note that both basins show similar decoration and shaped reserves to the rim and depict similar court scenes, although the compositions are denser than on the present lot. Compare also a related Kangxi famille verte basin (38.5 cm diameter) with a similarly sparse depiction of a mother and three boys at play at Christie's London in Chinese Ceramics and Works of Art on 14 May 2013, lot 270, **sold for GBP 12,500**.



Estimate EUR 1,000
 Starting price EUR 500



250

A RARE AND LARGE FAMILLE VERTE 'LUOHAN' VASE, YUHUCHUNPING, QING DYNASTY

China, 1644-1912. The pear-shaped body rising from a tall spreading foot to a waisted neck with everted rim, painted in bright enamels with fifteen luohan engaged in various pursuits, including Asita playing with his long eyebrows, Maitreya riding a tiger, Vijraputra holding a lion cub over his head, Angida (Budai) seated on a throne, and others.

Provenance: The property of a Lady in the United Kingdom.

Condition: Very good condition with minor old wear and firing irregularities, few minor losses to enamels, occasional light scratches.

Weight: 4,115 g

Dimensions: Height 45 cm

The foot with a band of Buddhist symbols within shaped reserves alternating with chrysanthemum sprays against a red ground. The neck with a band of key-fret below the rim.

AUCTION RESULT COMPARISON

For an early 18th-century famille verte yuhuchunping, but of considerably smaller size (22.3 cm high), see Christie's London, Fine Chinese Ceramics and Works of Art, 15 May 2007, lot 381, **sold for GBP 36,000.**



Estimate EUR 3,000

Starting price EUR 1,500

EXPERT'S NOTE

While there are eighteen luohan in total, the present vase shows only fifteen. However, one luohan is carrying a large sack with three smiling boys in it. This could be intended as a depiction of the three future luohan, thus completing the group of eighteen. In any case, the three boys are also an auspicious symbol, signifying a wish for many sons.





251

A WUCAI 'WEIQI PLAYERS' DOUBLE-GOURD VASE, TRANSITIONAL PERIOD

China, mid-17th century. Finely painted in bright enamels, the upper section with boys at play below wispy clouds, the lower section with two scholars in a garden playing weiqi (go) and flanked by two attendants.

Provenance: Collection of Gérard Lévy. Gérard Lévy (1934-2016), named by Le Figaro as 'The Man with the Carnation' for the flower he would always wear on his lapel, was a revered dealer and connoisseur of Asian art and antique photography. His gallery in Paris, designed by Le Corbusier, opened in 1966, and is today run and managed by his daughter, with the help of her two brothers, both renowned collectors themselves. About his collection, Gérard Lévy once said, "The intention was that my collection should be off the beaten track. Should you share my taste, I will know that I was right to collect along these lines. But in any case, I have gained enormous pleasure from my collection."



Gérard Lévy (1934-2016)

Condition: Excellent condition with minor wear and firing flaws, such as pitting, dark spots, and glaze recesses, as well as few minor frits and surface scratches.

Weight: 486 g

Dimensions: Height 21 cm

The countersunk base with an apocryphal four-character underglaze-blue mark Chenghua Nianzhi.

Auction result comparison: Compare a closely related wucan double-gourd vase, also dated to the transitional period and painted with the same subject, but with an unglazed base and significant wear, at Christie's Amsterdam, 11-13 December 2012, lot 513, sold for EUR 3,750.

Estimate EUR 1,000

Starting price EUR 500

252

A BLUE AND WHITE 'ANTIQUE TREASURES' BOTTLE VASE, KANGXI PERIOD

China, 1662-1722. The compressed pear-shaped body rising from a tall, splayed foot to an elongated narrow neck and flared mouth, painted in strong cobalt tones with precious objects on tripod stands between hanging lanterns and emblems suspending from a ruyi-head band. The recessed base with an underglaze-blue floral mark.

Provenance: From a Croatian private collection.

Condition: Excellent condition with minor wear and firing flaws, including one larger firing crack to the body.

Weight: 581.0 g

Dimensions: Height 26.3 cm

The neck with tassels hanging from a further ruyi band below a narrow band of scroll, with a reverse-decorated band of lotus sprays just below the neck, above pendent ruyi-heads and a band of palm blades.

AUCTION RESULT COMPARISON

Compare a closely related blue and white bottle vase, also dated to the Kangxi period, at Bonhams London in Fine Chinese Art on 11 November 2010, lot 298, sold for GBP 2,880.



Estimate EUR 1,000

Starting price EUR 500





253

**A BLUE AND WHITE
'LION-MASK' POT,
18TH CENTURY**

China. The straight sides applied with a pair of pierced lion-mask handles. Finely painted in shades of cobalt and gilt highlights with peonies growing amid craggy rockwork, all below a band of scroll below the rim.

Provenance: From a Croatian private collection.
Condition: Excellent condition with minor wear and firing flaws.

Weight: 2,628 g
Dimensions: Height 15.7 cm,
Diameter 17.6 cm, Width 21.8
cm (across handles)

Estimate EUR 500
Starting price EUR 240

254

**A GILT-DECORATED AND
POWDER BLUE HU-FORM VASE,
GUANGXU MARK AND PERIOD**

China, 1875-1908. Decorated in gilt reserved on a powder-blue ground, each of the sides with an archaic ritual bronze vessel, the handles with flying bats and scrolling clouds, the foot with floral sprays, the neck with inscriptions, including the name of King Wen of Zhou. The recessed base with an underglaze-blue six-character mark da Qing Guangxu nianzhi and of the period.

Provenance: From a Swiss private collection.
Condition: Very good condition with minor wear and firing flaws, including dark spots, pitting, and firing cracks. Wear to gilt, occasional light scratches.

Weight: 2,798 g
Dimensions: Height 29.5 cm

Of square section, the pear-shaped body supported on a straight foot, the shoulder set with two rectangular lug handles. The interior and base covered in a transparent glaze.

Auction result comparison: Compare a related gilt-decorated powder-blue vase, also with an underglaze blue six-character Guangxu mark and of the period, but of different design and smaller size (21.5 cm high), at Christie's New York in Fine Chinese Ceramics and Works of Art Part I on 14 September 2012, lot 1499, sold for USD 10,000.

Estimate EUR 1,000
Starting price EUR 500





255

A SMALL BLUE AND WHITE ZHA DOU, QING DYNASTY

China, 1775-1875. Well potted with a compressed globular body rising from a short foot to a wide flaring neck. Overall painted with a composite floral scroll below pendent ruyi heads, all divided by a key-fret border encircling the shoulder and a classic scroll band around the foot. The recessed base with an underglaze-blue six-character seal mark da Qing Qianlong nianzhi.

Provenance: The collection of Sir Mark Heath and thence by descent within the same family. An old collector's label 'M. E. Heath Collection' as well as a hand-inscribed label 'Lotus-scroll in heaped + piled transitional style' to base. Sir Mark Evelyn Heath KCVO CMG (1927-2005) was a British diplomat who served as the United Kingdom's first Ambassador to the Holy See between 1982 and 1985. His appointment represented the resumption of full diplomatic relations between Britain and the Holy See for the first time since Henry VIII's break with the Catholic Church in 1534. After leaving the Vatican, Sir Mark became Head of Protocol for the Hong Kong Government. During this time he developed a passion for Chinese works of art.



Mark Heath and
Pope John Paul II

Condition: Very good condition with minor old wear and minimal firing irregularities. The mouth rim with a small glaze recess and associated old fill which has turned yellow, well visible on additional photos on www.zacke.at.

Weight: 206.0 g

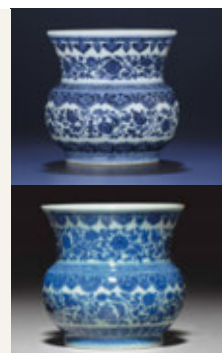
Dimensions: Height 8.3 cm, Width 8.9 cm (at the widest points)

Smaller zhadou vessels, such as the present lot, were used as slop jars rather than floor spittoons. When making tea, cups and teapots are rinsed in boiling water to cleanse and warm them. Such water would be jettisoned into a zhadou along with tea dregs and other related waste.



AUCTION RESULT COMPARISON

Compare a related blue and white zhadou of closely related size as well as similar form and design, with a Qianlong seal mark, at Christie's Hong Kong, in Important Chinese Ceramics and Works of Art on 30 November 2011, lot 2954, **sold for HKD 1,100,000**. Compare also a related blue and white zhadou of similar size, form, and design, but with a Daoguang seal mark, at Christie's New York, in Fine Chinese Ceramics and Works of Art on 15 September 2011, lot 1527, **sold for USD 122,500** (for a pair).



Estimate EUR 2,000

Starting price EUR 1,000

256

**A BLUE-GLAZED
STEMBOWL AND COVER,
DOU, QING DYNASTY**

China, 1644-1912. The shallow flat-bottom bowl raised on a tall flared stem foot, the high domed cover surmounted by a finial simulating a pair of rope-twist handles, decorated in relief with archaistic motifs, including a scroll band and overlapping waves, the lustrous glaze of vibrant indigo-blue tone.

Provenance:

Old French private estate. Orne Enchères, Alençon, France, 19 June 2018, sold for

EUR 7,936. A French private collection, acquired from the

above. A copy of the invoice from Orne accompanies this lot.

Condition: Excellent condition with minor old wear and small firing flaws.



Weight: 1,689 g

Dimensions: Height 24.5 cm, Diameter 14.7 cm

The interior of the cover and the deeply recessed base both with an impressed six-character seal mark da Qing Qianlong nianzhi in high relief.

Just before the Winter Solstice sacrifice that was scheduled to be held in the Temple of Heaven in 1748, the emperor Qianlong issued an Imperial command regarding sacrificial vessels. The Altar to Heaven main offering table dou [vessel] is blue porcelain... The handle on the top is like a twisted rope.' This was the first time that blue porcelain dou vessels were used, and it became a precedent for these sacrificial rites for the rest of the Qing dynasty. See *For Blessings and Guidance: The Qianlong Emperor's Design for State and Sacrificial Vessels*, Hong Kong, 2019, page 75, where a related blue-glazed dou, Jiaqing seal marks and of the period is illustrated, pp. 156-157.

**AUCTION RESULT
COMPARISON**

Compare a related blue-glazed dou, also with relief-molded Qianlong six-character seal marks, described as "probably of the period", at Christie's London in *Chinese Ceramics, Works of Art and Textiles* on 18 May 2012, lot 1024, sold for **GBP 32,450.**



Estimate EUR 3,000

Starting price EUR 1,500



257

A FINE AND LARGE BLUE AND WHITE 'LOTUS' VASE, HU, QING DYNASTY

China, 1775-1875. The pear-shaped body rising from a short, slightly spreading foot to a waisted neck flanked by archaistic scroll handles. Painted around the exterior in rich cobalt-blue tones with a circumferential lotus band, all between ruyi-head, lotus-lappet, and classic scroll bands. The neck with a band of shou medallions on a wan ground. The base with an underglaze-blue six-character seal mark da Qing Qianlong nianzhi.

Provenance: Collection Particulière Marseillaise.

Condition: Superb condition with old wear, shallow surface scratches and firing flaws, such as dark spots, pitting, and firing cracks. One handle with firing cracks and associated glaze recesses to the lower joint. For a detailed video of the vase shot under strong blue light, please refer to the department.

Weight: 11.6 kg (excl. base)

Dimensions: Height 44 cm (excl. base) and 54 cm (incl. base)

With a lotiform carved hardwood base, possibly from the period, but at least 100 years old. (2)

Expert's note: Vases such as the present lot have their origins in the archaic ritual vessel called Hu, but in their size and slightly exaggerated form they predominantly served to proclaim the advanced skills and sophisticated techniques of mid-Qing Dynasty porcelain manufacture. The lotus scroll also has its distant origins dating back to the Yuan Dynasty, but by the Qianlong period it had become the very formal, evenly-spaced pattern with its self-conscious echo of a past long bygone. It is this very structure, however, that helps today's scholars to establish a precise dating for any vase from this group: The more dense the lotus pattern is, the later the piece. The present lot, however, is a bit of a riddle, as its lotus scrolls reside more or less exactly between the sparse, almost frugal 'Ming Style' patterns from the early Qianlong period and the dense, almost cluttered scrolls from the late Qing and Minguo periods. Same goes for the rich cobalt-blue tones: Not quite as brilliant and intensive as in the early Qianlong era, but also by far not as dull and feeble as in later times. For these reasons, it is this author's belief that the present lot is either from the late Qianlong period, or from the first three quarters of the 19th century.

Literature comparison: Compare a closely related blue and white hu, with a Qianlong six-character seal mark and of the period, sold at Sotheby's Hong Kong, 24 September 1987, lot 74, offered again at Christie's Hong Kong, 26 April 2004, lot 1065. Further examples of this vase are illustrated in Selected Ceramics from the Collection of Mr. and Mrs. J. M. Hu, Shanghai, 1989, plate 62. Geng Baochang, Ming Qing Ciqi Jianding, Hong Kong, 1993, page 267, figure 455. Exhibition of Qing Porcelain from the Wah Kwong Collection, Chinese University of Hong Kong, 1973, no. 68.

AUCTION RESULT COMPARISON

Compare a related blue and white lotus-decorated hu, with a Qianlong six-character seal mark and of the period, at Sotheby's New York in Chinese Works of Art on 19 March 2013, lot 164, **sold for USD 485,000**. Also compare a closely related example at Shanghai Doyun Xuan Auction, 25-26 Dezember 2012, lot 2299, **sold for RMB 4,140,000 (ca. EUR 544,250)**.



Estimate EUR 10,000
Starting price EUR 5,000



258

A BLUE AND WHITE 'FALCON' ROULEAU VASE, QING DYNASTY

China, 1644-1912. The cylindrical body spiritedly painted in bright tones of cobalt blue with a falcon perched on a rocky outpost emerging from faintly painted crashing waves, the rim and foot with key-fret bands, covered overall in a transparent 'orange-peel' glaze.

Provenance: From an old Swedish estate. A private collector, acquired from the above.

Condition: Very good condition with minor wear and firing irregularities. Extensive fritting to rim, typical for this type of ware.

Weight: 1,863 g
Dimensions: Height 37.7 cm

Evidence suggests that the art of falconry may have begun in Mesopotamia, with the earliest accounts dating to around 2,000 BC. Also, some raptor representations are in the northern Altai, western Mongolia. The falcon was a symbolic bird of ancient Mongol tribes. During the Turkic Period of Central Asia (7th century AD), concrete figures of falconers on horseback were described on the rocks in Kyrgyz.



A Kazakh falcon hunter in Altai Tavan Bogd National Park, Mongolia

From 936-945 AD the Khitans, a nomadic people from Manchuria, conquered parts of northern China. In 960 AD China was eventually taken over by the Song dynasty. From its beginnings, the new government was unable to completely control the Khitan, who had already assimilated much of Chinese culture. Throughout its 300-year rule of China, the Song dynasty had to pay tribute to the Khitan to keep them from conquering additional territory. Despite the fact that the Khitans assimilated Chinese culture, they retained many nomadic traditions, including falcon hunting.



A Liao-dynasty painting depicting Khitan falcon hunters on horseback, 10th century

Expert's note: The rare subject and unusual decoration, particularly the faintly painted crashing waves and the sparse use of borders, suggest the present vase was made as a present for a high-ranked dignitary, either from the Ottoman Empire, or possibly from Northeastern, Central or even Western Asia, where in some regions falconry had already been practiced for millennia and remained an important element of local culture. The extensive fritting to the mouth rim clearly points towards the earlier 18th century as a possible period of creation.

AUCTION RESULT COMPARISON

Compare a blue and white vase made for the Ottoman market, **also painted with a falcon**, but dated to the Wanli period and of pear-shaped form, at Christie's London in Chinese Ceramics and Works of Art on 14 May 2013, lot 195, sold for GBP 11,250, and another dated to the Jiajing period at Sotheby's London in Chinese Ceramics and Works of Art on 12-14 July 2006, lot 596, **sold for GBP 13,800**.



Estimate EUR 3,000
Starting price EUR 1,500





259

A PAIR OF WHITE-GLAZED FIGURES OF HORSES, QING DYNASTY

China, 19th century. Each modeled in mirror image as a recumbent horse with one front leg stretched out and the other three legs tucked under the body. With large bulging eyes, pricked funnel-shaped ears, and a long thick mane falling over the neck. Covered in a thick white glaze with a pale bluish tinge darkening in the recesses, the base left unglazed.

Provenance: From a private collection in the United Kingdom.

Condition: The left ear of one horse and two legs of the other with old repairs. Minor wear, occasional light scratches. The wood stands with few minor chips.

Weight: 908.6 g and 928.4 g

Dimensions: Length 24 cm (excl. base) and 26 cm (excl. base)

Each with a fitted and carved Chinese hardwood base, most likely of the period. (4)

AUCTION RESULT COMPARISON

Compare a closely related pair of white-glazed figures of horses, also dated to the 19th century, at Christie's New York, in The Portanova Collection, on 20 October 2000, lot 315, sold for USD 3,055.



Estimate EUR 1,000

Starting price EUR 500

260

A LARGE MOLDED AND INCISED CELADON-GLAZED BOWL, MID-QING

China, 18th century. The deep rounded sides rising from a slightly spreading foot to a thick everted lip, finely incised with two bands of key fret above a band of vertical lines. Covered overall with an elegant sea-green monochrome glaze darkening at the recesses and thinning at the edges, save for the unglazed foot rim and white-glazed base. Note the distinct pottery lines to the interior and base.

Provenance: From an old French private estate.

Condition: Excellent condition with old wear, traces of use and firing flaws, such as pitting, dark spots, and firing cracks.

Weight: 1,309 g

Dimensions: Diameter 27.5 cm

Auction result comparison: Compare a related molded and incised celadon-glazed bowl, also dated to the 18th century and of similar form, with a hall mark and decorated to the interior, at Sotheby's Hong Kong, in Fine Chinese Ceramics and Works of Art on 7 April 2013, lot 3082, bought in at an estimate of HKD 80,000-100,000.

Estimate EUR 500

Starting price EUR 240





261

**A BLUE AND WHITE
'EIGHT HORSES OF MUWANG' DISH,
KANGXI MARK AND PERIOD**

China, 1662-1722. Thinly potted, the gently rounded sides rising to a slightly flaring rim, deftly painted in varying tones of cobalt blue to the interior with four lively horses in varied poses contentedly grazing beneath a leafy willow tree. The underside with four further horses galloping along tufts of grass set with rockwork, all within double-line borders. The base with an underglaze-blue six-character mark da Qing Kangxi nianzhi within a double circle and of the period.



Provenance: From an Irish private collection. Old collector's label "K'ang-Hi Ts'ing dynasty 1662-1722" to base.

Condition: Fine condition with minor wear and firing irregularities, minor fritting to the rim, and a small loss to the foot rim.

Weight: 158.4 g
Dimensions: Diameter 16.8 cm

The Eight Horses of Muwang or King Mu of the Zhou Dynasty alludes to a folktale when the King dreamed of being an Immortal. According to the story, the King was determined to visit the heavenly paradise and taste the peaches of immortality. A brave charioteer named Zaofu used his chariot to carry the king to his destination. During these travels the emperor's chariot was pulled by eight horses named after the color of their hair. In other accounts, the horses' names reflected their unusual talents, such as 'horse that gallops without touching the ground'.

Expert's note: Note the single spotted horse painted to the interior of the dish, an interesting detail that this author had not encountered before and appears to be quite rare.

**AUCTION RESULT
COMPARISON**

Compare a closely related dish, depicting the same subject and also with a Kangxi six-character mark and of the period, at Sotheby's New York in Kangxi: The Jie Rui Tang Collection, Part II on 19 March 2019, lot 318, **sold for USD 8,750.**



Estimate EUR 2,000
Starting price EUR 1,000

262

A SMALL TEADUST-GLAZED WATER POT, MID-QING

China, 18th century. Of compressed globular form with a broad foot and lipped mouth, covered overall in an opaque speckled dark olive-green glaze save for the unglazed foot ring.

Provenance: Bluett & Sons, London, old collection label to base. Vermeer & Griggs, acquired from the above. Thence by descent. Bluett & Sons was an important dealership of Chinese works of art, founded by brothers Leonard and Edgar Bluett and later continued by Leonard's son Roger Bluett, who was president of the British Antique Dealers' Association, of which his father and uncle were founding members in 1919.



Roger Bluett (right) in Bluett & Sons' Mayfair gallery, 1977

Condition: Excellent condition with only minor wear and firing irregularities. A minuscule and illegible inscription is incised to the base, possibly by a collector.

Weight: 135.6 g

Dimensions: Diameter 8.6 cm (at the widest points)

Expert's note: Though unmarked, the clear form, exquisite glaze, and distinctly broad foot firmly place this water pot in the reign period of the Qianlong Emperor, or possibly even a bit earlier.

AUCTION RESULT COMPARISON

Compare a closely related water pot, also dated to the 18th century, but with a slightly wider mouth and without the lipped rim, at Christie's New York in Fine Chinese Ceramics and Works of Art on 15 September 2017, lot 1253, sold for USD 3,500. Compare also a related water pot, but of more compressed form and dated to the 19th century, at Sotheby's Hong Kong in Chinese Art on 30 November to 1 December 2017, lot 610, **sold for HKD 87,500**.



Estimate EUR 1,000

Starting price EUR 500



263

A ROBIN'S EGG GLAZED WATER POT, QING DYNASTY

China, 1644-1912. Of domed square form with canted corners and lipped ring, applied to one side with a clambering chiling, the thick and unctuous glaze of evenly streaky lavender and turquoise tones covering the exterior, base, and interior.

Provenance: Formerly from the Vermeer & Griggs Collection, old collection label to base. In 1976, Michael L. Vermeer (1947-2015) joined Alan Griggs (1939-1995) to form Vermeer & Griggs, based in Los Angeles, California. Alan's extensive knowledge of Chinese ceramics from the Shang to Yuan dynasties was complemented by Michael's strong interest in Ming and Qing Imperial wares. In 1989, the firm started to deal exclusively in Asian art, specializing in their favored field of Chinese ceramics.

Condition: Good condition with minor wear and firing irregularities, the foot with small nicks and associated microscopic touchups, the interior with extensive soiling.

Weight: 105.7 g

Dimensions: Width 6 cm, Height 5 cm

Expert's note: The present washer is complemented by the extraordinary effect of the robin's-egg glaze, which is achieved with the use of copper and arsenic as an opacifier to create an opaque stippled turquoise glaze. There are two distinctive types of robin's-egg glazes: the first stippled with turquoise and dark blue, as in the present example, and the second streaked with copper-red.

Estimate EUR 500

Starting price EUR 240



**A YELLOW-GROUND
BLUE AND WHITE
'AUSPICIOUS' HU VASE,
QING DYNASTY**

China, 1644-1912. Neatly painted in underglaze blue with a ruyi-shaped bat suspending a double-gourd above a longevity peach between peony sprays, above stiff-leaf and lappet borders and below ruyi-head and wave borders. The neck with flowerheads and stylized scrolling vines below a floral border, all against a crisp lemon-yellow ground.

Provenance: Belgian private collection.

Condition: Old wear, firing irregularities, inherent and dense crackling to yellow glaze, a chip to the rim with an old fill and associated short hairline, a small chip to the exterior rim and another to one of the bat handles. Overall presenting well, commensurate with age.

Weight: 3,680 g

Dimensions: Height 40.6 cm

Thickly potted, the massive ovoid body rising from a splayed foot to a rounded shoulder, applied with two bats suspending mock ring-handles, with a waisted neck and an everted rim. The inside and the recessed circular base are glazed white, the unglazed foot rim revealing the creamy-white ware.

**AUCTION RESULT
COMPARISON**

Compare a related yellow-ground blue and white hu vase, **also with peony sprays and various borders**, dated to the Qianlong period, at Christie's New York in Fine Chinese Ceramics and Works of Art on 19 September 2006, lot 301, **sold for USD 36,000**, and a related yellow-ground blue and white bottle vase dated to the 19th century, molded with qilin and of larger size, at Christie's London in Fine Chinese Ceramics & Works of Art on 7 November 2017, lot 289, sold for GBP 11,250.



Estimate EUR 1,500

Starting price EUR 750



A RARE RUBY-RED GROUND FAMILLE ROSE BUDDHIST STUPA, MID-QING

China, 1750-1850. The shrine is superbly modeled and enameled with gilt highlights against a brilliant ruby-red ground with stylized lotus blooms borne on multi-hued vines issuing smaller flowers below Buddhist lion masks linked by pendant beaded chains. Surmounted by a lotus-lappet pedestal supporting a set of thirteen graduated Buddhist umbrellas, each tier neatly decorated with a narrow floral band, set atop with a skirted and a ribboned Buddhist emblem of the vase.

Provenance: From a private estate in Boston, Massachusetts, USA.

Condition: Absolutely superb condition with only old wear, mostly to gilding and black enamels within Buddhist lion masks and outlines of lotus-lappet borders. Some minimal firing irregularities and light surface scratches.



The stupa, shrine and top are modeled separately and connected internally by a thin layer of organic cement, which is still originally in place (fig. 1)



The underside of the famille rose stupa in the Palace Museum, Beijing (fig. 2)

EXPERT'S NOTE

Wear, luster, and unctuous shine found on the present stupa all bear typical signs of the natural metamorphosis of a glaze during a period of around 200 years. The cement that holds the stupa, shrine, and top (fig. 1) firmly together is fully original. Both the inside glazing and the ingenious inner architecture of base and dome compare favorably with a famille rose stupa in the Palace Museum, Beijing (fig. 2). Finally, based on its distinct stylistics, the exceptional quality of the enameling, and the superb detailing, with its many different bands and borders, without exception neatly executed to meet the highest standards, this masterpiece must be placed firmly into the era of the Qianlong emperor. It was probably produced for the Imperial household by the Jingdezhen kilns, intended for usage either in one of the Imperial worship halls, or as a gift for a high-ranked Tibetan official.

Weight: 2,086 g

Dimensions: Height 31 cm

Stupa, shrine and top are modeled separately and each connected internally by a thin layer of organic cement, which is still in place and firmly holds all three parts together. The stupa is supported on a multi-stepped square base decorated with minuscule and extremely fine bands of lappets, floral scrolls, key-fret, flowerheads, and diapered designs on a dark blue ground. The interior is overall applied with a fine turquoise glaze.

Stupas were originally memorial monuments built over the mortal remains of the Shakyamuni and other important figures. They represent the past and the present, and a symbol of Nirvana. The unique architectural form of the present example is strongly influenced by Tibetan characteristics. The square Mount Sumeru base is Tibetan in style, while the rounded dome is Indian in origin. Above is the harmika, consisting of a conical spire of thirteen layers, symbolic of the thirteen stages of enlightenment.

Literature comparison: Compare a related famille rose stupa, dated to the Qianlong period, but of the larger type and with a yellow ground, in the collection of the Palace Museum, Beijing. See also Wang-go Wang and Yang Boda, *The Palace Museum Beijing*, New York, 1982, plate 218 for a pagoda in filigree work. The authors note: "As in all Imperial establishments, the only authority higher than that of the emperor was a religious and supernatural one. The Qing royal family practiced Lamaist Buddhism, where rituals and settings required the richest paraphernalia, such as the jeweled golden pagoda housing a statue of Buddha."

AUCTION RESULT COMPARISON

Compare a closely related famille rose stupa, also dated to the Qianlong period and with a ruby-red ground, but of larger size (44 cm high), and with the **upper tip of the vase broken and re-stuck**, at Christie's Hong Kong, in *The Imperial Sale, Fine Chinese Ceramics and Works of Art* on 29 April 2002, lot 536, **sold for HKD 836,500**, and another, dated to the Qianlong period, but with a pink ground and of larger size (44.5 cm high), at Christie's London in *Fine Chinese Ceramics and Works of Art* on 3 November 2009, lot 280, sold for GBP 229,250 (illustrated on the catalog cover).



Estimate EUR 5,000

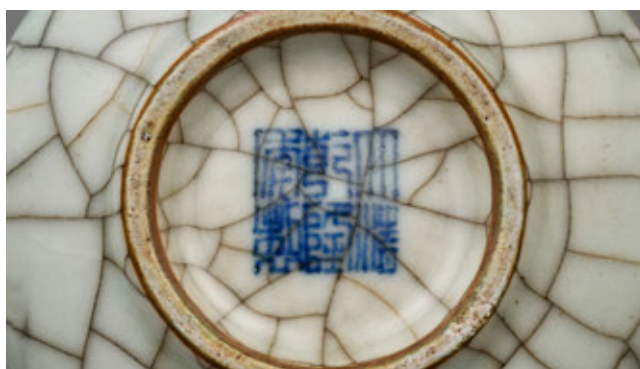
Starting price EUR 2,400





266
A SMALL GUAN-TYPE VASE,
HU, QING DYNASTY

China, 1644-1912. The pear-shaped body rising from a tapered foot to a short neck with lipped rim, flanked by two curved handles. Covered overall with an unctuous pale gray glaze suffused with a network of black, russet-gold, and pale crackle. The foot rim left unglazed revealing the ware.



Provenance: From a French private collection.
Condition: Excellent condition with minor wear and firing flaws.

Weight: 311.7 g
 Dimensions: Height 9.4 cm

The base with an underglaze-blue six-character seal mark da Qing Qianlong nianzhi.

AUCTION RESULT
COMPARISON

Compare a related Guan-type bottle vase (10.5 cm high), with an underglaze-blue four-character Qianlong seal mark and of the period, with similar glaze color and crackle, at Christie's London in Fine Chinese Ceramics and Works of Art on 15 May 2018, lot 175, **sold for GBP 68,750.**



Estimate EUR 1,500
 Starting price EUR 750

A CELADON-GLAZED 'CADOGAN' WINE POT, EARLIER QING

China, 17th-18th century. Naturalistically modeled in the form of a peach atop a spreading foot, the gently S-curved spout set opposite the handle both in the form of stems issuing leaves and blossoms applied along the body of the fruit, neatly decorated in underglaze blue and copper-red overall. Covered overall in a pale sea-green glaze. The recessed base with a central aperture.

Provenance: From an old French private collection.

Condition: Very good condition with minor wear and firing flaws, such as a firing crack to the stem connecting the spout to the body and microscopic nibbles to the spout.

Weight: 460.6 g

Dimensions: Height 13.4 cm, Width 18 cm (spout to handle)

The name 'Cadogan' was given to this curious group of peach-shaped vessels, which had no lids and were filled from the underside, by the Earl of Cadogan who in the early 19th century promoted their use as teapots, and persuaded the Rockingham factory in England to copy the form. See David S. Howard, *The Choice of the Private Trader*, London, 1994, no. 150 for a discussion on 'Cadogan' wine pots and for a blue and white example dating to c. 1640 from the Hatcher Cargo, and no. 156 for a famille verte example of the late Kangxi period. Howard suggests that vessels of this form may well have been purchased for display as curiosities rather than for use once they arrived in Europe.

Literature comparison: A similar wine pot, but with aubergine and turquoise glazes, is illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. I, Geneva, 1999, p. 179, no. 115 (A220).

AUCTION RESULT COMPARISON

Compare a related wine pot, but aubergine and turquoise-glazed, dated to the Kangxi period, at Sotheby's New York in Kangxi: The Jie Rui Tang Collection on 20 March 2018, lot 355, **sold for USD 10,625**, and a related blue and white Cadogan teapot from the Hatcher Cargo, dated to the transitional period, at Christie's New York in Chinese Export Art on 21 January 2016, lot 195, **sold for USD 25,000**.



Estimate EUR 1,500

Starting price EUR 750



268

A PEACH-SHAPED WATERDROPPER, JOSEON DYNASTY

Korea, 19th century. Modeled as a ripe peach on a leafy branch, which forms the pierced base and the spout on one side, the air hole drilled in the fruit fold opposite the spout. The leaves are decorated in underglaze blue and the tip of the peach in underglaze copper-red. Applied with a finely cracked glaze with a blue hue attractively pooling in the recesses.

Provenance: From a French private collection.

Condition: Minor wear, firing flaws, the base with a small old fill.

Weight: 241.0 g

Dimensions: Height 11 cm



AUCTION RESULT COMPARISON

Compare a closely related Korean peach-shaped water dropper, also dated to the 19th century, at Sotheby's New York in A Noble Pursuit: Important Chinese And Korean Art From A Japanese Private Collection on 11 September 2019, lot 530, **sold for USD 12,500**.

Estimate EUR 1,500

Starting price EUR 750





269

**A WHITE-GLAZED PORCELAIN MOON JAR,
DAL HANG-ARI, JOSEON DYNASTY**

Korea, 19th century or earlier. Thickly potted with a compressed globular body rising from a slightly spreading foot to a short waisted neck with an everted rim. Covered overall in a thick white glaze with some patches of pale russet burn and a smooth, unctuous feel. The foot rim left unglazed, the exterior neck and interior body with distinct pottery lines.

Provenance: From a noted French private collection. By repute acquired some time ago in the local market.

Condition: Excellent condition with old wear, some traces of use and extensive firing flaws. The base was separately modeled, resulting in distinct firing gaps along the interior foot rim. Dark spots and pitting. Occasional firing cracks, the neck with occasional glaze pooling.

Weight: 3,318 g
Dimensions: Height 24.8 cm

Literature comparison: A related white porcelain moon jar is illustrated in Koryo Bijutsukan, Koryo Bijutsukan zohin mokuroku (Collection Catalog of the Koryo Museum of Art), Kyoto, 2003, plate 50.

AUCTION RESULT COMPARISON

Compare a related white-glazed moon jar, dated to the 18th century, of related size but with a slightly asymmetrical body and flared neck, at Bonhams New York in Fine Japanese and Korean Art on 11 September 2019, lot 898, **sold for USD 27,575**.



Estimate EUR 1,500
Starting price EUR 750

270

A BLUE-GLAZED CONG-FORM VASE WITH ELEPHANT HANDLES, DAOGUANG MARK AND PERIOD

China, 1821-1850. The square vase with a characteristic circular foot ring and mouth rim, applied with a pair of superbly modeled elephant-heads suspending mock ring-handles, covered overall with an intense and lustrous deep-blue glaze thinning to white on the edges, subtly accentuating the elephant ears and rings as well as the overall form of the vase, and pooling neatly in the lower corners and the lower edges of the ring handles. The base with a six-character seal-script mark da *Qing Daoguang nianzhi* neatly painted in underglaze-blue and of the period.

Provenance: Estate of Sear Hang Hwie Pao (1937-2009). Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.
Condition: Excellent condition with minor wear and firing irregularities.

Weight: 3,985 g
Dimensions: Height 30 cm

EXPERT'S NOTE

The blue-glazed cong-form vase with elephant handles is an invention of the Daoguang period and served as the model for all later examples, such as the more common vessels from the Guangxu period, which are different from the present lot in a number of ways. The thinning of the glaze to the edges is more controlled and dramatic in the Daoguang examples, creating a striking contrast and thus accentuating the vessel's unique form. The elephant heads and mock-ring handles are carved expressively and with high precision. Finally, the glaze is of a distinctively intense color, pools and flows in an exquisite manner, and also seems to be more resistant to outside exposure.



AUCTION RESULT COMPARISON

Compare a closely related monochrome blue cong vase with elephant handles, **also with a Daoguang seal-script mark and of the period**, at Sotheby's Paris in Arts d'Asie on 9 June 2011, lot 195, **sold for EUR 42,750**, and another at Christie's London in Important Chinese Art on 3 November 2020, lot 46, **sold for GBP 36,250**.



Estimate EUR 4,000
Starting price EUR 2,000





271
AN 'EIGHT TRIGRAMS' CONG WITH A TRANSLUCENT TURQUOISE GLAZE, KANGXI PERIOD

China, 1661-1722. The square vase with characteristic circular foot ring and mouth rim, molded to each side with the Eight Trigrams (bagua) and covered overall in a finely cracked, translucent turquoise glaze thinning to a paler tone on the edges and pooling to a darker tone in the recesses.

Provenance: British private collection.

Condition: Excellent condition with minor wear and firing irregularities, one small glaze recess to one side.

Weight: 1,272 g
 Dimensions: Height 25 cm

Auction result comparison: Compare with a related yet slightly smaller (19.8 cm high) cong vase, dated to the 18th century, at Christie's London in The Carraro Rizzoli Collection, Treasures from a Milanese Palazzo, on 14 December 2006, lot 42, sold for GBP 2,400. A near-identical vase, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 5 March 2021, lot 278, for EUR 2,196.

Estimate EUR 1,000
 Starting price EUR 500

272
A BLUE-GLAZED CONG-FORM VASE WITH ELEPHANT HANDLES, GUANGXU MARK AND PERIOD

China, 1875-1908. The square vase with a characteristic circular foot ring and mouth rim, applied with a pair of molded elephant-heads, each suspending a mock ring-handle, covered overall with a lustrous, deep-blue glaze thinning slightly on the edges. The base with a six-character mark *da Qing Guangxu nianzhi* and of the period.

Provenance: From the estate of Jennifer and Ken Winchiu, Ottawa, Canada. This lot was acquired by the Winchiu family in China and brought back with them to Canada circa 1960.

Condition: Good condition with minor wear and firing irregularities, the glaze with signs of weathering due to outside exposure.



Ken Winchiu

Weight: 3,877 g
 Dimensions: Height 30.3 cm

Literature comparison: Compare a similar, slightly smaller, blue-glazed cong vase, Guangxu mark and period, illustrated by P. Lam, *Imperial Porcelain of Late Qing* from the Kwan Collection, Hong Kong, 1983, catalog no. 142.

AUCTION RESULT COMPARISON

Compare with a closely related vase at Christie's New York, in *Fine Chinese Ceramics and Works of Art* on 14-15 September 2017, lot 1257, sold for USD 10,000 and another at Bonhams London in *Fine Chinese Art* on 11 November 2010, lot 403, **sold for GBP 10,800.**



Estimate EUR 2,000
 Starting price EUR 1,000



大清光緒
年製

273

**A POWDER-BLUE-GROUND GILT-DECORATED
'DEER AND CRANE' BOTTLE VASE,
GUANGXU MARK AND PERIOD**

China, 1875-1908. Finely painted in gilt to the globular body with two stags in a forest with pine trees, two long-tailed birds perched on a gnarled branch, and craggy rockwork, below a band of alternating stylized Shou characters and flowerheads surrounded by scrolling vines at the shoulder, and to the neck with a crane standing in front of a pine tree, all below a band of ruyi heads below the rim. The recessed base with a six-character mark da Qing Guangxu nianzhi and of the period.

Provenance: From an old German private collection, and thence by descent in the family.

Condition: Good condition overall commensurate with age, old wear, mostly to gilt, and some firing flaws. The body with several circumferential glaze hairlines, near invisible to the naked eye. For a detailed video of the vase shot under strong blue light, please refer to the department.

Weight: 3,771 g

Dimensions: Height 38.5 cm

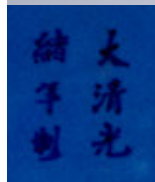
**AUCTION RESULT
COMPARISON**

Compare a closely related gilt-decorated powder-blue-ground vase, also Guangxu mark and period and with similar decorative bands, but painted with bats amid clouds, at Christie's New York in Fine Chinese Ceramics and Works of Art on 26 March 2010, lot 1432, sold for USD 20,000.



Estimate EUR 1,500

Starting price EUR 750



274

**A PAIR OF POWDER-BLUE-GLAZED GILT-DECORATED
'DRAGON' CHARGERS,
GUANGXU MARKS AND OF THE
PERIOD**

China, 1875-1908. Each with shallow rounded sides rising from a short tapered foot and finely painted in gilt to the interior with two sinuously coiled dragons chasing a magic pearl amid scrolling clouds and flames encircled by a band of ruyi heads and to the exterior with lotus sprays. Each base with an iron-red six-character mark da Qing Guangxu nianzhi and of the period. (2)

Provenance: From an old German private collection, and thence by descent in the family.

Condition: One charger with a section of ca. 10 cm broken off and re-attached. The other in excellent condition with only minor old wear and traces of use. Both with firing flaws as expected. Note that the metal wall fittings on both chargers can only be removed by dissection. For a detailed video of the vase shot under strong blue light, please refer to the department.

Weight: 3,746 g and 3,254 g

Dimensions: Diameter 39.9 cm and 40.1 cm

Estimate EUR 1,500

Starting price EUR 750





275

A GUAN-TYPE CELADON-GLAZED CONG-FORM VASE WITH THE EIGHT TRIGRAMS, TONGZHI MARK AND PERIOD

China, 1862-1873. The square vase with a characteristic circular foot ring and mouth rim, molded on each side with the Eight Trigrams (bagua) and covered overall with a finely russet-crackled bluish sea-green glaze thinning to a slightly paler tone on the edges. Six-character Tongzhi mark to base and from the period.

Provenance:

Tajan, Paris, 11 June 2001. French private collection, acquired from the above. A copy of the invoice accompanies this lot.



Condition:

Excellent condition with minor wear and firing flaws, occasional light scratches.

Weight: 2,804 g

Dimensions: Height 28.4 cm

AUCTION RESULT COMPARISON

A closely related vase was sold by Christie's Paris in Art d'Asie on 19 December 2012, lot 152, for EUR 15,000. A pair of related vases, with Tongzhi marks but dated to Republic, was sold by Bonhams San Francisco in Asian Decorative Arts on 28 July 2009, lot 1352, for USD 36,600.



Estimate EUR 1,500

Starting price EUR 750



276

AN IMPERIAL FAMILLE ROSE 'NINE PEACHES' BOTTLE VASE, DAOGUANG MARK AND PERIOD

China, 1821-1850. Superbly enameled with a peach tree growing amidst blue-green rocks and colorful lingzhi fungi, bearing nine peaches amidst two-color leaves and pink blossoms, with iron-red bats swooping amidst the branches, all between multi-colored ruyi borders. The recessed base with an iron-red six-character seal mark da Qing Daoguang nianzhi and of the period.

Provenance: A private collector from Zagreb, Croatia, by repute acquired in Sweden circa 1980.
Condition: V-shaped section of neck (approx. 6 x 7 cm) reattached, some old touchups to this area. Minimal glaze flakes and wear. One hairline across the base, probably from firing. All well visible on additional images online at www.zacke.at.

Weight: 1,668 g
 Dimensions: Height 30 cm

The slightly spreading foot with a key-fret band, the interior of the neck and the base in turquoise enamel, the rim gilt.

Large globular bottle vases decorated with fruiting branches of peaches were produced during the Yongzheng and Qianlong periods, based on a Kangxi pattern developed in the imperial enameling workshops of the Forbidden City. Those in the Yongzheng period depicted eight peaches, while those of Qianlong date depicted nine. This Daoguang vase therefore follows the Qianlong tradition.

Numerous popular stories have developed over the centuries linking peaches to endless bliss. Tao Qian (365-427) tells of a fisherman, who through a crevice in a rock followed the course of a stream to a peach orchard, 'Peach Blossom Spring', where he discovered a paradisaical world. In the novel Romance of the Three Kingdoms the three main protagonists are swearing an oath of brotherhood in a peach orchard. Peaches bestowing immortality are said to grow in the garden of Xi Wang Mu, the Queen Mother of the West, taking three thousand years to flower and the same time again to bear fruit. Due to their magical powers these peaches are said to have been repeatedly stolen, first by the clever Han dynasty scholar Dongfang Shuo, who thus turned immortal, and later by the scheming monkey Sun Wukong, hero of the novel Journey to the West, who in the 7th century is supposed to have accompanied the monk Xuanzang on his trip to India in search of Buddhist scriptures.

Literature comparison: Compare two closely related Daoguang mark and period vases, one in the Huaihaitang Collection, included in the exhibition Ethereal Elegance. Porcelain Vases of the Imperial Qing. The Huaihaitang Collection, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, catalog no. 139; and another sold at Christie's Hong Kong, 17th January 1989, lot 699. For a Yongzheng prototype, with only eight peaches, see one in the Palace Museum, Beijing, illustrated in Gugong Bowuyuan cang Qingdai yuyao ciqi [Porcelains from the Qing dynasty imperial kilns in the Palace Museum collection], Beijing, 2005, volume 1, part 2, plate 76;

and a Qianlong version in the Palace Museum, Beijing, published in Kangxi, Yongzheng, Qianlong. Qing Porcelain from the Palace Museum Collection, Hong Kong, 1989, plate 16.

AUCTION RESULT COMPARISON

Compare a closely related famille rose bottle vase, also with the nine peaches design and with a Daoguang seal mark in iron-red and of the period, at Christie's New York in Fine Chinese Ceramics, Jades and Works of Art on 19 September 2007, lot 420, sold for USD 37,000. Compare also a closely related vase, but with Jiaqing seal mark and of the period, at Sotheby's New York, in Important Chinese Art on 12 September 2018, lot 157, **sold for USD 175,000** (price for a pair).



Estimate EUR 3,000
 Starting price EUR 1,500





277

A DOUCAI 'DRAGON' JARDINIÈRE, QING DYNASTY

China, 18th-19th century. Thickly potted, the ovoid body rising from a short foot to a slightly spreading neck. The sides finely painted in underglaze blue and bright enamels of emerald-green, lemon-yellow, iron-red, and aubergine with two confronting five-clawed sinuously coiled dragons reaching for a flaming pearl.

Provenance: Old French private estate.

Condition: Good condition with minor wear and firing flaws, such as expected pitting and dark spots, some glaze lines, a single star-shaped hairline crack to the lower body.

Weight: 1,882 g

Dimensions: Diameter 24.5 cm (at the widest points), Height 15.6 cm

With a diapered band to the shoulder and a double-line border encircling the foot. Covered overall in a transparent glaze save for the unglazed base.

AUCTION RESULT COMPARISON

Compare a closely related doucai dragon jar, dated to the Yongzheng period, at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art on 8 April 2014, lot 3114, **sold for HKD 350,000.**



Estimate EUR 1,500
Starting price EUR 750

278

A TURQUOISE-GROUND FAMILLE ROSE 'DAYAZHAI' BOWL, GUANGXU PERIOD

China, 1875-1908. Delicately potted, the rounded sides rising from a short ring foot to an everted rim. The exterior finely painted in bright enamels with a bird perched on a branch of wisteria beside flowering branches of pink roses, all on a pale turquoise-ground with a narrow gilt band above the foot. The base with an iron-red four-character mark.



Inscriptions: Below the rim: 'Dayazhai' (Studio of Great Elegance). Oval seal mark: 'Tiandi yijia chun' (heaven and earth enjoying spring as one). To base: 'Yongqing changchun' (eternal joy and everlasting spring).

Provenance: The estate of Roger E. Birch (1936-2020), Washington, D.C., USA. Thence by descent within the same family.

Condition: Excellent condition with minor wear and firing irregularities, such as expected dark spots and pitting, wear to gilt, particularly to the rim where only traces remain. Good, consistent sound.

Weight: 141.2 g

Dimensions: Diameter 12.3 cm

Literature comparison: Compare with two bowls in the Beijing Palace Museum, illustrated in Guanyang Yuci, The Forbidden City Publishing House, 2007, p. 209. For an original sketch of a jardiniere with a similar pattern, see *ibid.*, p. 206, no. 50.

AUCTION RESULT COMPARISON

Compare a pair of closely related bowls, bearing the same marks and also dated to the Guangxu period, at Sotheby's Hong Kong in China / 5000 Years on 5 June 2020, lot 553, sold for HKD 187,500, and another of slightly smaller size (10.5 cm diameter) at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 30 May 2012, lot 4262, **sold for HKD 620,000**.



Estimate EUR 1,000

Starting price EUR 500





279

A FAMILLE VERTE 'DRAGON' DISH, GUANGXU MARK AND PERIOD

China, 1875-1908. Finely painted with bright enamels to the interior with a central roundel enclosing two colorful, five-clawed, sinuously coiled dragons chasing a flaming pearl amid flames. Framed by a scroll border below a continuous seeded-green band with floral sprays, and to the exterior with three evenly spaced colorful floral sprays. The base with an iron-red six-character mark *da Qing Guangxu nianzhi* and of the period.

Provenance: From a Swedish private collection.

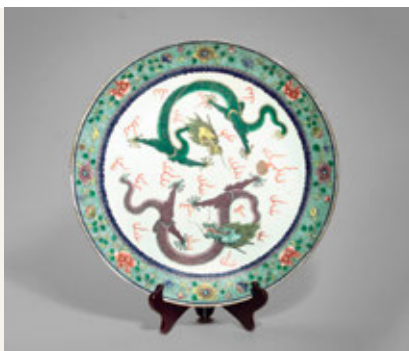
Condition: Excellent condition with minor wear and firing irregularities, few microscopic frits to rim.

Weight: 369.4 g

Dimensions: Diameter 21.4 cm

LITERATURE COMPARISON

Compare a closely related famille verte charger, **with near-identical decoration** and also with an iron-red six-character Guangxu mark and of the period, but of larger size (38.5 cm diameter), at Christie's London, 10 May 2006, lot 201.



Estimate EUR 1,500
Starting price EUR 750





280

A LARGE FAMILLE ROSE 'DRAGON AND PHOENIX' DISH, GUANGXU MARK AND PERIOD

China, 1875-1908. The shallow rounded sides rising from a short foot to a lipped rim, finely painted in gilt and polychrome enamels to the interior with a confronting five-clawed dragon and phoenix flanking a flaming pearl amid cloud and fire scrolls, with a broad circumferential line in gilt below the rim, the exterior with three evenly spaced detached lotus sprays. The recessed base with an iron-red six-character mark *da Qing Guangxu nianzhi* and of the period.

Provenance: French private collection.

Condition: Absolutely perfect condition with only minor wear to gilt and enamels as well as firing irregularities (inspected under strong blue light).

Weight: 1,293 g

Dimensions: Diameter 34 cm

AUCTION RESULT COMPARISON

Compare a pair of related dishes, though of considerably smaller size, at Sotheby's Hong Kong in Chinese Art on 29-30 November 2018, lot 736, sold for HKD 62,500.

Compare also a closely related dish, though with a polychrome key-fret band below the rim, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 12 May 2017, lot 419, **sold for GBP 8,750**.



Estimate EUR 1,500

Starting price EUR 750





281

A DEHUA FIGURAL 'BOY' WATERDROPPER, EARLY QING

China, 17th-18th century. The boy standing on a circular base, holding his long flowing robe with one hand and the water dropper in the form of a double-gourd vessel in the other. He is wearing an elaborate pendant at the chest. His face with almond-shaped eyes and full lips forming a smile, flanked by long pendulous earlobes. His braided tuft of hair acts as a removable stopper.

Provenance: From a Dutch private collection. Old label 'W. 3' to base.

Condition: The cover and one arm with old repairs, the cover also with a chip. Otherwise in good condition with minor wear and firing flaws, such as firing cracks and glaze recesses.

Weight: 432.4 g

Dimensions: Height 21.8 cm

Expert's note: While Dehua figural water droppers, such as 'crab and lotus' at Christie's (see Auction result comparison), are already quite rare to find on the auction market, the present lot appears to be quite unique with no other examples found in public collections.

AUCTION RESULT COMPARISON

Compare another Dehua water dropper, modeled as a crab on a lotus leaf, dated to the Kangxi period, at Christie's London, in The van Daalen Collection of Chinese Art on 6 November 2019, lot 88, **sold for GBP 6,875.**



Estimate EUR 800

Starting price EUR 400



282

A FAMILLE VERTE BISCUIT FIGURE OF SHOULAO, QING DYNASTY

China, 1644-1912. The immortal standing upright with a longevity peach in his left hand, wearing long colorful robes tied at the waist and decorated with peaches, cranes, Shou symbols, and lotus sprays. His benevolent face with almond-shaped eyes below long eyebrows and the mouth open in a joyous smile.

Provenance: From a private collection in the United Kingdom.

Condition: Good condition with old wear and firing irregularities, fingers with very minor old repairs.

Weight: 410.2 g

Dimensions: Height 23.6 cm

Literature comparison: Compare a closely related figure, dated to the late 18th century, illustrated in Åke Setterwall, *The Chinese Pavilion at Drottningholm, Allhem*, 1974, page 167.

AUCTION RESULT COMPARISON

Compare a closely related famille verte biscuit figure of Shoulao, dated to the Kangxi period, of only slightly larger size (29.2 cm high) at Christie's New York, 25 January 2010, lot 420, **sold for USD 3,750.**



Estimate EUR 800

Starting price EUR 400



283

AN IRON-RED AND GILT-DECORATED 'BAJIXIANG' BOWL, DAOGUANG MARK AND PERIOD

China, 1821-1850. The deep rounded sides rising from a slightly tapered ring foot to a gently everted and gilt rim, decorated to the exterior in iron-red and gilt with the Eight Buddhist Symbols (bajixiang) above a band of conjoined lotus scroll. Covered overall in a transparent glaze with a light turquoise tint. The base with an underglaze-blue six-character seal mark *da Qing Daoguang nianzhi* and of the period.



Provenance: From an old French private estate.

Condition: Very good condition with minor wear, particularly to gilt, minimal firing irregularities, and some scratches.

Weight: 110.6 g

Dimensions: Diameter 10.2 cm

AUCTION RESULT COMPARISON

Compare a related iron-red decorated 'five bats' bowl, also with an underglaze-blue six-character Daoguang seal mark and of the period, at Christie's Hong Kong, in The Pavilion Sale – Chinese Ceramics and Works of Art, on 6 April 2015, lot 233, **sold for HKD 68,750**.

Also compare a pair of iron-red and blue and white decorated bowls, of related size and motif, also with underglaze-blue six-character Daoguang seal marks and of the period, at Christie's New York in Fine Chinese Ceramics and Works of Art on 26 March 2010, lot 1382, sold for USD 50,000.



Estimate EUR 1,000

Starting price EUR 500



284

A SET OF THREE FAMILLE ROSE 'QUAIL' OGEE BOWLS, GUANGXU MARK AND PERIOD

China, 1875-1908. Each with multilobed rims, finely and continuously enameled around the exterior and into the interior with quails by sprouting bamboo and trellises issuing double gourds. The base each with an iron-red six-character mark *da Qing Guangxu nianzhi* and of the period. (3)

Provenance: From a private collection in Tucson, Arizona, USA, and thence by descent in the same family to the present owner.

Condition: Excellent condition with minor wear and firing irregularities.

Weight: 63.6 g, 62.3 g, and 57.8 g

Dimensions: Diameter 10.1 cm, 9.8 cm, and 10 cm

Estimate EUR 1,000

Starting price EUR 500





285

A PAIR OF LARGE FAMILLE ROSE 'MAGPIES AND PRUNUS' BALUSTER VASES AND COVERS, QING DYNASTY

China, 1644-1912. Each with a baluster body rising from a short foot to a slightly tapered neck surmounted by a domed cover with broad rim and conical finial. Painted in bright enamels with a continuous scene of magpies in flight and perched on gnarled flowering prunus trees above bamboo and lingzhi. (2)

Provenance: From an old German private collection. One vase inscribed to base, '27.33'.

Condition: Very good condition with some wear, particularly to enamels, as well as firing flaws. Light scratches here and there, minimal glaze flakes and frits.

Weight: 5,422 g and 5,494 g

Dimensions: Height 44 cm and 45 cm

With a lappet border above the foot, a band of ruyi-heads and a band of key-fret to the shoulder, and evenly spaced floral sprays to the neck. The cover repeating the depiction of magpies and prunus, with a floral scroll band to the rim and a flowerhead to the finial.

Auction result comparison: Compare a related famille rose bottle vase, also enameled with magpies and prunus, dated to the late Qing dynasty, but lacking decorative bands or borders, at Sotheby's New York in Asian Art on 19 September 2015, lot 1037, sold for USD 23,750.

Estimate EUR 1,200

Starting price EUR 600

286

A FAMILLE ROSE 'FISHERMEN' BRUSHPOT BY CHENG SHUIJIN (1903-1977), BITONG

China, mid-20th century. Of cylindrical form, finely painted in bright enamels with an old fisherman, carrying a fishing rod and a basket, with his son carrying a fish on a stick, with craggy rockwork, a tree, and two distant birds in the background. Covered overall in a transparent glaze, a ring around the countersunk base left unglazed.

Inscriptions: Signed 'Cheng Shuijin', inscribed 'Yanbo diaotu (Fishermen)', one seal.

Provenance: From a Swiss private estate.

Condition: Excellent condition with minor wear and few firing irregularities.

Weight: 286.1 g

Dimensions: Height 12.4 cm, Diameter 8 cm

Cheng Shuijin (1903-1977) was a porcelain master sculptor and painter in Jingdezhen, well known for his various and sometimes extremely fine and detailed depictions of scenes from theatrical plays and ancient novels.

AUCTION RESULT COMPARISON

Compare a famille rose bottle vase by the same artist, dated by inscription to 1960, at Bonhams, in Asian Art on 21 March 2019, lot 219, **sold for GBP 4,812**.



Estimate EUR 800

Starting price EUR 400





287

A YELLOW-GROUND FAMILLE ROSE 'PEACH' JARDINIÈRE, DA YA ZHAI, LATE QING DYNASTY

China, late 19th to early 20th century. The large bowl is sturdily potted with rounded sides decorated in polychrome enamels with peaches borne on gnarled branches with vines and leaves, further with prunus and lingzhi, all below a multicolor key-fret band and against an Imperial pale yellow ground. The gilt-rimmed oval cartouche with an iron-red mark *da ya zhai* (Studio of Great Elegance) encircled by two dragons chasing a flaming pearl.

Provenance: From a private collection in Scotland, United Kingdom.

Condition: Good condition with old wear, shallow surface scratches, extensive traces of use to rim and interior, the colors very strong and fresh. Firing flaws, including some orange burn to base and expected pitting, glaze pooling, and pottery lines.

Weight: 13.1 kg
Dimensions: Height 36.5 cm, Diameter 42.5 cm

**AUCTION RESULT
COMPARISON**

Compare a closely related yellow-ground famille rose jardinière, of near-identical form and design, also dated late 19th to early 20th century, at Sotheby's New York in Asian Art on 23 March 2019, lot 1314, **sold for USD 11,875.**



Estimate EUR 1,500
Starting price EUR 750



288

A YELLOW-GLAZED ARCHAISTIC ALTAR VESSEL, XING, GUANGXU MARK AND PERIOD

China, 1875-1908. The barrel-shaped body molded and carved with a wide band of cell-pattern diaper below key-fret and a foliate scroll below the mouth rim, flanked by a pair of dragon-head loop handles and raised on four leaf-form supports. Covered inside and out with a finely crackled, deep egg-yolk glaze with distinct pooling. The countersunk base with a six-character mark da Qing Guangxu nianzhi and of the period.

Provenance: From a private collection in Philadelphia, Pennsylvania, USA, acquired by the present owner's grandparents in China during the 1950s.

Condition: Very good condition with minor wear and firing flaws. One handle with a small glaze loss, probably from firing. Surface scratches, particularly to the interior.

Weight: 3,911 g
Dimensions: Diameter 24.2 cm, Height 24.3 cm, Width 33 cm (across handles)

The form of the present lot is based on an archaic vessel originating from the Zhou dynasty. In the Zhouli (the Rights of Zhou) it is recorded that this vessel was called Xing and used for serving geng (thick broth). When the Manchus established the Qing dynasty and took control of China, they also adopted the Chinese practice of making offerings to their ancestors, a tradition that had been established during the Zhou dynasty. The Qing court therefore had ceremonial vessels made to resemble the Zhou prototypes in order to give the foreign Manchus a veneer of legitimacy and to create a sense of continuity.

Expert's note: The present xing, with its distinct yellow glaze, would have been part of a ritual set made for the Altar of Earth and would have comprised also a pair of dou, fu, and gui-shaped vessels. Similarly composed sets with archaistic designs would have been made in *claire de lune*, blue, and red for ritual use in the Altars of the Moon, Heaven, and Sun, respectively. The archaistic shape of these sets was not designed until 1748, when the Qianlong emperor ordered the Grand Secretaries to consult classical texts when designing objects, and insisted that he approve their designs before manufacturing could begin. The objects were illustrated and described in *The Illustrated Regulations for Ceremonial Paraphernalia of the Qing Dynasty* (Huangchao liqi tushi). See E. S. Rawski and J. Rawson, eds., *China: The Three Emperors 1662-1795*, London, 2005, pp. 125 and 396-397, pls. 34-37.

LITERATURE COMPARISON

Compare a closely related xing, with an incised six-character Guangxu mark and of the period, at Christie's Hong Kong, *The Imperial Sale*, 30 May 2006, lot 1309. See also a similar example with incised six-character Guangxu mark in *Imperial Porcelain of Late Qing*, Chinese University of Hong Kong, 1983, catalog no. 143.



AUCTION RESULT COMPARISON

Compare a related molded and yellow-glazed gui vessel and cover, also dated to the Guangxu period but unmarked, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 23 March 2012, lot 2109, **sold for USD 18,750**. Compare also a related molded and yellow-glazed dou vessel and cover, with an incised six-character Guangxu mark and of the period, at Sotheby's Hong Kong in *Chinese Art* on 28 November 2018, lot 741, **sold for HKD 275,000**.



Estimate EUR 3,000
Starting price EUR 1,500



289
A FAMILLE NOIRE 'BIRDS AND PRUNUS' SQUARE BALUSTER VASE, QING DYNASTY

China, 1644-1912. The flaring sides rising to a gently arched square shoulder with a tall trumpet neck. Boldly enameled to each side in bright shades of aubergine, green, yellow, white, and red with birds perched amidst blossoming prunus branches, all reserved on a black ground. The recessed base with an underglaze-blue mark in the form of a ribbon-tied artemisia leaf.

Provenance: A notable private collector in Kensington, London, United Kingdom.

Condition: Very good condition with minor wear and firing irregularities, some fritting to edges, few minor touchups, remnants of gilt.

Weight: 5,058 g
 Dimensions: Height 47.8 cm

Literature comparison: Compare a related famille noir square vase with birds and prunus, dated to the early Kangxi period, illustrated in Edgar Goré & J. F. Blacker, *Chinese Porcelain and Hard Stones*, Vol. 1, pl. 6, no. 2.

AUCTION RESULT COMPARISON

Compare a pair of related famille noir square vases (50.5 cm high), also with **ribbon-tied artemisia leaf** marks, dated to the 19th century, at Bonhams Edinburgh in Asian Art on 27 March 2013, lot 343, **sold for GBP 5,250**.



Estimate EUR 800
 Starting price EUR 400



290
A DAYAZHAI-STYLE FAMILLE ROSE JARDINIÈRE, LATE QING DYNASTY

China, 1860-1910. The tapering sides of the rectangular vessel are supported on four bracket feet. Neatly painted in bright enamels with a magpie perched on a wisteria branch, the lower half of each side with peony blossoms and buds borne on leafy stems, the flat rim with peony sprays, all against a yellow-enameled ground. The base pierced with two circular holes for drainage.

Provenance: From a private collection in Philadelphia, Pennsylvania, USA.

Condition: Fine condition with some old wear and firing flaws, small enamel losses throughout, glaze flakes to the corners, few minuscule chips.

Weight: 6.8 kg
 Dimensions: Size 31.6 x 25 x 24.7 cm

AUCTION RESULT COMPARISON

Compare a related yellow-ground rectangular jardinière, dated to the Guangxu period and of closely related form, but decorated en grisaille and with Dayazhai mark, at Sotheby's New York, in *Fine Chinese Ceramics & Works of Art* on 17 September 2013, lot 363, **sold for USD 28,750**.



Estimate EUR 800
 Starting price EUR 400



291
**A FAMILLE-ROSE
 YELLOW-GROUND
 'BAJIXIANG' ALTAR
 VASE, GU, LATE
 QING TO REPUBLIC**

China, c. 1870-1949. The flaring trumpet neck and domed base of the gu are finely enameled with the Eight Precious Objects, bajixiang, adorned with fluttering ribbons and entwined with the curly vines of a lotus meander, divided by a bulbous mid-section below bands of ruyi-heads, upright lappets, key-fret patterns and floral scrolls, all against a bright lemon-yellow ground.

Provenance: French private collection, acquired from a gallery in Marseille.

Condition: Very good condition with only minor old wear, particularly to gilt, some fritting to mouth rim.

Weight: 1,097 g
 Dimensions: Height 27.7 cm

Vases of this type are usually found as part of an altar garniture, with matching incense burner and candlestick holders, all invariably decorated with bajixiang and lotus scrolls. The interior and base with turquoise enamel. Above the bulbous mid-section is a gilt rectangular reserve enclosing an apocryphal iron-red six-character mark da Qing Qianlong nianzhi.

**AUCTION RESULT
 COMPARISON**

Compare a related famille rose vase, **also dated late Qing to Republic and with an apocryphal Qianlong mark**, sold in these rooms in Fine Chinese Art, Buddhism & Hinduism on 5 March 2021, lot 327, **sold for EUR 12,200**.



Estimate EUR 1,500
 Starting price EUR 750





292

A PAIR OF MONUMENTAL FAMILLE VERTE CANTON PALACE VASES, QING DYNASTY

China, 19th century. The baluster sides surmounted by a trumpet neck with wavy rim, applied with double gilt lion-cub handles and pairs of chilong on the shoulders, finely painted in bright enamels and gilt with shaped panels depicting court and nature scenes against a ground of scrolling vines and peony blossoms.

Provenance: From a German private collection.

Condition: Superb original condition with no restorations, hairlines, or cracks whatsoever. Wear to gilt, each vase with one small loss to one claw of one dragon, both with minor frits to relief applications. One of the hardwood bases with chips and losses, both bases with natural age cracks.

Weight: ca. 42 kg (the pair, excl. stands)

Dimensions: Height 89 cm (each)

Each vase with a matching, finely carved hardwood openwork base, most likely from the period. (4)

Expert's note: A pair of very large Famille Verte vases such as the present lot, in well-preserved condition with enamels and gilding still so crisp and fresh, and with matching bases, must be considered as extremely rare.

Estimate EUR 3,000

Starting price EUR 1,500



AUCTION RESULT COMPARISON

Compare a closely related single Canton vase, also dated to the 19th century but of smaller size (81 cm high), at Christie's Amsterdam in Asian Ceramics and Works of Art on 24 May 2006, lot 346, sold for EUR 9,000 (for a single vase). Compare a related pair of Canton vases, also dated to the 19th century but of smaller size (62.3 cm high) but with pink scroll handles, at Christie's New York, in Mandarin & Menagerie: The Sowell Collection and Chinese Export Art From Various Owners, on 26 January 2015, lot 195, sold for USD 27,500 (for a pair). Compare a closely related pair (90 cm high) dated to the Daoguang period, at Bonhams Hong Kong, in Fine Chinese Ceramics, Works of Art and Paintings, on 26 November 2007, lot 5, bought-in **at an estimate of HKD 300,000-400,000**.



293

**A 'MOONLIT WATERFALL'
FAMILLE VERTE TABLE SCREEN,
QING DYNASTY**

China, 1780-1850. The plaque of rectangular form, finely painted with a scholar seated on a rocky outpost, a boy attendant standing behind him, gazing at a waterfall between craggy rockwork with pine trees, all under the yellow-glowing moon reflected in the watercourse below.

Provenance: From an old French private collection.

Condition: The plaque is in excellent condition with only minor wear, firing irregularities, and light surface scratches. The hardwood frame comes with minor cracks and a small loss to the reverse, the stand with minor losses here and there as well as few natural age cracks. The mirror with small cracks and losses as well as one large crack.

Weight: 1,231 g (the plaque, frame, and mirror) and 391.8 g (the stand)
Dimensions: Size 26.3 x 20 cm (the frame) and Height 38.6 cm (incl. stand)

The plaque is set within a hardwood frame resting in a well carved stand with openwork ruyi-head and scroll decorations, the reverse set with a mirror, all most likely dating from the same period.

**AUCTION
RESULT
COMPARISON**

Compare a related famille rose table screen, dated Qianlong to Jiaqing period, at Sotheby's London in Fine Chinese Ceramics and Works of Art on 9 November 2011, lot 461, **sold for GBP 97,250.**



Estimate EUR 3,000
Starting price EUR 1,500



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 而王請



294

A PORCELAIN PLAQUE OF XIANGLONG (TAMING DRAGON) LUOHAN, BY WANG QI (1884-1937)

China, around 1930. Painted in polychrome enamels to depict Xianglong Luohan subduing the Dragon King into his alms bowl with his raised finger. The Dragon King emerges from a finely drawn cloud, which represents his heavenly palace. Piles of books and a large jar are found behind the Luohan.

Inscriptions: Signature: 'Xichang Wang Qi' (upper left). Two seals: 'Qi' and 'Taomi'. Inscribed: 'Written in Zhushan' and with a poem.

Provenance: From a noted Swiss private collection.

Condition: Excellent condition with only minor wear and minimal firing irregularities.

Weight: 2,731 g (incl. frame)

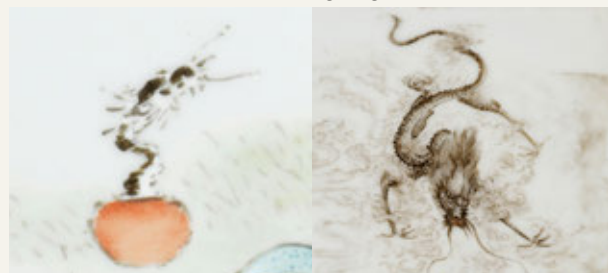
Dimensions: Size 42 x 29 cm (incl. frame) and 37 x 24.5 cm (the plaque)

With a matching hardwood frame and cast metal suspension. (2)

Xianglong Luohan, also known as the Taming Dragon Luohan, is one of the Eighteen Luohan (or Arhats) in China. His Sanskrit name is Nantimitolo and his origins are said to derive from a Buddhist monk named Mahakasyapa. The legendary Chan Buddhist monk Ji Gong was widely recognized by people as the incarnate of the Xianglong Luohan.

Wang Qi was the most outstanding porcelain painter of his day. After the fall of the Qing dynasty, imperial orders for porcelain dwindled at Jingdezhen, the main porcelain production center of China. Porcelain artists, released from imperial restraints, developed their own styles based upon famous scroll painters of earlier periods. Eight of the leading artists formed a group, which despite calling themselves 'The Full Moon Society' came to be known as the 'Eight Friends of Zushan'. The development of Wang Qi's mature style can be traced to a trip he made to Shanghai in 1916 to see an exhibition of works by a group of painters called Yangzhou Baguai (the Eight Eccentrics of Yangzhou). Wang was so impressed by the paintings of Huang Shen, one of the Eight Eccentrics, that he started to emulate Huang's style. But not satisfied to just emulate, over the years Wang more and more developed his own distinct style by incrementally incorporating Western painting and enameling techniques in his work.

According to legend, the people of a kingdom in ancient India, after being incited by a demon, went on a rampage against Buddhists and monasteries, stealing the Buddhist scriptures. The Dragon King flooded the kingdom and rescued the scriptures, which he put in his heavenly Dragon Palace. After the Dragon King was tamed by Nantimitolo, who was a disciple of Gautama Buddha, the scriptures were retrieved back to earth. Hence he is called the Taming Dragon Luohan.



Compare the dragon on the plaque sold at Bonhams with the dragon on the present lot

AUCTION RESULT COMPARISON

Compare a closely related plaque, **depicting the same subject**, at Bonhams London in Fine Chinese Art on 8 November 2012, lot 346, **sold for GBP 32,450**.



Estimate EUR 3,000
Starting price EUR 1,500



SNUFF BOTTLES

Lots 295 to 321





295

A SPINACH-GREEN 'ARCHAISTIC' JADE SNUFF BOTTLE, QING DYNASTY

China, 18th-19th century. Well hollowed, the compressed ovoid body rising from a thick oval foot to a rounded shoulder with a short cylindrical neck. Carved in relief with archaistic designs, each side with a beast head in the center against a ground of bosses and scrolls, framed by lappet borders below the neck and above the foot, the shoulder with lion masks suspending mock ring handles.

Provenance: From a private collection in Texas, USA.

Condition: Very good condition with some old wear and microscopic nibbling to mouth and foot.

Stopper: Carnelian, carved and probably matching, black platelet, no spoon

Weight: 91.6 g

Dimensions: Height incl. stopper 80 mm, Diameter neck 24 mm and mouth 15 mm

The translucent stone of a deep spinach-green tone with black speckles and cloudy white inclusions. Note the remarkably wide opening.

AUCTION RESULT COMPARISON

Compare a related but considerably smaller bottle, dated 1840-1880, at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 17-18 September 2013, lot 180, sold for USD 5,000. Compare also a related spinach green jade snuff bottle, **of related size and also carved with archaistic designs**, but of pear form, at Bonhams New York in Chinese Works of Art on 18 March 2019, lot 730, **sold for USD 6,950**. A related but smaller spinach-green jade snuff bottle, also with lion masks suspending mock ring handles, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 25 April 2020, lot 221, sold for EUR 3,792.



Estimate EUR 1,000

Starting price EUR 500

296

A YELLOW JADEITE 'CAT AND BUTTERFLY' SNUFF BOTTLE, QING DYNASTY

China, 19th century. Well hollowed, of rounded rectangular form with slightly incurved sides, a short oval foot, and a cylindrical neck. Carved in low relief to one side with a cat playing with a butterfly fluttering above and to the other with a flailing carp below a small yin-yang symbol. The translucent stone of a warm yellow tone with scattered dark speckles and cloudy white inclusions.

Inscriptions: To the side with the cat and butterfly, upper left, 'jixiang (lucky, auspicious)'.

Provenance: From a private collection in Texas, USA.

Condition: Very good condition with minor wear, small nibbles to mouth and foot, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Stopper: Amethyst, black platelet, stained and carved spoon

Weight: 53.3 g

Dimensions: Height incl. stopper 74 mm, Diameter neck 12 mm and mouth 7 mm

Cats and butterflies are symbols of longevity. The cat (mao) is a homonym for 'seventy', while the butterfly (die) shares the same sound as 'eighty'. Together, they form a rebus for maodie. This term implies that one would live to be seventy or eighty — considered high age in ancient China.

Expert's note: A Mohs hardness test performed on the present bottle showed a hardness of 7. The hardness range listed on the Mohs scale for jadeite is 6 to 7.

Auction result comparison: Compare a related but smaller white jade snuff bottle, dated to the 18th century, with a very similar carving of a cat and butterfly, at Sotheby's London in Fine Chinese Ceramics and Works of Art on 15 May 2013, lot 301, sold for GBP 3,750.

Estimate EUR 600

Starting price EUR 300





297

A LAVENDER AND EMERALD-GREEN JADEITE SNUFF BOTTLE, QING DYNASTY

China, 1780-1880. Reasonably well hollowed, the tapering ovoid body rising from a flat oval foot to a short cylindrical neck. The semi-translucent stone of a pale lavender and emerald-green tone with white veins.

Provenance: From a private American snuff bottle collection.

Condition: Very good condition with only minor wear, tiny nibbles to neck, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Stopper: Pink tourmaline

Weight: 80.1 g

Dimensions: Height incl. stopper 66 mm, Diameter neck 18 mm and mouth 6 mm.

AUCTION RESULT COMPARISON

Compare a related lavender jade snuff bottle, of near-identical form, but of smaller size (5 cm high), at Christie's New York in The Hildegard Schonfeld Collection of Fine Chinese Snuff Bottles on 21 March 2013, lot 1067, **sold for USD 12,500.**



Estimate EUR 800

Starting price EUR 400

298

A WHITE, GRAY AND RUSSSET JADEITE 'LUOHAN' SNUFF BOTTLE, WANG HENG (1817-1882)

China. Reasonably well hollowed, finely carved in relief and neatly incised to one side with a seated luohan facing a craggy rock and gazing up toward the crescent moon and to the other with a fire-breathing coiled snake amid scrolling clouds, its tail continuing over to the front side. The stone of a white tone with grayish-black and russet shadings skillfully incorporated into the depiction.

Provenance: Leslie Gifford Kilborn, USA, and thence by descent in the same family. Leslie Gifford Kilborn (1895-1972), son of Retta and Omar Kilborn, was born in Sichuan, China. He greatly advanced missionary work in Western China, was the author of multiple texts and served as dean of the College of Medicine of the West China Union University. In 1952, he left China and became a professor of physiology at the University of Hong Kong. Old collector's label '101' to base.

Condition: Excellent condition with minor wear, microscopic nibbling to mouth, the stone with natural fissures, some of which may have developed into small hairline cracks over time.



Leslie Gifford Kilborn (1895-1972, third from left)

Stopper: Amethyst with platelet and old spoon

Weight: 92.5 g

Dimensions: Height including stopper 67 mm, Width neck 21 mm and Diameter mouth 7 mm

Of flattened heart-shaped form with a broad oval foot and a waisted neck with an everted lip.

The present bottle is attributed to Wang Heng (also known as Wang Rong, 1817-1882). He is listed in Zhongguo meishu jiarren mincidian, page 462. His other signed bottles include one in the J & J Collection, illustrated by Moss, Graham, Tsang, The Art of the Chinese Snuff Bottle, number 292, a pebble-shaped bottle in the Bloch Collection which bears a date corresponding to 1816, and a signed, but undated, root-amber example in the Denis Low Collection.

Expert's note: The attribution to Wang Heng stems from the near-identical bottle sold in these rooms in March 2021 (see Auction result comparison), which shows the signature Shishou Shanren, the hao of this artist. Comparing the style and fine quality of the carving, but especially the stone and the form of the bottle, leaves no other conclusion but that this snuff bottle was carved by the master himself and left unsigned. Needless to say, both the bottle sold in March 2021 and the present lot have the same provenance, Leslie Gifford Kilborn.



AUCTION RESULT COMPARISON

Compare with an amber snuff bottle **by the same artist** at Christie's New York in Important Chinese Snuff Bottles from the J&J Collection, Part IV on 22 March 2007, lot 16, **sold for USD 24,000.**



Estimate EUR 600

Starting price EUR 300

299

AN INSCRIBED PALE CELADON AND BROWN JADE SNUFF BOTTLE, MID-QING

China, 1750-1850. Of rectangular form with canted corners, a thick oval foot with recessed base, and a cylindrical neck. Carved on the front and back in relief with six stylized Shou characters. The finely polished, translucent nephrite of a pale celadon and dark chocolate-brown tone with cloudy inclusions.

Provenance: From a private collection in New York, USA.

Condition: Excellent condition with minor wear, minute nibbling to foot and neck, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Stopper: Green aventurine with yellow platelet

Weight: 62.6 g

Dimensions: Height including stopper 64 mm, Diameter neck 14 and mouth 5 mm

AUCTION RESULT COMPARISON

Compare a closely related white jade snuff bottle, of similar form and carved with identical stylized Shou characters, dated 18th-19th century, at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 16-17 September 2014, lot 243, sold for USD 9,375.



Estimate EUR 600

Starting price EUR 300



300

A GREEN AND RUSSET JADE 'CHILONG AND BIRD' SNUFF BOTTLE, QING DYNASTY

China, 18th-19th century. Accurately hollowed, of flattened ovoid form, rising from a thick oval foot to a broad cylindrical neck. Carved in relief with a chilong, skillfully utilizing the russet shading of the stone, and a bird perched on a rocky outpost, both under a small crescent moon.

Provenance: A private collection in the United Kingdom.

Condition: Very good condition with minor wear, microscopic nicks, the stone with natural fissures, some of which have developed into small hairline cracks, one such hairline at the neck embellished with incision work.

Stopper: Rose quartz

Weight: 80.9 g

Dimensions: Height incl. stopper 68 mm, Diameter neck 12 mm and mouth 7 mm

The translucent jade of a pale green tone with decent hues of apple green, scattered dark green veins as well as russet shadings.

AUCTION RESULT COMPARISON

Compare a related white and russet jade snuff bottle, also carved with a chilong in relief, skillfully utilizing the russet shading of the stone, and dated to the 18th-19th century, at Sotheby's Hong Kong in Snuff Bottles from the Mary & George Bloch Collection: Part VIII on 25 May 2014, lot 1001, sold for HKD 400,000.



Estimate EUR 600

Starting price EUR 300



301

AN IMPERIALY INSCRIBED CELADON JADE SNUFF BOTTLE, MID-QING

China, 18th century. Well hollowed, of flattened heart form, with a narrow foot and short oval-cylindrical neck. Delicately incised and gilt to both sides with stylized Shou characters. The translucent nephrite stone of a celadon tone with russet and cloudy white inclusions.

Provenance: From a private collection in New York, USA.

Condition: Excellent condition, expected wear to gilt, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Stopper: Amethyst with black platelet

Weight: 42.1 g

Dimensions: Height including stopper 57 mm, Width of neck 19.5 mm, Diameter of mouth 5.5 mm

Bottles of this flattened ovoid form were typical of Court production across a wide range of materials from the Qianlong period onwards, and with decoration such as this, of a generalized, auspicious nature, were produced as ideal gifts to be distributed to worthy officials.

Literature comparison: A similar bottle of the same profile, inscribed with a long poem written in clerical script dated 1787, is illustrated in Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles*, The Mary and George Bloch Collection, Vol. I, Hong Kong, 1995, no. 107. For a related, Imperial jade bottle of the same material and similar flattened form, but bearing a poem by the Qianlong Emperor, see Bob C. Stevens, *The Collector's Book of Snuff Bottles*, no. 360.

AUCTION RESULT COMPARISON

Compare a closely related inscribed white jade snuff bottle, described as "Probably Imperial", dated 1760-1840, and of similar form, at Sotheby's New York in *Chinese Works of Art* on 23 March 2004, lot 156, **sold for USD 12,000**. Compare also a related white jade snuff bottle, described as Imperial and **also with a gilt inscription**, at Christie's New York in *The Ruth and Carl Barron Collection of Chinese Snuff Bottles: Part IV* on 15 March 2017, lot 318, **sold for USD 40,000**.



Estimate EUR 1,200

Starting price EUR 600



302

A LAVENDER AND EMERALD-GREEN JADEITE FACETED SNUFF BOTTLE, MID-QING

China, 1780-1850. Well hollowed, of rectangular form and section, supported on a thick oval foot, below a slightly flared neck. Each face and side carved with a raised panel finished with beveled edges. The translucent stone of a distinct lavender color with splashes of emerald-green and icy inclusions.

Provenance: From a private collection in New York, USA.
Condition: Excellent condition with minor old wear and few microscopic nibbles.

Stopper: Rose quartz with black platelet and carved spoon
Weight: 93.7 g
Dimensions: Height including stopper 67 mm, Width neck 17 mm and Diameter mouth 5.5 mm

AUCTION RESULT COMPARISON

Compare a closely related bottle, **also dated 1780-1850**, but of slightly smaller size (5.4 cm high) and more slender shape, at Sotheby's New York in The Joe Grimberg Collection of Chinese Snuff Bottles on 14 September 2010, lot 164, **sold for USD 11,250**.



Estimate EUR 1,000

Starting price EUR 500



303

A CELADON AND RUSSET JADE 'PEBBLE' SNUFF BOTTLE, MID-QING DYNASTY

China, 18th century. Smoothly polished and well hollowed, keeping the natural irregular shape of the pebble, the translucent celadon stone accented with delicate shades of russet skin as well as russet veins and icy inclusions.

Provenance: From the private collection of David Widdicombe QC. Thence by descent within the same family. David Graham Widdicombe (1924-2019) was a British Queen's Counsel and political activist. He studied at Cambridge before being called up to serve in the British Army for the remainder of World War II. While at Cambridge, he became close friends with Lee Kuan Yew, the long-serving prime minister and founding father of Singapore.



**David Widdicombe
QC (1924-2019)**

Condition: Very good condition with only minor old wear, the stone with natural fissures, some of which have developed into small hairline cracks over time.

Stopper: Coral, carved as a branch

Weight: 84.3 g

Dimensions: Height excl. stopper 70 mm, Diameter mouth 5.5 mm

AUCTION RESULT COMPARISON

Compare a related pale celadon and russet jade pebble snuff bottle, also dated to the 18th century, at Sotheby's Hong Kong in Chinese Art on 1 June 2015, lot 690, **sold for HKD 62,500**.



Estimate EUR 600

Starting price EUR 300



304

A BANDED AGATE SNUFF BOTTLE, QING DYNASTY

China, 1644-1912. Well hollowed, the rounded square body rising from a thick oval foot to a short cylindrical neck with slightly concave top. The transparent beige body encircled around the midsection with concentric translucent white and gray bands.

Provenance: From a French private collection.

Condition: Very good condition with minor wear and few minuscule nicks. The stone with natural inclusions, some of which may have developed into microscopic hairline cracks over time.

Stopper: Hardstone with well carved spoon

Weight: 59.9 g

Dimensions: Height incl. stopper 66 mm, Diameter neck 20 mm and mouth 8 mm

AUCTION RESULT COMPARISON

Compare a related banded agate snuff bottle, dated 18th-19th century, at Sotheby's Hong Kong in Snuff Bottles from the Mary and George Bloch Collection: Part X on 31 May 2015, lot 42, **sold for HKD 30,000**.



Estimate EUR 600

Starting price EUR 300



305

A HAIR CRYSTAL SNUFF BOTTLE, QING DYNASTY

China, 1644-1912. The compressed globular body rising from a short oval foot to a broad cylindrical neck, the colorless stone densely suffused with icy inclusions and fine rutile needles.

Provenance: From a French private collection.

Condition: Very good condition with minor wear and nibbling to foot and neck.

Stopper: Coral with metal platelet and well-carved spoon

Weight: 61.5 g

Dimensions: Height incl. stopper 63 mm, Diameter neck 20 mm and mouth 6 mm

AUCTION RESULT COMPARISON

Compare a closely related hair crystal snuff bottle with similar rutile needles, dated 1730-1850, at Christie's Hong Kong in Chinese Snuff Bottles and Matching Dishes from Private Collections on 8 October 2020, lot 34, **sold for HKD 43,750** (part lot, together with a red hair crystal snuff dish).



Estimate EUR 600

Starting price EUR 300





306 A SILHOUETTE AGATE 'MONKEY AND PEACH' SNUFF BOTTLE, QING DYNASTY

China, 1750-1850. Extremely well-hollowed, the rounded rectangular body rising from a short, broad oval foot to a slightly waisted neck. Carved in relief with a monkey carrying a large peach below a butterfly under stylized clouds and the sun, cleverly utilizing the amber shadings of the milky white translucent stone.

Provenance: From a private collection in Philadelphia, Pennsylvania, USA.
Condition: Very good condition with minor old wear and a few tiny nicks here and there.

Stopper: Carved and stained bone, metal spoon

Weight: 37.4 g

Dimensions: Height incl. stopper 61 mm, Diameter neck 15 mm and mouth 7 mm

The homophone for monkey, hou, one of the twelve zodiac animals, is 'nobleman' or 'high official' as well as 'descendants'. The monkey therefore represents the wish for the success of one's descendants. The representation of monkey and peach relates to the legendary Sun Wukong, also known as the Monkey King, who stole the peaches of immortality. Therefore, the present lot bestows auspicious wishes for success and longevity for generations. There is also a homophone for butterfly (die) which means 'to repeat', so adding a butterfly to a scene repeats the wish of the other symbols.

Auction result comparison: Compare a related agate snuff bottle, with three monkeys holding peaches, at Christie's New York in The Ruth and Carl Barron Collection of Fine Snuff Bottles: Part III on 14 September 2016, lot 582, sold for USD 5,250.

Estimate EUR 600

Starting price EUR 300



307 A SHADOW AGATE 'MONKEY AND BUTTERFLY' SNUFF BOTTLE, QING DYNASTY

China, 1750-1850. Well hollowed, of rounded square form, with a broad oval foot and short cylindrical neck with a slightly concave top. Carved to one side in relief with a monkey seated beneath a tree, a single peach growing from a branch directly above the monkey, all skillfully utilizing the russet and grayish-white shadings in the translucent creamy-ochre stone, and incised with a lone butterfly fluttering to the other side of the tree.

Provenance: From a private collection in Philadelphia, Pennsylvania, USA.
Condition: Very good condition with minor wear, microscopic nibbling to mouth and foot, the spoon is lost.

Stopper: Carved green glass, coral-red stopper

Weight: 62.5 g

Dimensions: Height incl. stopper 70 mm, Diameter neck 21 mm and mouth 8 mm

The homophone for monkey, hou, one of the twelve zodiac animals, is 'nobleman' or 'high official' as well as 'descendants'. The monkey therefore represents the wish for the success of one's descendants. The representation of monkey and peach relates to the legendary Sun Wukong, also known as the Monkey King, who stole the peaches of immortality. Therefore, the present lot bestows auspicious wishes for success and longevity for generations. There is also a homophone for butterfly (die) which means 'to repeat', so adding a butterfly to a scene repeats the wish of the other symbols.

AUCTION RESULT COMPARISON

Compare a related agate snuff bottle, also carved with monkey and butterfly, but of smaller size (5.6 cm high), at Bonhams London in Fine Chinese Art on 11 May 2017, lot 287, sold for GBP 6,000, and another (6.6 cm high) at Christie's London, 7 November 2012, **sold for GBP 13,750.**



Estimate EUR 600

Starting price EUR 300

308

A SUZHOU AGATE SNUFF BOTTLE, ZHITING SCHOOL, MID-QING

China, 1750-1850. Finely carved, skillfully utilizing the darker inclusions of the stone, to one side with a man in a sailing boat on a repeating wave ground, a boy on the shore holding a tether to the boat, and to the other side with two bats in flight. Well hollowed, the compressed globular body rising from a short oval foot to a broad cylindrical neck. The stone with a good polish.

Provenance: From a French private collection.

Condition: Excellent condition with minor wear and few microscopic nibbles to neck and mouth.

Stopper: Coral with incised gilt-metal collar and well-carved spoon

Weight: 71.0 g

Dimensions: Height incl. stopper 68 mm, Diameter neck 17 mm and mouth 7 mm

AUCTION RESULT COMPARISON

Compare a related Suzhou agate snuff bottle, depicting the same subject with a similar wave ground to the front side, also attributed to the Zhiting school, of slightly smaller size (5.1 cm) and dated 1800-1880, at Bonhams New York in Chinese Art from the Scholar's Studio on 16 September 2013, lot 8080, sold for USD 7,500. Compare also a related Suzhou agate snuff bottle (5.4 cm high), dated 18th-19th century, at Christie's London in Fine Chinese Ceramics and Works of Art on 9 November 2010, lot 50, **sold for GBP 10,000**.



Estimate EUR 1,200

Starting price EUR 600



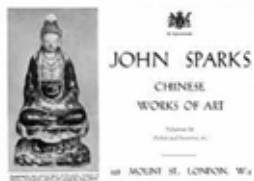
309

A BANDED AGATE 'MONKEY ON HORSEBACK' SNUFF BOTTLE, MID-QING

China, 1750-1850. Well hollowed, of compressed globular form, rising from a flat oval foot to a cylindrical neck with concave top and a large mouth. Carved through the caramel-colored outer layer to the gray body with attractive bands of brown, cream, and white color, depicting a monkey riding a horse under a towering pine tree, the reverse carved with a single wasp.

Provenance: John Sparks Ltd, London (old label to base). Collection of Sir David and Lady Scholey, acquired from the above. John Sparks began trading as the Japanese Fine Art Depot in 1890 and later established John Sparks Ltd in 1906. Recognized as one of the most respected London dealers in Chinese art, John Sparks supplied an international clientele of collectors, including Queen Mary, from whom the company received the Royal Warrant of Antiquary of Chinese Art in 1926. The next year John Sparks moved to larger premises at 128 Mount Street in Mayfair, London, where it remained until it closed in 1990.

Condition: Excellent condition with minor wear, the stopper with several small chips, and the spoon with a small loss.



An old ad from John Sparks Ltd



Stopper: Coral

Weight: 85.2 g

Dimensions: Height incl. stopper 69 mm, Diameter neck 19.5 mm and mouth 10 mm

Monkeys are a popular subject partly because of their meaning in various rebuses, but also because of their longevity symbolism. The depiction of a monkey on horseback, as seen on the present lot, represents the rebus 'Ma shang feng hou', which may be translated as 'May you receive a swift promotion to a high rank of office'.



AUCTION RESULT COMPARISON

Compare a related but slightly smaller (6 cm) cameo agate snuff bottle, **similarly carved through an outer layer with a monkey on horseback**, at Christie's New York in A Collecting Legacy: Fine Chinese Jade Carvings and Works of Art from the Lizzadro Collection on 21 March 2013, lot 1234, **sold for USD 12,500**.



Estimate EUR 800

Starting price EUR 400

310
A WELL-HOLLOWED
AGATE SNUFF BOTTLE,
QING DYNASTY

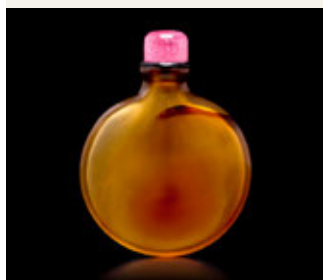
China, 1644-1912. Of spade form, raised on a flat foot and surmounted by a cylindrical neck. The translucent stone of a deep honey tone with icy inclusions.

Provenance: From a French private collection.
Condition: Very good condition with minor wear and some nibbling to the neck.

Stopper: Aventurine stopper
Weight: 31.9 g
Dimensions: Height incl. stopper 58 mm, Diameter neck 11 mm and mouth 6 mm

AUCTION RESULT
COMPARISON

Compare a related agate snuff bottle, **of similar translucence and deep honey color**, at Bonhams New York in Chinese Works of Art and Paintings on 10 September 2018, lot 9, **sold for USD 2,750**.



Estimate EUR 400
Starting price EUR 200



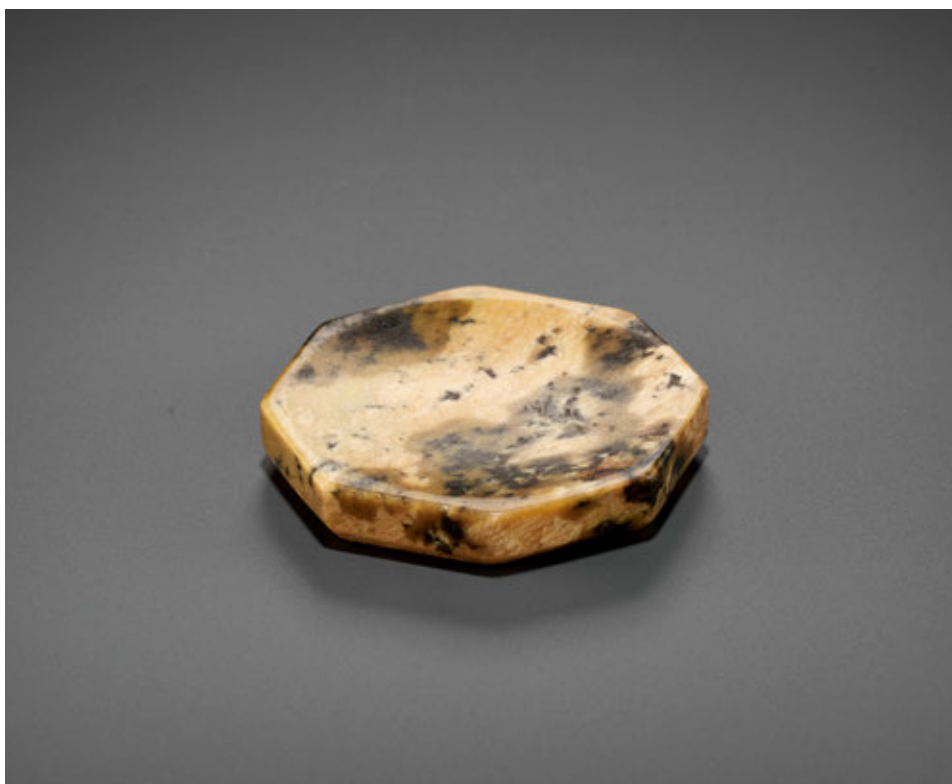
311
AN OCTAGONAL
BOWENITE SNUFF DISH,
MID-QING

China, 1750-1850. Raised on a short tapered foot and with a slightly concave top. The opaque stone of a pale green tone with cream, brown, and dark moss-green shadings and speckles.

Provenance: From a French private collection.
Condition: Excellent condition with minor wear.

Weight: 42.5 g
Dimensions: Width 5 cm

Estimate EUR 300
Starting price EUR 150





312

A CARVED AMBER 'WANG XIZHI' SNUFF BOTTLE, QING DYNASTY

China, 1760-1850. The transparent amber is of a deep golden-brown tone and of stunning purity overall, with only very few natural inclusions of creamy-brown color. Superbly carved to one side with Wang Xizhi wearing long flowing robes and pointing his fan at the two geese on the ground beside him, all below a towering pine tree, and to the other side with two boys at play and a bird in flight. The shoulders are carved with beast masks suspending mock ring handles.



Provenance: From the private collection of Tuyet Nguyet and Stephen Markbreiter. Tuyet Nguyet was the founder and chief editor of Arts of Asia. She married Stephen Markbreiter, an English architect, in 1959 and moved to Hong Kong to work as a journalist. Arts of Asia's first regular edition appeared in 1971. In the magazine, Nguyet sought to combine authoritative content from major experts with detailed coverage of the Asian art market. Tuyet Nguyet was an early member of The International Chinese Snuff Bottle Society, attending her first convention in 1973, and was later elected as an honorary member.

Condition: Excellent condition with only minor wear and a fine, naturally grown patina.



Tuyet Nguyet with Julian Harding in Hong Kong, 1970s

Stopper: Green glass (repurposed bead)

Weight: 76.8 g

Dimensions: Height incl. stopper 96 mm, Diameter neck 23 mm and mouth 7 mm

Expert's note: The present lot is exceptional for the magnificent quality of the amber, which is of great purity and fine translucence. The masterful carving of the bottle, truly fitting the superb material, makes this a very rare find overall.

AUCTION RESULT COMPARISON

Compare a closely related amber snuff bottle, **also depicting Wang Xizhi**, but of smaller size (7.3 cm high) and arguably lesser quality, at Christie's New York, in The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part VI, on 12 September 2018, lot 687, **sold for USD 10,000**.



Estimate EUR 1,500

Starting price EUR 750



313

**AN IMPERIAL BEIJING ENAMEL GILT
COPPER SNUFF BOTTLE, PALACE WORKSHOPS,
QIANLONG BLUE ENAMEL FOUR-CHARACTER
MARK AND OF THE PERIOD**

China, 1736-1795. The compressed globular body rising from a waisted foot with slightly concave base surrounded by a protruding flat foot rim to a short cylindrical neck. Superbly painted in bright enamels to one side with a bird perched on a thin branch and looking toward a butterfly, above blossoming lotus and peony, and to the other with two birds perched on a gnarled branch amid peony, prunus, bamboo, and a butterfly. The panels are surrounded by a finely incised gilt copper relief design, the immediate frame foliate and further decorations in the form of fruiting leafy branches. The neck with raised gilt-copper ruyi-heads enclosing scrolling vines below a key-fret border painted in iron-red against a white ground, the scrolling vines repeated on the foot below similar raised gilt-copper strips. The base with a blue-enamelled four-character mark Qianlong nianzhi and of the period. Note the unusually massive gilding to exposed copper.

Provenance: From an English private collection.

Condition: Superb and absolutely original condition with no restorations or repairs of any kind (inspected under strong blue light). Some old wear and shallow surface scratches as well as microscopic hairlines and other manufacturing flaws, such as minor pitting. The base with a minor tint of copper oxidation. Please contact the department for high resolution and daylight images, as these will further confirm the excellent overall condition.

Stopper: Carved pink translucent Beijing glass

Weight: 29.3 g

Dimensions: Height incl. stopper 55 mm, Diameter neck 12 mm and mouth 4 mm

This snuff bottle is one of the true masterpieces of Palace enameling. Of slender, elegant form ideally matched with a powerfully disposed subject, coupled with complete technical control of the medium. The traditional Chinese figural subject is painted entirely in Western manner, which makes it even rarer than its European subject counterparts.

By the reign of the Emperor Qianlong, between 1736 and the 1750s, the Palace enameling workshops had reached their peak in mastering the manufacture and painting of overglaze enamels. A combination of intense Imperial interest, the fruits of the Kangxi and Yongzheng Emperors' contributions to enameling in the various media, and proliferation of both Court artists and Jesuit missionaries involved in designing and painting the wares, resulted in a short zenith for the art. The present example, dating from the early Qianlong period, epitomizes this pinnacle in the Chinese production of enamels on copper.

Expert's note: The incredible quality of the painting seen in the present bottle is practically unheard of both in its fineness and detail, even by the illustrious standards of the Imperial Palace workshops. Thus, looking at the painting through a 10x magnification (and upwards) does not in any way diminish the breathtaking visual appearance.

Literature comparison: Compare a closely related Imperial enamel snuff bottle, with similar gilt-metal decorations and framing of the panels, but with European subjects and a brownish-black enameled four-character Qianlong mark and of the period, at Sotheby's Hong Kong, 26 May 2013, lot 258.

Estimate EUR 5,000

Starting price EUR 2,400





314

**A FIVE-COLOR OVERLAY YELLOW GLASS
'CELESTIAL EYE' SNUFF BOTTLE,
PROBABLY IMPERIAL, ATTRIBUTED
TO THE PALACE WORKSHOPS**

China, 1740-1820. The compressed ovoid body rising from a thick oval foot to a short cylindrical neck. Finely carved through translucent layers of ruby red, dusky pink, emerald green, sapphire blue, and aubergine to the bubble-suffused yellow ground with a continuous scene of eight Celestial eye goldfish swimming amid lotus, the shoulder with a single catfish.

Provenance: From the collection of Edward Choate O'Dell, Baltimore, Maryland, USA, and thence by descent. Edward Choate O'Dell (1901-1982) was a church organist, engineer, and lawyer, but is best remembered in the Asian art community as the founder and first president of The International Chinese Snuff Bottle Society (ICSBS). He was a passionate collector of snuff bottles and formed a highly important collection, published in John Gilmore Ford, Chinese Snuff Bottles: The Edward Choate O'Dell Collection, Baltimore, 1982.

Published: John Gilmore Ford, Chinese Snuff Bottles: The Edward Choate O'Dell Collection, The International Chinese Snuff Bottle Society, Baltimore, 1982, no. 124.



Exhibited: The Asia House Gallery, New York, November 1982, no. 124.

Condition: Excellent condition with minor wear and minimal manufacturing irregularities, possibly with microscopic nibbles which have smoothened over time. The spoon is lost.

Stopper: Coral with incised bronze fitting

Weight: 72.5 g

Dimensions: Height incl. stopper 89 mm, Diameter neck 18 mm and mouth 7 mm

Celestial eye goldfish or Choutengan is a double-tailed breed of fancy goldfish that has a defining pair of telescope eyes which are turned upwards, pupils gazing skyward. Celestial eye goldfish in a pond were a popular motif during the Qing dynasty.

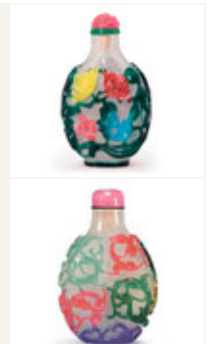
The unusual combination of colors on this bottle is enhanced by the impeccable carving and well-composed design. It belongs to a group of overlay bottles that exhibit a variety of colors of overlay spread around the bottle. This example is distinguished by extremely fine carving, suggesting an earlier phase of production, perhaps as early as the first half of the Qianlong reign.

Literature comparison: Two snuff bottles from the same group are illustrated by M. Hughes in The Blair Bequest, Chinese Snuff Bottles from the Princeton University Art Museum, Baltimore, 2002, pp. 151-152, nos. 189-91.



AUCTION RESULT COMPARISON

Compare a related five-color overlay glass snuff bottle, dated 1760-1820 but of smaller size (6.4 cm high) and carved with flowers, at Christie's New York, in The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part II, on 16 March 2016, lot 471, **sold for USD 16,250**, and another, dated 1760-1820, probably Imperial and attributed to the Palace Workshops, but of smaller size (6.1 cm high) and carved with nine chilong, at Christie's New York, in The J & J Collection of Snuff Bottles, Part III, on 29 March 2006, lot 16, **sold for USD 30,000**.



Estimate EUR 1,500
Starting price EUR 750

315

A SANDWICHED GLASS 'BLOODSTONE' SNUFF BOTTLE, QING DYNASTY

China, 1740-1840. Of rectangular shape with a tapering neck, convex top, everted lip, recessed base, and a circular foot ring. The design is in imitation of jasper with characteristic 'bloodstone' inclusions and features four faceted panels on each of the sides.

Provenance: From the collection of Dr. Erika Pohl-Ströher (1919-2016), thence by descent in the same family. Dr. Erika Pohl-Ströher was a German-born Swiss resident and heiress to the hair care and cosmetics company Wella AG. She was a passionate collector and had amassed in her lifetime various important art collections, as well as one of the world's most valuable collections of gems and minerals.

Condition: Superb condition with only very minor manufacturing flaws such as microscopic open bubbles.



Dr. Erika Pohl-Ströher

Stopper: Green glass cabochon with silvered metal fitting and spoon.

Weight: 44.3 g.

Dimensions: Height including stopper 73 mm. Diameter neck 14 mm and mouth 7 mm.

Estimate EUR 400

Starting price EUR 200



316

AN IMPERIAL LEMON-YELLOW GLASS SNUFF BOTTLE, PALACE WORKSHOPS, MID-QING

China, Beijing, 18th century. The flattened pear-shaped body rising from an oval foot to a short cylindrical neck, the shoulders with two beast masks suspending mock ring handles. The translucent glass is of a rich lemon-yellow tone.

Provenance: From a French private collection. Old collector's label '38'.

Condition: Very good condition with minor wear and small nibbles to mouth and neck.

Stopper: Pearl with coral platelet and well-carved spoon

Weight: 20.5 g

Dimensions: Height incl. stopper 54 mm, Diameter neck 11 mm and mouth 4.5 mm

AUCTION RESULT COMPARISON

Compare a related Imperial yellow glass snuff bottle, also dated to the 18th century and of the similar color, but of octagonal form, at Sotheby's Hong Kong in Snuff Bottles from the Mary & George Bloch Collection: Part VII on 25 November 2013, lot 42, **sold for HKD 60,000**.



Estimate EUR 800

Starting price EUR 400





317

A SIX-COLOR OVERLAY 'LIU HAI' SNUFF BOTTLE, MID-QING

China, 1740-1820. Depicting Liu Hai standing on a scrolling cloud with one leg, a cash coin beside him rising from clouds exhaled by the mythical three-legged toad below. The opaque white glass bottle is carved through a single layer of lemon yellow, sapphire blue, emerald green, aquamarine, ruby red, and dusky pink.

Provenance: From the private collection of Tuyet Nguyet and Stephen Markbreiter. Tuyet Nguyet was the founder and chief editor of Arts of Asia. She married Stephen Markbreiter, an English architect, in 1959 and moved to Hong Kong to work as a journalist. Arts of Asia's first regular edition appeared in 1971.

In the magazine, Nguyet sought to combine authoritative content from major experts with detailed coverage of the Asian art market. Tuyet Nguyet was an early member of The International Chinese Snuff Bottle Society, attending her first convention in 1973, and was later elected as an honorary member.

Condition: Superb condition with only minor old wear and some manufacturing flaws, possibly few microscopic nibbles which have smoothed to invisibility over time, the spoon with an old repair.



Tuyet Nguyet with Julian Harding in Hong Kong, 1970s

Stopper: Pink tourmaline

Weight: 51.9 g

Dimensions: Height incl. stopper 68 mm, Diameter neck 13.5 mm and mouth 8 mm

The flattened ovoid body rising to a short cylindrical neck with a wide mouth. The reverse shows a bird in flight above a circular bamboo stalk and beside a gnarly branch bearing peaches.

AUCTION RESULT COMPARISON

Compare a related five-color overlay snuff bottle, dated Qianlong to Jiaqing period (1736-1820), at Sotheby's Hong Kong, in Snuff Bottles From The Mary And George Bloch Collection, Part VI, on 26 May 2013, lot 245, **sold for HKD 262,500.**



Estimate EUR 1,500

Starting price EUR 750



318

A RUBY-RED OVERLAY 'ANTIQUE TREASURES' GLASS SNUFF BOTTLE, QING DYNASTY

China, 19th century. Of compressed globular form, supported on a thick oval foot and rising to a slightly flaring cylindrical neck. Deeply carved in relief through the translucent ruby-red layer to the snowflake glass body with nine antique bronze vessels. Fine incision work highlighting many details.

Provenance: From a private collection in New York, USA.

Condition: Very good condition with minor wear, minute nibbles to edges, a small chip to the neck.

Stopper: Amethyst with black platelet, well carved spoon

Weight: 76.5 g

Dimensions: Height including stopper 72 mm, Diameter neck 19 mm and mouth 8.5 mm

AUCTION RESULT COMPARISON

Compare a closely related snuff bottle, also dated to the 19th century, of near-identical form and **carved with the same subject**, but of smaller size (less than 6 cm high), at Bonhams London in Asian Art on 12 May 2014, lot 211, **sold for GBP 6,250** (part lot, together with two other glass snuff bottles).



Estimate EUR 400

Starting price EUR 200



319

A RUBY-RED OVERLAY 'AUSPICIOUS' WHITE GLASS SNUFF BOTTLE, QING DYNASTY

China, 1770-1820. Deftly carved through the ruby-red outer layer to the white body to one side with two cranes perched on a rocky outpost, one carrying a peach branch in its beak, below scrolling clouds, and to the other with a deer standing foursquare and also with a peach branch in its mouth, a bat swooping down from above.

Provenance: From a private collection in New York, USA.

Condition: Superb condition with only minor wear. Very rare in this fine preservation.

Stopper: Glass cabochon with black platelet and fine old spoon

Weight: 39.0 g

Dimensions: Height including stopper 61 mm, Diameter neck 12.5 mm and mouth 7.5 mm

Of compressed ovoid form, supported on a thick oval foot and rising to a slightly flared cylindrical neck, the shoulder with a pair of finely detailed lion masks suspending mock ring handles. Note the superbly carved minuscule lingzhi to one side!

AUCTION RESULT COMPARISON

Compare a closely related snuff bottle, also dated 1770-1820 and of very similar form and style, at Christie's New York in Fine Chinese Ceramics and Works of Art on 19 September 2014, lot 1168, **sold for USD 10,000**.



Estimate EUR 400

Starting price EUR 200

320

AN EXTREMELY RARE CANTON ENAMEL SNUFF BOTTLE WITH HIDDEN OPIUM BOX, QING DYNASTY

China, 1644-1912. The flat foot can be unscrewed and removed, revealing it to be a silvered metal cylindrical opium container and cover, the false bottom visible within the bottle. The ovoid body rising to a waisted neck, the sides with central roundels enclosing neatly enameled figural scenes, surrounded by diapered designs and auspicious symbols, with foliate bands above the foot and below the neck.

Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Dr. István Zelnik, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.



Dr. István Zelnik

Condition: Very good condition with minor wear, few minuscule nicks and microscopic losses, some small dents. Request our video showing how to unscrew the foot, remove the opium box and open the lid.

Stopper: Pink tourmaline, matching short spoon
Weight: 63.5 g
Dimensions: Height incl. stopper 80 mm, Diameter neck 19 mm and mouth 9 mm

Estimate EUR 1,000

Starting price EUR 500



321

AN 'EIGHT BUDDHIST LIONS' PORCELAIN SNUFF BOTTLE, QING DYNASTY

China, 19th century. Of compressed globular form, supported on an oval foot and rising to a short cylindrical foot. Densely painted in underglaze blue with seven Buddhist lions, two with brocade balls, amid clouds, an **eighth lion to the base**.

Provenance: From a private collection in New York, USA.

Condition: Excellent condition with minor wear and firing irregularities, a small chip to the foot.

Stopper: Coral neatly carved with a raised chilong, good horn spoon
Weight: 60.2 g
Dimensions: Height including stopper 69 mm, Diameter neck 14 mm and mouth 7 mm

AUCTION RESULT COMPARISON

Compare a closely related blue and white porcelain snuff bottle, also dated to the 19th century, of near-identical form, and also **painted with Buddhist lions, including one to the base**, but of slightly smaller size (6 cm high), at Bonhams New York in The Dr. Sylvan and Faith Golder Collection of Fine Chinese Snuff Bottles on 11 September 2017, lot 9118, **sold for USD 2,500**.



Estimate EUR 600

Starting price EUR 300



TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE®, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, MARIAHILFERSTRASSE 112, 1070 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

§ 2) The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 22% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 26.4% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 22% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% of the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, MARIAHILFERSTRASSE 112, 1070 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmaturing claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

§ 12) The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

§ 13) Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

§ 14) Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

§ 15) In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the estimate price of these items. If the company cannot reach a bidder by telephone, it will bid on behalf of this bidder up to the estimate price when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer's fault) (e.g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.

Historic Gallery and Dealership Provenances

Robert Rousset (1901-1982), Paris, France
China Bohlken, Berlin, Germany
Gérard Lévy (1934-2016), Paris, France
Dr. Ernst Hauswedell (1901-1983), Hamburg, Germany
Marc Assayag, Paris, France
Roger Keverne, London, United Kingdom
Robert Kleiner, London, United Kingdom
Renzo Freschi, Milan, Italy
Ben Janssens, London, United Kingdom
Uragami Sokyū-Do, Tokyo, Japan
Dr. Kuo, Berlin, Germany
Compagnie de la Chine et des Indes, Paris, France
Vermeer & Griggs, USA
Bluett & Sons, London, United Kingdom
P.C. Lu & Sons Ltd., Hong Kong
Robert McPherson Antiques, United Kingdom
Antiquitäten Gabriele Ruef, Munich, Germany
Pao & Moltke Ltd., Canada
Manheim Galleries, New Orleans, Louisiana, USA
Makler Gallery, Philadelphia, Pennsylvania, USA
J. J. Lally & Co., New York, USA
Rudolf Mangisch Galerie und Auktionshaus, Zurich, Switzerland
Galerie Soin, Munich, Germany
Teresa Coleman Fine Arts, Hong Kong

C. Y. Tse Antiques, Hong Kong
Nicholas Pitcher Oriental Art, London, United Kingdom
Parke-Bernet Galleries, New York, USA
Galerie Au Lion des Neiges, Sydney, Australia
Kwok Gallery, Singapore
G. Malina Oriental Art, New York, USA
E. Pranger Oriental Arts, Amsterdam
La Balastra, Archeologia Classica Orientale e Precolombiana, Bologna, Italy
Bruno Cooper Works of Art, Norwich, United Kingdom
Homo Sapiens, Florence, Italy
Galleria Kraag, Lucca, Italy
Fleurdelys Antiquités, London, United Kingdom
Spink & Son Ltd, London, United Kingdom
Ilunga African & Asian Art, Brussels, Belgium
Galerie Philippe Dodier, Avranches, France
Kunsthandel Klefisch, Cologne, Germany
Gerard Hawthorn Oriental Art, London, United Kingdom
Kunsthandel Ludwig Bretschneider, Munich, Germany
Indian Heritage, Paris, France





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TWO-DAY AUCTION

Friday, October 15th 2021 and
Saturday, October 16th 2021

DAY TWO

Saturday, October 16th 2021

Fine
Chinese Art

中國藝術集珍
Buddhism and Hinduism

DAY TWO Saturday, October 16th 2021

FINE CHINESE ART 中國藝術集珍 BUDDHISM AND HINDUISM

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Provenances

Museum Deaccessions

The Dr. István Zelnik Southeast Asian Gold Museum,
Budapest, Hungary
The Indianapolis Museum of Art, USA
The Norton Simon Museum, Pasadena, California, USA
The Virginia Museum of Fine Arts, USA
The Accorsi - Ometto Museum in Turin, Italy

Private Estate and Collection Provenances

Sear Hang Hwie Pao (1937-2009), Toronto, Canada
Dr. Mons Fischer, Vienna, Austria
Michael L. Vermeer (1947-2015), Los Angeles, California, USA
Leslie Gifford Kilborn (1895-1972), USA
Dr. J. P. Schotte (1931-2000), Brussels, Belgium
Eirik Labonne (1888-1971), French Ambassador to Spain
Dr. Henry Guinness de László (1901-1967), Massachusetts, USA
James H. Kelley, USA
Pauline Lederman, New York, USA
George R. Bruha, Chicago, USA
David Duberman (1929-2019), Maryland, USA
Alan Griggs (1939-1995), Los Angeles, California, USA
Robert W. Moore and The Mee-Din, USA
Leopold Strasser (1919-2010), Munich, Germany
Dr. Hans Heumann (1919-2013), Germany
Roger E. Birch (1936-2020), Washington, D.C., USA
Dr. Franz Haniel (1883-1965), Germany
Heinrich Aigner (1919-2005), Germany
Jennifer and Ken Winchiu, Ottawa, Canada
Dr. Sam Sato, USA
Admiral James Findlay Schenck (1807-1882), USA
Li Shimin (1887-1975), Republic of China

Professor Filippo Salviati, Rome, Italy
Irene and Wolfgang Zacke, Vienna, Austria
Howard Coleman, Columbus, Ohio, USA
Robert C. Eldred, Jr., Massachusetts, USA
Camille Mines (1950-2018), Luxembourg
Colonel Marcel Klepper (1882-1944), Beijing, China
Jochen (1925-2002) and Herbert (1931-1997) Kienzle
Dr. Edgar Thriemer (1923-2018), Stuttgart, Germany
Sophus Black (1882-1960), Denmark
Derek Clifford, London, United Kingdom
Anacleto Spazzapan (born 1943), Italy
Arthur Huc (1854-1932), Toulouse, France
Salomon Sörensen (1856-1937), Malmö, Sweden
Alexander Popov, Novi Sad, Kingdom of Serbia
Sidney Ogden-Smith (d. 1952), United Kingdom
Arthur Mitchell Sackler (1913-1987)
Henri Delattre, Liège, Belgium
Alain Milhau, Paris, France
William R. Appleby (1915-2007) and Elinor Appleby (1920-2020),
New York, USA
John Burke da Silva (1918-2003)
Dr. Koos de Jong
Dr. Erika Pohl-Ströher (1919-2016), Switzerland
Isidore Cohn (1921-2015), New Orleans, USA
C. Roger Moss, OBE (1936-2020), Yorkshire, United Kingdom
Mark Evelyn Heath KCVO CMG (1927-2005), United Kingdom
Erwin Scharf (1904-1978), United Kingdom
Sir David and Lady Scholey, United Kingdom
William Little of Newbold Pacey Hall, Warwickshire, United Kingdom
Emmanuel Moiseevich Gran (1894-1969), New York
Pietro Accorsi (1891-1982), Italy
Edward Choate O'Dell (1901-1982), Baltimore, Maryland, USA,
Robert Gathorne-Hardy (1902-1973), United Kingdom

David Graham Widdicombe (1924-2019), United Kingdom
Major Richmond Keith Molesworth Battye (1905-1958),
United Kingdom
Edward Lucie-Smith (born 1933), United Kingdom
Tuyet Nguyet and Stephen Markbreiter, Hong Kong
Robert Cowan Marshall (d. 1935), Glasgow, Scotland
A.W. Bahr, Weybridge, United Kingdom
Alain Saint-Loubert-Bié, France
Emil Ball (1907-2008), Germany
Ellice Victor Sassoon, 3rd Baronet, GBE (1881-1961), Shanghai, China
Marie-Françoise Fatton, Sydney, Australia
L. Solomon, France
Senator Hugh Doggett Scott Jr. (1900-1994), USA
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TWO-DAY AUCTION

Fine Chinese Art, Buddhism and Hinduism

Friday, October 15th 2021 and Saturday, October 16th 2021

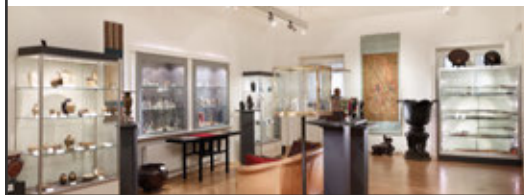
DAY 2

October 16th 2021, at 10.00 ^{am} CET

CATALOG CA1021

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Monday – Friday 10 ^{am} – 6 ^{pm}
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
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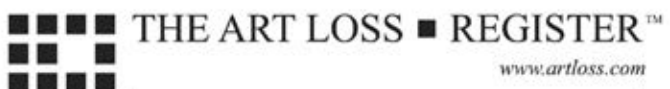
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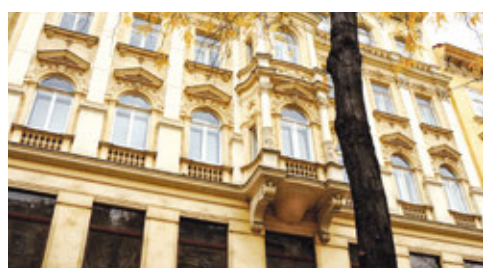
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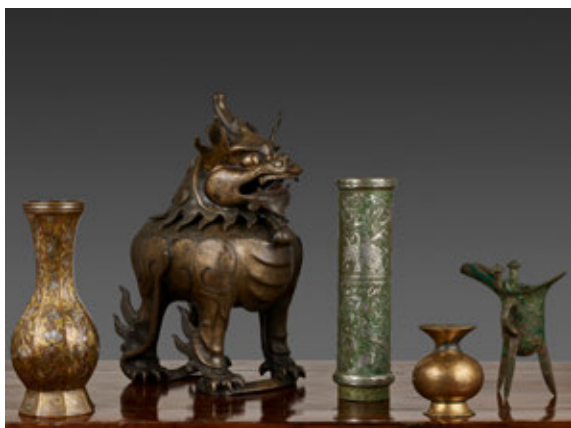
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ON DATE **OCTOBER 15TH & 16TH, 2021, AT 10:00^{AM} CET**

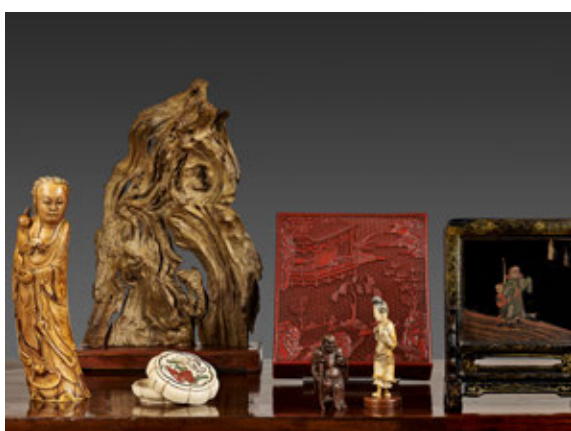
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BRONZES AND SCULPTURES

Lots 322 to 436 **356**



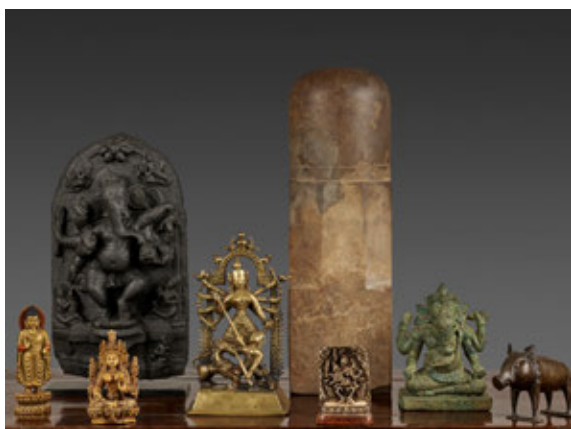
ORGANIC MATERIAL, FURNITURE AND LACQUER

Lots 437 to 480 **502**



THANGKAS, TEXTILES AND PAINTINGS

Lots 481 to 539 **548**



BUDDHISM AND HINDUISM

540 to 615 **612**



Bronzes and Sculptures

Lots 322 to 436



322

AN INSCRIBED BRONZE RITUAL WINE VESSEL, JUE, SHANG DYNASTY

China, 13th-12th century BC. The tripod vessel has a deep body raised on three tall blade-shaped feet. It is cast on the sides with three bow-string bands interrupted only by the handle issuing from a fiercely modeled dragon head. A pair of posts with conical caps rise from the rim. A two character pictogram or clan's mark is impressed between the handle ends.

Provenance: Formerly in the estate of Admiral James F. Schenck and thence by descent. James Findlay Schenck (1807-1882) was a rear admiral in the United States Navy who served in the Mexican-American War and the American Civil War.

Condition: Excellent condition, commensurate with age, absolutely original and unrestored. A small fissure to one of the legs. Minor losses. Fine, naturally grown patina with extensive malachite encrustations and some corrosion, as well as areas of cuprite. Note the similarity of the patina structure on the present lot and the vessel in the **Auction result comparison**. It is possible that both vessels originally come from the same excavation site.



Admiral James F. Schenck (1807-1882)

Weight: 479.7 g
Dimensions: Height 17.5 cm, Width 15 cm (handle to spout)

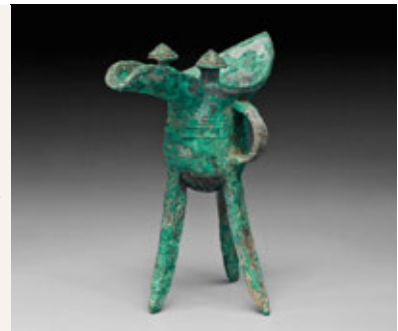
LITERATURE COMPARISON

Two bronze jue of this type, with a plain body decorated with bow-string bands, are illustrated by Robert W. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, 1987, pp. 190-93, nos. 16 and 17, where the author, p. 193, notes that jue of this type were cast not only in pre-Anyang times but also throughout the Anyang period. Bagley also proposes that jue with long legs and a compact body, characteristics seen in the present vessel, **would date to the earlier half of the period**. For a related Shang-dynasty bronze jue with a similar pictogram, see Bonhams London, 7 June 2021, lot 428.



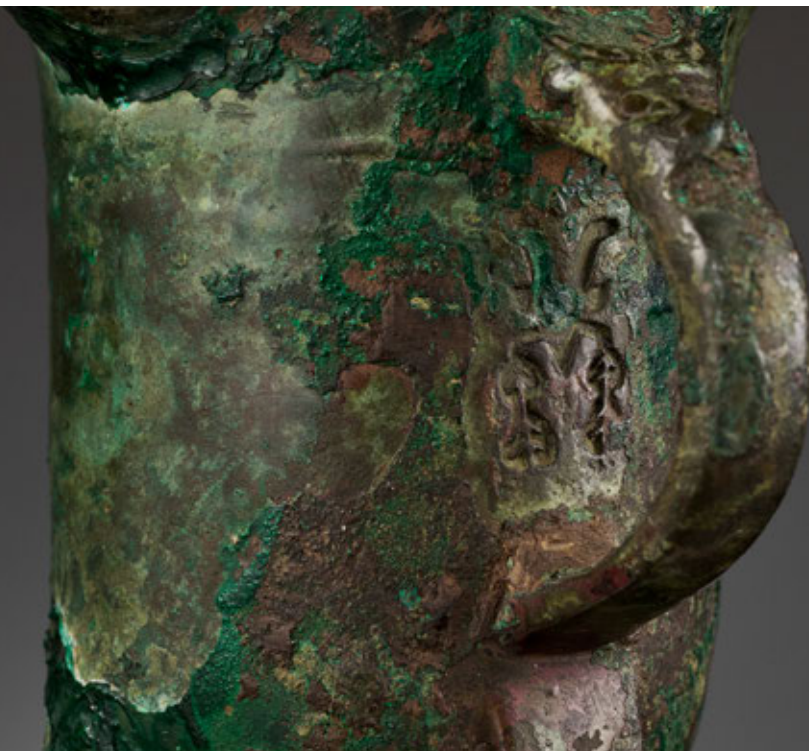
AUCTION RESULT COMPARISON

Compare a closely related bronze ritual tripod wine vessel, also dated to the Shang dynasty, 13th-12th century BC, and **with similar bowstring bands and patina**, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 19 September 2014, lot 985, **sold for USD 37,500**.



EXPERT'S NOTE

The first character of the pictogram or clan's mark, yang, represents a sheep in the context of ancient ancestral rituals. Sheep were considered pure, noble animals and commonly sacrificed to ancestral spirits in ritual ceremonies. As such they frequently appear in oracle bone inscriptions and have an auspicious meaning as well.



Estimate EUR 4,000
Starting price EUR 2,000



323

AN ARCHAIC BRONZE RITUAL WINE VESSEL, GU, LATE SHANG DYNASTY

China, 12th century BC. Superb naturally grown patina with patches of malachite, azurite, and cuprite encrustation. The bronze body of typical anthracite color with its lustrous-metallic surface still visible below the patina.



Provenance: Robert C. Eldred, August 1991. A notable old private collection in Philadelphia, Pennsylvania, USA, acquired from the above. Eldred's is the oldest continuously operating auction house in New England, founded in 1947 by Robert C. Eldred, Sr. In 1978, his son Robert C. Eldred, Jr. became President of the company, leading it for over three decades until his retirement in 2014.

Condition: Condition overall fully commensurate with age, with extensive wear, weathering, encrustations, age cracks and corrosion. Slightly tilted. Ancient repair to rim with a segment of circa 2.5 x 4.5 cm reattached, the exact extent well visible on additional images provided on www.zacke.at.



Robert C. Eldred, Jr. (1943-2016), President and CEO of Eldred's between 1978 and 2014

Weight: 939.0 g

Dimensions: Height 26.2 cm (measured at the highest point of the rim)

The tall vessel has a plain trumpet-shaped upper body, a mid-section cast with two taotie masks centered on narrow flanges and set between single and double bowstring borders, and a spreading foot with further taotie on a leiwen ground.

Gu vessels were used as sacrificial wine receptacles and were among the most important objects used in rituals during the late Shang dynasty. Although reference to the name gu is frequently found in early ritual texts, it only became associated with the present vessel shape in the catalogs of antiquities produced by Song dynasty scholars. The shape appears to have originated in pottery production of the Neolithic period, which came in various sizes and shapes. The bronze version, however, probably emerged during the Erligang period (c.1510-1460 BC) and became popular during the YinXu period (1250-1192 BC), when it was used as a main component of ritual vessel sets.

Literature comparison: Similar archaic gu vessels, Shang dynasty, are illustrated by R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge MA, 1987, p. 216-227.

AUCTION RESULT COMPARISON

Compare a closely related gu, **also dated to the 12th century BC**, of only slightly larger size (29.5 cm high), at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 20 September 2013, lot 1472, **sold for USD 105,750**.



Estimate EUR 3,000

Starting price EUR 1,500



324

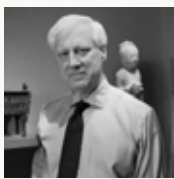
A BRONZE RITUAL WINE VESSEL, ZHI, LATE SHANG TO EARLY WESTERN ZHOU DYNASTY

China, 11th century BC. The pear-shaped body rising from a tall spreading foot, finely cast with a kui-dragon band divided by a central flange against a leiwen ground, repeated on the foot.

Provenance: James J. Lally & Co., New York. Roger Keverne, acquired from the above. Roger Keverne served as the Chairman of Asian Art in London and as the President of BADA. He began his 50-year career with Spink & Son, rising to head the Asian department by the age of only 28. He left Spink in 1992 to start his own gallery together with Miranda Clarke, his wife and business partner, in Mayfair, London, which eventually closed its doors in June 2020.

Published: Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, London, 2012, no. 2, pp. 8.

Condition: Excellent condition. Extensive wear, few small nicks, traces of corrosion. Superb, naturally grown patina, with extensive malachite encrustations with areas of azurite and cuprite.



James J. Lally at the 2010 Paris Biennale



Weight: 470.9 g
Dimensions: Height 12.8 cm

Zhi vessels such as the present example were used as drinking cups in important ritual performances aimed at paying homage to the ancestors. According to Chinese beliefs, ancestors were deemed active participants in the life of their living offspring, which they could positively influence if provided with the correct necessities for their own afterlife. See J. Rawson, *The Power of Images: The Model Universe of the First Emperor and its Legacy*, in *Historical Research*, no. 75, 2002, pp. 123-154.

LITERATURE COMPARISON

Compare a closely related zhi, dated late 11th century BC, in the collection of the Metropolitan Museum of Art, accession number 24.72.14.



AUCTION RESULT COMPARISON

Compare a related zhi, dated to the 11th century BC, with similar decorative bands, at Christie's New York, in *Fine Chinese Ceramics and Works of Art*, on 14 September 2018, lot 1103, **sold for USD 37,500**.



Estimate EUR 5,000
Starting price EUR 2,400



325

A TALL AND HEAVY BRONZE JAR AND COVER, LATE EASTERN ZHOU TO HAN DYNASTY

China, 4th century BC-2nd century AD. Massively cast and of elongated baluster shape, the elegant body applied with two tubular lug handles, the lower section with two C-shaped loop handles. The cover of unusual form with a domed lower section rising to a trumpet mouth.

Provenance: Old private collection in Florida, USA, acquired in the 1960s-1970s at a local auction house and thence by descent in the same family to the present owner. A page from the original catalog entry for the present lot from when it was acquired accompanies this lot. It is black and white printed on old paper with handwritten notes by the previous owner, erroneously describing the piece as a 'Bronze Libation Vessel' from the 'Shang period', and with a handwritten inscription stating '1650 B.C.'



Condition: Excellent condition, commensurate with age. The base has fallen out at some point and was subsequently renewed with crude soldering, see detailed images on www.zacke.at. Extensive old wear, few minuscule nicks to edges. Covered overall in a fine malachite patina with faint areas of cuprite.

Weight: please check the weight online at www.zacke.at

Dimensions: Height 61 cm

The base with an incised archaic seal script four-character inscription.

Expert's note: There are several areas with distinct diagonal casting marks just below the mouth rim, as is typical for larger bronze vessels from this period.



Area with distinct diagonal casting marks just below the mouth rim

AUCTION RESULT COMPARISON

Compare a bronze beaker and cover, dated mid-Warring States, 4th century BC, but of much smaller size (33.7 cm high), at Christie's New York in Fine Chinese Ceramics and Works of Art on 15 September 2011, lot 1126, **sold for USD 25,000**. Compare also a large bronze drum, dated late Eastern Zhou, 4th-3rd century BC, of only slightly smaller size (55.2 cm high), at Christie's New York in Magnificent Qing Monochrome Porcelains and Earlier Works of Art from the Gordon Collection on 24 March 2011, lot 1103, **sold for USD 60,000**.



Estimate EUR 3,000

Starting price EUR 1,500



326

AN IMPORTANT SILVER-INLAID BRONZE CHARIOT CANOPY POLE FITTING, WARRING STATES TO WESTERN HAN

China, 4th-3rd century BC. Superbly inlaid in silver sheet and wire with two continuous scenes: The upper register with figures riding a caparisoned elephant surrounded by birds in flight, further with a large ferocious dragon and a striding bixie. The lower register with an archer on horseback, aiming at a leaping tiger, further with a lion, bear, owl, and a multitude of other animals.

Provenance: From a noted private collection in New York City, USA, and thence by descent within the same family.

Condition: Excellent and absolutely original condition, fully commensurate with age. Extensive wear, soiling, encrustations, few minuscule nicks and dents, minor losses to inlays. Naturally grown patina with malachite encrustations overall and some speckles of cuprite.

Weight: 1,385 g

Dimensions: Length 28.9 cm

The scenes are interspersed with scrolling leafy vines as well as circular and rhombic designs. The registers are framed by reverse-decorated borders, with two wave borders in the center and two diapered borders to the raised ribs at the upper and lower end.

The design on this fitting would have been cast as shallow indentations and then inlaid with silver, which was worked cold. It has been suggested by Professor Wu Hung in "A Sanpan Shan Chariot Ornament and Xiangrui Design in Western Han Art", Archives of Asian Art, volume XXXVII, 1984, page 38, that such tubular fittings would have been used to attach the support of the canopy to the chariot.

It is unlikely that fittings of this sort, with their exquisite design and workmanship, would have been used for war chariots. They would rather have been major status symbols for high-ranked dignitaries, used for leisure or burial.

LITERATURE COMPARISON

A related fitting is illustrated by J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, no. 94., where the authors note that the decoration resembles "some of the more elaborately embroidered textiles from Hubei Jiangling Mashan and from Mawangdui at Changsha in Hunan." Another similar fitting is illustrated in *Kaikodo Journal*, Autumn 1997, no. 49. The design for a fitting of this type, one of the four found in the tomb of the second King of Nanyue (d. 122 BC), in Guangzhou, Guangdong province, is shown in line drawings in *Xihan Nanyuewang Mu*, vol. 1, Beijing, 1991, p. 97, fig. 65, while in vol. 2, p. 51, fig. 2, the fitting is illustrated along with remains of the wood pole it would have encased.

Compare a related but smaller silver-inlaid bronze cylindrical fitting, dated to the late Eastern Zhou, in the collection of the Asian Art Museum of San Francisco, **object number B60B685**. Compare also a gold and silver-inlaid champion's vase, dated to the Western Han dynasty and mounted at a later date during the Song or Ming dynasty, in the collection of the Victoria and Albert Museum, accession number M.730-1910.



AUCTION RESULT COMPARISON

Compare a pair of related silver-inlaid canopy pole fittings, dated to the Warring States period, of larger size (45 cm) but with significantly less elaborate decoration, at Sotheby's New York, in *Fine Chinese Ceramics & Works of Art* on 31 March to 1 April 2005, lot 153, **sold for USD 84,000**. Compare also a related silver-inlaid canopy pole fitting, dated to the Western Han period, of only slightly larger size (35 cm) and also with less significantly elaborate decoration, at Christie's New York, in *Fine Chinese Ceramics and Works of Art* on 15 September 2011, lot 1147, sold for USD 40,000.



Estimate EUR 8,000

Starting price EUR 4,000



327

A GILT-BRONZE BELT HOOK, HAN DYNASTY

China, 202 BC to 220 AD. The belt hook in the form of a coiled mythical beast forming an endless knot, tapering toward the long neck and dragon head forming the hook.

Provenance: Swedish private collection.

Condition: Generally in good condition with significant old wear, signs of weathering and erosion, and a fine patina with areas of malachite and cuprite.

Weight: 47.8 g

Dimensions: Length 8.5 cm

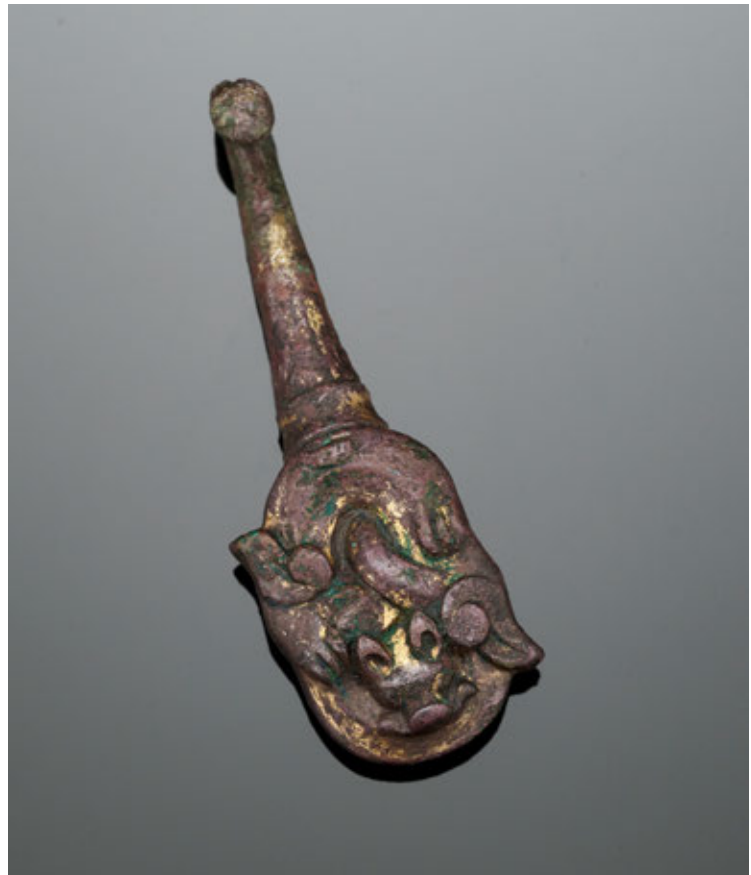
AUCTION RESULT COMPARISON

Compare a closely related belt hook at Bonhams London in Roger Keverne Ltd. Moving On on 11 May 2021, lot 54, **sold for GBP 16,500** (part lot, together with three other hooks, dated Warring States to Han dynasty).



Estimate EUR 500

Starting price EUR 240



328

A GOLD-INLAID BRONZE FINGERNAIL GUARD, WARRING STATES TO WESTERN HAN

China, 4th-1st century BC. The slender and finely curved fingernail guard intricately inlaid with a stylized phoenix and geometric designs. With a fine, naturally grown patina with malachite and cuprite encrustations.

Provenance: J. J. Lally & Co., New York, USA. From a noted private collection in New York City, USA, by repute acquired from the above. Thence by descent within the same family.

Condition: Excellent condition, fully commensurate with age, as expected with extensive wear, losses, dents and nicks. Fine, naturally grown patina.

Weight: 36.3 g

Dimensions: Length 9.2 cm

AUCTION RESULT COMPARISON

Compare a related bronze garment hook, also dated Warring States to Western Han and with very similar gold inlay depicting stylized phoenixes, but of larger size (17.4 cm), at Christie's New York in Important Chinese Ceramics and Works of Art on 25 September 2020, lot 1518, **sold for USD 35,000**.



Estimate EUR 1,000

Starting price EUR 500





329

**A BRONZE SHALLOW TRIPOD VESSEL,
DING, EARLY SPRING AND AUTUMN PERIOD**

China, late 8th to early 7th century BC. The rounded bowl supported on three cabriole legs, two upright loop handles rising from the everted rim above. The exterior of the body cast with two bands of dense and sharp archaic scroll.

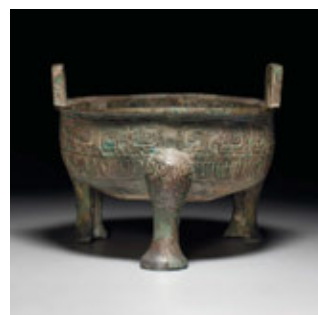
Provenance: From a noted private collection in New York City, USA, and thence by descent within the same family.

Condition: Excellent condition, commensurate with age. Extensive wear, casting flaws, visible parting lines, few minuscule nicks and dents, minor losses. With a fine, naturally grown patina and extensive malachite encrustation, some patches of cuprite and azurite.

Weight: 1,329 g

Dimensions: Width 18 cm (at the widest points)

Literature comparison: A closely related ding of approximately the same size is illustrated by Jenny So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, 1995, pp. 102-3, no. 6, where it is dated Eastern Zhou, early Spring and Autumn period, late 8th-early 7th century BC. Compare a ding, of closely related shallow form and with similar tight interlace, also dated 8th-7th century BC, in the collection of the British Museum, museum number 1982.0621.1.



AUCTION RESULT COMPARISON

Compare a related ding, **also dated early Spring and Autumn period**, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 23 March 2012, lot 1531, **sold for USD 30,000**, and another at Sotheby's New York in *Important Chinese Art* on 12 September 2018, lot 190, **sold for USD 20,000**.

Estimate EUR 2,000

Starting price EUR 1,000

330

A RARE BRONZE RHINOCEROS-HORN FILE, HAN DYNASTY

China, 202 BC to 220 AD. The rectangular lower section cast in openwork on one side as a tiger and dragon amid swirling vapor, while the reverse is covered with a dense pattern of tiny spikes. The handle with a square panel enclosing a phoenix below an S-shaped dragon.

Provenance: From a French private collection.

Condition: Very good condition with old wear, some casting flaws, few small nicks, and occasional light scratches. Fine, naturally grown, dark patina with malachite encrustation.

Weight: 252.9 g

Dimensions: Height 21 cm

Expert's note: The exact purpose of pieces from this type is still not known for sure, and they have been variously described as a coin, charm, or file in the past. A number of these have been published: By d'Argencé, *The Hans Popper Collection of Oriental Art*, Japan, 1973, no. 25 and by Paul Singer, *Some Puzzle Pieces*, *Oriental Art*, Volume XVIII, No. 2, Summer 1972, pages 155-62. Singer illustrates several, including one from his own collection, page 159, figures 7-8, which is very similar to the present lot, and another on page 158, figure J, which had been found inside a rhinoceros-form vessel excavated in Shanxi province, figure 10, suggesting that these may have been **files used to grind rhinoceros horns for medicinal purposes**.

AUCTION RESULT COMPARISON

Compare a closely related bronze openwork tool, also dated to the Han dynasty, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 15 September 2011, lot 1149, **sold for USD 2,750**.



Estimate EUR 600

Starting price EUR 300



331

A BRONZE TRIPOD VESSEL AND COVER, DING, HAN DYNASTY

China, 202 BC to 220 AD. The compressed globular body raised on three cabriole legs, the shoulder with a pair of upright loop handles above a raised band, the domed cover with three handles in the form of stylized phoenixes.

Provenance: From a French private collection.

Condition: Ancient wear, casting flaws, signs of weathering and erosion, small losses and possibly minor old fills. The exterior with some cuprite encrustation, the interior with azurite and malachite.

Weight: 638.8 g

Dimensions: Width 14.3 cm (across handles)

AUCTION RESULT COMPARISON

Compare a related ding vessel and cover, also dated to the Han dynasty, but of slightly larger size (20 cm wide), at Bonhams London in *Fine Chinese Art* on 15 May 2014, lot 345, **sold for GBP 6,875**, and another (13.3 cm high) with an associated cover, at Christie's New York on 12 December 2013, lot 342, sold for USD 5,250.



Estimate EUR 800

Starting price EUR 400



A TWO-PIECE MINIATURE BRONZE STEAMER, XIAN, EASTERN HAN TO THREE KINGDOMS PERIOD

China, 26-265 AD or slightly later. The bowl with deep rounded sides rising from a separately cast short spreading foot to an everted rim. The cover with a raised central panel surmounted by a separately cast flared 'rim', indicating its use as both a cover for the steamer and as a serving or cooking plate. (2)

Provenance: Arthur M. Sackler, New York. Arthur Mitchell Sackler (1913-1987) was one of America's foremost art collectors, who amassed the largest Chinese art collection in the world. His name lives on in many art-related projects: the Sackler Wing that houses the Temple of Dendur at the Metropolitan Museum of Art, the Arthur M. Sackler Gallery at Princeton University, and the Arthur M. Sackler Museum at Harvard University. At the Smithsonian Institution, the Arthur M. Sackler Gallery is a museum for Asian and Near Eastern Art. In China, the Arthur M. Sackler Museum of Art and Archaeology teaches museology to students in Beijing.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, small losses to the foot of the bowl. Fine, naturally grown patina, with extensive malachite and few azurite encrustations.



Arthur M. Sackler

Weight: 379.2 g (the bowl) and 320.4 g (the cover)
Dimensions: Height 11.5 cm (the bowl and cover), Diameter 17.5 cm (the cover)

LITERATURE COMPARISON

Compare a closely related two-piece miniature steamer from the Avery Brundage Collection, also dated Eastern Han dynasty to Three Kingdoms period and of closely related size, in the collection of the Asian Art Museum of San Francisco, object number B65B48.a-b.



Estimate EUR 1,500
Starting price EUR 750





333

A FINE GILT BRONZE MINIATURE VASE, HAN DYNASTY

China, 202 BC to 220 AD. The compressed globular body rising from a curved and spreading foot to a waisted neck with flaring mouth, the body finely incised with a continuous scene of various wild animals amid craggy rockwork and scroll, framed by two scroll bands, the foot with a scroll band as well.

Provenance: J. J. Lally & Co., New York (old label with inventory number '3281' to base). From a noted private collection in New York City, USA, acquired from the above. Thence by descent within the same family.

Condition: Overall very good condition, commensurate with age, absolutely original. Areas of gilt have been affected by corrosion, particularly around the neck, but most of the incised decoration is still very well visible, see the many detailed images available at www.zacke.at. Malachite encrustations to the interior and exterior. Old wear, traces of use and weathering, soiling, minor dents and nicks here and there.



J. J. Lally

Weight: 391.2 g
Dimensions: Height 10.7 cm

The scene depicts a spotted deer, looking back towards a charging ox. A second ox is leaping toward a goose in flight (**fig. 1**). A lion is chasing another animal (**fig. 2**), and a tiger and dog appear to be in a scuffle (**fig. 3**).

AUCTION RESULT COMPARISON

Compare a related miniature tripod vessel, also dated to the Han dynasty and exhibiting fine gilding and incision work, at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 17-18 September 2013, lot 26, **sold for USD 149,000**. Compare also a gilt bronze egg-form vessel and cover, of closely related size and also dated to the Han dynasty, at Christie's New York in Fine Chinese Ceramics and Works of Art Part I on 14 September 2012, lot 1256, sold for USD 52,500, and a gilt bronze bianhu vessel and cover, also dated to the Han dynasty and exhibiting fine gilding and incision work, at Christie's New York in Fine Chinese Ceramics, Jades and Works of Art on 19 September 2007, lot 214, sold for USD 37,000.



Estimate EUR 5,000

Starting price EUR 2,400



Fig. 1: An ox leaping toward a goose in flight



Fig. 2: A lion chasing another animal



Fig. 3: A tiger and dog engaged in a scuffle



Chinese Jewellery, Accessories & Glass

Price List

ALL PRICES ARE IN £ STERLING

37.	2,250	73.	8,000	109.	6,000
38.	1,500	74.	1,750	110.	28,000
39.	1,250	75.	2,250	111.	3,500
40.	1,850	76.	2,500	112.	3,250
41.	1,250	77.	1,850	113.	1,750
42.	1,500	78.	1,750	114.	2,250
43.	2,750	79.	1,500	115.	3,250
44.	2,500	80.	2,250	116.	2,000
45.	2,750	81.	1,200	117.	2,000
46.	1,750	82.	2,750	118.	4,250
47.	1,500	83.	2,500	119.	9,500
48.	1,950	84.	4,500	120.	38,000
49.	2,500	85.	1,850	121.	3,750
50.	1,250	86.	1,250	122.	3,750
51.	500	87.	175	123.	1,250
52.	750	88.	250	124.	500
53.	650	89.	300	125.	800
54.	15,000	90.	1,250	126.	750
55.	1,750	91.	900	127.	2,000
56.	7,500	92.	1,500	128.	750
57.	8,500	93.	4,250	129.	800
58.	12,000	94.	2,250	130.	1,750
59.	6,000	95.	2,750	131.	1,500
60.	1,250	96.	2,850	132.	4,000
61.	2,500	97.	2,850	133.	1,850
62.	6,000	98.	18,000	134.	750
63.	9,000	99.	2,500	135.	2,500
64.	3,000	100.	7,500	136.	3,750
65.	950	101.	6,000	137.	9,500
66.	750	102.	5,250	138.	35,000
67.	3,500	103.	48,000	139.	3,250
68.	2,750	104.	1,250	140.	8,000
69.	2,500	105.	2,750	141.	15,000
70.	2,250	106.	6,000		
71.	950	107.	4,750		
	500	108.	8,000		



334

A VERY LARGE GLASS-INLAID GILT BRONZE 'CHILONG' BELT HOOK, WARRING STATES

China, 5th-3rd century BC. The arched shaft finely cast with two intertwined chilong crawling in relief among three neatly inlaid turquoise glass beads, the sinuous neck of the chilong head hook issuing from the open jaws of a beast head, the reverse with a circular boss.

Provenance: Spink & Son Ltd, London, 24 December 1991, **sold for GBP 18,000** (ca. GBP 35,576 today). A private collector, acquired from the above. Robert Kleiner, London, July 2008. Roger Keverne, London, acquired from the above. Robert Kleiner was one of the leading English authorities for Chinese Works of Art and Snuff Bottles. He has published many books. Roger Keverne served as the Chairman of Asian Art in London and as the President of BADA. He began his 50-year career with Spink & Son, rising to head the Asian department by the age of only 28. He left Spink in 1992 to start his own gallery together with Miranda Clarke, his wife and business partner, in Mayfair, London, which eventually closed its doors in June 2020.

Published: Spink & Son Ltd. Chinese Jewelry, Accessories and Glass, London, 11-24 December 1991, no. 98. Roger Keverne, Fine and Rare Chinese Works of Art and Ceramics - Summer Exhibition, London, 2009, no. 4.

Condition: Excellent condition, commensurate with age. Extensive wear and signs of weathering and erosion. Small nicks, light scratches, few minuscule losses. A microscopic old fill to one edge. Fine, naturally grown patina, with malachite and cuprite encrustations.



Robert Kleiner



Weight: 198.1 g
Dimensions: Length 19.4 cm

Literature comparison: A similar gilt-bronze belt hook, dated to the Warring States period, 4th century BC, from Sanjicun in Pingshanxian, is illustrated in Hebei sheng chutu wenwu xuanji, Beijing, 1980, p. 55, no. 220. Another similar inlaid hook is illustrated in Art of the Warring States Period, Osaka, 1991, p.104, no.152.

AUCTION RESULT COMPARISON

Compare a closely related gilt-bronze belt hook, also dated to the Warring States period, with a dragon-head hook and shaft with intertwining dragons in relief, but lacking inlays, at Christie's New York, in Important Chinese Ceramics and Works of Art on 19 March 2021, lot 806, **sold for USD 62,500**.



Estimate EUR 8,000
Starting price EUR 4,000



A LARGE AND RETICULATED GILT BRONZE 'FIGHTING HORSES' BELT PLAQUE

North China, 3rd-2nd century BC. Of rectangular form, cast in openwork with two stallions in combat, one being bitten on the neck and the other on the leg, all within a foliate border in high relief.

Provenance:

P.C. Lu & Sons Ltd., Hong Kong, 14 October 1986. George R. Bruha, Chicago, USA, acquired from the above. A copy of a Certificate of Antiquity, issued by P.C. Lu & Sons on 14 October 1986, dating the plaque to the 4th century BC and describing it as an 'Antique gilt-bronze Ordos plaque depicting two ponies fighting' accompanies this lot.

Condition:

Very good condition, commensurate with age, fine patina with areas of malachite-green and copper-red, soil encrustations, the gilding in superb condition.



P.C. Lu with his sons, c. 1970



Weight: 66.7 g

Dimensions: Size 10.5 x 5 cm

With a modern plexiglass stand and a fitted silk box dating to the mid-1980s or earlier. (3)

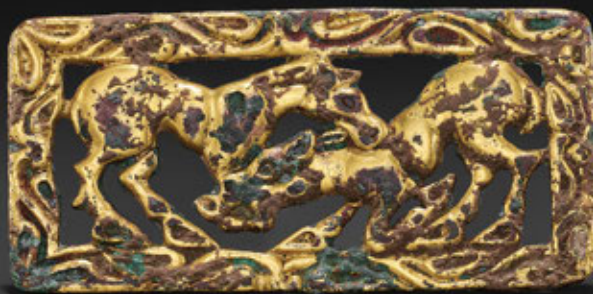
AUCTION RESULT COMPARISON

Compare a related openwork gilt bronze plaque at Sotheby's New York in The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes on 19 March 2002, lot 88, bought-in at an estimate of USD 30,000-40,000, and a pair of closely related belt plaques, but with Bactrian camels, at Christie's New York in The Harris Collection, Important Early Chinese Art, on 16 March 2017, lot 859, **sold for USD 11,875**.



Estimate EUR 1,500

Starting price EUR 750





336

A RARE GILT BRONZE FIGURE OF A CHILONG, TANG DYNASTY

China, 618-907. Finely cast striding in suspended movement with the right front leg raised with spread claws, showing a fierce expression with the mouth open revealing sharp fangs and a curved tongue, the long sinuous tail towering above the body with an elongated neck of similar shape as the tail.

Provenance: Collection of Mr. J. Potter, US East Coast. A notable Canadian private collection in Toronto, acquired from the above. A copy of a signed appraisal by Dan Klein, Director of the Petit Musée, Montreal, Member of the Appraisal Institute of America, addressed to the present owner, dated **24 October 2000**, confirming the dating of this piece and valuing it at **USD 10,000**, accompanies this lot. Note that this piece is one of two related gilt-bronze figures acquired by the previous owner, the first with a separate appraisal by Dan Klein of Petit Musée, dated 7 February 2001, and sold in these rooms on 6 March 2021, lot 428.

Although related, the two figures are **not a pair, were acquired separately by the same previous owner, Mr. J. Potter, and were the only two figures of this group in his collection.**

Condition: Very good condition commensurate with age. Extensive wear, minor weathering and deterioration, light scratches, few minuscule nicks and dents here and there. Remains of old varnish coating. Areas of fine, natural malachite-green and copper-red patina with expected encrustations.

Weight: 330.5 g

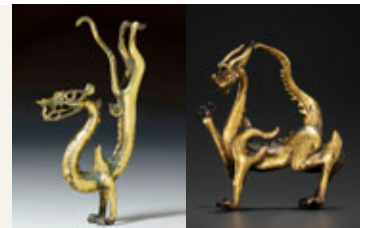
Dimensions: Height 12 cm, Length 12 cm

Literature comparison: A related gilt bronze dragon was exhibited at the Guggenheim Museum in 1997 and published in the exhibition catalog, China: 5,000 Years, Innovation and Transformation in the Arts, 1998, on the cover and color plate no. 59.

AUCTION RESULT COMPARISON

A related gilt bronze dragon was sold by Christie's New York in Fine Chinese Archaic Bronzes, Ceramics and Works of Art on 20 September 2002, lot 236, **for USD 31,070**. A closely related Tang-dynasty gilt bronze dragon, **from the**

same provenance as the present lot, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 6 March 2021, lot 428, **for EUR 18,300**.



Estimate EUR 2,500

Starting price EUR 1,200





337

A PAIR OF GILT-BRONZE RECTANGULAR BELT PLAQUES, 3RD-2ND CENTURY BC

North China. Each plaque is cast in relief with a recumbent stag, its prominent antlers, swept tail, and bent legs framing the noble animal's muscular body, all within a double rope border. Each has three attachment loops on the reverse which bears a woven pattern indicating that the plaque was cast using the lost-wax/lost-textile process.

Provenance: Drouot Estimations, 24 May 2013, Sale no. 1431. French private collection, by repute acquired from the above.
Condition: Very good condition, commensurate with age. Extensive wear to gilt. Fine patina with malachite and cuprite encrustations as well as ancient soiling. One plaque with a drilled hole.

Weight: 91.4 g and 86.5 g
Dimensions: Size 10.3 x 4.8 cm and 10.5 x 4.9 cm

Lost-wax casting is the process by which a duplicate metal sculpture is cast from an original. Intricate works can be achieved by this method. The oldest known example of this technique is a 6,000-year-old amulet from the Indus Valley Civilization, but it did not appear in northern China until the 6th century BC. Materials other than wax can be used, including textile.

Literature comparison: Similar plaques have been found at sites associated with the Xiongnu. A related pair is illustrated by J. Rawson and E. C. Bunker, *Ancient Chinese and Ordos Bronzes*, Oriental Ceramic Society, Hong Kong, 1990, pp. 346-47, no. 225.

AUCTION RESULT COMPARISON

Compare a pair of closely related gilt bronze rectangular belt plaques, also dated 3rd-2nd century BC, with similar double-rope borders, also depicting ungulates, and with related woven pattern to reverse indicating use of the lost-wax technique, at Christie's New York in The Harris Collection: Important Early Chinese Art on 16 March 2017, lot 860, **sold for USD 27,500**.



Estimate EUR 1,500
Starting price EUR 750

338

A LOBED RIM BRONZE MIRROR, TANG DYNASTY

China, 618-907. The eight-side lobed rim mirror with four raised and lobed cartouches composed of foliate scrolls, each containing a bird perched on a flower surrounding the central pierced knob, all within a band of regularly spaced flower heads.

Provenance: Bluett & Sons, London (label to reverse). From the Private Collection of a Gentleman in the United Kingdom, acquired by the owner's father from the above and thence by descent. Bluett & Sons was an important dealer of Chinese works of art, founded by brothers Leonard and Edgar Bluett and later continued by Leonard's son Roger Bluett, who was president of the British Antique Dealers' Association, of which his father and uncle were founding members in 1919, during the mid-1970s. Roger Bluett was also Chairman of the Grosvenor House Antiques, first Chairman of the ceramics course at West Dean and first Chairman of the Museum of East Asian Art, Bath.

Condition: Very good condition, commensurate with age. Old wear, signs of weathering and erosion. Light scratches and minuscule nicks. Fine, naturally grown patina with areas of malachite encrustation.



Roger Bluett (right) in Bluett & Sons' Mayfair gallery, 1977

Weight: 203.3 g
Dimensions: Width 10 cm

Auction result comparison: Compare a related silvery-gray bronze eight-lobed mirror, also dated to the Tang dynasty and with birds and flowers, at Christie's New York, in *Fine Chinese Ceramics and Works of Art* on 24 March 2011, lot 1268, sold for USD 8,125.

Estimate EUR 1,000
Starting price EUR 500





339
A CIRCULAR BRONZE MIRROR,
TANG DYNASTY

China, 618-907. Boldly cast in high relief with five feline creatures chasing each other, each showing a different expression, around the central boss in the form of a crouching beast with the mouth wide open in a roar, revealing its tongue, all enclosed by a double-triangle border.

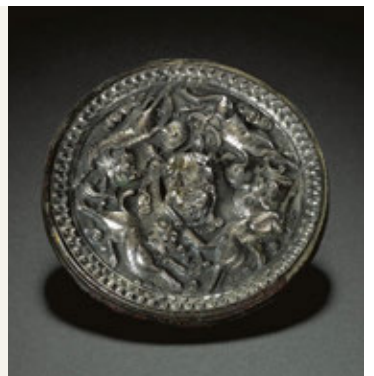
Provenance: From the Private Collection of a Gentleman in the United Kingdom, acquired by the owner's father and thence by descent.

Condition: Excellent condition, commensurate with age. Old wear and few minuscule nicks and dents. Fine, naturally grown patina, with distinct malachite and soil encrustations as well as small areas of cuprite.

Weight: 369.0 g
Dimensions: Diameter 11.6 cm

AUCTION RESULT
COMPARISON

Compare a related silver-backed mirror, also dated to the Tang dynasty and with **feline creatures chasing each other around a central crouching-beast boss**, at Sotheby's London in Masterpieces Of Chinese Precious Metalwork, Early Gold And Silver; Early Chinese White, Green And Black Wares on 14 May 2008, lot 61, **sold for GBP 60,500**.



Estimate EUR 1,500
Starting price EUR 750

AN ELLIPTICAL BRONZE VESSEL, MID-SPRING AND AUTUMN PERIOD

China, early 6th century BC. The sides are flat-cast with a neatly incised band of archaic scrolls. The ovoid vessel with a deep body rising from a flat foot to a short waisted neck and everted rim. It has an indentation bisecting the two long sides, one of which is set with a single loop handle.

Provenance: Arthur M. Sackler, New York. Old inventory number, 'V-76', to base. Arthur Mitchell Sackler (1913-1987) was one of America's foremost art collectors, who amassed the largest Chinese art collection in the world. His name lives on in many art-related projects: the Sackler Wing that houses the Temple of Dendur at the Metropolitan Museum of Art, the Arthur M. Sackler Gallery at Princeton University, and the Arthur M. Sackler Museum at Harvard University. At the Smithsonian Institution, the Arthur M. Sackler Gallery is a museum for Asian and Near Eastern Art. In China, the Arthur M. Sackler Museum of Art and Archaeology teaches museology to students in Beijing.

Condition: Fine condition, commensurate with age. Signs of weathering and erosion. Some losses with associated old fills and repairs, small nicks to the rim, the interior with scratches. Naturally grown patina with patches of malachite and cuprite encrustations.



Arthur M. Sackler

Weight: 744.4 g
Dimensions: Width 16 cm

AUCTION RESULT COMPARISON

Compare a related but slightly smaller (13 cm long) elliptical bronze vessel, also dated to the early 6th century BC and of similar form and design, at Christie's New York in Fine Chinese Ceramics and Works of Art on 14 September 2012, lot 1241, **sold for USD 8,750**.



Estimate EUR 1,500
Starting price EUR 750





341

**A VERY LARGE 'QIANQIU'
SILVERED BRONZE MIRROR,
TANG TO LIAO DYNASTY**

China, 618-1125. The eight-lobed outer rim enclosing a band of lingzhi sprigs and geometric designs below a canted edge, enclosing a central field of paired phoenix birds flanking the raised and pierced knob finial.

Inscriptions: The vertical axis with two elaborate reserves bearing the inscription 'Qianqiu' (a thousand years), indicating the mirror was once gifted as a birthday present.

Provenance: A noted private collector of archaic Chinese art.

Condition: Fine condition with old wear, signs of weathering and erosion, casting flaws, few small losses, nicks and dents. Fine, naturally grown patina with areas of extensive malachite and cuprite encrustation. Overall as expected and commensurate with age.

Weight: 2,390 g
Dimensions: Diameter 27 cm

**AUCTION RESULT
COMPARISON**

Compare a closely related silvered bronze mirror, dated to the Tang dynasty, also cast with phoenixes and of near-identical size and form, at Bonhams San Francisco in Fine Asian Works of Art on 20 December 2011, lot 8207, sold for USD 27,500.



Estimate EUR 3,000
Starting price EUR 1,500



342

A LARGE ARCHAISTIC PARCEL-GILT AND SILVER-INLAID BRONZE TRIPOD CENSER, LATE MING TO EARLY QING

China, 17th-18th century. The compressed globular body supported on three feet and set with three flanges dividing taotie masks embellished with gilt and silver inlays against a leiwen ground, the neck with a continuous scroll pattern in relief, the rim with two upright loop handles.

Provenance: Swedish private collection.

Condition: Very good condition with old wear, traces of use, casting flaws, small nicks and dents, and occasional light scratches. The small central base plate possibly a later replacement. Fine, naturally grown patina. Extensive calcification to interior, probably due to usage as a jardiniere.

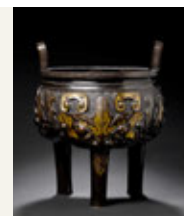
Weight: 4,839 g

Dimensions: Height 26 cm, Width 30 cm (across handles)

AUCTION RESULT COMPARISON

Compare a related silver-inlaid bronze tripod censer, dated Qing dynasty, 17th century, at Christie's Hong Kong in The Pavilion Sale on 6

October 2015, lot 180, sold for HKD 87,500, and another dated 17th-18th century and of slightly larger size (34.6 cm high) at Bonhams London in Fine Chinese Art on 12 May 2008, lot 247, **sold for GBP 16,800.**



Estimate EUR 1,500

Starting price EUR 750

343

A GILT COPPER ALLOY REPOUSSÉ 'GARUDA' BELT PLAQUE

Tibet, 17th century. Of rectangular form with the left short side arched, finely chased and incised with a fierce Garuda surrounded by lotus buds and foliate scroll. The sheet is remarkably massive, probably to protect the belt plaque from any harm due to its use.

Provenance: From a French private collection.

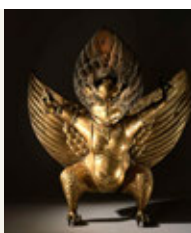
Condition: Very good condition with some wear to gilt, few minuscule nicks and dents. The reverse with a fine, naturally grown, dark patina.

Weight: 65.4 g

Dimensions: Width 8.5 cm

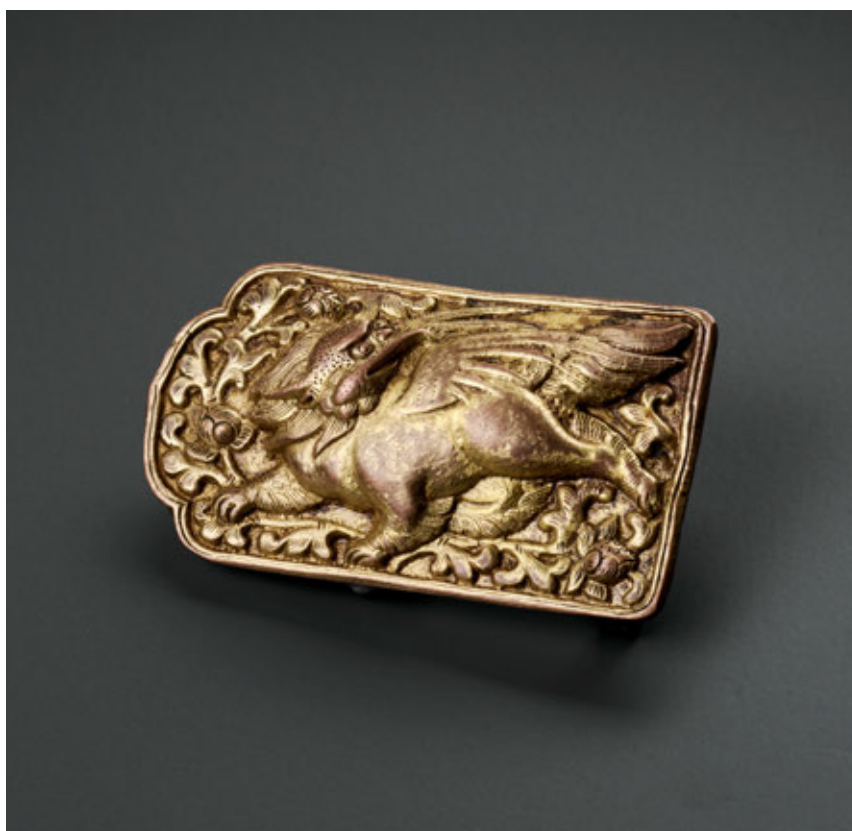
LITERATURE COMPARISON

See a Tibetan gilt bronze figure of a Garuda, dated to the 19th century, in the collection of the British Museum, museum number 1992,1214.26.



Estimate EUR 500

Starting price EUR 240





344

A SILVERED BRONZE 'LION AND GRAPEVINE' MIRROR, TANG DYNASTY

China, 618-907. The back is cast with six lions amid grapevines in high relief around the pierced and domed knob, encircled by a raised ridge with a neatly beaded edge, the outer field with four birds and four lions amid vines, all within a band of foliate scroll and a second beaded edge.

Provenance: From a French private collection.

Condition: Excellent condition with minor wear and casting flaws, signs of weathering, few minuscule nicks and dents, and occasional light scratches and losses. Fine, naturally grown patina with areas of intense malachite encrustation.

Weight: 1,424 g

Dimensions: Diameter 18 cm, Thickness 13 mm

The lion designs were first seen on bronze mirrors upon the introduction of Buddhism into China, and became very popular in the Tang period.

Literature comparison: Compare two very large examples (24 cm diam.) with similar decoration in the Shanghai Museum, illustrated in Shanghai Bowuguan cang qingtong jing, Shanghai, 1987, pls. 84-85.

AUCTION RESULT COMPARISON

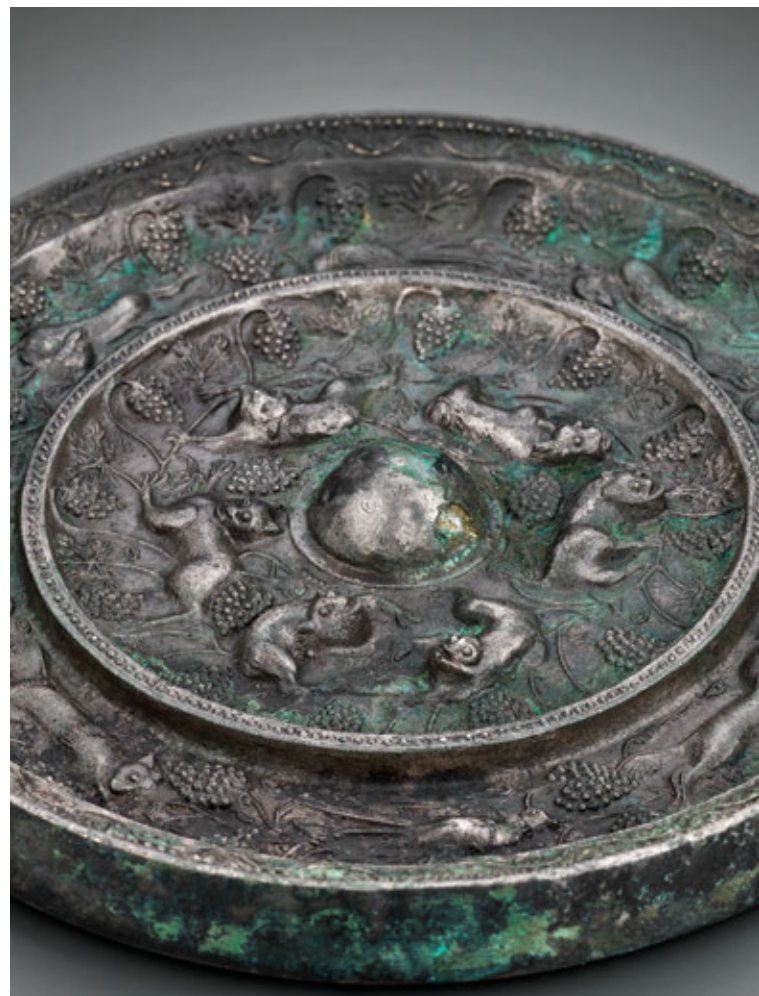
Compare a closely related silvered bronze mirror (17.7 cm diameter), also dated to the Tang dynasty and of **similar form and decoration**, at Christie's New York in Fine Chinese Ceramics and Works of Art on 22 March 2013, lot 1142, **sold for USD 47,500**.

Note this mirror shows minute differences to the present lot, namely the animal-form knob, the detailed spines on the animals' backs, and the lack of the neatly beaded edges.



Estimate EUR 1,500

Starting price EUR 750



A 'XINIU' PARCEL-GILT BRONZE MIRROR STAND, YUAN DYNASTY

China, 1279-1368. Well cast, the recumbent single-horned beast with the head turned back, the spine supporting a mirror stand in the form of a crescent-shaped moon above a cloud cluster.

Provenance: Christie's Hong Kong, 6 October 2015, lot 185, bought-in at an **estimate of HKD 120,000-180,000**. A noted private collector of Chinese works of art, acquired from the above in an after-sale transaction.

Condition: Overall in very good condition with wear, casting flaws, occasional light scratches, and few small dents and nicks. The mirror stand with an old soldering repair.



Weight: 1,811 g
Dimensions: Length 30.8 cm

The design of a *Xiniu* gazing at the moon appears for the first time in the Song dynasty and remains popular through the 13th and 14th centuries, appearing on Dingyao and Yaozhou bowls and dishes as well as textiles and elsewhere in Chinese decorative arts. The theme is discussed at length by Wirgin, "Sung Ceramic Designs," B.M.F.E.A., No. 42, Stockholm, 1970, pp. 196-198. According to Wirgin, the term *hsi-niu* (*xiniu*) meant rhinoceros in ancient Chinese texts, but the rhinoceros became extinct in

the post-archaic period, and by the Song dynasty the *xiniu* had become a beast of legend, known only through literary references. The design of a *xiniu* gazing at a crescent moon in Song and Yuan ceramics illustrates the popular myth that the unique crescent-shaped horn of the rhinoceros shows the beast magically "communicating with the sky" through its horn. The magical powers attributed to the horn of the rhinoceros in the Song dynasty continued to gain in complexity and popularity in later periods. Supernatural, medicinal and other valuable properties were attributed to the rhinoceros horn by Daoist adepts and medicine men, including the reputation for powerful effect as an aphrodisiac. This led to the production of rhinoceros horn bowls and cups, a category of decorative art unique to China.

LITERATURE COMPARISON

A closely related example, dated to the 13th century, is in the collection of the Victoria and Albert Museum, accession number M.737-1910 and **illustrated on the front cover** of Rose Kerr, *Later Chinese Bronzes*, London, 1990, pl. 87.



AUCTION RESULT COMPARISON

Compare a related but smaller (26.3 cm) and later parcel-gilt bronze model of a *xiniu*, dated to the Ming dynasty and lacking the mirror stand, at Bonhams London in *Fine Chinese Art* on 9 November 2017, lot 193, **sold for GBP 6,875**.



Estimate EUR 2,000
Starting price EUR 1,000





346

**A SILVER-INLAID BRONZE
'TURTLE' WEIGHT, ATTRIBUTED TO SHISOU,
LATE MING DYNASTY**

China, 17th century. Naturalistically cast, the turtle raising its head and looking slightly to the left, its tail curved toward the right, the carapace finely incised.

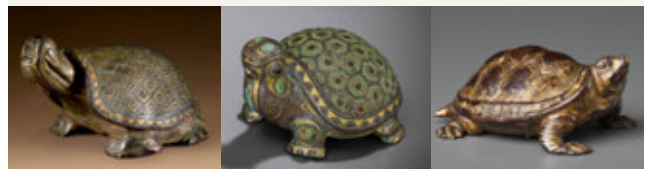
Provenance: From a northern German private collection, assembled before 2000.

Condition: Very good condition with minor wear and casting flaws, small nicks and occasional light scratches. Fine, natural patina.

Weight: 136.7 g
Dimensions: Length 10 cm

Little is known about the historical figure Shisou. The earliest reference in the *Zhongguo meishujia renming cidian* ('Dictionary of Chinese Artists') comes from the *Luochuang xiaodu* and is presumably from the same source as published in *Zhongguo yishujia zhenglue* ('Brief Introduction of Chinese Artists'). Shisou is listed there only as a late Ming dynasty monk without any further biographical information. A number of vessels and sculptures from the seventeenth to the nineteenth century bear his name, sometimes in combination with a hall name, *Jinyu tang* ('Hall of Prosperity'). Although the present piece is unsigned, the high quality of the casting and fine silver-wire inlays make an attribution to Shisou or a related workshop more than reasonable.

The tortoise is one of the Four Fabulous Animals, the most prominent beasts of China. They govern the four points of the compass, with the Black Tortoise as the ruler of the north, symbolizing endurance, strength, and longevity. The tortoise and the tiger are the only real animals of the four, although the tortoise is sometimes depicted with supernatural features such as dragon ears, flaming tentacles, and a long hairy tail - such as the present lot - representing seaweed and the growth of plant parasites found on older tortoise shells that flow behind the tortoise as it swims. The Chinese Imperial Army carried flags with images of dragons and tortoises as symbols of unparalleled power and inaccessibility, as these animals fought with each other but both remained alive.



AUCTION RESULT COMPARISON

Compare a related bronze waterpot depicting a mythical beast, signed Shisou and also dated to the late Ming dynasty, at Bonhams London in Fine Chinese Art on 7 November 2019, lot 59, sold for GBP 10,687. For an earlier inlaid bronze tortoise-form weight, dated 3rd-2nd century BC, see Christie's New York, *The Sze Yuan Tang Archaic Bronzes from the Anthony Hardy Collection*, 16 September 2010, lot 907, **sold for USD 68,500**. For an inlaid bronze tortoise-form weight dated Yuan to Ming dynasty, see Christie's Hong Kong, *Important Chinese Ceramics and Works of Art*, 27 November 2013, lot 3584, **sold for HKD 875,000**. A closely related lacquer-gilt bronze model of a turtle, also dated to the 17th century, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 6 March 2021, lot 430, **sold for EUR 26,840**.

Estimate EUR 1,000
Starting price EUR 500

347

A PAIR OF BRONZE CYMBALS, BO, XUANDE MARK AND PERIOD, DATED 1431

China, dated 1431. Each with a broad, flat rim that is slightly curved upward, and domed top finely incised with two sinuously coiled four-clawed dragons chasing a flaming pearl. The other side of the top is neatly incised with a seven-character mark 'da Ming Xuande wu nian zao' (made in the fifth year of the Xuande reign of the Great Ming, corresponding to 1431) and of the period.

Inscriptions: To each cymbal, 'da Ming Xuande wu nian zao' (made in the fifth year of the Xuande reign of the Great Ming)

Provenance: From a noted Swiss private collection.

Condition: Excellent condition, commensurate with age. Extensive old wear and casting flaws, minor dings and dents, shallow surface scratches, soiling, and warping. The textiles with significant traces of use, wear, soiling, and losses.

Weight: 800 g and 805 g (the cymbals)

Dimensions: Diameter 31.5 cm and 31.7 cm

With leather straps, two textile paddings, and a textile bag, all probably dating from the later 19th to the earlier 20th century. (5)

Bo is the generic name for pairs of cymbals that come in a variety of sizes, all with rims that curl upward at the edges. Bo are used together with gongs and drums for military music and play a prominent role in opera productions, where they accent the actors' movements. Several playing techniques may be employed: the discs may be clashed together or held horizontally, with one raking across the other to produce a sustained rolling sound. In Tibetan processions and dance, drums and cymbals set up basic rhythmic patterns for wind instruments, and in temple settings are used with bells to accompany chant.

LITERATURE COMPARISON

A pair of bronze cymbals from the Xuande period is in the Tibet Museum in Lhasa. A pair of bronze cymbals from the Jin dynasty is in the Shaanxi Provincial Museum. Compare a pair of bronze cymbals dated to the late 17th century in the collection of the Metropolitan Museum of Art, accession number 2003.465a-d.



AUCTION RESULT COMPARISON

Compare a bronze ghanta, also with a **Xuande mark and of the period**, at Sotheby's Hong Kong in Fine Chinese Ceramics & Works of Art on 9 October 2012, lot 3111, **sold for HKD 980,000**, and another at Christie's Hong Kong in The Perfect Countenance – Fine Buddhist Works of Art on 31 May 2017, lot 2809, sold for HKD 687,500.



Estimate EUR 10,000

Starting price EUR 5,000





348

A 'BAJIXIANG' SILVER- AND GOLD-INLAID BRONZE OCTAGONAL VASE, MING DYNASTY

China, 1368-1644. Heavily cast, the pear-shaped body rising from a spreading foot to a long waisted neck with a straight rim, superbly inlaid in silver and gold with scrolling lotus and foliage to the body above the Eight Buddhist Emblems (bajixiang), one to each side of the foot.

Provenance: The collection of Major Keith Battye and thence by descent within the family. Major Richmond Keith Molesworth Battye (1905-1958) left the army in 1938 and joined the Indian Political Service. He was posted to the North-West Frontier, working in Gilgit and Chitral, where he was called upon to adjudicate between different tribal chiefs in the area, and where he collected Chinese and Tibetan works of art.

Condition: Excellent condition with minor old wear and manufacturing flaws, few small nicks, the base with shallow surface cracks. Fine, naturally grown patina with an unctuous feel overall.

Weight: 1,773 g
Dimensions: Height 26 cm

**AUCTION RESULT
COMPARISON**

Compare a related but bronze-inlaid pewter octagonal vase and cover, dated by inscription to the sixth year of the Wanli period (1578), at Sotheby's New York in Important Chinese Art on 23 September 2020, lot 622, bought-in at an **estimate of USD 60,000-80,000**.



Estimate EUR 4,000
Starting price EUR 2,000





349

AN ARCHAISTIC BRONZE BEAKER VASE, GU, 17TH CENTURY

China. Of slender form, the lower- and mid-sections cast with taotie masks on key-fret grounds divided by notched flanges. The lower section additionally with dotted borders, the upper section with four palm blades and key-fret ground. The interior of the neck is cast with several pictograms, including one of a human figure.

Provenance: French private collection in Versailles.

Condition: Excellent condition with minor wear and casting flaws, few minuscule nicks and light scratches. Fine dark patina with some areas of malachite and cuprite to the interior.

Weight: 1,093 g (excl. base)

Dimensions: Height 25.8 cm (excl. base) and 27.5 cm (incl. base)

With an original fitted hardwood base supported on four ruyi-head feet. (2)

Literature comparison: See a related example, illustrated by D.Failla, Food for the Ancestors Flowers for the Gods: Transformations of Archaistic Bronzes in China and Japan, Genoa, 2017, p.200, no.4.3.

AUCTION RESULT COMPARISON

Compare a closely related gu vase, also dated to the 17th century and of similar design and size, at Bonhams London in Roger Keverne Ltd. Moving On on 11 May 2021, lot 251, **sold for GBP 4,845.**



Estimate EUR 800

Starting price EUR 400

350

A BRONZE 'CHILONG' BEEHIVE WATERPOT, TAIBAI ZUN, QING DYNASTY

China, 1644-1912. Supported on three tapered rectangular feet, cleverly hidden below the broad base, thus creating the illusion of a 'floating' vessel. Cast in relief with a scaled chilong clambering on top of the domed body with one claw clutching the lipped rim, its furcated tail elegantly swung around the outer wall.

Inscriptions: Xuande seal mark to base.

Provenance: From a private collection in southern France.

Condition: Good condition with old wear and minor casting flaws, extensive staining and spotting, shallow surface scratches, minor nicks and dents.

Weight: 1,290 g

Dimensions: Diameter 16.8 cm

Estimate EUR 800

Starting price EUR 400



For brush see
lot nr. 453



351
A BRONZE LOBED DOUBLE-GOURD-FORM VASE,
KANGXI PERIOD

China, 1662-1722. Finely cast, the lower section rising from the straight foot to the waisted mid-section supporting the pear-shaped upper section with a cylindrical neck. The base cast with an apocryphal six-character mark, da Ming Xuande nianzhi.

Provenance: From a French private collection.

Condition: Very good condition with minor wear and casting flaws, minuscule nicks, small dents, and occasional light scratches.

Weight: 1,092 g
 Dimensions: Height 20.7 cm

The double gourd is an auspicious symbol, with a number of meanings. The gourd can be seen as a symbol of fertility, due to its numerous seeds. It was also hollowed out and used as a storage vessel, in particular for medicine, and thus became associated with the Daoist Immortal Li Tieguai, who used it to hold the medicine with which he offered healing to the sick.

Expert's note: The vase with several meticulously inlaid miniature plaques of rectangular and circular shapes. These are either manufacturing-inherent and meant to cover casting flaws or have a ritual purpose, as sometimes found in Buddhist sculptures, such as the gilt bronze Vajrapani in the present catalog, lot no. 413.

AUCTION RESULT COMPARISON

Compare a related bronze gu-form vase, also **with an apocryphal Xuande mark**, and also dated to the Kangxi period, at Sotheby's New York, in Fine Chinese Ceramics & Works of Art on 16 September 2014, lot 581, **sold for USD 10,000**.



Estimate EUR 1,500
 Starting price EUR 750

352

A GILT COPPER-REPOUSSÉ 'SNOW LION' PLAQUE, 17TH-18TH CENTURY

Tibet. The striding beast with a fierce expression, the mouth wide open revealing sharp fangs and tongue, the spine neatly articulated, the finely detailed flaming mane and tail picked out in black pigment and the mouth in red, all within a rounded square cartouche with canted corners.

Provenance: From a private collection in the United Kingdom.

Condition: Very good condition with old wear, minor tears, small losses, wear to pigments, small dents and nicks, remnants of varnish, some added pinholes.

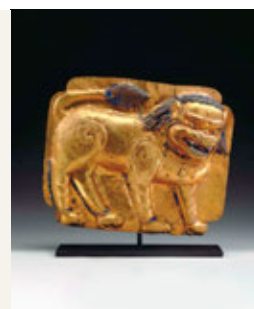
Weight: 2,812 g (incl. stand)

Dimensions: Size 29.8 x 29 cm (the plaque), Height 37 cm (the stand)

Mounted on a modern plexiglass stand. (2)

AUCTION RESULT COMPARISON

Compare a related gilt copper repoussé lion plaque, dated 17th century, of larger size (47 cm wide), at Christie's New York in Indian and Southeast Asian Art on 31 March 2005, lot 193, **sold for USD 9,000**. For a later pair, dated to the 19th century, see Bonhams, Fine Chinese Art, 14 May 2009, lot 159, sold for GBP 13,200.



Estimate EUR 1,500

Starting price EUR 750





353

A GILT BRONZE FIGURE OF A RECUMBENT 'LONGEVITY' RAM, MING DYNASTY

China, 1368-1644. Deftly and naturalistically cast as a ram seated on its haunches with the front legs bent. The ram with well-defined facial features, marked by bulging eyes with incised pupils and a prominent snout, framed by a pair of coiled horns above small pointed ears. The spine accentuated by curly fur hanging on either side of the body, each lock of hair finely detailed to display the thickness and tactile quality of the wool. The tail is designed in the shape of a peach, symbol for longevity.

Provenance: From a Hungarian collection.

Condition: Very good condition with minor wear and casting flaws, small nicks, and light scratches.

Weight: 438.9 g

Dimensions: Length 10.5 cm

The ram is a popular motif in Chinese jade carving, not only because its pronunciation sounds close to the pronunciation of the word 'xiang' (auspicious), but also as a symbol of filial piety, patience, and kindness. The ram is further a traditional emblem of good luck, since the Chinese term for ram (or goat), 'yang', is also a homophone of 'yang' (sun), and represents the male or positive principle in the yin-yang duality.

Expert's note: The tail is distinctively designed in the shape of a peach, the main symbol of longevity in ancient China. The ability of 'hiding' auspicious symbols and meanings in skillfully executed depictions of Zodiac animals is one of the most accomplished regalia of Chinese art and culture overall, which has been passed on from generation to generation, literally across several millennia.



AUCTION RESULT COMPARISON

Compare a related figure of a ram, dated to the 15th century, at Sotheby's Hong Kong, in Gods And Beasts – Gilt Bronzes From The Speelman Collection, on 8 April 2014, lot 84, bought-in at an **estimate of HKD 1,600,000-2,400,000**.



Estimate EUR 1,500
Starting price EUR 750

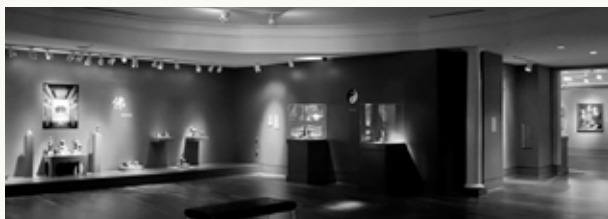


354

A 'YUTANG QINGWAN' GOLD-SPLASHED BRONZE QUATREFOIL CENSER, 17TH CENTURY

China. Heavily cast, the four-lobed sides tapering toward the base supported on four gently curved feet, flecked with gold splashes in varying sizes, the base with a four-character yutang qingwan mark ('Pure Pleasure of the Jade Hall').

Provenance: Estate of David Duberman, Maryland, USA. David Duberman (1929-2019) was a Central Intelligence Agency (CIA) Station Chief in the Clandestine Services, serving overseas in Paris, Stockholm and Bonn, the capital of West Germany during the Cold War. He and his wife Inger collected Chinese cloisonné and bronzes dating from the 14th to the 18th century, as well as other Asian art, over the span of 50 years. In 2015, they donated part of their extensive collection to the Mobile Museum of Art, where it is on permanent display.



Chinese bronzes from the David and Inger Duberman Collection at the Mobile Museum of Art

Condition: Very good condition with minor wear and casting irregularities, few minuscule nicks, the interior with expected residues.

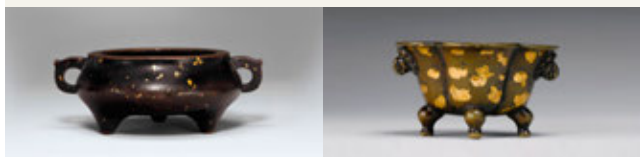
Weight: 890.0 g

Dimensions: Length 13.5 cm, Height 7.2 cm

Literature comparison: The mark, yutang qingwan, is found on three censers illustrated in Jin Yu Qing Yan: Yang Ping Zhen Xian Sheng Zhen Cang Ming Qing Tong Lu (Golden Jade and Green Smoke: Mr. Yang Ping Zhen's Collection of Ming and Qing Bronze Censers), National Museum of History, 1996, pp. 222-23, nos. 151 and 152, and p. 278, no. 234. Compare also with a small globular censer with gold-splashed decoration sold at Christie's London, 19th December 1980, lot 165.

AUCTION RESULT COMPARISON

Compare a related gilt-splashed tripod censer, **also with a yutang qingwan mark**, at Christie's New York in Fine Chinese Ceramics and Works of Art on 17 March 2017, lot 1040, **sold for USD 30,000**. Also compare a related but considerably smaller (8 cm long) gilt-splashed bronze censer dated to the 17th/18th century, **also of quatrefoil section**, but with an apocryphal Xuande mark, at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 16-17 September 2014, lot 587, sold for **USD 11,250**. A gilt-splashed bronze bombé censer, **also with a yutang qingwan mark and dated to the 17th century**, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 6 March 2021, lot 442, for EUR 19,250.



Estimate EUR 1,500
Starting price EUR 750





355

A GOLD-SPLASHED BRONZE TRIPOD CENSER STAND, 17TH-18TH CENTURY

China. Raised on three ruyi-head feet with central knobs, the three recesses for holding the censer within ruyi-heads radiating from the center, with a central knob at the top. Generously flecked with gold splashes in varying sizes.

Provenance: Old Austrian aristocratic collection. Old inscription 'Zheng' incised in Chinese, likely a name, or meaning 'upright'.

Condition: Very good condition with minor wear and casting irregularities, few minuscule nicks, occasional light scratches, fine dark patina with patches of cuprite to the interior.

Expert's note: It is our sincere hope that the owner of a matching censer, missing a stand just like this one, will take the opportunity to complete their piece!

Weight: 683.1 g

Dimensions: Length 13.5 cm, Distance between midpoints of the recesses for tripod censer 76 mm, 76 mm, and 77 mm

AUCTION RESULT COMPARISON

Compare a gold-splashed bronze bombé tripod censer **with a near-identical stand** of slightly larger size (ca. 18 cm long), also dated 17th-18th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 26 March 2010, lot 1324, **sold for USD 104,500.**



Estimate EUR 1,500
Starting price EUR 750



356

A BRONZE 'BIXIE' WEIGHT, LATE MING TO EARLY QING

China, 17th century. The single-horned chimera massively cast standing foursquare, the hind paws obscured by the scrolling wings, facing forward with a fierce expression, the mouth opened in a roar revealing tongue and sharp fangs, the mane, body, and wings neatly incised.

Provenance: From an old French private collection.

Condition: Excellent condition with minor wear and casting irregularities, few small nicks, microscopic remnants of gilt.

Weight: 392.5 g

Dimensions: Length 7.5 cm, Height 7.3 cm

AUCTION RESULT COMPARISON

Compare a related bronze lion-form paperweight dated to the 17th century at Sotheby's Hong Kong on 27 May 2014, lot 688, bought-in at an **estimate of HKD 80,000-120,000**. Compare also a related bronze qilin-form paperweight dated to the 18th century at Christie's Hong Kong in Pavilion Online: Chinese Art on 12 April 2018, lot 38, sold for HKD 81,250.



Estimate EUR 800

Starting price EUR 400

357

A PAIR OF BRONZE FIGURES OF QILIN, MING DYNASTY

China, 1368-1644. Each finely cast seated on its hind legs with the front legs bent and one slightly raised, the head turned to the side with a fierce expression. With bulging eyes and mouths open exposing sharp fangs and tongue, a single horn set between the pricked ears. Further with long whiskers, flaming mane and tail, and neatly incised scales. (2)

Provenance: From the private collection of the descendants of William Little of Newbold Pacey Hall, Warwickshire, United Kingdom.

Condition: Very good condition with minor wear and casting flaws, few minuscule nicks, and small dents. Dark naturally grown patina, neatly polished to an unctuous finish.



Newbold Pacey Hall,
Warwickshire, around 1900

Weight: 835.8 g and 862.5 g

Dimensions: Length 14.5 cm and 15 cm

AUCTION RESULT COMPARISON

Compare a closely related pair of bronze figures of qilin, also dated to the Ming dynasty, but of slightly larger size (21 cm wide), at Christie's Paris in Art d'Asie on 22 June 2016, lot 348, **sold for EUR 5,000**.



Estimate EUR 800

Starting price EUR 400





358

A BRONZE 'CHILONG' CENSER, MING DYNASTY

China, 16th-17th century. Of oval form with gently flaring sides raised on four ruyi-shaped feet, and cast with two chilong clambering along the flattened, everted rim to form handles. The base is cast with an apocryphal six-character Xuande mark.

Provenance: English private collection. Roger Keverne, acquired from the above in September 2012. Roger Keverne served as the Chairman of Asian Art in London and as the President of BADA. He began his 50-year career with Spink & Son, rising to head the Asian department by the age of only 28. He left Spink in 1992 to start his own gallery together with Miranda Clarke, his wife and business partner, in Mayfair, London, which eventually closed its doors in June 2020.

Published: Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, London, 2013, no. 2. According to the pricelist from this exhibition, the present lot was offered for GBP 8,750 at the time (which corresponds to **GBP 10,260** in today's currency after inflation).

Condition: Good condition with old wear, some traces of use, encrustations to the inside, several casting flaws, some of which may have developed into fissures with associated losses near one handle. Certain areas of patina re-polished. Light scratches and few minuscule nicks.

Weight: 611.2 g

Dimensions: Width 18 cm (across handles)

LITERATURE COMPARISON

A similar vessel is illustrated in scroll 6 of the imperial Guwan Tu ('Pictures of Ancient Playthings') dated to 1728, in the collection of Sir Percival David currently on loan to the British Museum, museum number PDF.X.01. A similar low-sided vessel with chilong handles, dated to the 16th-17th century, is illustrated by P. Moss, *The Second Bronze Age*, Hong Kong, 1991, no. 43.



AUCTION RESULT COMPARISON

Compare a closely related censer, also dated 16th-17th century and of near-identical form, but of slightly larger size (21.6 cm wide), at Christie's New York in *Marchant: Nine Decades in Chinese Art* on 14 September 2014, lot 719, **sold for USD 7,500**.



Estimate EUR 1,500

Starting price EUR 750



359

A MONUMENTAL 'LUDUAN' PARCEL-GILT BRONZE CENSER, MING DYNASTY

China, 1368-1644. The beast is superbly cast standing foursquare clutching a long snake-like creature which zigzags across the feet. The detachable single-horned head is hinged from the front and is cast with bulging eyes and bared teeth and tongue. The body is decorated with swirling scrolls and the details of the mane are finely incised.

Provenance: Ancient collection of a French aristocrat, Le Comte C. Thence by descent within the same family.

Condition: Good condition with significant old wear, casting flaws, nicks and dents, some losses, corrosion, possibly minor old fills. The left half of the hinge and the bolt are lost.

Weight: 8.9 kg

Dimensions: Height 41 cm

The throne of the Emperor of China in the Hall of Supreme Harmony

has two incense burners shaped as Luduans, the legendary Chinese auspicious creatures who can travel 18,000 li (9,000 km) in a single day and speak all world languages. A legend says that a Luduan once appeared to Genghis Khan and convinced him to abandon his efforts to conquer India.

Luduan are mythical and auspicious creatures with strong lion bodies, a single horn and the paws of a bear. They are believed to have the ability to traverse vast distances and to master all languages, as well as foretelling the future, giving life to the good and killing evil. According to legend, they were originally known as 'jiaoduan', and their name changed to 'luduan' because the character for 'lu' matched their appearance better. Known as guardians of enlightened rulers, luduan were said to appear in areas where a wise and virtuous leader was present.

The auspicious nature of luduan was particularly appropriate for the purpose of these censers. Cast with hinged or removable heads, they were made for burning incense and smoke would emerge from the beast's mouth, animating and empowering the sculpture. As Chuimei Ho and Bennet Bronson note in their discussion of a pair of Qianlong cloisonné enamel examples from the Palace Museum, Beijing, included in the exhibition 'Splendors of China's Forbidden City, The Glorious Reign of Emperor Qianlong' by The Field Museum, Chicago, 2004, these burners were traditionally valued at the Imperial Court, as with their open mouths and smoke billowing forth, they were a reminder to the emperor that he should always be receptive to honest advice (see page 37).

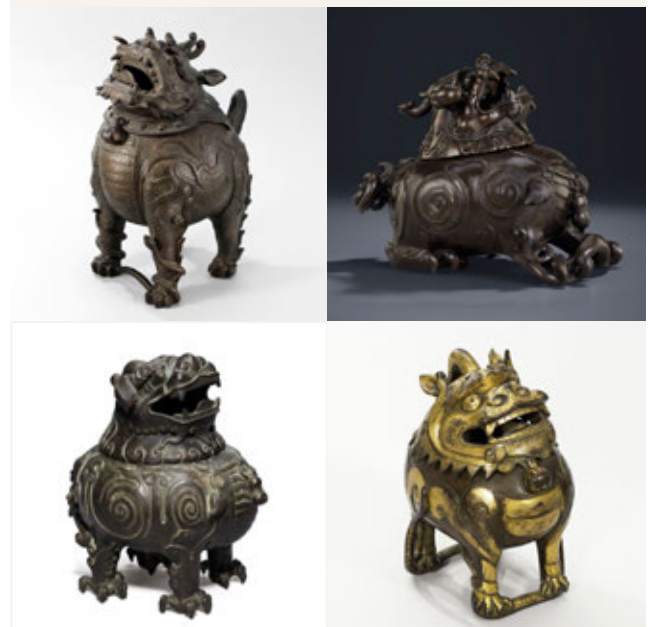
The origin of incense burners of this form is difficult to determine; an example attributed to the Song dynasty was recovered from the Ming dynasty tomb of the scholar-official Zhang Shupe (1552-1615) in Tonglian, Sichuan (Wenwu, 1989, no. 7, pp 45-46, figs 14-16). Mythical beast incense burners however, became a popular model only from the Xuande period onwards. A censer in the form of a mythological animal was included in the painting 'Enjoying Antiquities' by Du Jin (ca. 1467-1505), where two scholars are depicted scrutinizing a selection of antiquities (illustrated in Through the Prism of the Past, Antiquarian Trends in Chinese Art of the 16th to 18th Century, National Palace Museum, Taipei, 2003, catalog no. I-44). A drawing of a similar beast is also published in the Shizu zhai jian pu (Ten Bamboo Studio Catalogue of Letter Paper Designs), a woodblock printed book of stationery papers from 1645, compiled by Hu Zhengyan and illustrated in Ip Yee and Laurence C.S. Tam, Chinese Bamboo Carving, volume 1, Hong Kong, 1978, page 179, figure 15. Its popularity continued well into the Kangxi reign, when censers of this form were made in a variety of media, including porcelain, cloisonné enamel and bronze.



Afraid of the Luduan: Genghis Khan.

AUCTION RESULT COMPARISON

Compare a closely related but smaller (35.2 cm high) bronze luduan-form censer, dated Yuan to Ming dynasty, at Christie's Hong Kong in The Pavilion Sale on 4 April 2017, lot 60, **sold for HKD 350,000**; a related but much smaller (19 cm long) luduan-form censer dated to the 16th century at Christie's Hong Kong in Through Connoisseurs' Eyes - Works of Art for the Emperor on 28 May 2014, lot 3021, **sold for HKD 937,500**; a related but considerably smaller (23 cm high) bronze luduan-form censer dated to the 17th century at Christie's Hong Kong in The Feng Wen Tang Collection Of Bamboo Carvings and Furniture on 3 June 2015, lot 2870, **sold for HKD 275,000**; and a closely related but much smaller (16.5 cm high) parcel-gilt bronze luduan-form censer dated to the 16th century at Christie's Hong Kong in The Pavilion Sale on 4 October 2016, lot 37, **sold for HKD 325,000**.



Estimate EUR 8,000

Starting price EUR 4,000

360

A PAIR OF PAINTED WOODEN 'BEAUTIES', EASTERN ZHOU DYNASTY

China, 4th century BC. Elegantly yet plainly carved. Each female figure with a large oval head, strikingly scooped out and painted with almond-shaped eyes below the arched eyebrows, centered by a slender nose with triangular tip, the ears pierced for rings, the frowning mouth simply incised. The shoulders are rounded while the slender arms show square mortise holes carved for separate hands. The long robes falling in gently spreading cones.

Provenance: Renzo Freschi, Milan, 2008.
A private collection in New England, USA,
acquired from the above.

Condition: Excellent condition,
commensurate with age. Some
weathering, old wear and losses. Natural
age cracks, some with minor old fills.
Chips and nicks as well as signs of erosion.
Remnants of ancient polychrome pigment.
One of the figures with the proper left arm
replaced.

Published: Renzo Freschi Oriental Art,
Miti e Riti (Myths and Rituals), Milan, 2008.



Renzo Freschi



Weight: 3,196 and 3,326 g
Dimensions: Height 70.5 and 71 cm

Given the perishable nature of wood, such figures are extremely rare, the later pottery statues and vessels being much more common. The practice of burying wood figures began in the Eastern Zhou dynasty and flourished during the Kingdom of Chu (740-330 BC). Several wood statues have been excavated from Chu tombs in Changsha, Hunan.

Literature comparison: For a closely related painted wood figure, dated to the Eastern Zhou, circa 3rd Century BC, see J.J. Lally & Co. Oriental Art, Two Thousand Years of Chinese Sculpture, New York, 2008, no. 2. Another closely related figure was included in the exhibition, Early Chinese art: 8th century BC - 9th century AD, Eskenazi, London, 6 June - 8 July 1995, no. 45.

AUCTION RESULT COMPARISON

Compare a
pair of closely
related painted
wood figures of
attendants, **also
dated to the
Eastern Zhou**, but
of much smaller
size (57.2 cm high),
at Christie's New
York in Fine Chinese
Ceramics, Paintings
and Works of Art
on 21 March 2000,
lot 193, **sold for
USD 68,500 (USD
107,084 in today's
currency).**



Estimate EUR 10,000
Starting price EUR 5,000



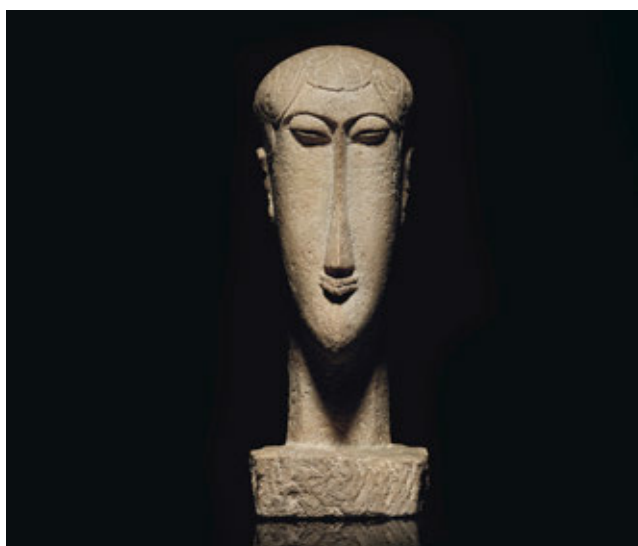
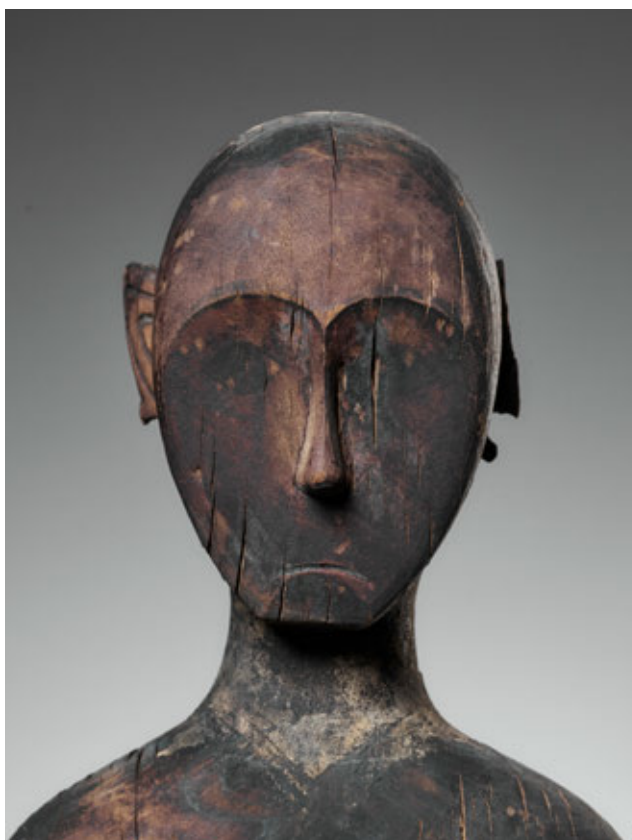
Expert's note: The present wood sculptures, despite being around 2,400 years old, bear a striking resemblance to the works of Amedeo Modigliani (1884-1920) and Constantin Brâncuși (1876-1957), two pioneers of Modernism who worked mainly in France. Given the huge interest in Chinese art among Western European artists during the late 19th and early 20th centuries, it is easily conceivable that both artists were influenced by figures from this group. English sculptor Jacob Epstein once recalled that Modigliani had filled his studio with "nine or ten long heads and one figure. He would place candles on the top of each one and the effect was that of a primitive temple. It was said that Modigliani, when under the influence of hashish, embraced these sculptures." Modigliani seems to have conceived his works as if they were sacred. For him, his sculptures were all component parts of a vast, greater enterprise. Through his work, Modigliani had, by all accounts, come to dream of creating what he called a **"Temple of Beauty"**. At the basis of Modigliani's sculptural vision was an innate concept of a sublime, timeless and all-encompassing beauty. Today, debate continues to rage amongst art historians and other admirers of Modigliani's stone heads about the range and degree of impact brought to bear by such wide-ranging influences as African, Greek, Roman, Egyptian, Near-Eastern and Oriental art, upon his extraordinarily rich, elegant and multifaceted sculptures. Looking at the present pair of Zhou dynasty beauties, it becomes quite clear that Chinese sculpture must have played a certain role in the creation of Modigliani's iconic heads.



Modigliani, Picasso, and André Salmon in front the Café de la Rotonde, Paris. Image taken by Jean Cocteau in Montparnasse, Paris in 1916.



Portrait of Constantin Brâncuși by Edward Steichen, taken in 1922



▲ A bronze head by Constantin Brâncuși, titled 'La muse endormie', at Christie's New York, 15 May 2017, lot 32 A, sold for USD 57,367,500

◀ A limestone head by Amedeo Modigliani at Christie's New York, 13 May 2019, lot 31 A, sold for USD 34,325,000.



361

A RARE STONE HEAD OF AN OFFICIAL, SONG TO YUAN DYNASTY

China, 960-1368. The face with a fine expression, marked by heavy-lidded almond-shaped eyes, a broad nose, and full lips slightly opened to form a gentle smile. The face is framed by a tall headdress, centered by a rounded rectangular plaque in high relief, and flanked by prominent ears.

Provenance: From a French private collection.

Condition: Condition commensurate with age and as expected from a stone sculpture with an age of at least 700 years. Extensive wear and losses, signs of weathering and erosion, material deterioration, structural cracks, remnants of adhesive.

Weight: 8.3 kg (incl. stand)

Dimensions: Height 27.5 cm (excl. stand) and 41 cm (incl. stand)

AUCTION RESULT COMPARISON

Compare the head of a 137.5 cm high wood figure of an official, also dated Song to Yuan, at Sotheby's Hong Kong in Important Chinese Art on 9 October 2020, lot 3656, bought-in at an **estimate of HKD 400,000-600,000**.



Estimate EUR 1,500

Starting price EUR 750

362

A LARGE WHITE MARBLE FIGURE OF AVALOKITESHVARA, NORTHERN QI DYNASTY

China, 550-577. The slender figure standing in a serene pose and modeled in a gently rounded form, wearing an elegant long flowing robe leaving the chest bare and draped with thin scarves. A long, beaded necklace draping down from either shoulder to interlink through a ring at the waist and then falling along each leg. The softly modeled face with heavy-lidded downcast eyes below gently arched eyebrows and full lips pursed to form a subtle smile, the pleated hair secured by a diadem.

Provenance: A prominent private collection in Versailles, France, by repute acquired at Parke-Bernet Galleries in New York and thence by descent in the same family to the last owner.

Condition: Excellent condition, commensurate with age. Wear, weathering, structural cracks, losses and chips. Very few and minimal touchups. Authentic and naturally grown sedimentary encrustations, which sit tightly and cannot be removed. The failure envelope of the various losses is generally consistent with what would be expected of an archeological find from the region and period. The head, however, was broken off at some point during or after the excavation, and subsequently reattached. The marble with an unctuous, variegating creamy-white to russet patina.

Weight: please check the weight online at www.zacke.at
Dimensions: Height 90 cm (excl. base) and 98 cm (incl. base)

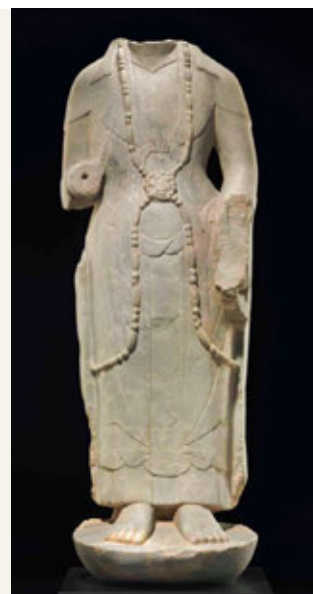
Mounted to an associated metal base. (2)

This delicately carved marble figure is remarkable for its crisp lines that capture the elegant characteristic of the sculpture of the Northern Qi dynasty. The sense of ethereal grace of Avalokiteshvara is heightened by the subtly carved layers of minimalist robes and by the simple yet elegant ornaments decorating the figure. According to Osvald Siren in 'Chinese Marble Sculptures of the Transition Period', Bulletin of the Museum of Far Eastern Antiquities, no. 12, Stockholm, 1940, pp. 473-96, marble figures carved in this specific and distinct style, where the figure is modeled in a gently rounded form with the details worked in low-relief carving, were **made for only a short period in the second half of the sixth century.**

Buddhism flourished during the Northern Qi dynasty, which saw a great increase in the production of statues and a proliferation of styles. The Qi aristocracy, headed by a military class of nomadic origin, was not only hostile to Chinese influence, but it also had a predilection for the foreign and exotic, especially in art. Hence, a style influenced by the Gupta art of India acquired pre-eminence soon after the Northern Qi dynasty came to power. Northern Qi figures are generally clad in thin, clinging robes, with an emphasis on portraying the solidity of the body rather than decorative drapery, which was characteristic of figures during the preceding Wei dynasty. This emphasis on the body went hand in hand with increased three-dimensionality. Thus, while Wei dynasty Buddhist figures form a relief with their body nimbuses, **Northern Qi sculptures often stand free of their backgrounds.**

AUCTION RESULT COMPARISON

Compare a closely related marble figure of a bodhisattva, but of considerably smaller size (57 cm high), at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 16 September 2008, lot 168, bought-in at an estimate of USD 80,000-120,000. Compare also a closely related but much smaller (32.5 cm high) marble figure of Avalokiteshvara, but in better condition than the present lot, at Sotheby's Hong Kong in Chinese Art Through the Eye of Sakamoto Goro on 8 October 2013, lot 133, sold for HKD 750,000, and a closely related gray marble torso of related size, dated ca. 570-590, at Christie's New York in Fine Chinese Ceramics and Works of Art on 20 September 2013, lot 1509, **sold for USD 62,500.**



Estimate EUR 8,000
Starting price EUR 4,000





363

A LIMESTONE HEAD OF BUDDHA, NORTHERN QI TO EARLY TANG

China, 6th-7th century. Finely carved with a calm, serene expression, the heavy-lidded almond-shaped eyes below gently arched eyebrows, the broad nose above slightly pursed slender lips, the hair arranged in tight curls and neatly incised just above the hairline, surmounted by a domed ushnisha.

Provenance: Old German private collection in Berlin. Acquired on 14 October 1970 from the Chinese antiques shop of Dr. Kuo in Berlin. A copy of a handwritten note by the previous owner, detailing the discovery and purchase of the head, stating a price of 1,400 German Marks, and dating the head to the High Tang period, 8th century, accompanies this lot.



Symbol Photo

Condition: Excellent condition, commensurate with age, extensive wear, losses, small nicks. Fine, naturally grown patina with a smooth, unctuous surface.

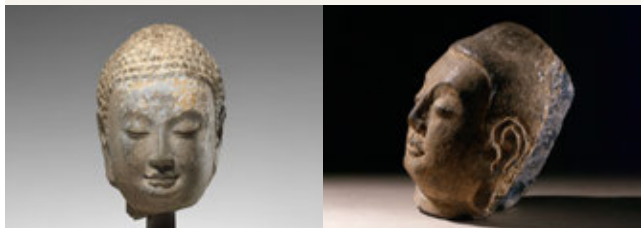
Weight: 2,161 g (incl. base)

Dimensions: Height 15 cm (excl. base) and 27 cm (incl. base)

Mounted to an associated wood base. (2)

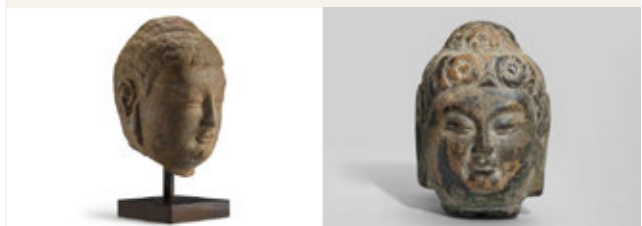
LITERATURE COMPARISON

Compare a related but larger limestone head of Buddha, dated to the mid-6th century, in the collection of the Metropolitan Museum of Art, accession number 2001.422. Compare also a similar Buddha head, carved from granite, dated to the early Tang dynasty (7th century), in the collection of the Los Angeles County Museum of Art, accession number M.68.60.14.



AUCTION RESULT COMPARISON

Compare a related limestone head of Buddha, of slightly larger size (18.5 cm high) and dated to the Northern Qi, at Bonhams New York in Fine Chinese Paintings and Works of Art on 21 July 2020, lot 113, **sold for USD 13,825**, and a related gray stone head of Buddha, of slightly smaller size (11.5 cm high) and dated to the Tang dynasty, at Christie's London in Fine Chinese Ceramics and Works of Art on 15 May 2018, lot 158, **sold for GBP 18,750**.



Estimate EUR 1,500
Starting price EUR 750



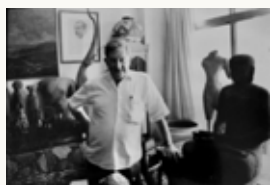
364

A LIMESTONE BUDDHIST TRIAD STELE OF GUANYIN, NORTHERN WEI TO TANG DYNASTY

China, 386-907. The stele of ogee arch form. Finely carved in high relief with Guanyin seated in dhyanasana, one hand holding part of her garment and the other resting on her left knee, the serene face with heavy-lidded eyes and full lips, the hair arranged in a high chignon, backed by a florally incised halo.

Provenance: The Roger Moss Collection. C. Roger Moss, OBE (1936-2020) grew up in Yorkshire and was a lifelong collector of art, best known for his collection of Chinese sculpture dating to the Tang dynasty and earlier. He was a Finance Director at British Airways when the Concorde was launched, then became the CFO of MTR in Hong Kong. During this time he also served as the president of the Oriental Ceramic Society.

Condition: Good overall condition fully commensurate with age. The top section of the halo (ca. 4.5 x 9 cm) lost and with an old replacement. Extensive wear, some losses and nicks, structural fissures and minor cracks. The stone with a smooth, unctuous surface and fine patina.



Roger Moss, OBE (1936-2020)

Weight: 5.9 kg
Dimensions: Size 30 x 20 x 7.8 cm

Guanyin is flanked by two attendants, each standing on a lotus base and holding a scroll in both hands, also backed by halos. The top with a seated Buddha Amitabha flanked by two chilon.

AUCTION RESULT COMPARISON

Compare a related but much larger (68 cm high) Buddhist triad stele dated to the Tang dynasty at Sotheby's New York, in Images of Enlightenment, Devotional Works of Art and Paintings on 17 September 2014, lot 421, **sold for USD 317,000**.



Estimate EUR 1,500
Starting price EUR 750

365

A WHITE MARBLE FIGURE OF A COURT LADY, TANG-SONG DYNASTY

China, 618-1279 or slightly later. Finely carved standing atop a rockwork base, holding a long scroll in both hands, which are neatly detailed with long, delicate fingernails. She is wearing a long flowing robe cascading in voluminous folds, with a ruyi-shaped collar around her neck. The face with a calm expression marked by heavy-lidded eyes and full lips pursed to form a subtle smile. The hair arranged in an elaborate high chignon.

Provenance: From a French private collection.

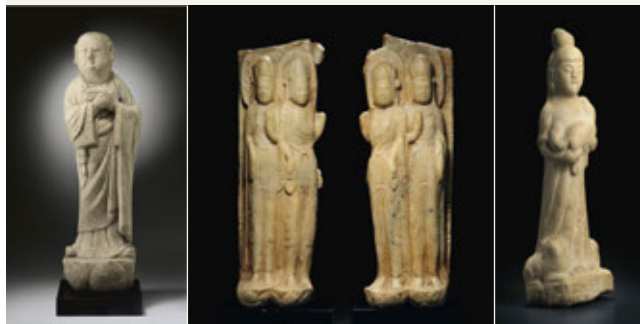
Condition: The neck with an old repair. Extensive wear, signs of weathering and erosion, losses, structural cracks. The marble with an unctuous feel and a fine, naturally grown patina overall.

Weight: ca. 34 kg

Dimensions: Height 76.5 cm

AUCTION RESULT COMPARISON

Compare a related white marble figure of a monk, dated Tang to Song dynasty (10th-12th century), of slightly smaller size (61 cm high), at Christie's New York in Fine Chinese Art from the Arthur M. Sackler Collections on 18 March 2009, lot 356, **sold for USD 218,500**. Note the distinctive plump face and small, delicate features as well as the manner of carving seen on the loosely draped robes, which all compare favorably to the present figure. Compare also a pair of marble figural groups of bodhisattvas (47 cm high), dated Liao-Song dynasty or later, at Christie's New York in The Collection of Robert Hatfield Ellsworth Part IV on 20 March 2015, lot 768, **sold for USD 52,500**, and a related marble figure of a court lady, but of much smaller size (27 cm high), dated Tang dynasty or later, in the same auction, lot 766, **sold for USD 32,500**.



Estimate EUR 4,000

Starting price EUR 2,000





366

A RARE AND MONUMENTAL PAINTED MARBLE FIGURE OF A 'WINE SERVANT', LIAO DYNASTY

China, Liao (916-1125) or Jin (1115-1234). Superbly carved and skillfully painted in polychrome pigments, this ancient 'Sommelier' presents a cylindrical wine vessel 'Zun' (see **fig. 1a**) held with both hands in front of him, hidden under the elongated sleeves of his robe. The protruding lid and the distinct knob of the Zun, however, are well visible.

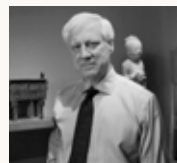


Fig. 1a: A bronze 'Zun' cylindrical wine vessel and cover from the Han dynasty in the National Palace Museum, Taipei

Provenance: J.J. Lally & Co., New York, 14 August 1991. Estates of William R. Appleby (1915-2007) and Elinor Appleby (1920-2020), acquired from the above. The original invoice no. 1456 from J.J. Lally & Co., signed by James J. Lally, dated 14 August 1991, stating a purchase price of USD 63,000 (approximately **USD 122,500** in today's currency) for the present lot and a smaller item accompanies this lot. It dates the figure to the 10th-11th century and describes it as a "dignitary [...] holding a precious offering". William and Elinor Appleby were noted New York Asian art collectors and longtime donors to the Asian Department at The Metropolitan Museum of Art in New York.

Published: J. J. Lally & Co. Oriental Art, New York, Buddhist Sculpture from Ancient China, March 2017, number 18. The statue was loaned by Elinor Appleby (1920-2020) to J. J. Lally & Co for this special exhibition.

Condition: Excellent condition, fully commensurate with age, extensive wear to the stone and pigments, small nicks and losses, weathering and erosion, minor structural cracks. Overall exactly as expected of a statue that was created over a millennium ago. The pigments have darkened significantly over the centuries. The marble has a fine, unctuous patina that has naturally grown into an elegant, creamy tone over time.



James J. Lally at the 2010 Paris Biennale



Weight: please check the weight online at www.zacke.at
Dimensions: Height 77 cm (excl. base) and 85 cm (incl. base)

With a fitted wood base. (2)

The wine servant is adorned in floral earrings, his hair neatly pulled back, the face showing a meditative yet somewhat hedonist expression, with heavy-lidded eyes below gently arched eyebrows, a prominent nose, and full lips slightly pursed to form a subtle smile. He stands on a rectangular base incised with cloud scrolls to the front, and wears a long flowing robe elegantly tied with a sash and a scarf neatly falling over the base.



Fig. 2: A Hellenistic mosaic, discovered close to the city of Paphos, depicting Dionysus, god of wine

The ancient Greeks were highly influential in the development and distribution of wine and the emergence of their winemaking culture was symbolized by the mythology of Dionysus, god of wine (see **fig. 2**). Greek wine became widely appreciated and was exported throughout the Mediterranean, the Levante and even further into the east, as wine amphoras with distinct Greek styling and art have been found throughout these areas (see **fig. 3**).

Fig. 3: An amphora dated to the late 6th century BC, depicting Dionysus in a vineyard



The Hellenization of Central Asia, through the military conquests of Alexander (see **fig. 4**), eventually brought viticulture and winemaking further eastward. In response to his disastrous journey through the Gedrosia desert, located in today's Iran, Pakistan and India, in which perhaps one-third of his troops lost their lives, Alexander staged a Bacchic triumphal procession and celebrated a drinking party in honor of Dionysus that lasted seven days and seven nights. In the territory of the ancient Gandhara Kingdom, the Macedonian army was even believed to have discovered the birthplace of Dionysus, because the mountainous landscape was so rich in wild grapes. In the region, wine was indeed consumed during popular religious festivals already long before the arrival of Buddhism.

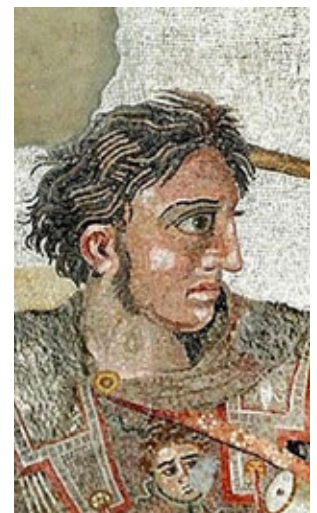


Fig. 4: Alexander the Great in a mosaic from Pompeii

In the 130s and 120s BC, a Chinese imperial envoy of the Han dynasty named Zhang Qian (see **fig. 5**) opened diplomatic relations with several Hellenistic successor states in Central Asia, including Dayuan, Sogdia, and Bactria. By the end of the second century BC, Han envoys had brought grape seeds from the wine-loving kingdom of Dayuan in the Fergana Valley back to China and had them planted on Imperial land near the capital Chang'an. The Shennong Ben Cao Jing, the oldest surviving Chinese work on materia medica, compiled in the late Han, states that grapes could be used to produce wine. In the Three Kingdoms era, Wei Emperor Cao Pi (d. 226 AD) noted that grape wine "is sweeter than the wine made [from cereals] using ferments and sprouted grain. One recovers from it more easily when one has taken too much." Grapes continued to be grown in the following centuries, notably in the northwestern region of Gansu, but were not yet used to produce wine on a large scale. Wine thus remained an exotic product known to only very few people.



Fig. 5: A mural in Cave 323 of the Mogao Caves depicting Zhang Qian leaving emperor Han Wudi around 130 BC for his expedition to Central Asia

During the Tang dynasty, the consumption of grape wines became more common. With the conquest of the silk road state Gaochang in 641, the Tang obtained the seeds of an elongated grape called 'mare teat' (maru) as well as a method for winemaking. Later, wine was also imported again following the restoration of trade with the west, as evidenced by tomb figures depicting Central Asian wine merchants (see **fig. 6**).



Fig. 6: A Tang dynasty sancai-glazed figure of a Central Asian wine peddler in the collection of the Asian Art Museum of San Francisco, object number B60P521

Several Tang poets versified on grape wine, celebrating wine from the 'Western Regions' – the one from Liangzhou was particularly noted – or from Taiyuan in Shanxi, the latter of which produced wine made from the 'mare teat' grape. Emperor Muzong of Tang (795-824), who spent much of his brief reign feasting and heavily drinking, said of this wine: "When I drink this, I am instantly conscious of harmony suffusing my four limbs. It is the true Princeling of Grand Tranquility!" The Eight Immortals of the Wine Cup (see **fig. 7**) were a group of Tang dynasty scholars that included the great Li Bai (701-762). These accomplished and influential poets were known for their love of wine, a fact that is supported by their many writings related to it.



Fig. 7: A screen depicting the Eight Immortals of the Wine Cup

Expert's note: The growing popularity of wine in China, beginning in the Tang dynasty, is attested by the great Tang poets as well as tomb figures of Central Asian wine merchants, highlighting aspects of refined taste and artistic intoxication on the one hand, and the importance of trade and globalization to Tang society, epitomized by the Silk Road, on the other. The present figure, of massive size yet fine quality, most likely served as a tomb attendant for a person of high status who would have looked forward to drinking much wine in the afterlife, while "recovering from it more easily when one has taken too much."

Literature comparison: The heaviness of the face and square jawline seen on the present figure are characteristic of sculpture dating to the late Tang (AD 618-907) to Liao dynasty (AD 916-1125). See, for example, a marble seated figure of Buddha dated to the late Tang dynasty in the collection of The Metropolitan Museum of Art, New York, where the fullness of the face is particularly prominent, illustrated by Denise Patry Leidy and Donna Strahan in *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art, New Haven, 2010*, p. 176, no. A28.



Fig. 1b: Compare the 'Zun' wine vessel in our servant's hands with the cover of a 'Zun' wine vessel from the Han dynasty in the National Palace Museum, Taipei

Literature: A bronze wine vessel and cover dated to the Han dynasty, of similar cylindrical form with a short circular knob surmounting the cover, is in the collection of the National Palace Museum, Taipei, see **figs. 1a** and **1b**. See also **fig. 2**, a Hellenistic mosaic, discovered close to the city of Paphos, depicting Dionysus. See **fig. 3**, an amphora dated to the late 6th century BC, depicting Dionysus in a vineyard. See **fig. 4**, a mosaic from Pompeii depicting Alexander the Great. See **fig. 5**, a mural in Cave 323 of the Mogao Caves depicting Zhang Qian leaving emperor Han Wudi around 130 BC for his expedition to Central Asia. See **fig. 6**, a Tang-dynasty sancai-glazed figure of a Central Asian wine peddler in the collection of the Asian Art Museum of San Francisco, object number B60P521. See **fig. 7**, a screen depicting the Eight Immortals of the Wine Cup.

AUCTION RESULT COMPARISON

Compare a related but considerably smaller (47 cm high) painted marble figure of a seated Buddha, dated Tang to Liao dynasty (618-1125), at Christie's New York in Lacquer, Jade, Bronze, Ink: The Irving Collection, on 21 March 2019, lot 1225, sold for USD 162,500.



Estimate EUR 15,000
Starting price EUR 7,500





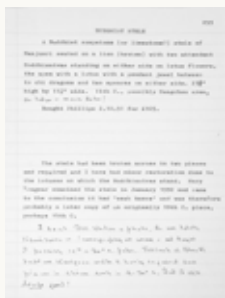
367

A LIMESTONE BUDDHIST TRIAD STELE OF GUANYIN AND ATTENDANTS

China, 10th-14th century. The stele of ogee arch form, finely carved in high relief with Guanyin seated in lalitasana, one hand holding a lotus flower and the other resting on her left knee. She is wearing long flowing robes cascading in voluminous folds and billowing scarves around her body. The serene face with heavy-lidded eyes and full lips, the hair arranged in an elaborate high chignon, backed by a flame-incised aureole. The black limestone with russet, buff, and pink shadings.

Provenance: Phillips Auctioneers, London, United Kingdom, October 2nd, 1991. John Burke da Silva, acquired from the above and thence by descent within the same family. A copy of a typed and handwritten note by the collector, describing the present lot (and the central figure erroneously as Manjushri), its purchase from Phillips, and noting an expert opinion of Mary Tregear among others (see Expert's note), accompanies this lot. John Burke da Silva CMG (1918-2003) joined the Foreign Office after the war. The job took him to many parts of the world. His love of Chinese porcelain stemmed from a posting to the Embassy in Rome in 1954, where he happened to stay in a rented flat that housed a large collection of Chinese and Japanese works of art. He studied the subject learning from books and visiting museums, eventually joining the Oriental Ceramics Society in 1960, and serving on their Council and as Honorary Treasurer until 1994.

Condition: Several breaks and reattached sections with significant associated losses and remnants of adhesive. Some old fills, including the lotus stem below the right acolyte, the proper right arm of the right acolyte, and some section of the main halo. Structural cracks, significant weathering and erosion. Still presenting well and condition commensurate with age.



A typed and handwritten note by the collector, describing the present lot (and the central figure erroneously as Manjushri), its purchase from Phillips, and noting an expert opinion of Mary Tregear among others (see Expert's note)

Weight: 25.6 kg
Dimensions: Height 60 cm

Guanyin is accompanied by two attendants, each standing on a lotus base with hands clasped together, also backed by aureoles, the top with a pavilion and two chilong suspending a beaded lotus pendant from their mouths, flanked by two apsaras. The rectangular base is finely carved with floral sprays to each side save for the reverse.

Expert's note: According to a typed and handwritten note by John Burke da Silva, the present lot was personally examined by Mary Tregear, who found that the stele was perhaps a 14th-century "later copy of an originally 10th-century piece". Note that da Silva's collector's note also references some conversations he had with other experts who had differing opinions but never inspected the piece in situ. Mary Tregear (1924-2010) was a **British museum curator** and art historian specializing in Chinese art. She was born in Wuchang, China. After studying in England, she worked as a lecturer and curator at Hong Kong University's Fung Ping Shan Museum. In 1961 she joined the Ashmolean Museum, Oxford, where she was Assistant Keeper for the Chinese collection, and then Keeper of Eastern Art between 1987 and 1991. She was a fellow of St Cross College, Oxford, a fellow of the British Academy, and President of the Oriental Ceramic Society from 1978 to 1980. She also wrote and edited numerous books on Chinese art.



Mary Tregear (1924-2010)

Estimate EUR 3,000
Starting price EUR 1,500





368

A GILT-LACQUERED BRONZE FIGURE OF KUI XING, SONG DYNASTY

China, 12th century. Cast in his characteristically vigorous pose, the god of examinations holds a writing brush in his raised right hand and an ingot in the left, the foot balancing a dou vessel from which extends the celestial constellation of the Big Dipper. The head with wild, spiked tufts of hair, above a fierce expression formed from fleshy facial features.

Provenance: A notable private collector in Kensington, London, United Kingdom. Sotheby's New York, 11 September 2019, lot 786, bought-in at an **estimate of USD 60,000-80,000**.

Condition: Overall as expected and commensurate with age. Extensive wear, minimal losses with associated replacements, few dents and nicks, light scratches. Some ancient touchups to lacquer gilding, but most of it has remained intact. For an age of well over 800 years, the present sculpture should be considered as in an excellent state of preservation.

Scientific Analysis Report: A thermoluminescence report issued by Oxford Authentication on 3 August 2018, based on sample no. C118j38, sets the firing date of one sample taken at 600 – 1000 years ago and is consistent with the dating of this lot. A copy of the signed report, issued by Oxford Authentication, accompanies this lot.



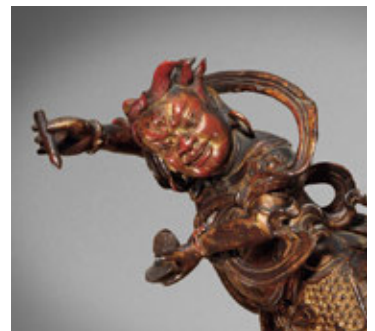
Weight: 3,990 g

Dimensions: Height 38.7 cm (the figure) and 43.6 cm (incl. inset)

The writhing body outfitted in celestial sashes and a garment with diaper-patterned panels, the immortal perched on the back of a dragon-fish emerging from turbulent waves, all raised on a bracket base.

Identified by the writing brush held in his raised right hand and his iconic posture, Kui Xing ('Chief Star') is a Daoist deity worshipped to obtain academic success. As the Chinese character Kui is composed of the ideograph for 'demon' and the ideograph for 'ladle', Kui Xing is often portrayed with a demonic appearance, a hideous face, a horn-like protuberance on his head, and a disproportionate body. According to legend, he was once a mortal scholar with outstanding literary skills but repeatedly failed the civil service examinations due to his repulsive appearance. Out of frustration and humiliation, Kui Xing threw himself into a river, where he was saved by a mythical monster, Ao. He then ascended to the Big Dipper constellation and became the stellar patron of the literati. From the Song dynasty onward, scholarship was the major determinant of a young man's rank and social status, as candidates for the state bureaucracy were selected through written examinations. Kui Xing, as the God of Literature, was tremendously popular among exam candidates.

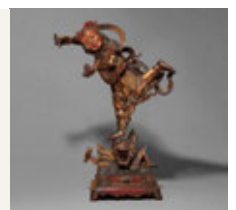
The Big Dipper is a large asterism consisting of seven bright stars of the constellation Ursa Major. Four define a "bowl" or "body", and three define a "handle" or "head". It is recognized as a distinct grouping in many cultures.



Expert's note: The present figure compares favorably with a considerably later bronze recently sold at Christie's (see Auction result comparison). The pose and expression are similar, and both are holding pen and ingot while standing with one foot atop a dragon-fish emerging from a rectangular stepped base. Clearly, the iconic design of the present lot - one of the oldest depictions of Kui Xing having survived - served as inspiration to the 17th-century figure at Christie's and many others like it.

AUCTION RESULT COMPARISON

Compare a related but considerably later and larger (54 cm high) gilt-lacquered bronze figure of Kui Xing, with similar expression and pose, dated to the 17th century, at Christie's London in Fine Chinese Ceramics and Works of Art on 9 May 2017, lot 18, **sold for GBP 52,500**.



Estimate EUR 15,000

Starting price EUR 7,500



369

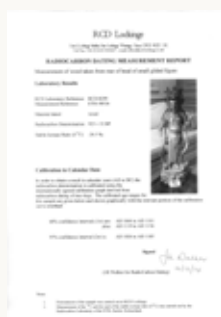
A PAIR OF EARLY GUANYIN WOOD FIGURES, 1026-1185 AD, EXTREMELY WELL-PRESERVED

China. The gilt-lacquered wood figures elegantly carved in mirror image, standing in tribhanga on a double lotus base with one hand raised in abhaya mudra while the other hand clasps a billowing scarf. Wearing long skirts and aprons tied with a belt at the waist as well as shawls around their shoulders, their chests adorned with beaded pendent jewelry.

Provenance: A notable private collector in Kensington, London, United Kingdom.

Condition: Overall superb condition with minor repairs, losses, touchups, and natural age cracks, all as expected and fully commensurate with age. The main lacquer coating is surprisingly well preserved and definitely original. Fine, naturally grown patina. A pair of wood figures with a proven age of nearly 1,000 years in such a fine state of preservation must be considered as exceedingly rare.

Scientific Analysis Report: A radiocarbon dating measurement report was completed by RCD Lockinge in Wantage, Oxfordshire, United Kingdom on 16 December 2014, stating a calibrated calendar age of 1026-1185 AD (95 % confidence interval [2σ]). A copy of the report accompanies this lot.

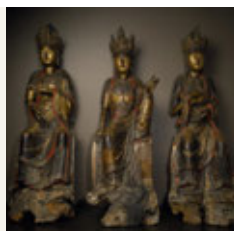


Weight: 1,320 g and 1,225 g
Dimensions: Height 55 cm (each)

Their serene faces with heavy-lidded downcast eyes, subtle smiles, and elongated ears with floral earrings. Their hair swept back and tied to a high chignon behind an elaborate five-leaf crown with strands of hair elegantly falling over the shoulders.

LITERATURE COMPARISON

Compare three related gilt-lacquered wood figures of Guanyin and other bodhisattvas, dated to the 15th century, in the collection of the Royal Ontario Museum, object number 923.1.9. Compare also four related figures illustrated on the front cover of Qu Tan Lamasery, Qinghai visitor catalogue and guide, 1986.



Estimate EUR 5,000

Starting price EUR 2,400





The back of the head cast with an unsealed aperture filled with a piece of clay, probably serving as consecrated relic container.

370

**A PARCEL-GILT COPPER ALLOY FIGURE
OF SHADAKSHARI AVALOKITESHVARA,
13TH-15TH CENTURY**

Tibet. Cast seated in dhyanasana, the principal hands held in anjalimudra, the upper right hand holding a rosary and the upper left a lotus bud. Richly adorned in beaded and floral jewelry, wearing a billowing scarf, the serene face with heavy-lidded downcast eyes, urna, and slender lips forming a subtle smile, the hair arranged in a tall chignon behind the five-leaf crown.

Provenance: From an old Swiss private collection and thence by descent.

Condition: Good condition with old wear, minor nicks and dents, few small losses, wear to gilt. Old piercing to back. Remnants of ancient polychromes, with minuscule touch-ups. The aperture at the back of the head is unsealed.

Weight: 531.6 g

Dimensions: Height 14.6 cm

The four-armed (chaturbhuja) emanation of Avalokiteshvara is regarded as the patron deity of Tibet and believed to be incarnate in the succession of Dalai Lamas. The popular Tibetan mantra om mani padme hum, 'praise to the jewel in the lotus', invokes the compassion of the bodhisattva Shadakshari Avalokiteshvara.

**AUCTION
RESULT
COMPARISON**

Compare a related but larger (40.2 cm high) parcel-gilt copper alloy figure of Shadakshari Avalokiteshvara, dated 13th-14th century, at Sotheby's Paris in Arts d'Asie on 11 December 2020, lot 30, **sold for EUR 119,700.**



Estimate EUR 3,000

Starting price EUR 1,500



371

A BRONZE FIGURE OF VAJRAPANI, 12TH CENTURY

Western Tibet. Standing in tribhanga atop a flat base, holding a vajra in one hand and a ghanta in the other. He is richly adorned in beaded jewelry and wearing a boldly incised dhoti. His face with wide-open almond-shaped eyes and full lips forming a distinct smile, the hair arranged in a high chignon behind the elaborate crown.

Provenance: From a noted French private collection and thence by descent. Old collector's label 'Vara Satva [sic]. Tibet 12eme. 04/74' to base, indicating a previous acquisition date in April 1974.

Condition: Good condition with old wear and casting flaws, minor losses, nicks and dents, signs of weathering and erosion. Fine, naturally grown, dark patina with small patches of malachite encrustation.

Weight: 405.5 g (incl. base)

Dimensions: Height 15.8 cm (incl. base)

Mounted on an associated metal base. (2)

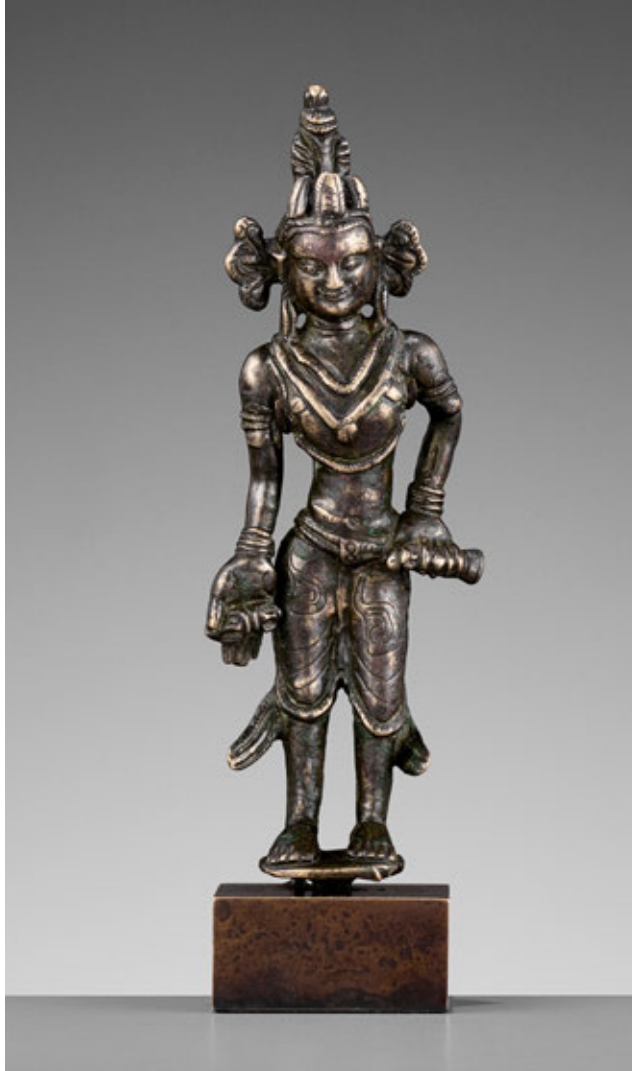
AUCTION RESULT COMPARISON

Compare a closely related bronze figure of Vajrapani, also from Western Tibet and dated to the 12th century, at Sotheby's New York in Indian, Himalayan & Southeast Asian Works of Art on 22 March 2018, lot 1029, **sold for USD 11,250**.



Estimate EUR 1,500

Starting price EUR 750



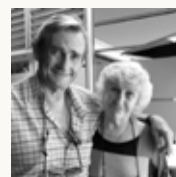
372

AN EARLY BRONZE FIGURE OF VAJRAPANI, 14TH - 15TH CENTURY

Western Tibet. Seated in dhyanasana atop a double lotus base, holding a vajra in one hand and a ghanta in the other. Wearing a dhoti and richly adorned in beaded jewelry. The face with an unusually peaceful expression, with almond-shaped eyes and full lips forming a benevolent smile. The hair arranged in a high chignon behind the tiara.

Provenance: Marie-Françoise Fatton, Galerie Au Lion des Neiges, Sydney. French private collection, acquired from the above. Au Lion Des Neiges, Objets Anciens de Culture Tibétaine, was established in France in 1979, later in Sydney, Australia, and recently in Switzerland. In her gallery, Marie-Françoise Fatton offers rare ritual and other objects from Tibet, Nepal, Bhutan, and Mongolia. Several of her acquisitions can be found in important museums around the world.

Condition: Good condition with old wear and casting flaws, losses, nicks and dents as well as occasional light scratches. The base has been resealed, probably during the 17th or 18th century. Fine, naturally grown, dark patina.



Marie-Françoise Fatton, Galerie Au Lion des Neiges, Sydney

Weight: 329.3 g

Dimensions: Height 12.3 cm

AUCTION RESULT COMPARISON

Compare a standing bronze figure of Vajrapani, 13 cm high, also from Western Tibet, dated to the 15th century, at Christie's New York, in Indian and Southeast Asian Art, on 16 September 2014, lot 249, **sold for USD 18,750**.



Estimate EUR 1,500

Starting price EUR 750





373
A RARE CARVED AND PAINTED
LIMESTONE FIGURE OF MILAREPA,
15TH-16TH CENTURY

Tibet. Seated with his right knee raised on a lotus pedestal draped with an antelope skin, his right hand raised to his ear as if to hear 'the echoes of nature', his left holding a kapala. He is wearing a long flowing robe and a meditation band across the chest. The interior of the figure has been lost, though the figure's content – an old prayer roll – has been preserved.

Provenance: The property of a Gentleman in the United Kingdom.
Condition: Excellent condition with minor wear, few minuscule losses, light scratches, and small nicks. Ancient pigments. The seal plate has been lost, though the figure's content – an old prayer roll – has been preserved.

Weight: 667.6 g
 Dimensions: Height 14 cm

Milarepa's long hair is arranged in distinct curls, appearing similar to the contents of his kapala, and falling neatly over the shoulders and back. His face with a benign expression and the mouth wide open.

The present figure's proper-right hand, cupped behind his ear, identifies him as the Buddhist saint Milarepa, whose melodious enlightened verses echoed through the Tibetan landscape. Jetsun Milarepa (1028/40–1111/23) was a Tibetan siddha, who was famously known as a murderer when he was a young man, before turning to Buddhism and becoming a highly accomplished Buddhist disciple. He is generally considered **one of Tibet's most famous yogis** and spiritual poets, whose teachings are known among several schools of Tibetan Buddhism.

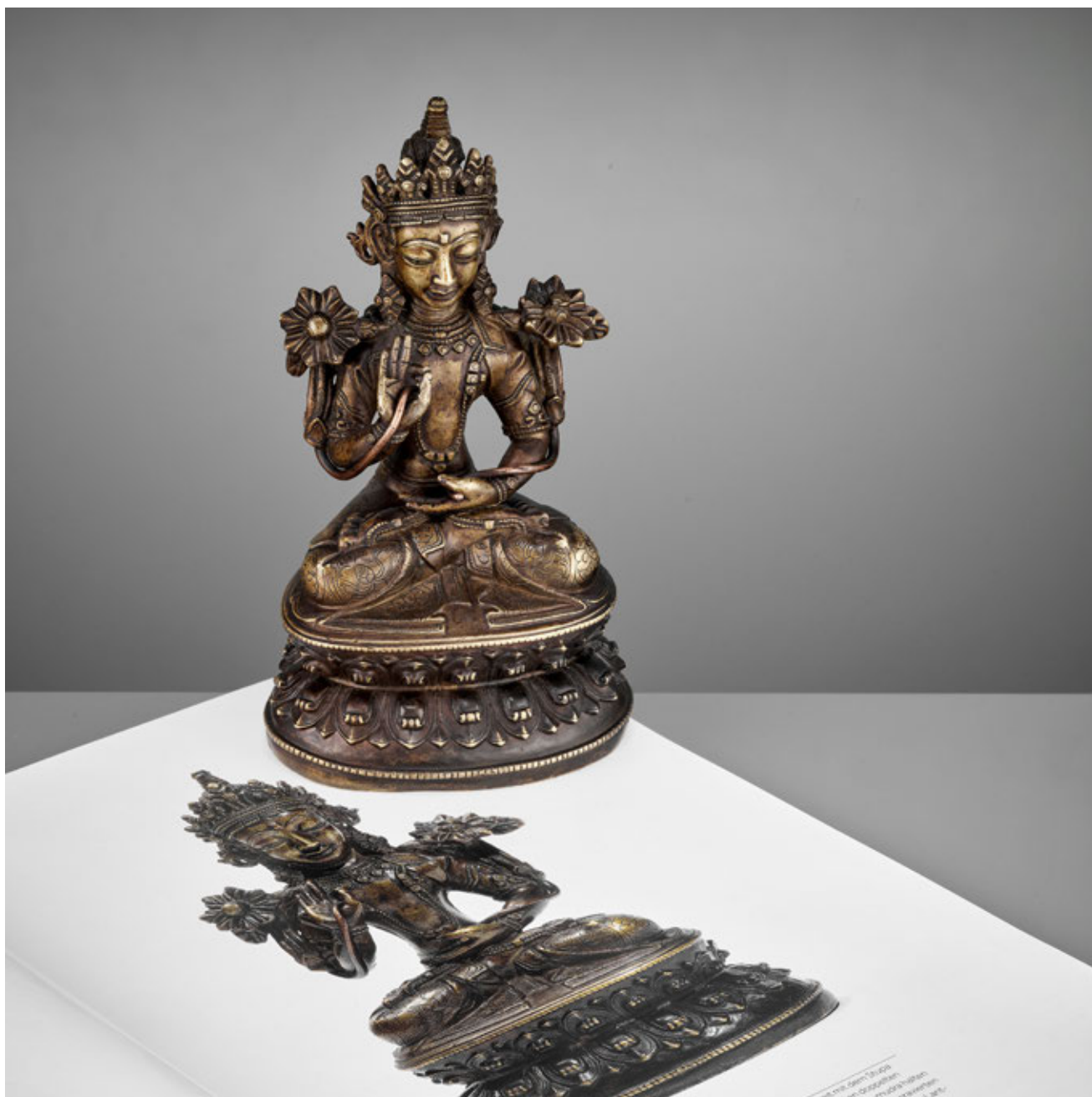
Expert's note: While thangkas and gilt bronze figures depicting Milarepa are quite common on the auction market, early examples carved from limestone appear to be extremely rare, with no other examples recorded in private or public collections.

AUCTION RESULT COMPARISON

Compare a smaller (10.8 cm) silver- and copper-inlaid bronze figure of Milarepa, of **closely related form and also dated 15th-16th century**, at Christie's New York in Indian, Himalayan & Southeast Asian Works of Art on 20 March 2019, lot 610, **sold for USD 43,750**.



Estimate EUR 1,500
 Starting price EUR 750



374

A GILT BRONZE FIGURE OF MAITREYA, TIBET 15TH - EARLY 16TH CENTURY

Cast seated in dhyanasana on a double lotus base inscribed to the reverse, both hands holding lotus stems coming to full bloom at the shoulders, his upper and lower garments superbly incised with floral decorations, richly adorned in beaded jewelry.



Provenance: Swiss private collection. Koller, Zurich, 3 December 2020, lot 222, bought-in at an **estimate of CHF 12,000-18,000**.

Condition: Good condition with minor wear and casting flaws, some minuscule nicks and few tiny losses, small dents, extensive wear to gilt, the base unsealed.

Weight: 482.0 g

Dimensions: Height 16 cm

The serene face with heavy-lidded downcast eyes below gently arched eyebrows centered by a square urna, his full lips forming a subtle smile. The hair arranged in a high chignon surmounted by a stupa with strands falling neatly over the shoulders.

AUCTION RESULT COMPARISON

Compare a related but larger (26 cm) bronze figure of Maitreya, dated to the early 16th century, **also with florally incised garments and an inscribed lotus base**, at Christie's Paris in Art d'Asie, on 7 June 2011, lot 419, **sold for EUR 34,600**.



Estimate EUR 3,000

Starting price EUR 1,500

A GILT BRONZE FIGURE OF AMITAYUS, 14TH CENTURY

Tibet. Seated in dhyanasana on a high double-lotus base, with hands folded in dhyanamudra, wearing a shawl and dhoti, the loose folds falling over his crossed legs in undulous folds. With a billowing celestial scarf around his shoulders and arms, richly adorned with elaborate inlaid jewelry, the face with a benevolent expression and surmounted by an elaborate diadem in front of a high chignon.

Provenance: London private collection. Sotheby's London, Important Chinese Art, 9 November 2016, lot 279, bought-in at an **estimate of GBP 6,000-8,000**. Hungarian private collection, acquired from the above.

Condition: Good condition with old wear and casting irregularities, extensive wear to gilt, some losses to inlays, few minuscule nicks and light scratches, small dents, the base unsealed, the interior with areas of malachite-green patina. Overall exactly as expected and fully commensurate with age.



Weight: 177.7 g
Dimensions: Height 9.7 cm

Literature comparison: The robust physiognomy and broad lotus leaves are characteristic of 14th-century Tibetan sculpture produced by expert Newari casters. This bronze compares favorably to a closely related though slightly larger example published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, page 364, no. 98B.

AUCTION RESULT COMPARISON

Compare a closely related but larger (15.5 cm high) Tibetan gilt copper alloy figure of Amitayus, **also dated to the 14th century**, at Bonhams New York in *Indian, Himalayan & Southeast Asian Art* on 19 March 2019, lot 902, **sold for USD 12,075**.



Estimate EUR 2,000

Starting price EUR 1,000





376

A GILT AND LACQUERED STUCCO HEAD OF A LUOHAN, YUAN TO MING DYNASTY

China, 1279-1644. The stucco core with several layers of black and cinnabar lacquer as well as gold foil. The expressive face sensitively modeled with heavy-lidded eyes, distinctly inlaid in black glass, below gently arched eyebrows, a prominent chin, and full lips forming a calm smile. The forehead centered by the characteristic domed protuberance.

Provenance: Collection of Eirik Labonne, and thence by descent in the same family to the last owner. Eirik Labonne (1888-1971) was a diplomat, who served as the French ambassador to Spain during the Civil War and to the USSR during World War II. He was also resident general of Tunisia between 1938 and 1940, and resident general of Morocco between 1946 and 1947.

Condition: Good overall condition, commensurate with age, presenting well with extensive wear to lacquer and gilt, some touchups, small losses here and there, minor structural fissures, old traces of use and weathering. Fine naturally grown patina.



Eirik Labonne (1888-1971), resident general of Tunisia, 1938-1940

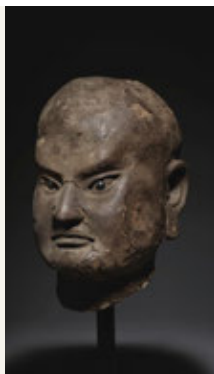
Weight: please check the weight online at www.zacke.at
Dimensions: Height 33 cm (excl. base) and 49 cm (incl. base)

Mounted to an associated metal base. (2)

Literature comparison: Compare a related head of a luohan, carved from wood and dated to the Ming dynasty, in the collection of the Asian Art Museum of San Francisco, object number B60S17, and a limestone head of a luohan from the Ming dynasty in the collection of the Metropolitan Museum of Art, accession number 60.74.

AUCTION RESULT COMPARISON

Compare a related painted and gilt-lacquered stucco head of Buddha, also dated Yuan-Ming dynasty, at Christie's New York in Fine Chinese Ceramics & Works of Art on 22 March 2007, lot 228, sold for USD 57,600. Compare also a related but earlier dry lacquer head of a luohan, with similarly inlaid black glass eyes, but of smaller size (28 cm) and dated to the Southern Song dynasty, at Sotheby's New York in Junkunc: Chinese Buddhist Sculpture on 12 September 2018, lot 18, **sold for USD 87,500.**



Estimate EUR 1,500
Starting price EUR 750

377

A POLYCHROME HARDWOOD FIGURE OF GUANYIN, YUAN TO MING

China, 14th-15th century. Probably carved from elm wood, the Goddess of Mercy is shown seated in dhyanasana, her hands folded in dhyana mudra. She is wearing long flowing robes and multiple beaded necklaces. Her elaborate crown is centered by a small carved figure of Amitabha Buddha.

Provenance: From a French private collection.

Condition: Condition overall as expected and commensurate with age. Extensive wear, weathering and erosion, remnants of gilt lacquer and traces of polychrome pigments. The figure has been applied with numerous coatings, including some paper-maché, over the centuries and thus shows many different pigments, which along with the primer coat are all fragmentary. Natural age cracks, small chips, and some losses.

Weight: 9.0 kg (incl. base)

Dimensions: Height 69 cm (the figure) and 71 cm (incl. base)

Mounted on an associated wood base. (2)

Estimate EUR 1,500

Starting price EUR 750



378

A PARCEL-GILT IRON AND WOOD 'DRAGON' SADDLE, YONGLE PERIOD

Tibetan-Chinese, 1402-1424. The pommel and cantle plates are crafted in openwork of chiseled and gilt iron damascened with silver, depicting sinuously coiled dragons within a reticulated scroll ground. The dragon on the large frontal pommel plate is made from two interlocked and therefore movable main sections. The various sections of the hardwood saddle are tied together with metal wire. Together with two pierced iron stirrups. (3)

Provenance: From the important private collection of Jochen and Herbert Kienzle, thence by descent in the same family. A private collector, acquired from the above. Jochen (1925-2002) and Herbert (1931-1997) Kienzle were sons of Herbert Otto Kienzle (1887-1954), whose father Jakob (1859-1935) was a German watchmaker, who founded Kienzle Apparate, a German manufacturer of data processing equipment. Jochen and Herbert took over management of the company after their father's death in 1954 and pioneered the use of computer systems for commercial office-based applications in Germany. From 1965 until 1986, the brothers assembled a well-known and highly regarded collection of East Asian and Tibetan art.

Condition: Good condition with extensive wear, fully commensurate with age. The wood with old natural cracks and some small chips as well as a fine dark patina. The metal with small dents, dings, and minor losses overall, some fittings with signs of corrosion. The saddlecloth lost.



Left to right: Jochen and Herbert Kienzle with German finance minister Robert Gleichauf (center) and state secretary Erwin Teufel (far right)

Weight: 4,035 g (the saddle) and 775.7 g (the stirrups)
Dimensions: Length 57 cm

Expert's note: This saddle represents a particular form found in Tibet, one that is Chinese or strongly influenced by Chinese types. It belongs to a small group of closely related saddles that may stem from a single workshop or reflect a specific type developed in one region. Notable features are the lively dragons, chiseled free from the scrollwork ground, and the unusual decorative technique involving silver damascening of the entire surfaces of the saddle plates, with select design elements highlighted by mercury gilding above the silver. The Sino-Tibetan style of the saddle and high-quality craftsmanship indicate that it may have been **gifted by the Yongle Emperor** to a high Tibetan lama.

Literature comparison: The technique used to decorate the pommel and cantle plates on the present saddle are very similar to a saddle in the Metropolitan Museum of Art, dated very conservatively to the 17th / 18th century, accession number 1997.214.1.

AUCTION RESULT COMPARISON

Compare with a closely related saddle at Sotheby's New York in Indian & Southeast Asian Works of Art on 19 March 2014, lot 81, **sold for USD 106,250**. Another closely related saddle was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 25 April 2020, lot 88, **sold for EUR 69,520**.



Estimate EUR 5,000
Starting price EUR 2,400





AN EXCEEDINGLY RARE GILT BRONZE FIGURE OF DIPANKARA BUDDHA, LATE MALLA, THREE KINGDOMS PERIOD

Nepal, 1520-1768. Finely cast standing atop a pierced double-lotus base. His right hand is raised in the gesture of reassurance (abhaya mudra) and his left is in the gesture of teaching (vitarka mudra). He is wearing a long, flared robe, and richly adorned in beaded and floral jewelry.

Provenance: From an old private collection in the United Kingdom. A collector in London, England, acquired from the above, about twenty years ago.

Condition: Excellent condition with old wear, particularly to gilt. Minuscule nicks, few small dents, occasional light scratches. Remnants of pigment. Fine, naturally grown patina overall.

Weight: 5,070 g

Dimensions: Height 47.6 cm

The serene face with heavy-lidded almond-shaped eyes below elegantly arched eyebrows centered by a turquoise-inlaid urna, a broad aquiline nose, and full lips forming a subtle smile. The hair arranged in tight curls below the elaborate five-leaf crown and surmounted by an ushnisha behind.

Dipankara, one of numerous Buddhas of the past, is said to have predicted the coming of the historical Buddha Shakyamuni. According to legend, a rich Brahmin named Sumati saw that Dipankara was about to walk into a puddle of water. To prevent him from soiling his feet, Sumati laid his long hair across the puddle. Following this event, Dipankara prophesized Sumati's rebirth as the future Buddha. Images of Dipankara in Nepal are worshipped as icons bestowing charity and protecting merchants.

The Three Kingdoms period – the time of the later Mallas – began in 1520 and lasted until the mid-eighteenth century. The complete flowering of the unique culture of the Kathmandu Valley occurred during this period, and it was also during this time that the old palace complexes in the three main towns achieved much of their present-day forms. The kings still based their legitimate rule on their role as protectors of dharma, and often they were devout donors to religious shrines. Kings built many of the older temples in the valley, gems of late medieval art and architecture, during this final Malla period.

Buddhism remained a vital force during these times for much of the population, especially in its old seat of Patan. Religious endowments called guthi arranged for long-term support of traditional forms of worship or ritual by allowing temple or vihara lands to pass down through generations of the same families; this support resulted in the preservation of a conservative art, architecture, and religious literature that had disappeared in other areas of South Asia. Newari was in regular use as a literary language by the fourteenth century and was the main language in urban areas and trading circles based in the Kathmandu Valley.

LITERATURE COMPARISON

Compare a related gilt copper repoussé figure of Dipamkara, **dated to the 17th century**, in the Asian Art Museum of San Francisco, object number B71S6, and an enameled and gilt copper figure of Dipankara, **dated 1600-1650**, in the Norton Simon Museum, accession number M.1974.13.S. Compare also a painted and gilt bronze figure of Dipankara, **dated 17th-18th century**, in the Patan Museum, Object 344, and a painted wood and gilt copper repoussé figure of Dipankara, **dated 16th-17th century**, in the Virginia Museum of Fine Arts, object number 2018.97.



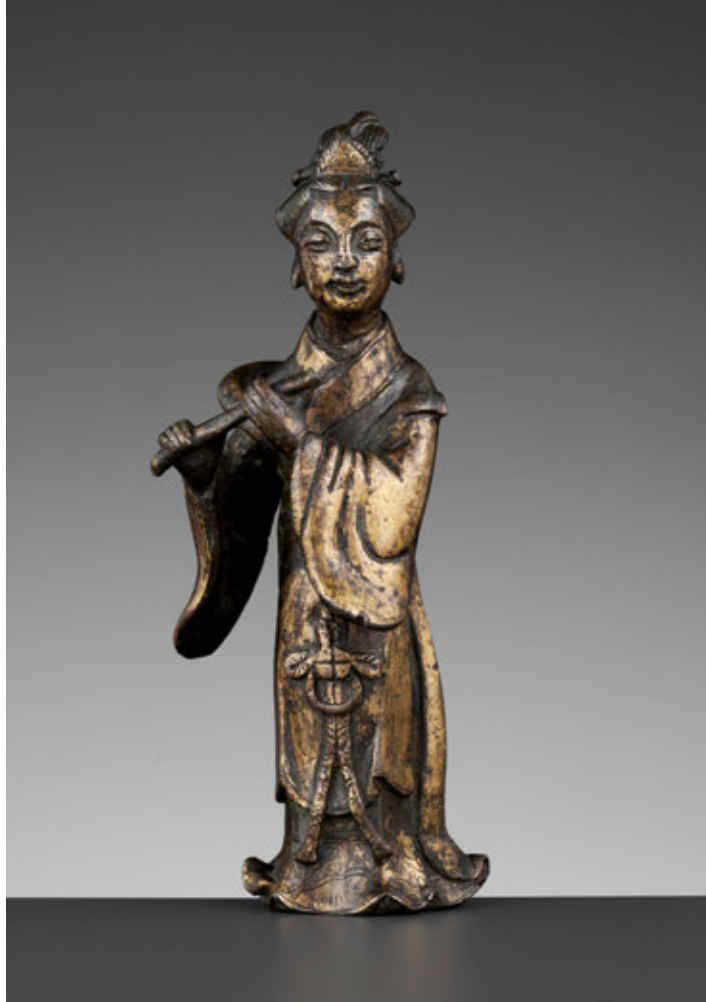
AUCTION RESULT COMPARISON

Compare a related Nepalese gilt copper repoussé figure of a bodhisattva (43.2 cm high), with a similar face and crown, dated circa 16th century, at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 14 March 2016, lot 25, **sold for USD 365,000**.



Estimate EUR 10,000
Starting price EUR 5,000





380 A PARCEL-GILT BRONZE FIGURE OF A FLUTIST, SONG TO MING DYNASTY

China, 960-1644. Cast in the form of a standing court lady playing a flute, wearing a long flowing robe incised with foliate decorations at the lower hem as well as billowing scarves and a pendent sash with incised geometric designs. The face with a serene expression. The hair arranged in a high chignon behind the tiara.

Provenance: From the collection of Sir David and Lady Scholey. Sir David Scholey CBE FRSA achieved success as a merchant banker in the City of London, later becoming a director of the Bank of England and governor of the BBC. His commitment to the arts was reflected in his role as Chairman of Trustees of The National Portrait Gallery as well as a Director of the London Symphony Orchestra. A lifelong interest in music and art has been shared with his wife Alexandra and together they furnished Heath End House in Hampstead - once the residence of John McNeill Whistler. Regular purchases from the leading London antiques fairs and dealers allowed them to add to those pieces passed down from their families and thus assemble a magnificent collection over decades.

Condition: Good condition, commensurate with age. Old wear and minor casting flaws. Minuscule nicks, losses, dents and light scratches.

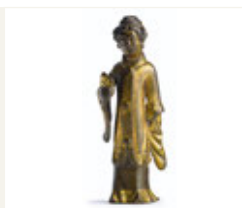


Sir David and Lady Alexandra Scholey in Heath End House, once the residence of John McNeill Whistler

Weight: 217.4 g
Dimensions: Height 13.5 cm

AUCTION RESULT COMPARISON

Compare a related gilt bronze figure of a lady, also dated Song to Ming dynasty, at Sotheby's Hong Kong in Later Chinese Bronzes from the Collection of Ullrich Hausmann on 7 October 2014, lot 3353, **sold for HKD 43,750.**



Estimate EUR 1,000
Starting price EUR 500

381 A BRONZE FIGURE OF WENCHANG WANG, MING DYNASTY

China, 16th-17th century. Heavily cast, the God of Culture and Literature seated and holding a tablet in front of his chest with both hands. He is wearing an official's cap as well as a long flowing robe. The face with a severe expression as well as a long mustache and beard flanked by long pendulous earlobes.

Provenance: From an old Austrian private collection and thence by descent within the same family.

Condition: Good condition with old wear and casting flaws, shallow surface scratches, small nicks and dents, minor losses.

Weight: 3,484 g
Dimensions: Height 29.5 cm (excl. stand) and 30.4 cm (incl. stand)

With an associated wood stand. (2)

AUCTION RESULT COMPARISON

Compare a closely related parcel-gilt bronze figure of Wenchang Wang, described as a Daoist Immortal, **also dated 16th-17th century**, at Sotheby's London in Fine Chinese Ceramics and Works of Art on 10 November 2010, lot 225, sold for GBP 15,000, and a related gilt bronze figure of Wenchang Wang, dated to the 17th century, of slightly larger size (35.5 cm high), at Christie's in Asian Art on 21 November 2007, lot 347, **sold for EUR 14,650.**



Estimate EUR 1,500
Starting price EUR 750





382

A GILT BRONZE FIGURE OF CROWNED BUDDHA SHAKYAMUNI, 14TH-15TH CENTURY

Tibet. Finely cast seated in dhyanasana on a double lotus pedestal with beaded edges, the right hand held in bhumisparsa mudra and the left in dhyana mudra. Wearing a pleated robe draped over the left shoulder and hemmed with a wave design framed by beaded borders. The serene face with finely lidded, downcast eyes below gently arched eyebrows centered by a turquoise-inlaid urna, and full lips forming a calm smile, flanked by a pair of pendulous earlobes with vertical grooves.

Provenance: A notable private collector in Kensington, London, United Kingdom.

Condition: Excellent condition with minor wear and casting flaws, minuscule nicks, light scratches, an abrasion to the gilding at one arm, the interior back of the base with remnants of two bent supports. The base unsealed. Ancient pigments, microscopic touch-ups to these.

Weight: 1,100 g

Dimensions: Height 20.4 cm

The head and domed ushnisha covered with tight curls and surmounted by an ovoid jewel, crowned with an elaborate diadem. Overall neatly inlaid with carnelian, lapis lazuli and turquoises.

AUCTION RESULT COMPARISON

Compare a closely related but larger Tibetan gilt bronze figure of crowned Shakyamuni, also dated to the 14th-15th century, at Sotheby's Hong Kong in Important Chinese Art on 3 October 2018, lot 3689, bought-in at an **estimate of HKD 2,000,000-3,000,000**.



Estimate EUR 8,000

Starting price EUR 4,000



383

**A GILT BRONZE FIGURE OF AKSHOBYA,
14TH-15TH CENTURY**

Tibet. Seated in dhyanasana behind a vajra on a double lotus base with beaded edges, his right hand lowered in bhumisparsa mudra, his left holding an alms bowl. Elegantly clad in a fitted sanghati with beaded border and incised scroll, falling in pleats at his shoulder and feet. Note the remarkably heavy cast and the solid gilding, both of which are characteristic for Buddhist bronzes from the 14th and 15th centuries.

Provenance: From a noted private collector in New York, USA.

Condition: Excellent condition with wear to gilt in some areas, where the piece has been extensively handled over centuries. Casting flaws, small nicks and losses, occasional light scratches, minor dents. The base is sealed.

Weight: 2,433 g

Dimensions: Height 21.6 cm

His serene face with almond-shaped eyes below elegantly arched brows centered by an urna and full lips forming a calm smile, flanked by long pendulous earlobes. The hair arranged in tight curls rising to a high, domed ushnisha surmounted by a knob, the baseplate incised with a visvavajra.

Akshobhya's name literally means 'Immovable One'. As each Transcendental Buddha adopts one of the canonical hand gestures (mudras) referring to a key moment in Shakyamuni's life, it is apt that Akshobhya should recall Shakyamuni's unshakeable determination against the armies and temptations of Mara. In mandalas relating to his 'vajra' clan, and the Unexcelled Yoga tantras (Anuttarayoga), he occupies the center, but in the earliest tantric mandalas where the Five Transcendental Buddhas first appear, he is the Lord of the eastern quadrant, and represents the transmutation of anger into wisdom.

**AUCTION RESULT
COMPARISON**

Compare a closely related gilt bronze figure of Akshobhya, dated 13th-14th century, at Sotheby's Paris in Arts d'Asie on 11 December 2018, lot 45, **sold for EUR 32,500.**



Estimate EUR 12,000

Starting price EUR 6,000





384

**A HIGHLY IMPORTANT AND
VERY LARGE GILT-BRONZE HEAD
OF BIXIA YUANJUN, THE PRIMORDIAL
SOVEREIGN OF THE COLORED
CLOUDS OF DAWN,
MING DYNASTY**

China, 15th-16th century. Superbly cast, the serene face with a fine expression, heavy-lidded downcast eyes below gently arched eyebrows, full lips forming a calm smile, flanked by long earlobes, the hair arranged in a chignon framed by an elaborate headdress composed of three phoenixes.

Provenance: From an old private estate in New York, USA. Lark Mason Associates, New York, USA, Fall 2013. A noted private collection, acquired from the above.

Condition: Presents very well overall and is in good condition, fully commensurate with age, absolutely original with no repairs or restoration whatsoever. Extensive wear, some weathering, several losses as seen on images, no hidden damages. Minor nicks and dents, light scratches. Remnants of ancient pigment. Some malachite-green encrustations, particularly to the headdress. Good naturally grown patina.

Weight: please check the weight online at www.zacke.at
Dimensions: Height 48 cm (from the base to the highest point) and 43.5 cm (excl. base)

With an old fitted hardwood base, probably dating to the late Qing Dynasty or Republican era. (2)

Bixia Yuanjun is a goddess in Chinese folk religion and Daoism.

She is the daughter of Dongyue Dadi, the main god of Mount Tai, the easternmost of the Five Sacred Mountains in Shandong Province, where the Shrine of the Blue Dawn (Bixia Ci) was built at the top of the mountain during the Ming dynasty. Her name has been rendered variously in English-language sources, such as 'Sovereign of the Clouds of Dawn' or 'The Primordial Goddess of the Morning Clouds'. During the Ming and early Qing dynasties, she became one of the most popular deities in Northern China with her influence actively spread by Tai'an City, Shandong Province. Her following extended to the Lower Yangzi region as well, and she also enjoyed **significant patronage from the Imperial court**. As the goddess of dawn, she attends the birth of each new day from her home high in the clouds. As the goddess of childbirth, she attends the birth of children, fixing their destiny and bringing good fortune. Bixia Yuanjin is venerated in the Temple of the Purple Dawn at the summit of the holy mountain, Mount Tai, where women wishing to conceive come to ask her for help.

Mount Tai is known as the eastern mountain of the Sacred Mountains of China. It is associated with sunrise, birth, and renewal, and is often regarded the foremost of the five. Mount Tai has been a place of worship for at least 3,000 years and served as one of the most important ceremonial centers of China during large portions of this period.



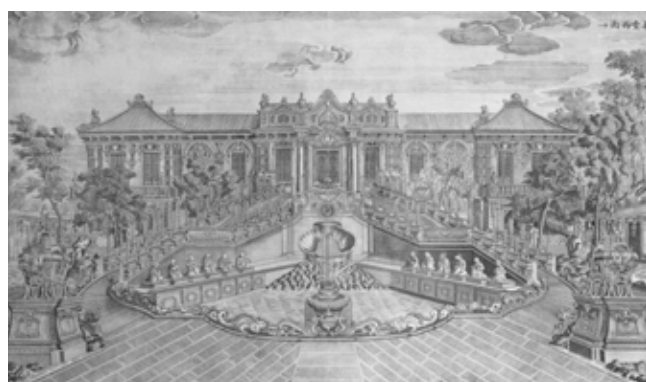
Temple complex at the top of Mount Tai, with the Shrine of the Blue Dawn within

The Shrine of the Blue Dawn near the top of the mountain is a grand building complex, a special combination of metal components, wood, bricks and stone structures, dedicated to Bixia Yuanjun. A large statue of the goddess is enshrined in the main temple building. It is a replacement of a significantly earlier sculpture, which was probably stolen during the Opium Wars (1839-1842 and 1856-1860), the Taiping (1850-1864) or Boxer Rebellions (1900-1901), the Chinese Civil War (1927-1949), or maybe even as early as the transition period from the Ming to the Qing dynasty.



The replacement statue of Bixia Yuanjun in the Shrine of the Blue Dawn on Mount Tai

The world of Chinese art and its history are rife with stories of looting and theft, sometimes resulting eventually in repatriation. One of the perhaps most dramatic and famous begins with the destruction of the Old Summer Palace in Beijing in 1860, during the Second Opium War. As the Anglo-French expedition force steadily approached Beijing, two British envoys, a journalist for The Times and a small escort of British and Indian troopers were sent to meet Prince Yi under a flag of truce to negotiate a Qing surrender. Meanwhile, the French and British troops reached the palace. As news emerged that the negotiation delegation had been imprisoned and tortured, resulting in 20 deaths, the British retaliated by ordering the complete destruction of the palace. The palace was so large – covering more than 3.5 square kilometers – that it took 4,000 men three full days of burning to destroy it. One of the most important artworks stolen were the twelve bronze fountainheads in the shape of zodiac animals that were part of a water clock fountain. Supposedly designed by Giuseppe Castiglione for the Qianlong Emperor, the statues would spout out water from their mouths to tell the time.



The original Old Summer Palace bronze heads in a drawing before the looting with all 12 head figures

Almost exactly 150 years later, in February 2009, two of the bronze sculptures – heads of a Rat and a Rabbit – were sold for 28 million euros to Cai Mingchao, an adviser to the People's Republic of China's National Treasures Fund, as part of an auction of art works owned by the late French designer Yves Saint Laurent. Cai then refused to pay the sum bid, claiming that he was bidding on moral and patriotic grounds. A heavily publicized scandal ensued, with the heads becoming one of the most visible examples of attempts to repatriate Chinese art and cultural artifacts. Eventually, the Rat and Rabbit bronze heads were returned to China, donated by François Pinault in a ceremony on June 28, 2013. The bronze heads are now housed in the National Museum of China.



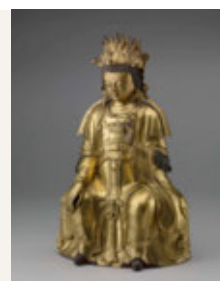
The returned Rat and Rabbit heads in the National Museum of China

EXPERT'S NOTE

Given the exceptional size of this head, the whole statue must have had a height ranging between ca. 240 to 280 cm standing, depending on the exact size of the base. Gilt bronze statues of this superlative dimension and from this period are extremely rare and literally never appear on the auction market. Due to its gigantic size, it is likely that the complete statue to which the present head once belonged was originally housed in a temple complex open to the public, in Shandong Province, or **possibly even in the Shrine of the Blue Dawn itself**. Regardless from where it was taken, at some point the head was removed from the body, which was subsequently taken apart and most likely smelted for sale.

LITERATURE COMPARISON

Compare a related bronze statue of Bixia Yuanjun, dated to 1375-1450, in the collection of the Art Institute of Chicago, reference number 1967.333, with a height of 98 cm, **the head much smaller than the present lot**. Compare also a related gilt bronze figure of Bixia Yuanjun, also dated to the Ming dynasty, in the collection of the British Museum, museum number 1908.0420.6, which measures 37.5 cm in height.



AUCTION RESULT COMPARISON

Compare a pair of related gilt-lacquered bronze figures of bodhisattvas, also **dated to the Ming dynasty and with a similar expression**, at Christie's New York, in Fine Chinese Ceramics and Works of Art on 22 March 2013, lot 1267, **sold for USD 1,203,750**. At a height of 147.3 cm, the bodhisattvas are perhaps the largest bronze statues sold at auction during the last several decades. Their heads measure ca. 20-25 cm, thus being still **significantly smaller than the present head**.



Estimate EUR 15,000

Starting price EUR 7,500



385

AN IMPORTANT GILT BRONZE FIGURE OF BUDDHA, MING DYNASTY

China, 1368-1644. Heavily cast seated in dhyanasana with his hands held in varada mudra, wearing loose-fitting monastic robes with finely incised foliate borders falling in graceful folds. The face is well cast in a meditative expression, with heavy-lidded downcast eyes and full lips forming a subtle smile, flanked by large, elongated ears. His wide forehead centered with a small circular urna, the hair arranged in tight curls, and the domed ushnisa fronted with a larger subsidiary urna.

Provenance: From a noted private collector and thence by descent. Old collector's label '19' to back.

Condition: Very good condition with old wear, particularly to gilt in exposed areas, minor casting flaws, shallow surface scratches, few minuscule nicks, minor losses. Remnants of pigment.

Weight: 7.1 kg

Dimensions: Height 38 cm (excl. base) and 42.5 cm (incl. base)

A wan (swastika) symbol is incised to the Buddha's chest and dharma wheels are incised to the palms of his hands and soles of his feet.

With an associated, fitted wood base overall coated in red silk, dating from the late 19th to the earlier 20th century. The silk with wear, faded colors and tears. (2)

Expert's note: The bronze holds several meticulously inlaid and distinct miniature plaques of rectangular shape. These typically have a ritual purpose, and are sometimes found in ancient Buddhist sculptures. Mahayana Buddhism, the predominant form in traditional China, teaches that there are an infinite number of Buddhas, all of whom are deities. The most popular Buddhas, and thus the most frequently portrayed, are Shakyamuni (the Historical Buddha), Amitabha (the Buddha of Infinite Light) and Bhaishajyaguru (the Medicine Buddha). Although Tibetan Buddhist imagery began to appear in the repertory of Chinese art already in the Yuan dynasty (1279-1368), Tibetan influence on Chinese Buddhist art became far more pronounced in the Ming dynasty (1368-1644), particularly during and after the Yongle era (1403-1425), when the imperial court looked favorably upon Buddhism and made a concerted effort to build secular and religious alliances with Tibet, even inviting Tibetan monks to the capital, Beijing, to

conduct religious services. In images of bodhisattvas, such Tibetan influence manifests itself in the sensuous presentation of the deity, but in images of the Buddha it is apparent in the relatively square face, the forward-turning ears, the full fleshy cheeks that frame the shallow concave depression that includes the small mouth, which is set in a subtle smile, the refined gestures, and the abundant and meticulously rendered details. All of these stylistic characteristics are visible in the present figure.

AUCTION RESULT COMPARISON

Compare a closely related but slightly smaller (30.4 cm high) gilt bronze figure of Buddha, dated 16th-17th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 20 September 2013, lot 1529, **sold for USD 147,750**. Compare also a closely related but larger (50 cm high) gilt bronze figure of Buddha, dated to the 17th century, at Lempertz on 7 December 2018, lot 694, **sold for EUR 312,500**.



Estimate EUR 30,000

Starting price EUR 15,000







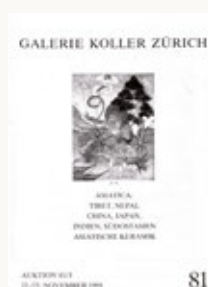
386

A GILT BRONZE FIGURE OF GUANYIN, LATE MING DYNASTY

China, 17th century. Finely cast seated in dhyanasana with the right hand holding the end of a willow stem and the left holding a cup. Dressed in loose, flowing robes open at the chest revealing elaborate jewelry, the cuffs and borders neatly incised with floral décor. The face with downcast eyes, the hair dressed in knotted plaits and topknot, with elongated earlobes suspending ornate earrings, the elaborate tiara centered by a prominent depiction of Buddha Amitabha.

Provenance: Koller, Zurich, Switzerland, 22-23 November 1991, lot 300. A noted southern German private collection, acquired from the above.

Condition: Very good condition with old wear and traces of use as expected, some casting flaws, few minor nicks and dents, occasional shallow scratches, small losses, remnants of pigment. The interior with remnants of malachite and cuprite encrustation.



Weight: 2,932 g
Dimensions: Height 26.8 cm

The statue with several meticulously inlaid miniature plaques of rectangular shape, one to the front and several to the back (see detail images online). These are either manufacturing-inherent and meant to cover casting flaws or have a ritual purpose, as sometimes found in Buddhist sculptures.

AUCTION RESULT COMPARISON

Compare a closely related bronze figure of Guanyin, also dated to the 17th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 15 September 2011, lot 1371, **sold for USD 25,000**, and another of slightly larger size (33.7 cm high) at Christie's New York in Fine Chinese Ceramics & Works of Art on 22 March 2019, lot 1779, **sold for USD 32,500**.



Estimate EUR 5,000
Starting price EUR 2,400





A UNIQUE MONUMENTAL BRONZE OF SAMANTABHADRA ON HIS ELEPHANT, SOLD AT THE 1901 GLASGOW INTERNATIONAL EXHIBITION

17th century. Finely cast in two parts. The bodhisattva conceals a small incense container atop the elephant, as he is seated on his trusted mount with an elaborate saddle blanket issuing from fierce lion heads and neatly incised with three peaches surrounded by lotus scrolls.

Provenance: Glasgow International Exhibition, November 1901. Robert Cowan Marshall, acquired from the above and thence by descent within the same family. A copy of a page of Cowan Marshall's typed and handwritten ledger, including a photograph of the present lot, and stating a purchase price of 18 pounds and 15 shillings, accompanies this lot. Robert Cowan Marshall (d. 1935) was an industrialist in Glasgow, Scotland. He was a passionate horse rider and a major collector of fine art.

Condition: Overall fine condition with old wear and traces of use, some shallow surface scratches, casting flaws, and minor dents overall. Some of the inlaid lapis and agate beads are lost. The statue has a naturally grown, rich patina overall. Please also refer to the below article for further information on condition.



Robert Cowan Marshall (d. 1935)



The original ledger with the present lot entry

The Samantabhadra Conundrum:

The present lot originally served as an incense burner, most likely in a temple or shrine, but was obviously re-purposed, probably to prepare it for export from China to Japan around 1650, or in Japan at some point during the second half of the 19th century.

The rod attaching the Bodhisattva to the elephant and the connections of the incense container with the body of the elephant have been renewed on both sides. This work, along with some related soldering, was evidentially executed before 1901. Since 1901, the condition of the present lot has not changed, as is clearly documented by the photograph showing it at the Glasgow International Exhibition in 1901.

One possibility is that the re-purposing became necessary to adapt the present lot to the circumstances of the Japanese market shortly before 1650. Note that at this time, China was amidst economic turmoil resulting from the demise of the Ming Dynasty, whereas Neo-Confucianism had just become Japan's dominant philosophy, after the chaos of the Sengoku period. Also, copper mining, essential for the production of bronze statues, was not yet as sophisticated and huge in Japan as half a century later, when it became the chief metal export of the country. So, essentially, shortly before 1650 Buddhist bronzes were scarce in Japan yet abundant in China, exactly at a point in history when Buddhism was on the rise again in Japan and when only China and the Dutch East India Company enjoyed the right to visit the country for commercial purposes.

The entry in the Cowan Marshall ledger describes the present lot as "Old Bronze Okimono. Subject, Buddha returning from the temple on the back of an elephant. Beautifully carved and inlaid. 2 feet 6 inches high. 17th century." Okimono is a Japanese term meaning "decorative object". Such objects were typically displayed for artistic appreciation in a recessed "tokonoma" space, located in a Japanese-style reception room, or in a Butsudan shrine. The entry in the ledger thus indicates that the present lot was sold to Cowan Marshall in 1901 as a 17th century bronze, once on display in a Japanese alcove or altar. It seems rather unlikely that Cowan Marshall, a seasoned collector, would acquire a modern bronze as a 17th century piece at the Glasgow Exhibition. For this reason, the only other explanation for the re-purposing of the present lot is that it was originally made in Japan as an incense burner (koro) in the late 17th century, when copper was already in abundance. This would also mean that it must have been decommissioned at some point in its history, possibly around the end of the Edo period. However, the usage of the term "Okimono" did most

certainly not originate from Cowan Marshall, but rather from the dealer who sold the piece to him. This would indicate that it had not been used as an incense burner for some time, but rather was already acquired as a Buddhist display piece (okimono) by the person who sold it to Cowan Marshall. And as we know, during the 17th century, only few large Buddhist bronzes were actually cast in Japan, whereas others were imported from China.

The bottom line is that the origins of the present lot remain a mystery and further, forensic investigation into the matter is recommended.

Weight: ca. 17.9 kg

Dimensions: Height 76 cm, Length 63 cm

The face with a serene expression, heavy-lidded eyes below gently arched eyebrows centered by an urna and full lips forming a subtle smile. The hair swept up in a high chignon behind a small diadem with lotus finial, several strands of hair elegantly falling over the shoulders. The jewelry and diadem are inlaid with a pearl, glass, lapis, and agate. Samantabhadra's left hand is raised in prana mudra while the right rests on his thigh. The long flowing robes are cascading in voluminous folds and richly adorned in beaded jewelry.

Samantabhadra is the bodhisattva associated with the practice of Buddhist teaching and joins Manjushri, the lord of transcendent wisdom, in a trinity with Shakyamuni Buddha. The deity is known as 'He whose bounty is omnipresent' and represents the Buddhist Law and compassion. The bodhisattva is borne by a white elephant, symbolic of the strength achieved through the practice of Buddhism.

Known as Puxian in Chinese, he is sometimes shown in Chinese art with feminine characteristics, bearing similar dress and features to some depictions of Guanyin. It is in this guise that Samantabhadra is revered as the patron bodhisattva of the monasteries associated with Mount Emei in western China. Some believe that the white elephant mount of Samantabhadra was the same elephant that appeared to Queen Maya, the mother of the Buddha, to herald his birth.

The three peaches amid lotus scroll,

as seen on the elephant's saddle blanket, is a decidedly Chinese motif that does only appear anywhere else in exceptional cases. The Jade Emperor and his wife Xi Wangmu (Queen Mother of the West) ensured the deities' everlasting existence by feasting them with the peaches of immortality. The immortals residing in the palace of Xi Wangmu were said to celebrate an extravagant banquet called the 'Feast of Peaches', celebrated on earth in honor of Xi Wangmu's birthday. Statues depicting Xi Wangmu's attendants often held three peaches. Compare a red lacquer saucer dish, also carved with three peaches and lotus with a Jiaqing mark and of the period, at Bonhams London in Fine Chinese Art on 11 November 2010, lot 433, sold for GBP 38,400.



The three peaches amid lotus scroll on the Bonhams lacquer dish and on the present lot

Literature comparison: A Song dynasty figure of Samantabhadra in the collection of the Palace Museum, Beijing, is illustrated as one of a pair, together with the Bodhisattva Manjusri in Zhongguo meishu quanji. Diaosun bian [The complete collection of Chinese art: Sculptures], volume 5, Beijing, 1989, pls 153-154.

AUCTION RESULT COMPARISON

Compare a related bronze figure of Samantabhadra on an elephant, dated 16th-17th century, at Sotheby's Hong Kong in Important Chinese Art on 3 April 2018, lot 3677, sold for HKD 1,250,000.



Estimate EUR 8,000

Starting price EUR 4,000

Expert's note:

The present lot is unique and quite enigmatic in its presentation, with individual features found in a wide array of comparable examples from China and Tibet, and to a lesser grade in Japan or Korea.

Compare a Tibetan gilt bronze with a **similar high chignon**, at Sotheby's New York, 16 September 2015, lot 473 (fig. 1).



Compare a Chinese lacquer-gilt bronze, also dated to the 17th century and with **similar beaded jewelry**, at Christie's Paris, 8 June 2010, lot 370 (fig. 2).



Compare a Sino-Tibetan gilt-bronze figure dated to the 18th century, with a **similar saddle blanket**, at Christie's Hong Kong, 29 May 2013, lot 2205 (fig. 3).



And compare a Yuan-dynasty bronze with a **similar elephant head** in the permanent collection of the Oglethorpe University Museum of Art (fig. 4).







388

A GILT COPPER ALLOY FIGURE OF A LUOHAN, 17TH CENTURY

China. Cast seated resting his arms on one raised knee, dressed in an ample coat neatly incised with lotus sprays and finely hemmed with floral and foliate scroll, the face with large eyes and a broad smile.

Provenance: From the collection of Sophus Black, and thence by descent. The base lacquered with an old collector's number '12.' Sophus Black (1882-1960) was a Danish telegraph manager and art collector. From 1902 to 1931, he was stationed in China. From the beginning of his stay, he was fascinated by Chinese culture. He learned the language, lived according to local customs, respected and sought to understand the Chinese mentality, and began collecting distinguished Chinese art and antiques. In 1915, he married Minna Dich, a goldsmith. Together they collected Chinese works of art. They returned to Denmark in 1931. He donated many pieces from his art collection to the National Museum of Denmark.



Sophus Black (1882-1960) with his wife Minna

Condition: Extensive wear, the gilt mostly worn off, minor dings and dents, shallow surface scratches, remnants of soldering to baseplate, the sealing probably original.

Weight: 1,360 g
Dimensions: Height 16.4 cm

LITERATURE COMPARISON

Compare a closely related parcel-gilt bronze figure of a Luohan, also dated to the 17th century, at Sotheby's Hong Kong in Chinese Art on 3 December 2015, lot 566.



Estimate EUR 1,500
Starting price EUR 750



389

A BRONZE FIGURE OF GUANYIN, LATE MING DYNASTY

China, 17th century. Seated in dhyanasana and holding a cup in her left hand. Dressed in finely cast, loose, flowing robes open at the chest revealing elaborate jewelry, the cuffs and borders of the robes incised with floral borders. Her serene face with downcast eyes and full lips forming a benevolent smile. The hair dressed in knotted plaits and topknot, the elaborate tiara centered by a figure of Amitabha Buddha.

Provenance: From a French private collection.

Condition: Old wear, some casting flaws, remnants of ancient lacquer gilt, nicks and dents, several larger losses, some old fills. Overall commensurate with age. The interior with malachite and extensive cuprite encrustation.

Weight: 1,417 g
Dimensions: Height 23 cm

AUCTION RESULT COMPARISON

Compare a closely related bronze figure of Guanyin, also dated to the 17th century, at Sotheby's Paris in Art d'Asie on 15 December 2016, lot 200, sold for EUR 5,000.



Estimate EUR 800
Starting price EUR 400

390

A GILT BRONZE FIGURE OF VAJRAYOGINI, 17TH-18TH CENTURY

Tibet. Cast striding in alidhasana atop two prostate deities on a lotus base with beaded lower edge below neatly incised scroll. Her left hand raised and holding a kapala and her right extended behind and clutching a Kartika. Wearing an elaborately jeweled dhoti further decorated with skulls and a beaded necklace.

Provenance: From a private collection in Biarritz, France.

Condition: Good condition with old wear and casting flaws, shallow surface scratches, minor nicks and losses. The base possibly resealed.

Weight: 1,064 g

Dimensions: Height 21 cm

Her wrathful face with large eyes below furrowed brows and a distinct third eye, the teeth clenched in a fierce grimace. The hair falling in locks behind the five-skull crown and vajra finial.

Vajrayogini is one of the primary meditational deities of Tantric Buddhism and the female embodiment of enlightenment achieved through Tantric practice. She is associated with a highly secretive yogic practice which provides the practitioner a fast and direct path to enlightenment. She is the partner of Chakrasamvara and together, by the eleventh century, they became two of the most popular deities in Himalayan Tantric Buddhism.

AUCTION RESULT COMPARISON

Compare a related but earlier bronze figure of Vajrayogini, lacking most of the gilt and dated to the 16th century, at Christie's New York in Indian, Himalayan and Southeast Asian Works of Art on 13 September 2017, lot 627, **sold for USD 93,750**.



Estimate EUR 3,000

Starting price EUR 1,500



391

A SILVER-INLAID BRONZE FIGURE OF LOWO KHENCHEN SONAM LHUNDRUP, ABBOT OF THE KINGDOM OF LO

Tibet, 16th-17th century. Seated in dhyanasana atop a lotus base with beaded rims, holding a pearl in his right hand. His jacket, robe, and cape all with neatly incised borders. The serene face with silver-inlaid almond-shaped eyes below gently arched eyebrows and full lips forming a benevolent smile.

Provenance: From an ancient French private estate, where the statue was originally fitted as the base for a lamp.

Condition: Very good condition with minor wear and manufacturing flaws, small nicks here and there, occasional light scratches. The attribute held in his left hand is lost. The base with a replaced seal plate from the 20th century. The back of the lotus base with a neatly drilled hole of 11 mm diameter.

Weight: 562 g

Dimensions: Height 15 cm

Sonam Lhundrup (c. 1441-1532), Mustang's celebrated Khencen ('Great Abbot'), was fully ordained within the Sakya order at the precocious age of 22 and appointed the abbot of the royal monastery of the Kingdom of Lo shortly after.

The kingdom of Lo prospered from the salt trade during Sonam Lhundrup's lifetime, giving rise to fine portraits of the celebrated teacher in this brassy, non-gilded style favored throughout Mustang, Tsang, and Western Tibet. Unlike most of Sonam Lhundrup's more senior portraits, here he is depicted as a young teacher of scripture.

AUCTION RESULT COMPARISON

Compare a related but earlier bronze figure of Sonam Lhundrup, dated 15th century, at Christie's New York in Indian and Southeast Asian Art on 22 March 2011, lot 339, **sold for USD 25,000**.



Estimate EUR 3,000

Starting price EUR 1,500



392

A WHITE MARBLE RELIEF DEPICTING EKADASHAMUKHA AVALOKITESHVARA

Tibetan-Chinese, 16th-17th century or earlier. The eleven-headed eight-armed deity standing atop a lotus base with his primary hands folded in front of his chest, the others radiating and holding lotus, rosary, dharma wheel, bow and arrow, and water pot. Clad in a long, flaring dhoti secured with a pendant belt, an antelope skin draped across his shoulders and further adorned with necklaces and other jewelry. The faces neatly detailed, the tenth head in a fierce expression, the highest head that of Amitabha, backed by a halo.

Provenance: Kunsthandel Ludwig Bretschneider, Munich, Germany circa 1978. Old German private collection, acquired from the above. Ludwig Bretschneider was a noted German art dealer, specializing in tribal and ethnographic art, most active between the 1950s and 1980s in Munich, Bavaria.



Ludwig
Bretschneider

Condition: Wear, dents and nicks, scratches, signs of erosion and weathering, several structural cracks with old fills, remnants of pigment. Overall commensurate with age and as expected from a marble carving almost half a millennium old.

Weight: 1,449 g

Dimensions: Height 23.8 cm

The **bodhisattva Avalokiteshvara** is the patron deity of Tibet, embodying the compassion of all the Buddhas of the ten directions and three times. In the standing form with eleven faces he is closely associated with Lakshmi.

EXPERT'S NOTE

Although this depiction appears quite frequently in bronze statues, it is exceedingly rare in other materials, such as ivory, wood, or marble, as only few such examples have entered museum databases yet, **and not a single other example made from marble has ever been recorded before.**

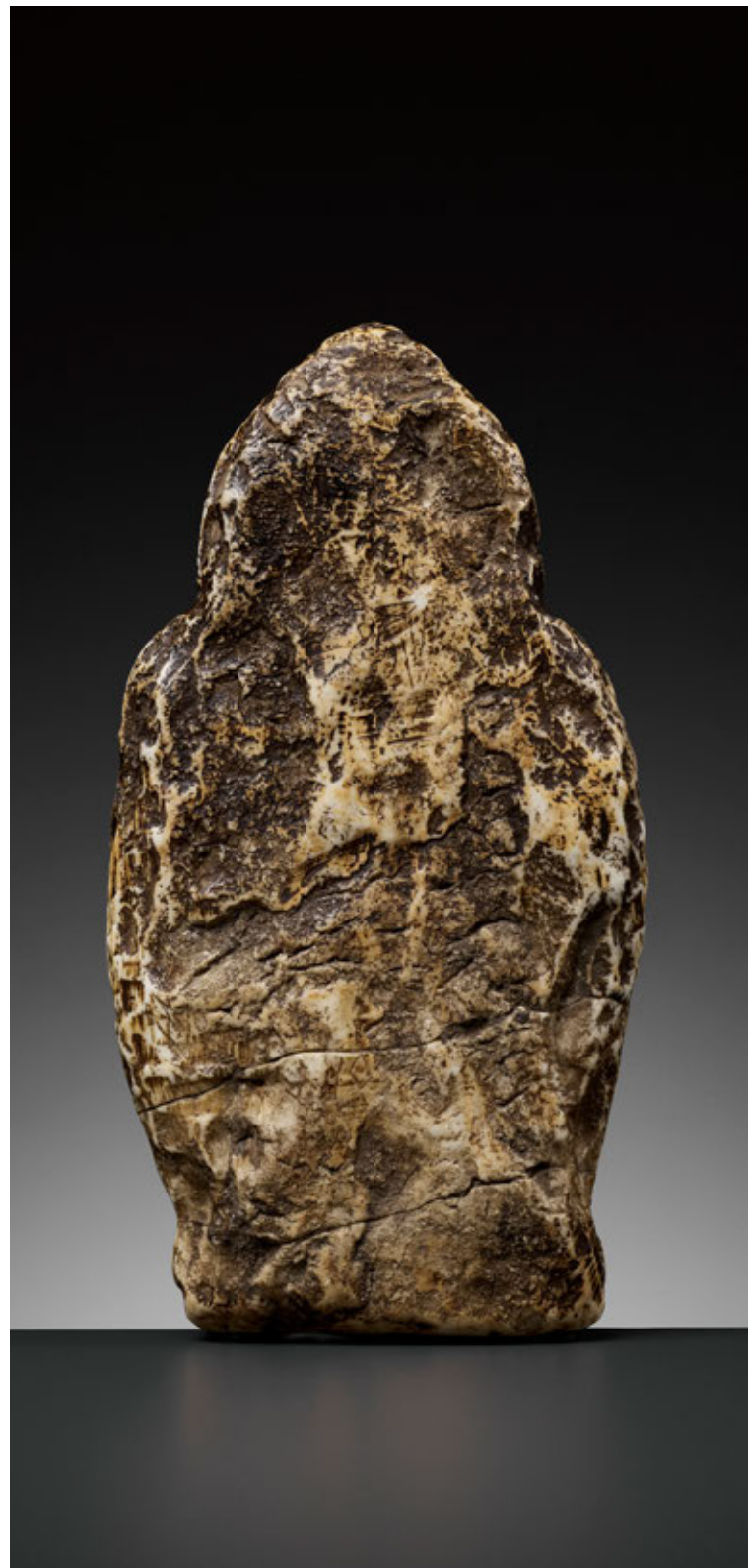


LITERATURE COMPARISON

Compare a Tibetan bronze figure, dated to the 15th century, at Christie's New York, 22 March 2011, lot 341; a Tibetan polychrome painted wood figure, dated c. 13th century, at Christie's New York, 19 March 2013, lot 353; and a Chinese ivory tablet, dated to the 17th century, in the collection of the Asian Art Museum of San Francisco, object number B60M253.

Estimate EUR 3,000

Starting price EUR 1,500





393

A GILT BRONZE FIGURE OF INDRA, 17TH CENTURY

Nepal. Seated in rajalilasana atop a large, separately cast, double-lotus base. His left hand lowered toward his thigh and his right hand holding a lotus stem coming to full bloom at the shoulder. Wearing a richly incised dhoti and adorned with beaded and floral jewelry.

Provenance: From a noted French private collection.

Condition: Good condition with old wear, particularly to gilt, casting flaws, remnants of pigment, minuscule dents, light scratches. Note that the separately cast elements (figure, mandorla, and base) have been bolted together at some point in time and can only be separated when the bolts are removed. The enshrinement is lost, with drilled holes left unused at either side and back of the base.

Weight: 2,121 g

Dimensions: Height 23.8 cm

The serene face with heavy-lidded eyes below the characteristic horizontal urna and full lips forming a subtle smile. The hair is beautifully arranged in a high chignon behind the open worked floral mitre crown, a separately cast mandorla behind him.

Indra is a Vedic god known as the king of all other gods, as well as the deity of war, and of the sky, adopted into the Newar Hindu pantheon and exalted as the giver of rain. As such, images like this are rarely found in India, but common in Nepal. His horizontal third eye distinguishes him from other Hindu deities, as does his distinctive single-crested crown.

AUCTION RESULT COMPARISON

Compare with a related but smaller bronze of Indra and Indrani, 17th century, at Bonhams Hong Kong, in *Images of Devotion*, 2 October 2018, lot 64, **sold for HKD 350,000**.

Compare with a related but much smaller bronze of Indra, 15th century, at Sotheby's New York, in *Indian, Himalayan and Southeast Asian works of art*, 22 September 2020, lot 321, **sold for USD 52,920**.



Estimate EUR 10,000

Starting price EUR 5,000



394

A GILT COPPER FIGURE OF AMOGHAPASA, 16TH-17TH CENTURY

Nepal. Standing in a slightly flexed pose, his eight radiating arms holding a sutra, trident, lotus bud and flower, kundika, lasso, and rosary. His serene face with heavy-lidded almond-shaped eyes below gently arched eyebrows centered by an urna, flanked by long pendulous earlobes with floral earrings and surmounted by a tall crown. The hair arranged in a high chignon with a floral finial. The back with a large temple tang.

Provenance: From a European private collection, assembled in the 1960s and 1970s.

Condition: Very good condition with old wear and minor casting flaws, few minuscule nicks, occasional light scratches, and small areas showing signs of weathering and erosion. Fine, naturally grown, dark patina.

Weight: 1,041 g
Dimensions: Height 24.5 cm

Literature comparison: Compare a related figure in the Los Angeles County Museum of Art (Pal, Art of Nepal, 1985, p.128, no.S55).

AUCTION RESULT COMPARISON

Compare a related gilt copper figure of Amoghapaśa, dated 17th century, at Bonhams San Francisco in Asian Decorative Arts on 20 December 2016, lot 9001, sold for USD 16,250, another dated to the 16th century at Sotheby's New York in Indian, Himalayan and Southeast Asian Art on 17 March 2015, lot 1048, **sold for USD 30,000**, and a third, inlaid with semiprecious stones, at Sotheby's New York in South Asian Art on 21 March 2012, lot 300, **sold for USD 40,000**.



Estimate EUR 3,000
Starting price EUR 1,500



395

A GILT BRONZE FIGURE OF BIXIA YUANJUN, MING DYNASTY

China, 1368-1644. The female deity portrayed with a benevolent face framed by an elaborate phoenix headdress, her hands clasping a gui tablet, wearing a finely layered, long, flowing robe with neatly incised floral hems and adorned with ruyi-shaped ornaments at the chest and shoulders.

Provenance: Collection of Klaus Clausmeyer and thence by descent. Klaus Clausmeyer (1887-1968) was a German painter. He decided to collect Buddhist art during World War I, when a Buddha head rolled to his feet in an embattled city in Belgium. He built a substantial collection, which later focused on African and Oceanic art, the largest part of which is in the Rautenstrauch-Joest Museum in Cologne today.

Condition: Overall good condition with old wear and casting flaws, few minor nicks, occasional light scratches, small losses, dents, cracks, extensive wear to gilt. The interior with remnants of malachite and extensive cuprite encrustation.



A painting by Klaus Clausmeyer (1887-1968) showing some items from his Asian Art collection

Weight: 1,951 g (excl. stand)

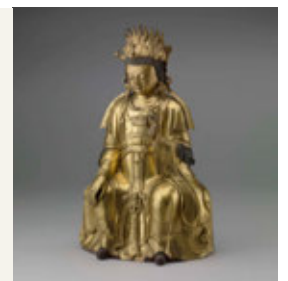
Dimensions: Height 27.5 cm (excl. stand) and 32 cm (incl. stand)

With a metal-fitted hardwood tripod stand, dating from the earlier 20th century. (2)

The present figure can be identified as Bixia Yuanjun, also known as the Sovereign of the Clouds of Dawn or the Goddess of the Morning Clouds, by the representation of the three phoenixes in the headdress. The goddess was the daughter of the male god of Mount Tai, the easternmost of the Five Sacred Mountains in Shandong Province, where the Palace of the Clouds of Dawn, Bixia Gong, was built at the top of the mountain as her shrine during the Ming dynasty. Figures of Bixia Yuanjun are a personification of the yin force and made for use on Daoist altars.

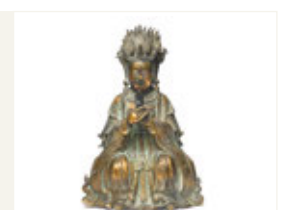
LITERATURE COMPARISON

See a larger bronze figure of Bixia Yuanjun dated to the 15th century in the Art Institute of Chicago, illustrated in S. Little and K. Schipper, *Taoism and the Arts of China*, California, 2000, p. 278, no. 95. Compare also a slightly larger gilt-bronze figure of Bixia Yuanjun dated to the Ming dynasty in the British Museum, accession number 1908,0420.6.



AUCTION RESULT COMPARISON

Compare a closely related gilt bronze figure of Bixia Yuanjun, also dated to the Ming dynasty, at Bonhams London in *Fine Chinese Art* on 8 November 2018, lot 244, sold for GBP 6,000.



Estimate EUR 1,500
Starting price EUR 750



396

A TIBETAN-CHINESE PAINTED AND GILT IVORY FIGURE OF BUDDHA, LATE MING TO EARLY QING DYNASTY

17th-18th century. Masterfully carved standing atop an oval double-lotus base, his right hand raised in abhaya mudra and his left lowered in varada mudra. Wearing a long flowing robe cascading in voluminous folds. The serene face with heavy-lidded eyes below gently arched brows and full lips forming a benevolent smile. The hair arranged in tight curls surmounted by an ushnisha, a halo behind him.

Provenance: From a Swiss private collection.

Condition: Excellent condition with minor wear, mostly to gilt and pigments, few minuscule nicks and light scratches, natural age cracks. Fine, naturally grown, honey-brown patina.

Weight: 178.0 g

Dimensions: Height 14.3 cm

Estimate EUR 2,000

Starting price EUR 1,000

397

A CARVED IVORY 'BUDDHIST TRIAD' MANUSCRIPT COVER, 17TH CENTURY

Tibet. Intricately carved with a central four-armed Tara seated in dhyanasana on a throne surrounded by various animals and figures, flanked by Buddha Shakyamuni, seated in dhyanasana with his right hand lowered in bhumisparsa mudra, and another Tara, seated in lalitasana on a lotus.

Provenance: From an Italian private collection.

Condition: Very good condition with old wear, remnants of pigment, small nicks and light scratches, few natural age cracks, minor losses. Fine, naturally grown, honey-brown patina.

Weight: 118.1 g

Dimensions: Size 14 x 7.6 cm

The three deities are surrounded by finely carved scrolling vines framed by a beaded border above a band of neatly incised lotus flowers. **The reverse with circular inlays depicting a constellation of stars.**

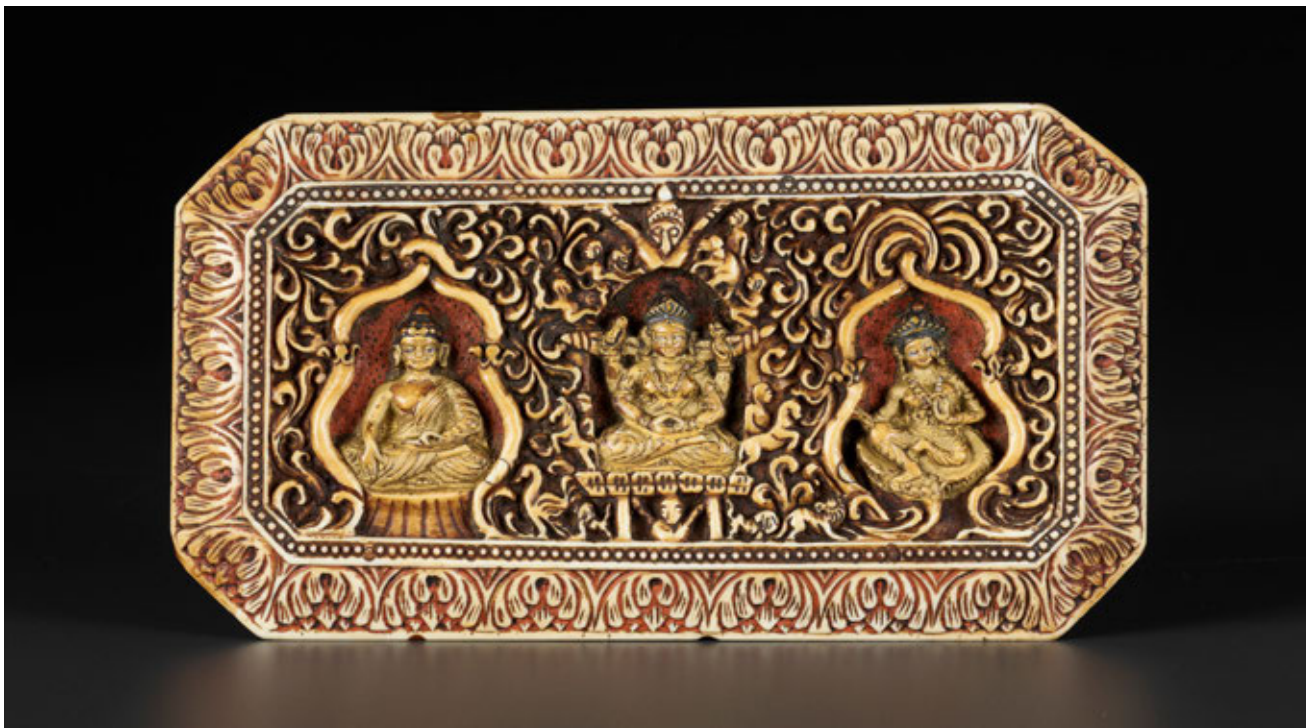


Literature comparison: Compare a related but earlier Tibetan ivory plaque, dated pre-15th century, and a later Tibetan ivory astrological collection, dated to the 19th century, both in the collection of the Victoria & Albert Museum, accession numbers 403-1906 and IM.127-1929. Compare also a related carved ivory roundel depicting monks of the Karma Lineage in the collection of the Metropolitan Museum of Art, accession number 2003.495.

Auction result comparison: Compare a related but later Tibetan-Chinese carved ivory tsa-tsa, dated to the 18th century, at Sotheby's Hong Kong, in A Private Collection Of Scholarly And Imperial Works Of Art, on 4 April 2012, lot 3051, sold for HKD 500,000.

Estimate EUR 1,500

Starting price EUR 750



398

**A LARGE GILT
COPPER REPOUSSÉ
FIGURE OF BUDDHA,
15TH-16TH CENTURY**

Nepal. Finely modeled standing atop a double lotus base in front of a finely chiseled flaming mandorla. Wearing long flowing robes neatly hemmed with floral and foliate scroll. Holding a khakkhara with stupa finial in his right hand and an alms bowl in his left. The serene face with heavy-lidded eyes below gently arched eyebrows centered by an urna, flanked by long earlobes.

Inscription: The lower edge bears a donor inscription, partially illegible due to corrosion and soil encrustation, which was added during the 19th century.

Provenance: From a French private collection.

Condition: Extensive wear, some corrosion, encrustations, warping, minor losses, holes, some with rusty nails still in place, dents. Fine, dark, naturally grown patina with areas of malachite encrustation.

Weight: 1,685 g (excl. stand)

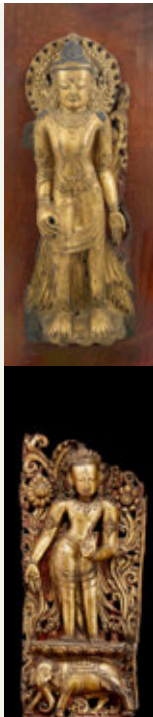
Dimensions: Height 51 cm (excl. stand) and 54 cm (incl. stand)

With an associated wood stand. (2)

**AUCTION RESULT
COMPARISON**

Compare a gilt copper repoussé panel of a bodhisattva, dated 14th-15th century, at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 14 March 2016, lot 22, bought-in at an **estimate of USD 30,000-50,000**.

Compare also a related gilt copper repoussé figure of a bodhisattva, also dated 15th-16th century, at Bonhams London in Fine Chinese Art on 7 November 2019, lot 15, **sold for GBP 25,062** (part-lot, together with another slightly larger gilt copper repoussé figure of a bodhisattva).



Estimate EUR 3,000

Starting price EUR 1,500





399

A LARGE GILT-LACQUERED WOOD FIGURE OF WENCHANG WANG, MING DYNASTY

China, 16th-17th century. Well carved, the God of Literature seated with hands clasped in front of the chest, the long robes draped in elegant folds and fanning out to either side, the head gently bowed with a pensive expression, the tall cap neatly carved with beaded, scrolling, and wavy designs.

Provenance: Old Czech private collection, acquired in China during the 1950s and thence by descent in the same family. Remnants of an old collector's label to the wood base.

Condition: Fully original condition, with absolutely no touchups or repairs whatsoever, which is extremely rare to find on this type of lacquer figure. Losses, wear, weathering, age cracks, structural fissures. The book held in the figure's hands and the cover for the aperture to the back are lost.

Weight: please check the weight online at www.zacke.at
Dimensions: Height 63 cm (excl. base) and 69 cm (incl. base)

The figure is seated on a custom-fitted hardwood base, finely carved in the form of a horseshoe-back chair, Quanyi, in several jointed sections, dating to the Qing dynasty. (2)

First worshipped as a snake god known as 'the viper' in Sichuan during the Six Dynasties period, Wenchang Wang, the Daoist God of Culture and Literature, rose to prominence until by the Tang dynasty he was worshipped as part of the Imperial cult. In the Song dynasty the deity revealed himself in human form as a Daoist god, the Divine Lord of Zitong. From the Song period onwards, Wenchang was widely worshiped by the literati, particularly candidates in the civil service examinations, and he was also venerated for his powers of healing and exorcism. His cult ultimately achieved a national following. See S. Little, *Taoism and the Arts of China*, Chicago, 2000, page 267.

The technique of coating carved wood figures with gilt lacquer appears to have emerged during the early part of the Ming dynasty, continuing well into the Qing dynasty, and echoing Buddhist bronze figures in form and decoration.



AUCTION RESULT COMPARISON

Compare a related gilt-lacquered wood figure of Wenchang dated to the 17th century, but larger (90 cm high) and in fully restored condition, at Bonhams London in *Fine Chinese Art* on 7 November 2019, lot 23, **sold for GBP 75,062 (EUR 86,877)**. Compare also a closely related example in gilt-bronze, dated to the 16th century, **with a very similar headdress, upturned shoes, and hand posture**, at Christie's New York in *The Sublime and Beautiful: Asian Masterpieces of Devotion* on 20 March 2014, lot 1627, **sold for USD 845,000**.

Estimate EUR 5,000

Starting price EUR 2,400



400

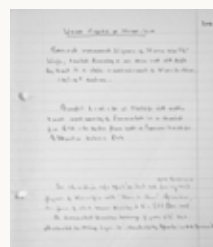
A CARVED AND LACQUERED HARDWOOD FIGURE OF GUANYIN, QING DYNASTY

China, 1644-1912. Finely carved seated leaning against a low table supported on a lion-head cabriole leg, holding a rolled-up scroll in one hand. Wearing a long flowing robe incised with foliate decoration at the hems, a tasseled jade pendant hanging from her waist.

Provenance:

From the collection of John Burke da Silva, acquired at Phillips in 1981 and thence by descent within the same family. Two old collector's labels to base. A handwritten note by the collector, describing the present lot, its purchase from Phillips, and noting some similar pieces, accompanies this lot. John Burke da Silva CMG (1918-2003) joined the Foreign Office after the war. The job took him to many parts of the world. His love of Chinese porcelain stemmed from a posting to the Embassy in Rome in 1954, where he happened to stay in a rented flat that housed a large collection of Chinese and Japanese works of art. He studied the subject learning from books and visiting museums, eventually joining the Oriental Ceramics Society in 1960, and serving on their Council and as Honorary Treasurer until 1994.

Condition: Good condition with old wear, natural age cracks and associated small losses, few minuscule chips.



A handwritten note by John Burke da Silva, describing the present lot, its purchase from Phillips in 1981, and noting some similar pieces



The house of John Burke da Silva

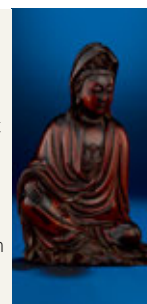
Weight: 1,363 g (excl. base) and 2,025 g (incl. base)

Dimensions: Height 22 cm (excl. base) and 25 cm (incl. base)

Her serene face with heavy-lidded downcast eyes and slender lips, flanked by long pendulous earlobes, her hair falling over her shoulder in knotted tresses. With an old fitted hardwood base dating to the late Qing dynasty. (2)

AUCTION RESULT COMPARISON

Compare a related wood carving of Guanyin at Christie's, 2 October 2013, lot 273, sold for USD 7,500, and another of smaller size (14 cm high) at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 30 May 2012, lot 4282, sold for HKD 162,500.



Estimate EUR 1,500

Starting price EUR 750

401

A CARVED AND GILT-LACQUERED WOOD FIGURE OF GUANYIN, MING DYNASTY

China, 1368-1644. The Goddess of Mercy seated in lalitasana, her left hand resting on her knee and holding a scroll. Her long flowing robes opening at the chest adorned with beaded jewelry and cascading in voluminous folds. Her serene face with heavy-lidded almond-shaped eyes and full lips pursed to form a calm smile, the hair arranged in an elaborate coiffure below the cowl.

Provenance:

From the collection of Sir David and Lady Scholey. Sir David Scholey CBE FRSA achieved success as a merchant banker in the City of London, later becoming a director of the Bank of England and governor of the BBC. His commitment to the



Sir David and Lady Alexandra Scholey in Heath End House, once the residence of John McNeill Whistler

arts was reflected in his role as Chairman of Trustees of The National Portrait Gallery as well as a Director of the London Symphony Orchestra. A lifelong interest in music and art has been shared with his wife Alexandra and together they furnished Heath End House in Hampstead - once the residence of John McNeill Whistler. Regular purchases from the leading London antiques fairs and dealers allowed them to add to those pieces passed down from their families and thus assemble a magnificent collection over decades.

Condition: Overall fine condition with old wear, as expected and commensurate with age. Natural age cracks, chips, losses, flakes to lacquer, some old repairs and touch-ups.

Weight: 3,441 g
Dimensions: Height 41 cm

AUCTION RESULT COMPARISON

Compare a related gilt-lacquered wood figure of Guanyin, also dated to the Ming dynasty, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 12 May 2017, lot 514, **sold for GBP 18,750.**



Estimate EUR 1,500
Starting price EUR 750



A MASSIVE LACQUER-GILT COPPER REPOUSSÉ 'KARANA MUDRA' HAND OF BUDDHA, MING TO EARLY QING

China, 15th-17th century. This gesture, also known as tarjani mudra, expels demons, and removes obstacles such as sickness or negative thoughts. It is performed by raising thumb, index and little finger, thereby folding the remaining fingers. The monumental hand skillfully rendered with slightly recessed fingernails, the joints indicated by gently curved lines.

Provenance: From a private collection in the United Kingdom.

Condition: Composed of several separately crafted parts joined together. Good condition commensurate with age, with old wear and manufacturing flaws, traces of later soldering, corrosion, old repairs and fills, minor nicks and light scratches.

Weight: 11.0 kg

Dimensions: Height 64 cm (excl. stand) and 80 cm (incl. stand)

Mounted to an associated metal stand. (2)

Expert's note: Given the monumental size of the present lot, it must have once belonged to a statue of gigantic size, likely over 10 meters in height if seated and even larger if standing. Such statues, or fragments thereof, of similar age as the present lot are extremely rare. An interesting example, though modern, is the statue overlooking the Fo Guang Shan Buddha Museum in Kaohsiung, Taiwan. It took more than a year to cast, using a total of 1,800 tons of metal, and was completed in 2011. The statue itself measures 40 meters high.



The Fo Guang Big Buddha, left hand raised in varada mudra, at the very back of the Fo Guang Shan Buddha Museum in Kaohsiung, Taiwan

LITERATURE COMPARISON

Compare a gilt and painted limestone hand of Buddha, of slightly smaller size (52.1 cm high) and dated to the Northern Qi dynasty, in the collection of the Metropolitan Museum of Art, accession number 30.81.



AUCTION RESULT COMPARISON

Compare a related but much smaller gilt-bronze fragment of Buddha's hand, dated 15th-16th century, at Sotheby's Hong Kong in Curiosity V on 1 April 2019, lot 3095, **sold for HKD 150,000**.



Estimate EUR 5,000

Starting price EUR 2,400





403

A CARVED IVORY FIGURE OF THE GREEN TARA

Tibet, 18th-19th century. Seated in lalitasana on a lotus base with a beaded edge, the hands held in vitarka and varada mudra. Clad in a flowing dhoti neatly incised with foliate decoration and richly adorned in floral jewelry. Flanked by lotus blossoms at the shoulders, the face with a serene expression and heavy-lidded eyes centered by an urna. The hair arranged in a high chignon surmounted by a sun-and-moon symbol behind the elaborate floral crown.

Provenance: From an ancient Italian private collection. A noted French private collector, acquired from the above.

Condition: Very good condition with old wear and few minor chips, nicks, and scratches. Fine, naturally grown, honey-brown patina.

Weight: 184.6 g

Dimensions: Height 11.8 cm

AUCTION RESULT COMPARISON

Compare a green Tara carved from Rhinoceros Horn at Bonhams London, 9 November 2017, lot 155, **sold for GBP 40,000.**



Estimate EUR 1,500

Starting price EUR 750

404

**A GESSO-PAINTED
STUCCO FIGURE OF A
BREASTFEEDING LADY,
EARLY TO MID-QING**

China, 17th-18th century.
The finely carved and
painted figure kneeling,
breastfeeding her young
child held in one arm and
obscured by her elaborate
dress decorated with birds
and auspicious symbols, a
lotus shoe emerging from
underneath. Her serene face
with heavy-lidded almond-
shaped eyes and pursed lips
forming a calm smile, the
head surmounted by a floral
headdress.

Provenance: E. Pranger
Oriental Arts, Amsterdam.
Dr. Koos de Jong, acquired
from the above at PAN
Amsterdam in 1999 (invoice
not available). Dr. de Jong
is a Dutch art historian and
has been privately collecting
Chinese art over decades.
He has authored hundreds
of articles and several
books on Dutch fine and
decorative arts spanning
from the Middle Ages to
the modern era. In 2013,
he published an extensive
study of Chinese riding gear
in "Dragon & Horse, Saddle
Rugs and Other Horse Tack
from China and Beyond".
Between 1976 and 2009
he worked for numerous
museums across the
Netherlands and was the
director of the European
Ceramic Work Center in Den
Bosch.



**Dr. Koos de Jong and
Ingeborg de Roode (photo
courtesy of Stedelijk
Museum Amsterdam)**

Condition: Good condition
with old wear, particularly
to pigments, minor losses,
weathering, age cracks.
Presenting very well and
overall commensurate
with age.

Weight: please check the weight
online at www.zacke.at
Dimensions: Height 75 cm (excl.
base) and 80 cm (incl. base)

With an associated wood base.
(2)

Estimate EUR 3,000
Starting price EUR 1,500





405

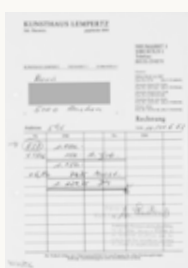
A BRONZE FIGURE OF VISHNU, 17TH-18TH CENTURY

Nepal. Standing on a circular disk over an openworked lotus base, the four-armed figure holding a disk and bud in the upper hands, mace and conch in the lower. Wearing an ankle-length dhoti and billowing sash, a floral necklace, belt, and pendant earrings, the face with a third eye crowned by an elaborate tiara and headdress.

Weight: 500.1 g
Dimensions: Height 16.5 cm

Provenance: Kunsthaus Lempertz, Cologne, Germany, 10/11 June 1983, lot 837. Dr. Hans Heumann (1919-2013), acquired from the above and thence by descent within the same family to the present owner. A copy of the original stamped and signed invoice, dated 10/11 June 1983 and stating a purchase price of DM 1,224.75, accompanies this lot.

Condition: Good condition with old wear and casting irregularities, some small nicks and dents, fine naturally grown patina.



AUCTION RESULT COMPARISON

Compare a closely related but slightly smaller (13.3 cm high) gilt bronze figure of Vishnu, dated c. 17th century, at Christie's New York in Indian and Southeast Asian Art on 22 March 2011, lot 287, **sold for USD 3,500**



Estimate EUR 1,500
Starting price EUR 750



406 A GILT BRONZE FIGURE OF AMITAYUS, MID-QING

China, 18th century. Finely and heavily cast seated in dhyanasana on a double-tiered lotus pedestal with beaded rim, wearing long flowing robes incised with detailed floral scroll borders, beaded necklaces, armlets and bracelets. The serene face with heavy-lidded downcast eyes below gently arched eyebrows, a broad nose, and slender lips, flanked by long pendulous earlobes with lotus earrings, the hair arranged in a high chignon behind the elaborate crown.

Provenance: Antiquitäten Gabriele Ruef, Munich, Germany, 30 May 1967. Collection of Leopold Strasser (1919-2010), acquired from the above and thence by descent within the same family. Old collector's number '0324' written in white to the interior of the base. Copies of the original invoice, dated 30 May 1967, signed by Gabriele Ruef and stating a purchase price of DM 390, as well as an attached expertise, erroneously describing the statue as Tibetan, and with a hand-drawn image of the bronze, accompany this lot.

Condition: Good condition with some casting irregularities, the base unsealed, the interior with encrustations, the inlays and kalasha lost, small nicks and dents, extensive wear to gilt.



Weight: 882.1 g
Dimensions: Height 16.8 cm

AUCTION RESULT COMPARISON

Compare a related gilt bronze figure of Amitayus, **also dated to the 18th century and of closely related size**, at Christie's New York in Exquisite Splendor: Chinese Ceramics and Works of Art on 1-15 December 2015, lot 44, **sold for USD 15,000**. Compare also a related but larger (33 cm high) gilt bronze Amitayus at Christie's London in Fine Chinese Ceramics and Works of Art on 10 May 2011, lot 78, sold for GBP 61,250.



Estimate EUR 1,500
Starting price EUR 750



407

AN INSCRIBED GILT BRONZE BUDDHIST PLAQUE DEPICTING CUNDI, QIANLONG MARK AND PERIOD

China, 1736-1795. Finely cast in relief with Cundi seated in dhyanasana on a lobed lotus-pod pedestal supported on a double-lotus-lappet base, her eighteen arms radiating around her and held in karana mudra. Clothed in loose-fitting robes and billowing scarves. Backed by a halo and framed by an elaborately decorated prabhramandala. The reverse incised with Chinese, Manchu, Mongolian, and Tibetan characters as well as with a six-character mark da Qing Qianlong nianzhi and of the period.

Inscriptions: To reverse, 'Eighteen-armed Guanyin' (in Chinese, Manchu, Mongolian, and Tibetan), and da Qing Qianlong nianzhi. To base, 'Chen Ba'.

Provenance: A notable private collector in Kensington, London, United Kingdom.

Condition: Excellent condition with minor wear and casting irregularities, few minuscule nicks and light scratches, the reverse with three larger scratches, a small loss to the unsealed base.

Weight: 141.0 g

Dimensions: Height 8.5 cm, Width 7 cm

With a Chinese carved and fitted hardwood double-lotus base. (2)

Cundi is a bodhisattva and an incarnation of the Cundi Dharani. She appears with eighteen arms on a lotus flower and is sometimes referred to as the "Goddess of the Seventy Million [Buddhas]". Her eighteen arms also represent the eighteen merits of attaining Buddhahood as described in an appendix to the Cundi Dharani Sutra. In China, she is known as Zhunti Pusa and is also sometimes considered a manifestation of Avalokiteshvara and in this form is called Zhunti Guanyin or Eighteen-armed Guanyin.

The karana mudra is the mudra which expels demons and removes obstacles such as sickness or negative thoughts. It is made by raising the index and the little finger and folding the other fingers. This mudra is also known as tarjani mudra.

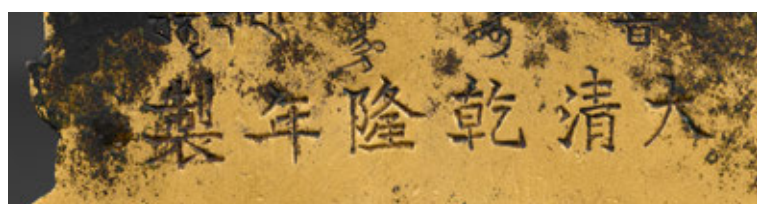
AUCTION RESULT COMPARISON

Compare a closely related gilt bronze Buddhist plaque, of identical size and also with a Qianlong mark and of the period, at Nagel, 21 June 2018, lot 41, **sold for EUR 61,200**.



Estimate EUR 6,000

Starting price EUR 3,000





408

A COPPER REPOUSSÉ PLAQUE DEPICTING GARUDA

Nepal, 18th-19th century. Depicted with human head and torso, wings, and the lower body of a bird. Standing atop a lotus base, holding a flag in one hand and raising the other. Richly adorned in jewelry and wearing an elaborate crown, the face with almond-shaped eyes centered by an urna, the lips forming a subtle smile.

Provenance: French private collection.

Condition: Good condition with minor wear, small nicks, dents, tears, and losses. Remnants of gilt. Fine patina with malachite and cuprite encrustations.

Weight: 168 g

Dimensions: Height 16.5 cm

Estimate EUR 1,000

Starting price EUR 500

409

A COPPER REPOUSSÉ NAVADURGA MASK

Nepal, 18th century. Wearing an elaborate floral crown, the serene face with heavy-lidded almond-shaped eyes below gently arched eyebrows centered by an urna and full lips forming a calm smile, flanked by elongated earlobes with floral earrings.

Provenance: French private collection.

Condition: Good condition with old wear, dents, small tears, and minute losses. Remnants of gilt. Fine patina with malachite, cuprite, and white encrustations.

Weight: 132 g (excl. base)

Dimensions: Height 14.8 cm (excl. base)

With a modern metal and plexiglass base. (2)

Navadurga are the nine manifestations of the goddess Durga in Hinduism, which are worshipped during the Navratri festival. This event is associated with the prominent battle that took place between Durga and the demon Mahishasura and celebrates the victory of Good over Evil.

Each of the nine manifested forms of Durga is separately venerated for one night during the festival. The nine forms of Durga (or Parvati) are: Shailaputri, Brahmacharini, Chandraghanta, Kushmanda, Skandamata, Katyayani, Kalratri, Mahagauri, and Siddhidhatri.



An 1834 sketch by James Prinsep of the Navratri festival in Benares, India

The nine forms of Durga (or Parvati) are: Shailaputri, Brahmacharini, Chandraghanta, Kushmanda, Skandamata, Katyayani, Kalratri, Mahagauri, and Siddhidhatri.

Estimate EUR 1,000

Starting price EUR 500





410

A GILT-BRONZE FIGURE OF MAITREYA, 15TH - 16TH CENTURY

Tibet. Finely cast, seated on a stepped throne, the hands held in dharmachakra mudra, richly adorned in beaded inlaid jewelry. The serene face with almond-shaped eyes below elegantly curved eyebrows centered by a rectangular urna and full lips forming a calm smile. The hair pulled up in a high chignon behind the inlaid five-leaf tiara, the ushnisha topped with a knob.



Provenance: From a highly important Austrian-German private collection, formed between circa 1920 until 1952. Galerie Zacke, 28 April 1989. A private collector, acquired from the above and thence by descent within the same family.

Published: Galerie Zacke, *Buddhistische und andere Skulpturen*, 4-28 April 1989, no. 38. Described as Nepal, 16th century, clearly in reference to the Newari craftsman who made this sculpture.

Condition: Very good condition with minor wear, particularly to gilt in exposed areas such as the knees and hands. Few minuscule nicks, occasional light scratches, small dents. Few losses to inlays. The base sealed.

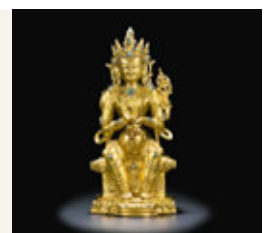
Weight: 553.3 g
Dimensions: Height 13.7 cm

Maitreya, also known as the Buddha of the Future, may be considered as a Bodhisattva according to the sutras, or a Buddha according to the tantras. In Tibet, when represented as a Bodhisattva, he may be depicted standing or seated in European style with the feet resting on a small lotus throne, as in the present lot. The princely seated appearance of the figure (as in the present lot) is one of the most popular manifestations of Maitreya.

The sculpting of the figure's powerful yet supple physique and the exquisite detailing of his regalia are hallmarks of Newari master craftsmen from the Kathmandu Valley working for Tibetan patrons. His robust body type and broad forehead conform to classic Nepalese aesthetics. His necklace, armbands, and earrings, bedecked with inset stones, are remarkably elaborate for a sculpture of this scale.

AUCTION RESULT COMPARISON

Compare a closely related Tibetan gilt-bronze figure of Maitreya, dated to the 16th century, at Sotheby's London in *Fine Chinese Ceramics and Works of Art* on 5 November 2014, lot 45, **sold for GBP 40,000**.



Estimate EUR 5,000
Starting price EUR 2,400



411
A STONE STELE OF KRISHNA VENUGOPALA,
17TH CENTURY

Nepal. Finely carved in relief with openwork. Vishnu in the form of a flute-playing cowherd standing in a characteristic pose in the center, flanked by two gopis or shepherdesses, enclosed within a halo of elaborate foliate motif. The base carved with Garuda in the center against a ground of lotus lappets.

Provenance: Kunsthaus Lempertz, Cologne, Germany, 1 June 1988, lot 653. Dr. Hans Heumann (1919-2013), acquired from the above and thence by descent within the same family to the present owner. A copy of the original stamped and signed invoice, dated 1 June 1988 and stating a purchase price of DM 1,845.75, accompanies this lot.

Condition: Good condition with old wear, small nicks, losses, remnants of polychrome pigments, some signs of weathering and erosion.



Weight: 3,066 g (excl. base)

Dimensions: Height 29.5 cm (excluding the base and including the peg at the bottom)

With an old fitted wood base of European origin. (2)

AUCTION RESULT COMPARISON

Compare a related bronze depicting Krishna Venugopala, **of closely related size and also dated to the 17th century**, but from South India, at Sotheby's New York in Asian Art on 19 March 2016, lot 1316, **sold for USD 10,625**. Compare also a Nepalese bronze figure of Krishna Venugopala dated to the 16th century at Christie's New York in Indian, Himalayan and Southeast Asian Works of Art on 13 September 2016, lot 210, sold for USD 21,250.



Estimate EUR 1,500
 Starting price EUR 750

412

A BRONZE DAKINI WITH NAGA AND KAPALA, 18TH CENTURY

Nepal. Seated in a dynamic pose with her left knee raised, wearing a skirt and a sash around her right shoulder. Adorned in beaded jewelry, holding a skullcap (kapala) in one hand and a serpent (naga), sinuously writhing around her body, in the other. The wrathful face with bulging eyes and furrowed brows, the hair arranged in a high chignon with a skull headdress.

Provenance: From a noted French private estate.

Condition: Very good condition with minor wear and casting irregularities, some small nicks and light scratches.

Weight: 1,664 g

Dimensions: Height 17.5 cm, Width 20 cm

Expert's note: In Nepalese and Tibetan Buddhism, dakinis are understood as fierce female embodiments of enlightened energy. While the kapala, skull tiara, and dynamic posture are all characteristic of dakinis as depicted in Buddhist bronzes, the snake (naga) is a rare attribute, one which perfectly conveys the powerful protection that dakini offers.

LITERATURE COMPARISON

Compare a Tibetan gilt-copper alloy figure of dakini (erroneously described as yogini) dated to the 16th century, also holding a writhing snake in her hand, at Sotheby's Hong Kong, 26 May 2021, lot 116.



Auction result comparison: Compare a Chinese bronze of a dakini, also dated to the 18th century and with similar posture and headdress, at Christie's Paris in Art d'Asie on 10 December 2014, lot 389, sold for EUR 59,100.

Estimate EUR 1,500
Starting price EUR 750



413

A LARGE AND IMPORTANT GILT BRONZE FIGURE OF VAJRAPANI, 17TH-18TH CENTURY

Tibetan-Chinese. Very finely cast striding in alidhasana over a lotus base with beaded edge. His right hand is raised, and the left is held in karana mudra. Wearing a tiger skin dhoti, beaded necklace, and inlaid floral jewelry. His bearded face with three eyes in wrathful expression, the flaming hair secured by a foliate tiara. The front of the base with two centrally inset rectangular plaques for ritual use (see fig. 1). The seal plate neatly incised with a vishvavajra.

Provenance: From a noted Hungarian private collection.

Condition: Very good condition with minor wear and casting irregularities, some losses to inlays, the vajra once held in his raised hand is lost as well, the base is sealed. Fine naturally grown patina. Remnants of ancient varnish.

Weight: 2,935 g

Dimensions: Height 27.6 cm, Width 23.5 cm

Expert's note: Depictions of Vajrapani dating from the 17th to 18th century are exceedingly rare, even when they come in a smaller size. A gilt bronze statue of this remarkable height of almost 28 centimeters and with such a commanding expression is nowadays almost impossible to find.

AUCTION RESULT COMPARISON

Compare a related but smaller (19 cm high) Tibetan-Chinese gilt bronze figure of Vajrapani, dated to the 18th century, at Christie's Paris in Art d'Asie on 8 June 2010, lot 356, **sold for EUR 103,000**. Compare also a related but smaller (19 cm high) Mongolian gilt bronze figure of Vajrapani, **also dated 17th-18th century**, at Christie's New York in Indian & Southeast Asian Art on 21 March 2008, lot 614, **sold for USD 61,000**.



Estimate EUR 10,000

Starting price EUR 5,000



Two centrally inset rectangular plaques for ritual use, to the front and center of the base below the lotus lappets



A GILT BRONZE FIGURE OF VAJRABHAIRAVA AND VAJRA VETALI, QIANLONG

Tibetan-Chinese, 18th century. The yidam and consort striding in alidhasana trampling a menagerie of geese and goats raised on prone figures of deities on a separate beaded lotus throne. The central ferocious buffalo face surrounded by six human faces and two above, the primary hands wrapped around his consort holding a knife and skull cup, the other arms radiating around him and held in karana mudra. Richly adorned with elaborate beaded jewelry and a garland of severed heads.

Provenance: From a European private collection, assembled in the 1960s and 1970s.

Condition: Very good condition with old wear and minor casting flaws, few minuscule nicks, occasional light scratches, remnants of pigment, the inlays lost.

Weight: 1,041 g
Dimensions: Height 28.5 cm

This powerfully cast figure of Vajrabhairava with his consort Vajra Vetali is a fine example of Buddhist sculptures commissioned under the fertile cross-influence between the Imperial Court and Tibetan monastic seats of power during the mid-Qing dynasty. This impressive and heavily cast figure of Vajrabhairava is skillfully constructed in several pieces and fitted together.

The ferocious god Vajrabhairava is the wrathful form of Manjushri and a revered meditational deity in the Gelugpa sect of Tibetan Buddhism, the dominant religious power in Tibet in the seventeenth century. Vajrabhairava also became a prominent Buddhist icon in China under the Qing emperors, who maintained direct links with the dignitaries of the Gelugpa sect, including the Dalai and Panchen Lamas. This form of Buddhism flourished within China under Qing rule, inspiring the construction of numerous temples in and around the capital of Beijing.

In the eighteenth century, the Qianlong Emperor promoted himself as a manifestation of Manjushri, establishing his role as a spiritual and political leader. Images of Vajrabhairava, therefore, carried both religious and political implications, promoting Gelugpa spiritual practice while simultaneously endorsing the heavenly mandate of the Emperor.

Literature comparison: Compare a similar figure illustrated by Hung Shih Chang and Jessica P.P. Hsu, eds., *Buddhist Art from Rehol: Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde, Taipei*, 1999, p. 122, pl. 46.

AUCTION RESULT COMPARISON

Compare a closely related but slightly larger (37 cm high) Tibetan-Chinese gilt bronze figure of Vajrabhairava and Vajra Vetali, also dated to the Qianlong period, at Christie's New York in *Indian, Himalayan and Southeast Asian Works of Art* on 13 September 2017, lot 625, **sold for USD 118,750**, and another, **also dated to the 18th century**, of slightly smaller size (23 cm high), at Bonhams Hong Kong in *Fine Chinese Ceramics and Works of Art* on 29 May 2018, lot 13, **sold for HKD 1,250,000**.



Estimate EUR 5,000
Starting price EUR 2,400







415

A GILT COPPER ALLOY FIGURE OF HEVAJRA AND NAIRATMYA, 17TH-18TH CENTURY

Tibet. The four-legged Hevajra striding in pratyahidhasana together with his separately cast consort Nairatmya over two prostrated figures atop a double-lotus base, two kneeling figures behind them. Both deities wearing elaborate belts with beaded festoons, garlands of severed heads and skull tiaras. The wrathful guardian with eight heads and sixteen radiating arms, holding sixteen skull cups, with eight containing animals representing the Eight Diseases and the other eight containing deities representing the accomplished relief of each disease.

Provenance: Schoettl Ostasiatica, Stuttgart, Germany, 10 November 1977. Collection of Leopold Strasser (1919-2010), Munich, acquired from the above, and thence by descent in the same family to the present owner. Old collector's number '8683' written in black to the interior of the base. Copies of the original invoice, dated 11 November 1977, stating a purchase price of DM 9,290 (for the present lot as well as a 'Mongolian necklace'), and a signed and stamped expertise, describing the present lot as a Tibetan gilt bronze of Hevajra from the 17th-18th century, both from Schoettl Ostasiatica, accompany this lot.

Condition: Good condition with general wear, some casting irregularities, remnants of polychrome pigments, inlays lost, minor old repairs, small nicks and light scratches here and there, the base unsealed with old soldering to the interior (the figure cannot be removed from the base), all well visible on additional images on www.zacke.at.



Weight: 1,132 g
Dimensions: Height 20 cm

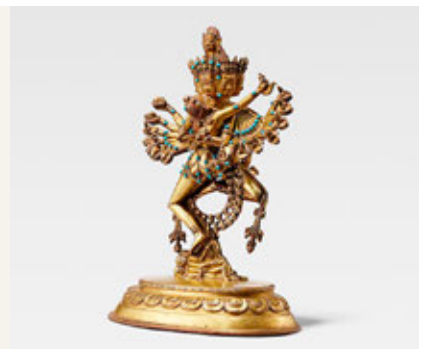
This superbly modeled bronze portrays Hevajra and his consort embraced in a perfectly unified cosmic dance. Hevajra is a principal meditational deity of the high Anuttarayoga Tantras. His consort, Nairatmya, is a tantric form of Prajnaparamita, the Mother of all Buddhas. Together they dance passionately, transcending disease, and bestowing health and good fortune on the devotee.

The gilded sculpture's slender physiognomy and treatment of regalia are inspired by the work of Sonam Gyaltzen and were likely produced by a follower working within his artistic tradition. Sonam Gyaltzen is a recently identified Tibetan master artist who was active around 1430 CE.

Literature comparison: Compare with another gilt bronze Hevajra in Sakya Monastery, Shigatse, Central Tibet, attributed by Watt to Sonam Gyaltzen or his atelier (Himalayan Art Resources item no. 31935). The tight formation of Hevajra's neatly arranged arms is similar to that of a gilt bronze Hevajra in the Musée Guimet, Paris (Himalayan Art Resources item no. 85922).

AUCTION RESULT COMPARISON

Compare a closely related but slightly earlier gilt copper alloy figure of Hevajra and Nairatmya, dated to the 15th-16th century and with replaced turquoise inlays, at Bonhams Hong Kong in Images of Devotion on 7 October 2019, lot 931, **sold for HKD 1,063,125.**



Estimate EUR 3,000
Starting price EUR 1,500



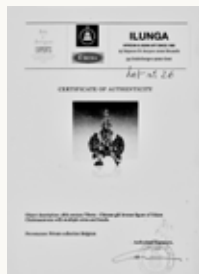
416

A LARGE GILT BRONZE FIGURE OF CHAKRASAMVARA, QING DYNASTY

China, 1644-1912. Striding in alidhasana, wearing a tiger's fur, adorned in jewelry, with many radiating arms behind six further secondary arms holding various attributes and the principal hands in front. His many heads are arranged in crowns to include wrathful avatars and grim beast heads, all wearing elaborate skull tiaras.

Provenance: Ilunga African & Asian Art, Brussels. A notable Belgian private collection, acquired from the above in the late 1990s. A copy of a stamped and signed certificate from Ilunga African & Asian Art, describing the piece as an "18th century" Tibeto-Chinese gilt bronze figure of Yidam Chakrasamvara with multiple arms and heads, and stating as provenance "Private collection Belgium", accompanies this lot.

Condition: Good condition and presenting very well, with old wear, the base lost with further associated minor losses, wear to gilt, the upper heads have become detached and are loose, small nicks and scratches, minor dents. Fine dark patina.



Weight: 3,136 g (incl. base)
Dimensions: Height 30.3 cm (the figure) and 37.8 cm (incl. base)

Mounted on an associated wood base. (2)

AUCTION RESULT COMPARISON

Compare a related gilt bronze figure of Chakrasamvara and his consort Vajravahari at Christie's Hong Kong in The Pavilion Sale – Chinese Ceramics and Works of Art on 4 April 2017, lot 202, **sold for HKD 325,000**.



Estimate EUR 8,000

Starting price EUR 4,000

417

A GILT BRONZE FIGURE OF GREEN TARA, 15TH-16TH CENTURY

Tibet. Seated in lalitasana on a sealed double-lotus base with the pendent foot resting on a smaller lotus, the right hand extended in varadamudra and the left held in vitarkamudra. The base plate incised with a vishvavajra.

Provenance: Old Swiss private collection, purchased in Nepal, October 1968. Collector's inventory label '8119' to base. Ancient inscription '39' neatly incised in Tibetan to backside of base.

Condition: Very good condition with significant old wear, some casting flaws, few small nicks, occasional light scratches, some minor losses, some inlays missing. Fine natural patina overall.

Weight: 500.3 g
Dimensions: Height 12.2 cm

The face with a serene expression surmounted by a foliate tiara, the hair arranged in a tall chignon. Clad in a knee-length dhoti and richly adorned in floral and beaded jewelry, inlaid with glass paste and semiprecious stones.

AUCTION RESULT COMPARISON

Compare a closely related Tibetan gilt bronze figure of Green Tara, **also dated to the 15th-16th century**, at Christie's New York in Sacred and Imperial: The James and Marilyn Alsdorf Collection Part II on 24 September 2020, lot 947, **sold for USD 18,750**.



Estimate EUR 1,500
Starting price EUR 750



418

A GILT BRONZE MASK OF BHAIRAVA, 16TH-17TH CENTURY

Nepal. Heavily cast, the fierce face with large bulging eyes below furrowed brows centered by an urna, the pierced open mouth revealing sharp fangs, flanked by elongated earlobes with earrings in the form of snakes. The wild flaming hair behind the foliate skull tiara centered by a head of Shiva.

Provenance: From a European private collection, assembled in the 1960s and 1970s.

Condition: Very good condition with old wear and minor casting flaws, few dents and nicks, occasional light scratches, remnants of gilt and pigment.

Weight: 3,763 g (excl. base)

Dimensions: Height 32.2 cm (incl. base) and 27.7 cm (excl. base)

With an associated stone base. (2)

During the beloved annual festivals of Indrajatra and Pachali Bhairabjatra, taking place in the Kathmandu valley every September, masks of Bhairava are displayed at various places throughout the eight days of each event. The largest examples are of Sweta Bhairava at Durbar Square, and of Akash Bhairava at Indra Chok. A pipe sticking out of the mouth of Sweta Bhairava dispenses alcohol and rice beer on different days.



Mask of Sweta Bhairava at Durbar Square, Kathmandu

Literature comparison: For related examples in the Musée Guimet, see Alsop, *The Masks of the Newars*, in *Oriental Art*, September 1993, p. 57, fig. 14; and in the Zimmerman Family Collection, see Pal et. al., *Art of the Himalayas*, 1991, no. 22.

AUCTION RESULT COMPARISON

Compare a related but much larger (91 cm) gilt copper mask of Bhairava, also dated 16th-17th century, at Bonhams New York in *Indian, Himalayan & Southeast Asian Art* on 13 March 2017, lot 3048, **sold for USD 47,500**, and a related but somewhat larger (41.5 cm) mask, dated to the 16th century, at Christie's New York in *Indian, Himalayan and Southeast Asian Works of Art* on 21 March 2018, lot 307, **sold for USD 30,000**.



Estimate EUR 3,000

Starting price EUR 1,500





419
A RITUAL BONE PLAQUE OF CITIPATI,
17TH CENTURY

Nepal. Finely carved, the skeletal couple striking dynamic poses as they dance and embrace atop a lotus base, facing each other, encircled by flames. They are holding various attributes in their hands and are adorned only with billowing scarves and crowns with vajra finials.

Provenance: Collection d'un Grand Amateur, France. Acquired in the Belgian art market.

Condition: Very good condition with old wear and signs of erosion. Fine, naturally grown, dark patina.

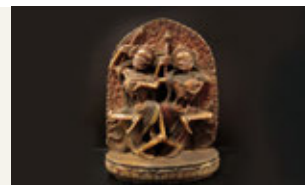
Weight: 89.6 g (incl. base)
 Dimensions: Height 10 cm (incl. base) and 8.7 cm (excl. base)

Mounted on an old associated wood base. (2)

The jovial dancing skeletal couple is among the most beloved subjects in Tibetan Buddhist art. Chitipati (Shri Shmashana Adhipati) are described in the Secret Essence Wheel Tantra, associated with the root Chakrasamvara Tantra. They are protector deities, particularly against thieves. Their symbol is meant to represent both the eternal dance of death as well as perfect awareness. They are invoked as wrathful deities, benevolent protectors of fierce appearance. The dance of the Citipati is commemorated twice annually in Tibet.

LITERATURE COMPARISON

A larger and slightly later stone plaque, attributed to the 18th century, is in the Nyingjei Lam Collection (Himalayan Art Resources item no. 68326).



AUCTION RESULT COMPARISON

Compare a closely related but smaller (4.5 cm high) bone plaque of Citipati, dated c. 17th century, at Bonhams Hong Kong in Images of Devotion on 2 October 2018, lot 85, bought-in at an estimate of **HKD 250,000-350,000**.



Estimate EUR 1,000
 Starting price EUR 500

A GILT COPPER-ALLOY REPOUSSÉ PLAQUE DEPICTING A CITIPATI

Tibet, 18th century. Standing in a dynamic pose atop two conch shells supported on a lotus base, one arm raised and the other lowered, the rib cage neatly detailed, wearing only billowing scarves around the skeletal body. The Citipati shows a fierce expression with large eye sockets and protruding tongue and is flanked by two male figures with pendent genitalia standing atop smiling skulls.

Provenance: Old collection of Alain Milhau, Paris, France. A French private collector, acquired from the above.

Condition: Good condition with extensive old wear, particularly to gilt, some nicks and dents. Fine, naturally grown patina with malachite and cuprite encrustations.

Weight: 439.5 g

Dimensions: Height 29.1 cm, Width 22.2 cm (at the widest points)

With a modern plexiglass stand. (2)

Literature comparison: Compare a related Tibetan painted terracotta plaque depicting the Citipati, dated to the 18th century, in the Rubin Museum of Art, object number C2002.36.1.

Estimate EUR 2,000

Starting price EUR 1,000

EXPERT'S NOTE

Memento mori (Latin for 'remember that you will die') is an artistic and symbolic reminder of the inevitability of death. Altogether sobering, and in some sense comforting, it's an epitaph for the masses - commoners and kings alike. Such art, which already appeared in ancient cultures (see fig. 1), is also associated with festivals in remembrance and honor of the deceased, as held by many peoples throughout the world. These include the Mexican Day of the Dead (Día de los Muertos, see fig. 2) and several Tibetan festivals where the dance of the Citipati is performed.



A Roman 'Memento Mori' mosaic with the Wheel of Fortune, 1st century BC, in the Naples National Archeological Museum, accession number 109982



Figures of skeleton women in the Museo de la Ciudad de León, Guanajuato, Mexico

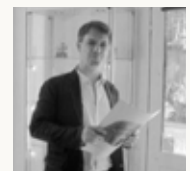


421

**AN IMPORTANT AND RARE
BAMBOO FIGURE OF A CITIPATI,
17TH-18TH CENTURY**

Tibet or Himalayas. Finely carved standing in samabhanga atop a small skull, lacking feet or arms, the spine neatly detailed, the ribs well-executed in openwork, the two large eye sockets vacant, with fierce grimace and teeth bared. Wearing a crown in the form of a vajra rising from lotus-lappets behind three smaller skulls.

Provenance: Marc Assayag, Montreal. Indian Heritage, Paris, acquired from the above. Collection d'un Grand Amateur, France, acquired from the above. Marc Assayag is an art dealer, photographer, researcher, and writer. As one of the pioneers of presenting Tribal Art, Marc has been engaged as guest curator in New York, invited to travel with the Cousteau Foundation and served as photographer for many noted publications. As an international Art dealer, Marc participates in major art fairs around the world both as lecturer and dealer. Specializing in Melanesian art, Marc is also, since 2015, owner of the world class Jolika Collection of New Guinea art, and its reputed library. Established in 2006 by Frederic Rond, Indian Heritage is a gallery specializing in Indian and Himalayan art. Located in St Germain des Prés, Paris, it offers a large selection of primitive and classical pieces with a focus on Himalayan masks.



**Frederic Rond,
founder of Indian
Heritage, at Asian
Art in Brussels, 2014**

Condition: Very good condition with minor old wear, few minuscule nicks, and occasional light scratches. Fine natural patina, commensurate with age, and an unctuous feel overall.

Weight: 107.2 g (excl. stand)

Dimensions: Height 30.7 cm (incl. stand) and 29.6 cm (excl. stand)

With an associated metal stand. (2)

**AUCTION RESULT
COMPARISON**

Compare a related but larger gilt-bronze figure, described as a Chitipati or Kinkara from Tibet or the Himalayas and also dated 17th-18th century, at Sotheby's Hong Kong in The Heart of Tantra – Buddhist Art Including Property from the Nyingjei Lam Collection on 2 October 2017, lot 3144, **sold for HKD 9,100,000.**



Estimate EUR 8,000

Starting price EUR 4,000





422
**A PARCEL-GILT AND INLAID
 COPPER VAJRACHARYA CROWN,
 18TH-19TH CENTURY**

Nepal. Triple-tiered with a lotus-borne vajra finial and attached medallions of Buddhist symbols between floral scrolls above beaded edges. The ground neatly incised with scrolling leaves, the lower back with a central flame flanked by wish-fulfilling jewels. The front with five leaves, each reserved with a gilt figure of a directional Buddha in high relief. Finely inlaid with coral and turquoises.

Provenance: From an old German private collection, acquired between 1980 and 2007.

Condition: Very good condition commensurate with age and extensive usage as expected, with old wear and casting flaws, dents and nicks, warping, losses, corrosion, and scratches. Fine, dark patina with areas of malachite encrustation.

Weight: 1,872 g
 Dimensions: Height 34 cm

This ritual crown would have been worn by a Newari Buddhist priest, called a vajracharya (master of the vajra), during ritual practice or while officiating ceremonies. The crown, used for empowerment and initiating practitioners into Tantric traditions, depicts the five tathagatha: Ratnasambhava, Akshobhya, Vairochana, Amitabha, and Amoghasiddhi. About the crown's Buddhas of the Five Directions and its vajra finial, Pal notes, "...by wearing it the priest himself becomes homologized with the cosmic principle or divine essence." (Art of the Himalayas, New York, 1991, page 49).



In this photograph, taken by Mary Shepherd Slusser in the 1960s, a Vajracharya priest performs an esoteric ritual service while holding a ladle and bell (ghanta). He wears the elaborate crown that instills him with bodhisattva-like powers to disperse blessings and boons to worshippers, and chants the efficacious litany for the spiritual benefit of his client. The ritual is enacted over a mandala altar inset into the temple's pavement. Flowers are scattered on the altar, and a conch shell on a tripod stand nearby serves as a dispenser for libations. Exhibited in The Metropolitan Museum of Art. Crowns of the Vajra Masters: Ritual Art of Nepal, December 16, 2017 – December 16, 2018.

**LITERATURE
 COMPARISON**

Compare a closely related Vajracharya priest's crown, dated by inscription to the year 1717, in the collection of the Metropolitan Museum of Art, accession number 1985.13.2, and another dated by inscription to the year 1677, of larger size (45.7 cm high), in the collection of the Victoria & Albert Museum, accession number IS.5-1946.



Estimate EUR 2,000
 Starting price EUR 1,000



423

A GILT COPPER-ALLOY REPOUSSÉ PLAQUE OF PALDEN LHAMO

Tibet, 17th century. The Glorious Goddess riding her mule atop craggy rockwork, holding a kapala in her right hand. She is wearing voluminous loose-fitting robes and billowing scarves. Her face with neatly detailed features shows a calm expression, backed by a halo. All below an ogee arch superbly incised with floral and foliate scroll.

Provenance: From a French private collection.

Condition: Very good condition with old wear and manufacturing flaws, minor dents, few minuscule nicks, occasional light scratches, remnants of red pigment. Fine, naturally grown patina. Pierced at the edges for wall attachment.

Weight: 1,110 g

Dimensions: Size 37.5 x 30 cm

Palden Lhamo means 'Glorious Goddess' and can feature a wide range of wrathful female protectors and dakinis. Usually, Palden Lhamo refers to the Gelugpa version of her as a wrathful emanation of Saraswati, otherwise known as Magzor Gyalmo and Remati.

Magzor Gyalmo was said to be named Remati during the time she was married to Shinje (Yama), in the form of the king of Lanka who ruled over the dudpos. Remati vowed that if she failed to convert the king to Buddhism, she would end his dynasty. She tried many times to convert him to avoid the killing of dharma practitioners but failed along with their son being raised to kill Buddhists. With no choice, she slaughtered her son while her husband was out hunting. She ate her son's flesh, drank his blood with his skull as a kapala, and flayed his skin to become a saddle. Thus, she escaped out towards the north. Other myths say that when she died, she was reborn in hell and fought her way out of the hell, stealing a bag of diseases and a sword. When she escaped to the charnel grounds, she found no peace and prayed to the Buddha for a reason to live. The Buddha Vajradhara (tantric Shakyamuni) appeared before her and requested her to protect the dharma. Astonished, Remati agreed and thus arose as the dharmapala she is.

AUCTION RESULT COMPARISON

Compare a related but larger (60.9 x 48.3 cm) gilt copper alloy repoussé relief plaque depicting Kinnara, also dated to the 17th century, at Bonhams New York in The Sartin Collection of Asian Art on 13 September 2011, lot 1033, sold for USD 8,750.



Estimate EUR 2,000

Starting price EUR 1,000



424

A TIBETAN SILVER, BRASS, AND IRON-MOUNTED YAK POWDER HORN, 18TH CENTURY

Made to contain and dispense gunpowder, the yak horn is fitted with finely chased and openworked silver mountings to either end, the top further with a brass plate bearing a beaded edge in silver and a central fitting in the form of a chrysanthemum. Surmounted by an iron hook and loop, tied with a tasseled cord and endless knot.

Provenance: From a French private collection. A Viennese private collector, acquired from the above.

Condition: Very good condition with minor wear, small nicks and dents, light scratches here and there.

Weight: 299.4 g

Dimensions: Length 23.5 cm

LITERATURE COMPARISON

Compare a related but larger and later yak horn, dated first half of the 19th century, in the collection of the Asian Art Museum of San Francisco, object number 1995.29. A gunpowder flask made of carved yak horn is in the collection of the British Museum, museum number 1952,1101.19.



Estimate EUR 1,000

Starting price EUR 500

425

A GILT-BRONZE AND IRON PHURBA

Tibet, 17th-18th century or earlier. The pommel with three heads of wrathful protectors with fierce expressions and wearing skull crowns, surmounted by the head of a horse. The stylized openwork handle in form of a double vajra with eight curved prongs each, flanked by two globular 'endless knot' emblems, and a makara head issuing the iron blade.

Provenance: From a German private collection, acquired during the 1980s. Nagel Auktionen, Stuttgart, Germany, 6 December 2017, lot 67. An Austrian private collection, acquired from the above.

Condition: Excellent condition with old wear, some nicks and few small losses, minor corrosion, wear to gilt, with a fine patina overall.

Weight: 592 g

Dimensions: Length 37 cm

AUCTION RESULT COMPARISON

Compare with a related phurba, dated to the 18th century, at Sotheby's New York in Asian Art on 24 March 2018, lot 1634, **sold for USD 7,500**. Compare also with an earlier phurba, dated to the 14th-15th century, at Christie's Paris in Art d'Asie on 15 December 2010, lot 331, **sold for EUR 11,250**.



Estimate EUR 1,000

Starting price EUR 500



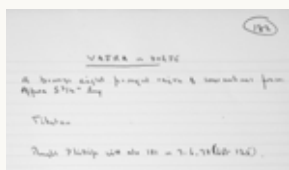
426

A GILT-BRONZE AND IRON VAJRA, 17TH CENTURY

Tibet. The rounded eight-pronged vajra with a central knob flanked by beaded borders and lappet bands, finely cast in bronze and iron.

Provenance: Phillips, London, 7 June 1978, lot 125. Collection of John Burke da Silva, acquired from the above and thence by descent within the same family. A handwritten note by the collector, describing the present lot and recording its purchase from Phillips, accompanies this lot. John Burke da Silva CMG (1918-2003) joined the Foreign Office after the war. The job took him to many parts of the world. His love of Chinese porcelain stemmed from a posting to the Embassy in Rome in 1954, where he happened to stay in a rented flat that housed a large collection of Chinese and Japanese works of art. He studied the subject learning from books and visiting museums, eventually joining the Oriental Ceramics Society in 1960, and serving on their Council and as Honorary Treasurer until 1994.

Condition: Very good condition with extensive wear to iron indicating consistent ritual use over many centuries. Minor casting flaws. Few minuscule nicks and light scratches. Fine, naturally grown, dark patina.



A handwritten note by John Burke da Silva, describing the present lot and noting its purchase from Phillips, London, 7 June 1978



The house of John Burke da Silva

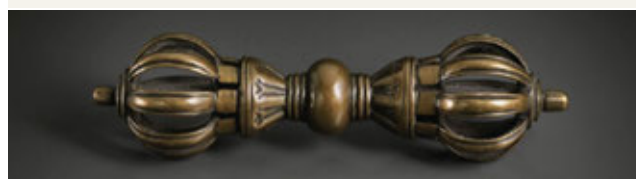
Weight: 335.7 g
Dimensions: Length 17.5 cm

The vajra, a symbol of indestructibility and power, is one of the primary ritual symbols in Tibetan Buddhism. Derived from Sanskrit and translating to both thunderbolt and diamond, the vajra consists of two sets of prongs from which lotus petals emanate, flanking a central sphere. Often used in combination with a bell, which represents feminine wisdom, the vajra symbolizes the masculine attribute of skillful means or compassion.

Vajras are also considered to be powerful weapons imbued with magic. The famous Manhattan-based Chinese art dealer **Robert H. Ellsworth** once owned a closely related vajra (see Auction result comparison) and shared an interesting story: It was given to Mr. Ellsworth by a dear friend who, having learned that Mr. Ellsworth was ill, sent the vajra from his personal shrine to Mr. Ellsworth with instructions to sleep with it under his pillow. Two weeks later, Mr. Ellsworth called his friend to report he had made a full recovery. From that point on, the vajra remained on Mr. Ellsworth's bedroom headboard, resting at the feet of a seated yogi.

AUCTION RESULT COMPARISON

Compare a closely related but slightly smaller (13.9 cm long) vajra at Christie's New York in The Collection of Robert Hatfield Ellsworth Part I on 17 March 2015, lot 9, **sold for USD 68,750**.



Estimate EUR 1,000
Starting price EUR 500

427

A GILT COPPER 'MAKARA' VAJRA

Tibet, 17th-18th century. The central flattened globular knob flanked by lotus petals and beaded edges extending to four pronged ends issuing from expressively cast, distinct makara heads.

Provenance: Collection d'un Grand Amateur, France.

Condition: Very good condition with old wear, particularly to gilt, few minuscule nicks and small dents.

Weight: 168.7 g

Dimensions: Length 12 cm

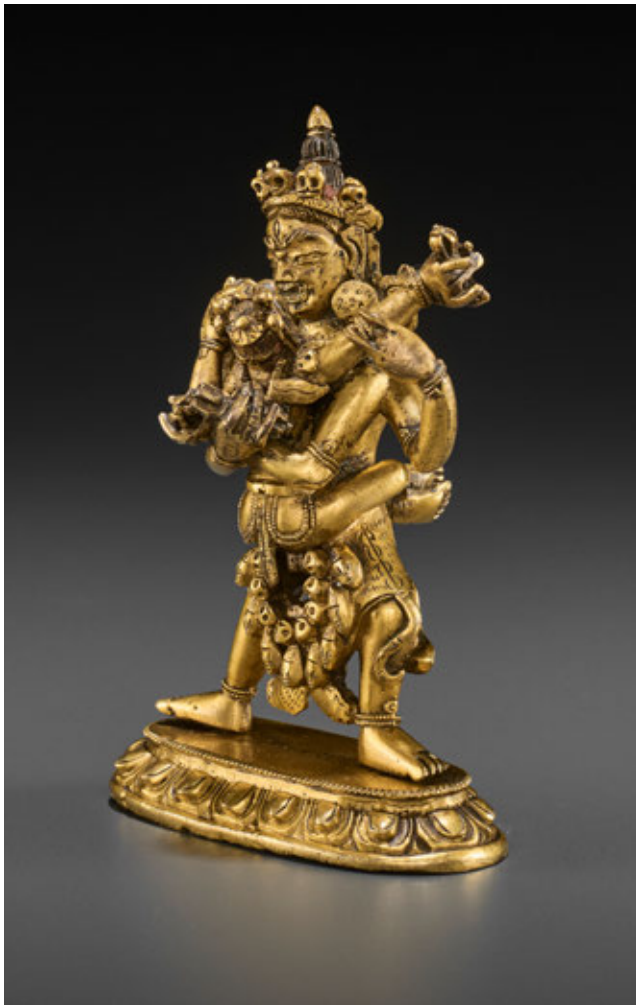
AUCTION RESULT COMPARISON

Compare a related gilt copper alloy vajra, dated to the 17th century, but of larger size (17.5 cm), at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 17 March 2014, lot 59, **sold for USD 11,250**.



Estimate EUR 500

Starting price EUR 240



428

A GILT BRONZE FIGURE OF CHAKRASAMVARA AND VAJRVAHARI, MID-QING

China, 18th century. The two in embrace striding in alidhasana atop a lotus base with a beaded edge. He is holding vajra and ghanta and is adorned with a long garland of severed heads and skulls, the face with a third eye below a skull tiara, the hair pulled into a high chignon. She is holding a flaying knife and skull cup, wearing a beaded pendant belt. The two are gazing into each other's eyes with intense expressions.

Provenance: From a European private collection, assembled in the 1960s and 1970s.

Condition: Good condition with minor wear and casting flaws, few minuscule nicks and small dents, occasional light scratches. Remnants of pigment. The base unsealed.

Weight: 259.2 g

Dimensions: Height 10.2 cm

AUCTION RESULT COMPARISON

Compare a closely related gilt bronze figure of Chakrasamvara and Vajravahari, also dated to the 18th century, at Sotheby's London, in Important Chinese Art on 15 May 2019, lot 113, sold for GBP 3,500. Compare also a related Nepalese gilt bronze figure of Chakrasamvara and Vajravahari, dated to the 17th century, at Christie's New York in Indian and Southeast Asian Art, on 13 September 2011, lot 356, **sold for USD 20,000**.



Estimate EUR 1,000

Starting price EUR 500

429

A BRONZE OPENWORK STUPA WITH THE FOUR CARDINAL BUDDHAS

Nepal, 18th-19th century. Of stepped square form, the lower tier with a Buddhist lion in each corner, a pierced hanging element on each side, and a beaded edge, the second tier with floral designs and a beaded edge as well. The central lotus base is encircled by a large snake (naga), the four cardinal Buddhas are seated below the stepped harmika.

Provenance: Collection of Emil Ball, acquired in Nepal, and thence by descent in the same family. Emil Ball (1907-2008) was a German artist and art teacher. From the 1970s to the 1990s, he extensively traveled through East and South Asia, visiting Nepal twelve times.

Condition: Good condition with minor wear and casting flaws, few losses, small dents, remnants of ancient gilt. Fine dark patina.



Emil Ball on one of the roofs of the Swayambhunath temple complex in Kathmandu, 1970s

Weight: 1,074 g

Dimensions: Height 17.8 cm, Width 14.5 cm

The present stupa represents a three-dimensional mandala, a cosmic geometrical diagram used by meditators during visualization exercises. The four Buddhas of the cardinal directions appear toward the top of the stupa. Along with an invisible Buddha Vairochana occupying the hidden center of the stupa, this configuration of Buddhas comprises the form of the mandala.

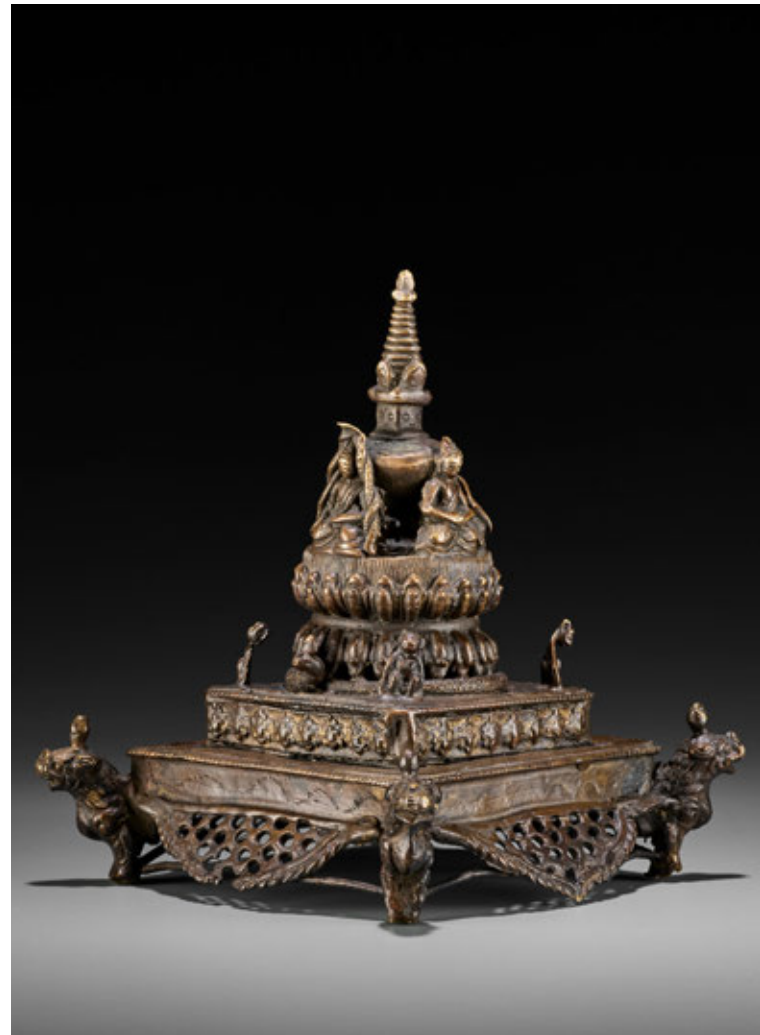
LITERATURE COMPARISON

Compare a Chinese stupa, dated 1700-1800, also with the four cardinal Buddhas, in the collection of the Asian Art Museum of San Francisco, object number B61B13+.



Estimate EUR 1,000

Starting price EUR 500



430

A BRONZE 'CHILONG' WEIGHT, LATE MING TO EARLY QING DYNASTY

China, 17th-18th century. Cast as a striding chilong with a sinuous body, scrolling tail, stretched-out limbs, and fierce expression with large eyes and mouth wide-open, revealing sharp fangs.

Provenance: From the Private Collection of a Gentleman in the United Kingdom, acquired by the owner's father and thence by descent.

Condition: Very good condition with minor wear, few minuscule nicks, microscopic remnants of gilt. Fine dark patina.

Weight: 511.7 g

Dimensions: Length 24.2 cm

AUCTION RESULT COMPARISON

Compare a related but earlier bronze brush rest in the form of two confronting chilong, of slightly smaller size (17.8 cm) and dated Song to

Ming dynasty, at Christie's Hong Kong, in Inspiring the Ming – Life of a Scholar-Official, on 30 November 2020, lot 2841, sold for HKD 150,000. Compare also a related gilt bronze figure of a chilong, also dated late Ming to early Qing dynasty, but of considerably smaller size (12.2 cm), at Christie's New York, in The Collection of Robert Hatfield Ellsworth Part V, on 21 March 2015, lot 1056, sold for USD 47,500.



Estimate EUR 1,000

Starting price EUR 500





431 A GILT-COPPER REPOUSSÉ FIGURE OF GARUDA

Tibet, 17th-18th century. Finely worked as a relief with neatly incised wings spread out, grasping a sinuous snake in his beak and outstretched arms, the expressive face with bulging eyes and curved horns. The fire-gilding in good preservation.

Provenance: From a European private collection, assembled in the 1960s and 1970s.

Condition: Very good condition with some wear and casting flaws as well as minor nicks and dents. Fine, naturally grown patina with tiny areas of malachite encrustation to reverse.

Weight: 95.5 g

Dimensions: Height 9.2 cm, Width 11.3 cm

AUCTION RESULT COMPARISON

Compare a related but slightly larger (16.8 cm wide) gilt-bronze repoussé figure of Garuda, dated 16th-17th century, at Bonhams London in Asian Art on 11 May 2015, lot 393, sold for GBP 4,000.



Estimate EUR 600

Starting price EUR 300



432 A SILVERED COPPER REPOUSSÉ MANUSCRIPT COVER

Tibet, 18th-19th century. Chased, incised and embossed in high relief with three seated bodhisattvas, surrounded by raised turquoise-inlaid flowerheads and scrolling vines, framed by beaded geometric borders with coral inlays to the corners. The outer panels to the top and bottom with auspicious and Buddhist symbols flanking Lantsa inscriptions, all within shaped reserves, and to the sides with sinuously coiled dragons, all surrounded by densely scrolling vines.

Provenance: From an English private collection.

Condition: Good condition with old wear, some nicks and dents, few small cracks.

Weight: 515.8 g

Dimensions: Size 35.4 x 15.8 cm

Literature comparison: Compare a related Tibetan manuscript cover, of wood but clad in gilt and silver repoussé and also inlaid with turquoises and coral, dated 18th-19th century, of 45 cm length, at Michael Backman Ltd., London, inventory number 3653.

Estimate EUR 800

Starting price EUR 400



433
A GILT BRONZE FIGURE OF PADMASAMBHAVA

Bhutan, 18th-19th century. Seated in dhyanasana atop a finely incised lotus base, holding a vajra in his right hand and a kalasha in his left. He is wearing long flowing robes cascading in voluminous folds and neatly incised with diapered designs at the hems as well as the peaked cap centered by the sun and moon, and adorned in turquoise-inlaid floral jewelry. The extremely well-preserved pigments are most likely of the period.

Provenance: From a European private collection, assembled in the 1960s and 1970s.

Condition: Very good condition with minor wear and casting flaws, few minuscule nicks, small dents, and light scratches. The sealing of the base plate reinforced with resin, probably a long time ago.

Weight: 322.2 g
 Dimensions: Height 11.2 cm

**AUCTION RESULT
 COMPARISON**

Compare a closely related figure of Padmasambhava, also from Bhutan and dated to the 18th century, at Bonhams New York in Portraits of the Masters on 14 March 2017, lot 3209, **sold for USD 40,000.**



Estimate EUR 1,500
 Starting price EUR 750

434

A ZITAN FIGURE OF BUDDHA SHAKYAMUNI, 17TH-18TH CENTURY

Tibet. Finely carved seated in dhyanasana atop a lotus base, his left hand lowered in bhumisparsa mudra and his right hand holding an alms bowl in his lap. He is wearing a monastic robe draped over his left shoulder. The serene face with heavy-lidded eyes below arched eyebrows, flanked by long earlobes. The hair arranged in tight curls surmounted by an ushnisha with a conical finial.

Provenance: German private collection.

Condition: Very good condition with minor wear, remnants of gilt and polychrome pigments, natural age cracks, few minuscule chips and losses. Fine, dark naturally grown patina.

Weight: 244.3 g

Dimensions: Height 17.4 cm

AUCTION RESULT COMPARISON

Compare a closely related Tibetan zitan figure of Amitabha Buddha, dated to the 17th century, of larger size (28.4 cm high), at Sotheby's Hong Kong on 22 May 2020, lot 5051, **sold for HKD 68,750**.



Estimate EUR 1,500

Starting price EUR 750





435 A GILT COPPER REPOUSSÉ RELIEF DEPICTING A BODHISATTVA

Nepal, 18th century. Wearing a floral crown with a skull frame as well as floral earrings and a necklace, holding a kapala in his right hand. The face with almond-shaped eyes centered by an urna above full lips forming a subtle smile, flanked by long pendulous earlobes.

Provenance: Christie's London, 15 April 2004, lot 98 (part lot). French private collection, acquired from the above.

Condition: Good condition with minor wear, dents, losses, cracks, and tears. Extensive wear to gilt. Fine patina with malachite and cuprite encrustations.

Weight: 392 g
Dimensions: Height 20.7 cm

With an associated metal stand. (2)

These relief 'masks' were originally intended for use in the creation of lifelike effigies of the gods, the metal face to be affixed to a carrying frame and the figures dressed in textiles. Such constructions were for processional use, as seen in related practices in the Hindu communities of Himachal Pradesh, in the western hills of north India, where image-palanquins of this type are carried by devotees during festivals.

LITERATURE COMPARISON

Compare a closely related mask of earlier date in the collection of the Metropolitan Museum, accession number 1986.511.4.



Estimate EUR 1,000
Starting price EUR 500

436 A GILT COPPER REPOUSSÉ RELIEF DEPICTING A BODHISATTVA

Nepal, 18th century. Wearing a floral crown as well as earrings and necklace, holding a kapala in his right hand, the face with large open eyes centered by an urna and a mustache above full lips forming a subtle smile, flanked by long pendulous earlobes.

Provenance: Christie's London, 15 April 2004, lot 98 (part lot). French private collection, acquired from the above.

Condition: Good condition with minor wear, dents, losses, and tears, a small crack to the nose. Extensive wear to gilt. Fine patina with malachite and cuprite encrustations.

Weight: 411 g
Dimensions: Height 21.5 cm

With an associated metal stand. (2)

These relief 'masks' were originally intended for use in the creation of lifelike effigies of the gods, the metal face to be affixed to a carrying frame and the figures dressed in textiles. Such constructions were for processional use, as seen in related practices in the Hindu communities of Himachal Pradesh, in the western hills of north India, where image-palanquins of this type are carried by devotees during festivals.

Literature comparison: Compare a closely related mask of earlier date in the collection of the Metropolitan Museum, accession number 1986.511.4.

Estimate EUR 1,000
Starting price EUR 500





Organic Material, Furniture and Lacquer

Lots 437 to 480



437

A CARVED 'BUDDHIST LION' ZITAN CENSER, QING DYNASTY

China, 1644-1912. The ferocious beast finely carved standing foursquare in a dynamic posture with the back arched and behind raised up high. The neatly incised cover in the form of its flaming tail blowing in the wind, opening to reveal a small container. The head with curly mane, bulging eyes, and the mouth wide open in a roar, revealing teeth, sharp fangs, and tongue. The wood of an attractive grain and color.

Provenance: From a private collection in the United Kingdom.

Condition: Good condition with minor wear, few natural age cracks, the cover with an old repair. Super naturally grown patina with an unctuous feel overall.

Weight: 804.5 cm

Dimensions: Height 20 cm, Length 25 cm

AUCTION RESULT COMPARISON

Compare a related bamboo censer, also carved in the form of a Buddhist lion, but of smaller size (14 cm wide), dated to the 17th century, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 1 June 2011, lot 3864, **sold for HKD 475,000**.



Estimate EUR 1,500

Starting price EUR 750



438

A CORAL-INLAID AND OPENWORK ZITAN 'POMEGRANATE' RUYI SCEPTER, QING

China, 18th century. Skillfully carved in high relief with the head as two pomegranates showing many seeds neatly inlaid in coral. The slender shaft carved as a gnarled branch with several small leaves and vines, all bearing smaller pomegranates. Note the finely carved imitations of worm holes.

Provenance: Fleurdelys Antiquités, London, United Kingdom. Madame Laurence Paul. Label with initials "LP" to backside. An Austrian private collection.

Condition: Excellent condition with minor wear, minuscule nicks here and there, occasional light scratches. The wood with a superb patina, naturally grown into a deep reddish, almost black color, with distinct crab-claw marks and an unctuous overall feel.

Weight: 127.1 g

Dimensions: Length 35 cm

With two small beads, one of celadon and russet jade and the other of amber, connected to an old fabric string with two tassels. The ensemble most likely of the period.

This scepter is made from the precious and highly esteemed zitan, a timber available to the master craftsmen in the Muzuo (Wood Workshop) belonging to the Zaobanchu (Imperial Palace Workshop). With its jade-like silky texture, extremely fine and dense grain, and subtle and deep luster, zitan was the favored timber of the Ming and Qing courts.

AUCTION RESULT COMPARISON

Compare with a zitan ruyi scepter of 52 cm at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art on 8 April 2011, lot 3335, bought-in at an **estimate of HKD 500,000-700,000**.



Estimate EUR 2,000

Starting price EUR 1,000





439

A ZITAN 'DRAGON' INK CAKE BOX AND COVER, QING DYNASTY

China, 18th-19th century. The circular cover boldly carved in high relief with a ferocious front-facing dragon, its horns emerging from a flame-like mane, the fierce face detailed with round bulging eyes, flaring nostrils and long wavy whiskers. The scaly body coiling around a flaming pearl and amid dense scrolling clouds. The wood of a superb dark-brown color with a burgundy-red luster.

Provenance: From a private collection in Texas, USA, and thence by descent.

Condition: Good condition with old wear, particularly to two areas of the dragon's scaly body, where the cover was lifted many times over the past centuries. The cover minimally warped. A single hole bored to the magic pearl, now with an old fill. Typical crab's claw marks and microscopic natural age cracks. Nicely grown patina, the wood with an unctuous feel and surface.

Weight: 737.8 g

Dimensions: Size 16 x 15.5 cm (the box), Diameter 13.3 cm (the cover)

The box with its characteristic rectangular form, rounded corners and densely carved scrolling clouds was likely used as a box and cover for an ink cake (see **fig. 1**), which would fit snugly into the box with the cover placed gently atop the cake.



EXPERT'S NOTE

The two worn areas to the sides of the cover, where the dragon's scales are distinctly less marked than elsewhere, indicate that this is where the cover was held while lifting it. The kind of wear found here is impossible to replicate and is a clear marker of the piece's age.



AUCTION RESULT COMPARISON

Compare a related zitan sutra box and cover, **with a very similar dragon carving, possibly by the same hand**, but of larger size, at Sotheby's Hong Kong in Important Chinese Art on 3 October 2017, lot 3712, **sold for HKD 875,000.**



Estimate EUR 1,500
Starting price EUR 750

440

A CARVED BAMBOO FIGURE OF ZHONG KUI, MID-QING

China, 18th century. Finely carved standing atop a naturalistically carved base, dressed in a scholar's robe and cap, a small demon leaning against him and holding on to him with a quizzical expression, the demon hunter with one arm around the evil being.

Provenance: Provenance: From a French private collection.

Condition: Very good condition with minor wear, few small natural age cracks, light scratches, and minuscule nicks. Superb, naturally grown, dark patina with an elegant luster and an unctuous feel overall.

Weight: 314.1 g

Dimensions: Height 18.5 cm

Skillfully carved in the round **from the root of the bamboo**, this piece depicts Zhong Kui, the legendary scholar who committed suicide on the steps of the Imperial Palace after being deprived of holding the title for passing the civil service examinations. After returning to the mortal world to save Emperor Xuanzong (685-762) from the evil spirits and ghosts plaguing his sleep, he was posthumously restored to his rightful position, and given the sobriquet 'Demon Chaser'.

Literature comparison: A larger example, also dated to the 18th century, from the Simon Kwan collection, was included in the exhibition Ming and Qing Bamboo, The Art Museum, Chinese University of Hong Kong, Hong Kong, 2000, cat. no. 70.

AUCTION RESULT COMPARISON

Compare a closely related carved bamboo group, **also dated to the 18th century**, at Christie's Hong Kong in Fine Chinese Ceramics and Works of Art on 30 May 2005, lot 1294, **sold for HKD 1,140,000**, and another dated to the 17th century at Sotheby's Hong Kong in Important Chinese Art on 3 April 2019, lot 3713, bought-in at an estimate of HKD 300,000-400,000.



Estimate EUR 1,500

Starting price EUR 750



441

A BAMBOO FIGURE OF 'IRON CRUTCH LI', QING DYNASTY

China, 1644-1912. The immortal Li Tieguai finely carved standing, his raised right foot resting on his iron crutch, the right hand holding a small double-gourd vessel. He wears a long flowing robe opening at the chest to reveal the bony ribcage and slightly protruding belly. The face with an intense expression, staring straight forward with furrowed brows, curly hair and beard.

Provenance: From a French private collection.

Condition: Very good condition with only minor wear and few minuscule nicks. The wood of an attractive grain and color.

Weight: 33.2 g

Dimensions: Height 9.8 cm

AUCTION RESULT COMPARISON

Compare a related bamboo figure of an immortal, of only slightly larger size (13.9 cm), dated to the 18th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 24 March 2011, lot 1434, **sold for USD 12,500**. Note the similar stippling and robe.



Estimate EUR 1,000

Starting price EUR 500



442

A CARVED BOXWOOD 'BUDDHA'S HAND' RUYI SCEPTER, QING DYNASTY

China, 18th-19th century. Finely carved in openwork as a gnarled branch bearing Buddha's hand (fingered citron) entwined with twisting leafy twigs, the convoluted head with further citrons and leaves. With a tasseled cord and mother-of-pearl plaque in the form of a stylized chime.

Provenance: Private European collection.

Condition: Excellent condition with minor wear.

Weight: 129.1 g

Dimensions: Length 32 cm (the scepter)

AUCTION RESULT COMPARISON

Compare a related boxwood ruyi scepter, dated to the 19th century and carved in openwork but inscribed with a poem and of slightly larger size (39 cm long), at Bonhams New York in Chinese Works of Art on 14 March 2016, lot 8142, **sold for USD 18,750**.



Estimate EUR 1,000

Starting price EUR 500



A LARGE WOOD FIGURE OF GUANDI, LATE MING DYNASTY

China, 17th century. Elaborately carved seated with one arm raised and the other resting on his knee, wearing full armor as well as a long flowing robe with two confronting dragons at the chest, the face with a serene expression. The back with a rectangular aperture.

Weight: 7.4 kg
Dimensions: Height 56 cm

Provenance: From the collection of Robert Gathorne-Hardy, thence by descent within the same family. The Honourable Robert Gathorne-Hardy (1902-1973) was a British writer, botanist, and horticulturalist. He inherited a well-known art collection through the great Victorian collector John Malcolm, much of which is now in the National Collection. Robert kept some of the Old Master drawings from the Malcolm Collection, which were sold soon after his death at Sotheby's and are referred to as the Gathorne-Hardy Collection. He was also a collector of Chinese art, including paintings, jades, and temple figures.

Condition: Fair condition, as expected and fully commensurate with age. Extensive wear and losses, chips to edges. Signs of weathering and erosion as well as wormholes. Natural age cracks and splits. Remnants of pigment.



**The Hon. Robert
Gathorne-Hardy
(1902-1973)**

AUCTION RESULT COMPARISON

Compare a related carved and lacquered wood figure of Guandi, also dated to the 17th century, at Christie's London in Fine Chinese Ceramics and Works of Art on 8 November 2011, lot 240, **sold for GBP 30,000.**



Estimate EUR 1,500
Starting price EUR 750



444

A NATURAL 'SCHOLAR ROCK' HARDWOOD SCULPTURE, QING DYNASTY

China, 18th to 19th century. This abstract sculpture of grayish-brown, natural *Koompassia Excelsa* wood, carved to the form of a high crested wave or rock, was made for contemplation in a scholar's studio. The wood has natural grooves and channels running along its length with irregular openings. The contours of the piece are both angular and rounded. The grain is tightly bound, twisting and flowing in a turbulent current.

Provenance: From a private collection in Dallas, Texas, USA.

Condition: Excellent condition with minor wear. Fine naturally grown patina overall, with a smooth and unctuous feel to the surface.

Weight: 2,405 g (incl. stand) and 1,926 g (excl. stand)

Dimensions: Height 45 cm (incl. stand) and 41.8 cm (excl. stand)

With a finely lacquered and fitted Japanese wood stand, probably of the period. (2)

Koompassia Excelsa is an emergent tropical rainforest tree species found in Indonesia, Malaysia, the Philippines, and Thailand. It is one of the tallest tropical tree species.

VALUE COMPARISON

Compare a closely related scholar's rock hardwood sculpture from the same wood, dated to the 19th century, but lacquered and of larger size (72 cm high), offered by A&J Speelman, London, for GBP 18,000.



Estimate EUR 3,000

Starting price EUR 1,500



445

A BURLWOOD 'TREE TRUNK' BRUSHPOT, BITONG, MID-QING

China, 18th-19th century. Naturalistically carved with protruding burls and recesses to simulate a gnarled section of a tree trunk. Finely polished to a smooth, unctuous feel overall.

Provenance: From the estate of Sear Hang Hwie Pao (1937-2009). Two old collector's labels to base, '15' and '19'. Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

Condition: Excellent condition with old wear, good patina, few minuscule nicks and scratches here and there.

Weight: 180.3 g
Dimensions: Height 10.5 cm

AUCTION RESULT COMPARISON

A related burlwood bitong of larger size was sold by Sotheby's Hong Kong in Chinese Art on 29 May 2019, lot 547, for HKD 250,000.



Estimate EUR 500

Starting price EUR 240



446

A BURLWOOD 'TREE TRUNK' BRUSHPOT, BITONG, MID-QING

China, 18th-19th century. Naturalistically carved with burls and recesses to simulate a gnarled section of a tree trunk and with a countersunk circle to the base. Finely polished to a smooth, unctuous feel overall.

Provenance: From the estate of Sear Hang Hwie Pao (1937-2009), acquired at Sotheby's during the 1980s or 1990s (according to attached auction label). Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

Condition: Excellent condition with old wear, naturally grown patina, few minuscule nicks and scratches here and there.

Weight: 101.8 g
Dimensions: Height 8.3 cm

AUCTION RESULT COMPARISON

A related burlwood bitong of larger size was sold by Sotheby's Hong Kong, in China 5000 Years, on 5 June 2020, lot 481, for HKD 75,000.



Estimate EUR 500

Starting price EUR 240





447

A BAMBOO 'PEACH BLOSSOM SPRING' BRUSHPOT, BITONG, SIGNED WANG ZHIYU, MID-QING

China, 18th century. Of cylindrical form, well carved in relief with a continuous scene of a fisherman in a boat on a river, emerging from behind craggy rockwork below a gnarled pine tree and moving toward a grotto amid bamboo, the flowing river finely incised.

Inscriptions: Signed 'Wang Zhiyu' to the large craggy rock.

Provenance: German private collection.

Condition: Excellent condition with minor wear, natural age cracks, a small chip to the foot rim which has smoothened over time.

Weight: 252.4 g

Dimensions: Height 14.2 cm, Diameter 10 cm

Wang Zhiyu was active during the Kangxi and early Qianlong periods. He was a member of the Jiading School of bamboo carving and renowned for his delicate and naturalistic low-relief carving technique known as *bo di yang wen*, a style introduced by Wu Zhifan, one of the most important bamboo carvers of the time.

The Peach Blossom Spring is a fable written by Tao Yuanming in 421, about a chance discovery of an ethereal utopia where the people lead an ideal existence in harmony with nature, unaware of the outside world for centuries. The story describes how a fisherman haphazardly sailed into a



Depiction of a scene from *The Peach Blossom Spring* on a painting from the Long Corridor, Summer Palace, Beijing

river in a forest made up entirely of blossoming peach trees, where even the ground was covered by peach petals. When he reached the end of the river, the source turned out to be a grotto. Though narrow at first, he was able to squeeze through and the passage eventually reached the utopian village with animals and people of all ages. The fisherman was warmly received by the hospitable villagers and stayed for over a week. Upon leaving, he was informed that it was worthless to reveal this experience to the world. However, he marked his route on his way out with signs and later divulged the existence of this idyllic haven to others. They tried to find it repeatedly but in vain.

Estimate EUR 1,500

Starting price EUR 750





448

A HUANGHUALI 'GHOST EYES' BRUSHPOT, BITONG, LATE MING DYNASTY

China, 17th century. Of smooth cylindrical form, the finely grained wood with several ghost eyes and peaks, all with a rich, dark chocolate-brown patina.

Provenance: French private collection.

Condition: Excellent condition with minor wear, some natural age cracks, all as expected on an authentic Huanghuali Bitong from the late Ming to early Qing dynasty. The plug at the center of the base is not removable, made from a different wood and possibly of a later period.

Weight: 234.7 g

Dimensions: Height 12.1 cm, Diameter 10.3 cm

AUCTION RESULT COMPARISON

A closely related but considerably larger (17.8 cm diameter) huanghuali bitong, **also dated to the 17th century**, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 6 March 2021, lot 528, **sold for EUR 4,880**.



Estimate EUR 800

Starting price EUR 400

449

AN OCTAGONAL 'EROTIC' BAMBOO VENEER BOX AND COVER, ZHUHUANG, QING DYNASTY

China, 1644-1912. The top of the cover carved in low relief with a couple engaged in amorous pursuits on a craggy rock under a tree in a terraced garden, encircled by eight panels showing the same couple in various erotic positions, all above eight side panels with ruyi heads and scrolling vines.

Provenance: British private collection.

Condition: Good condition with minor wear, light scratches, natural age cracks, few minuscule nicks. Some bending and losses to wire inlay. Very fine, naturally grown patina.

Weight: 636.7 g

Dimensions: Height 10.2 cm, Width 22 cm

The red lacquered interior shows a partly legible inlaid two-character mark, the second character reading 'chun'. The ruyi head and scrolling vine motif is repeated above eight panels with auspicious symbols.

Intricately rendered in the zhuhuang or bamboo veneer technique and deftly decorated in relief, the present piece is an exceptionally fine object likely once gifted to a newly married couple as they prepared for their life together.

The making of this piece involved the application of several thin panels, taken from the inner wall of the bamboo stem, over a wood core. These panels are then bound and held in place by the thick rims around the box and cover. The smoothly executed contours and proportionate symmetry of the box's octagonal shape demonstrate the deft finish of this piece.

AUCTION RESULT COMPARISON

Compare with a bamboo veneer brushpot at Sotheby's Hong Kong in Gems of Chinese Art – The Speelman Collection II on 3 October 2018, lot 3444, bought-in at an **estimate of HKD 800,000-1,000,000**, and a related bamboo veneer octagonal box and cover, also carved with Buddhist auspicious symbols like the present lot, at Sotheby's Hong Kong in The World of Qianlong on 27 April 2003, lot 18, bought-in at an **estimate of HKD 800,000-1,000,000**.



Estimate EUR 2,000

Starting price EUR 1,000





450
A 'SCHOLAR UNDER THE LYCHEE TREE'
CINNABAR LACQUER BOX AND COVER,
MING DYNASTY

China, late 15th-16th century. The top of the cover finely carved with a scholar seated on a promontory below a towering lychee tree and holding a fan, flanked by his two young attendants, surrounded by craggy rockwork and palm blades. The sides carved with various floral sprays repeated on the sides of the hexagonal box above the foot, the interior and recessed base lacquered black.

Provenance: From the personal estate of James H. Kelley, USA. Acquired between 1960 and 1974, and thence by descent within the family.

Condition: Very good condition with old wear, warping, expected age cracks, minimal losses, small old touchups to corners. The lacquer with a distinct, grain-like patina in some areas.



James H. Kelley

Weight: 357.7 g
 Dimensions: Width 21 cm, Height 8 cm

EXPERT'S NOTE

While lychees were a common motif in Qing dynasty cinnabar lacquer wares, they are only rarely found during the Ming era. The subject of a scholar resting under a lychee tree seems to be quite unique overall. The manner in which the large lychee fruit are carved here compares quite well to a set of Weiqi boxes from the late 16th century, sold at Bonhams London on 5 November 2020, in Fine Chinese Art, lot 102, **sold for GBP 150,062** (EUR 174,928).



With a fitted cloth box. (2)

AUCTION RESULT COMPARISON

Compare a related cinnabar lacquer square tray, also dated late 15th-16th century, with a **similar depiction of a scholar** with boy attendants, and carved with similar floral sprays, at Christie's New York in Fine Chinese Ceramics and Works of Art on 14 September 2018, lot 1222, **sold for USD 18,750**.



Estimate EUR 3,000
 Starting price EUR 1,500



451

A CARVED CINNABAR LACQUER DOCUMENT BOX AND COVER, MING DYNASTY

China, 16th century. The flat cover deeply and crisply carved with a scene of a scholar clutching a staff as he walks over a bridge, his young attendant carrying a parasol and picnic box behind him, all amid craggy rockwork and trees including a willow, maple, and others. A second boy looks toward them from the balcony of the pavilion above, a large screen and furniture behind him, all against a wave ground and within a plain border.

Provenance: The Mee-Din and Robert W. Moore Collection of Chinese Lacquer. Robert W. Moore is a famed California collector of Chinese and Korean art, whose passion began in the 1950s when he served in the US Army and was stationed in Korea. After his return to the United States, he began collecting Korean and later also Chinese works of art, particularly lacquer, and over the following decades became a very knowledgeable, discerning, and influential collector.

Condition: Very good condition with minor wear, minimal losses, expected age cracks and warping, the base with some minor touchups to black lacquer on the underside. The lacquer with a naturally grown, grain-like patina in some areas and an unctuous feel overall.



Mee-Din and Robert Moore at Asia Week New York 2019

Weight: 829.5 g
Dimensions: Size 25.2 x 22.8 x 6.7 cm

The deep sides of the cover carved with lotus flowers borne on leafy stems against a diapered ground. The plain black-lacquered base with a simple broad foot, lacquered red to the exterior sides, and short straight sides that slide into the cover.

With an old Chinese wood box and blue silk pouch. (3)

Literature comparison: Compare a related cinnabar lacquer box and cover as well as a related cinnabar lacquer tray, both in the Palace Museum, Beijing, illustrated by Zhu Jiajin and Xia Gengqi, *Zhongguo qiqi quanji. Ming* [Lacquer treasures from China. Ming dynasty], vol. 5, Fujian, 1997, p. 66, pl. 64 and p.77, pl. 77, respectively. Compare also a box and cover in the Kaisendo Museum, Yamagata prefecture, Japan, illustrated in the exhibition catalog *Carved Lacquer*, Tokugawa and Nezu Museums, 1984, p. 110, no. 151.

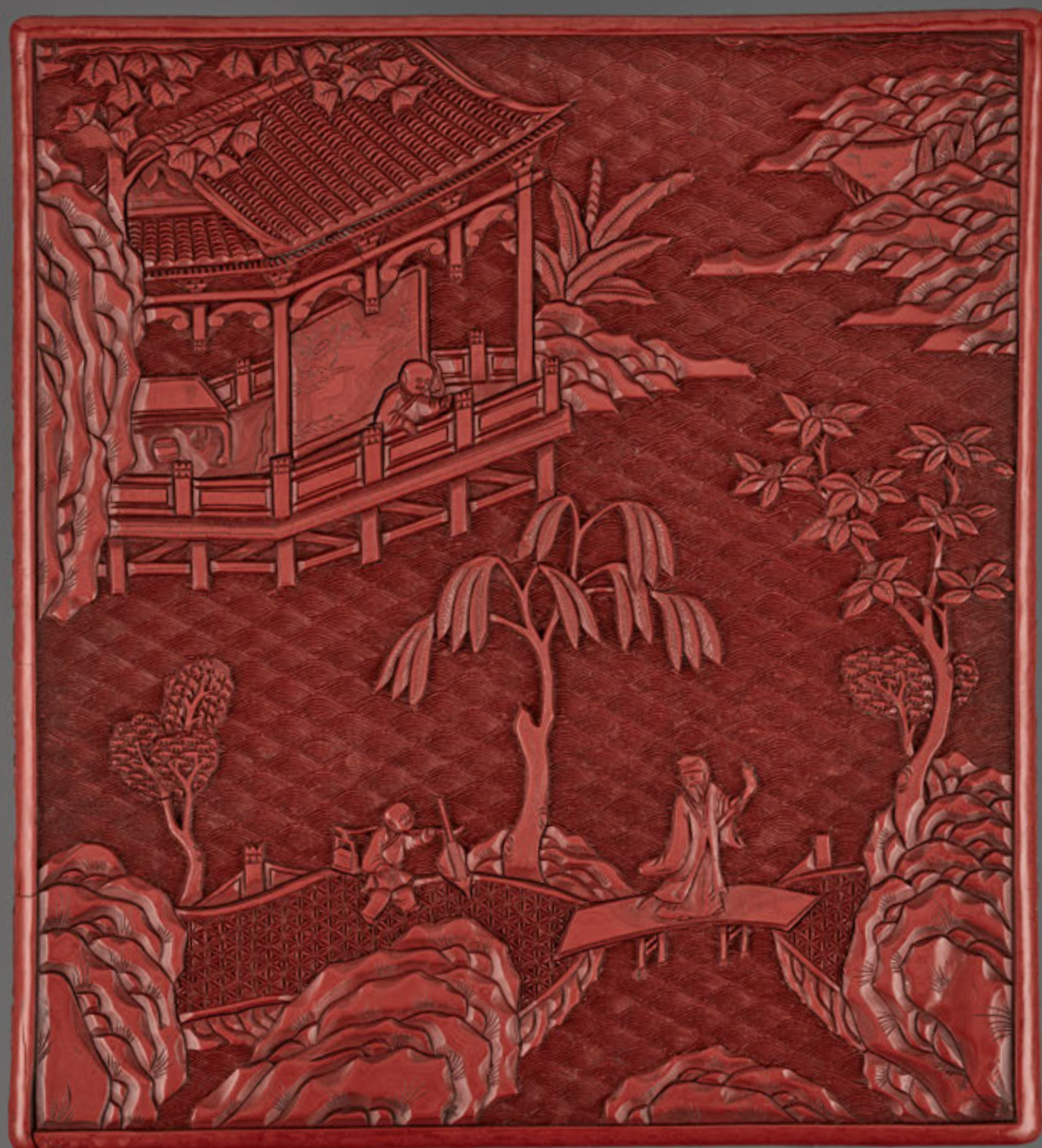
AUCTION RESULT COMPARISON

Compare a closely related but larger (41 cm long) cinnabar lacquer box and cover, **also dated to the 16th century and carved with a very similar depiction**, at Sotheby's Hong Kong in *Fine Chinese Ceramics and Works of Art* on 11 April 2008, lot 2950, **sold for HKD 727,500**.



Estimate EUR 6,000
Starting price EUR 3,000







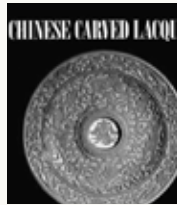
452

A CINNABAR LACQUER 'TWO LUOHAN' CIRCULAR BOX AND COVER, MING DYNASTY

China, 15th-16th century. The flattened surfaces of both box and cover are finely carved and incised in high relief with a luohan wearing voluminous robes and seated on a woven mat, sheltered by a tree, surrounded by shrubs and rockwork, against a floral diaper ground. The interior covered overall in black lacquer. The core most likely made from metal.

Provenance: Derek Clifford, Hong Kong (old collector's label with number '26' to interior). Christie's Hong Kong, 7 July 2003, lot 726 (conservatively dated to the 17th century in the respective catalog entry), auction label to interior. A noted private collector of Chinese lacquer, acquired from the above. Derek Clifford (d. 2003) was a British art expert and collector, who wrote many books about a wide range of arts, including Chinese Carved Lacquer, published in 1992. His son, Sir Timothy Clifford, was the director of the National Galleries of Scotland from 1984 to 2006.

Condition: Excellent condition with minor wear, small nicks and losses, mostly to black lacquer interior. Microscopic natural age cracks, some with invisible fills.



Derek Clifford,
Chinese Carved
Lacquer, London,
1992



Weight: 111.7 g
Dimensions: Diameter 6.2 cm

With a padded box and cover. (2)

Expert's note: Boxes that are decorated on both the top and bottom surfaces are rare, with only a few extant examples recorded. Compare a related box included in the exhibition 2000 Years of Chinese Lacquer, Oriental Ceramic Society of Hong Kong, 1993, illustrated in the catalog, no. 70, and another sold by Christie's Hong Kong, 1 November 2004, lot 726. All three boxes, including the present example, are heavy for their size, suggesting that the inner core is constructed of metal.

AUCTION RESULT COMPARISON

Compare a closely related cinnabar lacquer box and cover (7.2 cm diameter), also dated 15th-16th century, at Christie's New York in Important Chinese Ceramics and Works of Art on 13 September 2019, lot 919, **sold for USD 43,750**.



Estimate EUR 2,000
Starting price EUR 1,000



453

A CARVED RED LACQUER BRUSH AND COVER, LATE MING DYNASTY

China, 17th century. Of cylindrical form, the brush handle and cover both carved with star-patterned diaper designs between gilt key-fret bands, all in high relief, with a gilt prunus blossom to the end of the handle and a gilt foliate design to the end of the cover. With a matching Chinese hardwood box and cover, probably from the period. (2)

Provenance: From a noted German private collection.

Published and exhibited: Chinese Lacquer Art. A German Private Collection, Museum für Lackkunst, Muenster, Germany, 30 May to 29 August 2010, no. 33.

Condition: The brush in very good condition with old wear, natural age cracks and slight warping, few minuscule losses. The box in good condition with traces of use and wear, slightly warped overall.

Weight: 17.0 g
Dimensions: Length 21.6 cm

AUCTION RESULT COMPARISON

Compare a related red lacquer brush and cover (25.4 cm long), carved with the Three Friends of Winter and dated late Ming/Qing dynasty, at Christie's New York in Fine Chinese Ceramics and Works of Art on 17 September 2008, lot 128, **sold for USD 17,500**, and another (23.5 cm long), carved with figural scenes and dated 16th-17th century at Christie's New York in Important Chinese Ceramics and Works of Art on 13 September 2019, lot 912, sold for USD 15,000.



Estimate EUR 1,500
Starting price EUR 750



454

A CARVED CINNABAR LACQUER ZHADOU AND COVER, MID-QING

China, 18th century. The zhadou has a wide everted rim carved on top with lotus within a ruyi-head border and incised on the underside with leafy lotus sprays, above the slightly rounded sides carved with hexagonal floral diaper enclosed in shaped cartouches reserved on a lozenge diaper ground. The domed cover is carved en suite around a circle of petal lappets at the base of the bud-shaped fire-gilt bronze finial. The interior and base are entirely covered in black lacquer.

Provenance: From a noted French private collection.

Condition: Very good condition with only minor wear, few natural age cracks, the interior slightly warped, minimal losses to lacquer at the lower edge of the cover and interior of the zhadou, the finial slightly tilted.

Weight: 208.6 g
Dimensions: Height 8.2 cm, Width 15 cm

Literature comparison: Lacquer zhadou with covers of this type appear to have been carved with various decorations, and have rims of various shapes. One carved with the sanduo and dated to the Qianlong period is illustrated by S. Kwan in *Chinese Lacquer*, Hong Kong, 2010, pp. 290-91, no. 103. Also illustrated, page 290, is a photograph from the Sanxitang in which a similar zhadou and cover are shown. Another related example carved with flower scroll, dated 18th century, in the Shenyang Palace Museum, is illustrated by R. L. Thorpe in *Son of Heaven: Imperial Arts of China*, Seattle, 1988, page 96, no. 28.

AUCTION RESULT COMPARISON

Compare a closely related red lacquer zhadou and cover, **also dated to the 18th century**, at Christie's New York in *Fine Chinese Ceramics and Works of Art* on 22-23 March 2012, lot 1710, **sold for USD 10,000**.



Estimate EUR 3,000
Starting price EUR 1,500



Expert's note: The Sanxitang (Three Treasures Hall) was a private study of the Qianlong Emperor. It was so named because it was used to house his favorite three pieces of calligraphy, "Timely Clearing after Snowfall" by Wang Xizhi, "Mid-Autumn" by Wang Xianzhi, and "A Letter to Boyuan" by Wang Xun. The hall also houses a closely related zhadou along with a number of other important scholar's objects made during the period.

The private study of the Qianlong Emperor, Sanxitang, showing a Zhadou closely related to the present lot





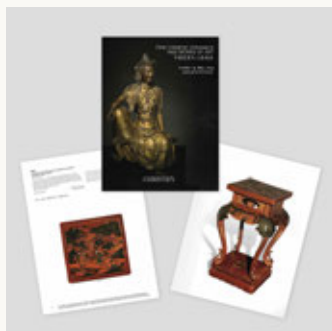
455

**A GILT-DECORATED AND POLYCHROME
LACQUERED INCENSE STAND,
XIANGJI, MID-QING**

China, 18th century. The top of the stand is elaborately decorated with figures in a riverside landscape scene, featuring scholars and attendants observing a deer. The sides have ruyi-shaped pierced panels above aprons decorated with further figural scenes, all supported on tapering legs and raised on a square platform which is detailed with a dragon roundel.

Provenance: A notable private collector in Kensington, London, United Kingdom. Christie's London, 14 May 2019, lot 108, bought-in at an **estimate of GBP 50,000-80,000**.

Condition: Good condition with minor wear, expected natural age cracks and splits, some with old repairs and fills, minor touchups. Overall commensurate with age and presenting very well.



Weight: ca. 7.5 kg
Dimensions: Size 87 x 52 x 52 cm, Top panel size 44.9 x 45.4 cm

Literature comparison: A Qianlong-period tiered box, painted in a similar style, is in the Forbidden City, illustrated in *Splendors of China's Forbidden City*, Chicago, 2004, no. 315. The author notes that the style of raised gold motifs on a polished lacquer ground was favored by the Yongzheng and Qianlong Emperors, and was originally done in imitation of Japanese lacquer techniques.

**AUCTION RESULT
COMPARISON**

Compare a related polychrome lacquered incense stand of similar form, dated to the Qing dynasty and less elaborate than the present stand, at Sotheby's New York in *Important Chinese Works of Art* on 17 March 2015, lot 213, **sold for USD 25,000**.



Estimate EUR 8,000
Starting price EUR 4,000

456
A PAINTED
LACQUER
'BASKETWEAVE'
BOX AND COVER,
DATED 1647

China. Of circular shape, the flat top to the domed cover painted in gilt and shades of red, brown, and green with two long-tailed birds perched on flowering peony branches growing from craggy rockwork, all on a black lacquer ground and above a red-lacquered basketweave band to the rounded sides, mirrored on the box supported on a tall spreading foot.

Inscriptions: To the base, 'Dinghai (corresponding to 1647) Guilin (city in Guangxi province)' and 'Hong yi jun ban (made by Hong Yijun). To the interior of the cover, 'Hong Jun ban'.



Provenance: Collection of Gérard Lévy. Gérard Lévy (1934-2016), named by Le Figaro as 'The Man with the Carnation' for the flower he would always wear on his lapel, was a revered dealer and connoisseur of Asian art and antique photography. His gallery in Paris, designed by Le Corbusier, opened in 1966, and is today run and managed by his daughter, with the help of her two brothers, both renowned collectors themselves. About his collection, Gérard Lévy once said, "The intention was that my collection should be off the beaten track. Should you share my taste, I will know that I was right to collect along these lines. But in any case, I have gained enormous pleasure from my collection."



Gérard Lévy
(1934-2016)

Condition: Good, mostly original condition with old wear, expected crackling, scattered touchups, and minor old repairs. Small losses and minor chips here and there.

Weight: 1,135 g
Dimensions: Diameter 39.3 cm

Literature comparison: See Arts of Asia, September-October 1985, p. 61, fig. 18, for a closely related food box and cover dated 1635, and p. 62, fig. 19, for a closely related octagonal box and cover dated 1674. For the cover of a circular food box painted in polychrome lacquer with a similar scene of two pheasants in garden, see James C.Y. Watt, The Sumptuous Basket: Chinese Lacquer with Basketry Panels, China Institute of America, 1985, cat. no. 9, pp. 46-47, described as late 16th-early 17th century.

AUCTION RESULT COMPARISON

Compare a painted lacquer circular box and cover, dated to the 17th century and **with similar basketweave bands**, but of slightly different form and smaller size (27.5 cm diameter), at Bonhams London, in Roger Keverne Ltd Moving On (Part II), on 7 June 2021, lot 565, **sold for EUR 3,745** (GBP 3,187).



Estimate EUR 800
Starting price EUR 400

457
A LACQUER 'BATS' BOX AND COVER,
MID-QING

China, 18th century. Finely painted in gilt and red lacquer against the black ground, the cover with a central flowerhead surrounded by intertwined scrolling clouds and ribbons encircled by twelve bats in flight, four bats indicating the cardinal points each with an auspicious symbol, the straight sides with archaistic scroll.

Provenance: From a French private collection.

Condition: Fine condition with old wear, natural age cracks and splits, small losses, and minor touchups.

Weight: 401.8 g
Dimensions: Diameter 18.3 cm

AUCTION RESULT COMPARISON

Compare a related lacquer box and cover, also dated to the 18th century, but of larger size, at Sotheby's New York, in Fine Chinese Ceramics & Works of Art on 15 September 2010, lot 337, **sold for USD 23,750**.



Estimate EUR 800
Starting price EUR 400



458

A BLACK TIXI LACQUER CIRCULAR BOX AND COVER, MING DYNASTY

China, 15th-16th century. The domed circular cover with a stylized central flower, surrounded by five ruyi heads. The box also carved with five ruyi heads, all through a thick layer of brownish-black lacquer alternating with two thin red layers. The interior and base lacquered in a dark reddish-brown tone.

Provenance: From a noted private collector of Chinese lacquer.

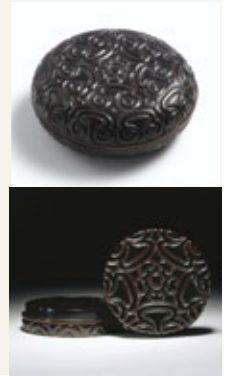
Condition: Good condition with old wear, natural age cracks and splits commensurate with age, possibly with microscopic old touchups, the cover with a small chip to the interior, all as expected and from this type of ware and period.

Weight: 122.0 g

Dimensions: Diameter 10.2 cm

AUCTION RESULT COMPARISON

Compare a closely related but slightly larger black tixi lacquer circular box and cover, also dated 15th-16th century and **similarly carved with a central flower surrounded by ruyi heads**, at Sotheby's Hong Kong, in The Baoyizhai Collection of Chinese Lacquer, Part 2, on 7 October 2014, lot 3207, bought-in at an **estimate of HKD 250,000-350,000**, and a related but possibly earlier black tixi lacquer circular box and cover, dated Yuan to early Ming, **carved with the same design** but of slightly different form, at Sotheby's London in Chinese Ceramics & Works of Art on 15 May 2007, lot 322, **sold for GBP 14,400**.



Estimate EUR 1,500

Starting price EUR 750





459

**A MOTHER OF PEARL-
INLAID LACQUER TRAY,
KANGXI PERIOD**

China, 1662-1722. Of rectangular form, decorated to the interior with a vertical panel enclosing a palace amid scrolling clouds above officials and dignitaries with attendants below, all reserved against a leiwen ground, the sides with six red-lacquered basket-weave cartouches against a floral diaper ground.

Provenance: From a noted Dutch private collector.

Condition: Superb and original condition, approximately 98% of the innumerable inlays are preserved, few small losses, natural age cracks.

Weight: 229.5 g

Dimensions: Length 44.3 cm, Width 12.5 cm

With an old silk pouch, showing several tears and wear, and a Japanese kiri wood box and cover, showing a split to the cover along with further wear, both dating to the 19th century or earlier, and a Chinese fitted box and cover dating to the 20th century. (4)

Expert's note: The mother of pearl segments are extremely thin, neatly incised and meticulously inlaid. When seen in natural sunlight, they perform a staggering array of iridescent rainbow colors.

**AUCTION RESULT
COMPARISON**

Compare a closely related mother-of-pearl-inlaid lacquer tray, also dated to the Kangxi period, with very similarly shaped cartouches and floral-diapered designs, but lacking the red-lacquered 'basket-weave', at Sotheby's London in Important Chinese Art on 15 May 2019, lot 58, sold for GBP 12,500.



Estimate EUR 5,000

Starting price EUR 2,400

A RARE QIANGJIN AND TIANQI LACQUER 'DRAGON' STAND, EARLY QING DYNASTY

China, 17th-18th century. Of rectangular form, supported on four outward-curving legs with scrolled feet joined by stretchers, finely painted and incised to the top with a central four-clawed dragon and flaming pearl, within a shaped cartouche against a diapered ground and framed by a scroll border the aprons and legs with flowers on leafy stems, insects, and similar scroll border, the stretchers with ruyi-shaped clouds and scrolling tendrils.

Provenance: Collection of Robert Rousset (1901-1982) and thence by descent to the present owner. Two collector's labels, '575' and '310', from an old inventory of the Robert Rousset collection, by repute conducted before 1935. Robert Rousset was a former radio officer in the merchant navy. He is one of the most prominent French pioneers of the Chinese art market in Paris. As a child, his father, an insurance agent, would take him to Hôtel Drouot where he started to buy at a young age. His true passion for Asian art started in the 1920s, when he was sent on a mission to Beijing after the decline of the Qing empire, along with Osvald Sirén, the famous Swedish Asian art historian and connoisseur. He then became one of the main contributors of Chinese antiques for the Compagnie de la Chine et des Indes, founded in Paris in the early 20th century by the Blazy brothers. After the 1929 stock market crash, he had the opportunity to acquire the company. With his sister Suzanne in charge of the porcelain, they developed the business and became one of the most important dealers in France, selling pieces to the greatest museums, including the Musée Guimet and the Metropolitan Museum of Art.



Robert Rousset
(1901-1982)

Condition: Overall good condition with some wear, natural age cracks, a larger crack to one apron, possibly with minor old touchups (inspected under strong blue light).

Weight: 461.1 g
Dimensions: Size 39 x 13 x 19.2 cm

Expert's note: This table appears to be a miniature version of the low side tables produced in various woods during the late Ming Dynasty. While the dragon subject executed in this specific lacquer technique appears in the auction market time and again (see **Auction result comparison**), the form of the present lot is very rare.

Literature comparison: Compare a similar example but with paired dragon decoration in the center illustrated by Fang Jing Pei, *Treasures of the Chinese Scholar*, 1997, figure 55, page 70. For a box and cover worked in the same technique see Robert D. Jacobsen, *Appreciating China: Gifts from Ruth and Bruce Dayton*, no. 65, page 122, where the author notes that the Tianqi technique was also **popular for decorating fine lacquer furniture** during the Ming and early Qing dynasties.

AUCTION RESULT COMPARISON

Compare a large lobed box and cover, dated to the 18th century, at Christie's Hong Kong in *Important Chinese Ceramics and Works of Art* on 1 December 2010, lot 3036, **sold for HKD 524,000**. Compare also a related but much larger incense stand, dated to the Kangxi period, at Sotheby's Hong Kong in *Fine Chinese Ceramics and Works of Art* on 8 October 2014, lot 3795, sold for HKD 1,480,000.



Estimate EUR 1,500
Starting price EUR 750





461

**A SILVER AND MOTHER-OF-PEARL
INLAID BLACK LACQUER STATIONARY BOX,
JOSEON DYNASTY**

Korea, 17th to 18th century. The exterior with a chocolate-brown coating, the interior and underside of the cover lacquered red. The mother-of-pearl inlays neatly incised and forming the image of two confronting dragons flanking a flaming jewel with a backdrop of scalloped clouds, on the cover and all four sides, framed by inlaid floral and thin silver borders. The red-lacquered interior tray is removable.

Provenance: From an old Austrian private collection and thence by descent within the same family to the present owner.

Condition: Overall good condition, consistent with age, natural cracks with associated losses, minor losses to inlays and rims, few touch ups, the four little feet are possibly later replacements.

Weight: 1,002 g

Dimensions: Size 31 x 12 x 17 cm

Literature comparison: Compare a related inlaid lacquer box and cover, dating to the 19th century and with similar dragons, in the collection of the Metropolitan Museum of Art, accession number 2015.500.3.7a, b.

AUCTION RESULT COMPARISON

Compare a related but later inlaid lacquer box and cover, dated to the early 20th century, at Christie's New York in The Ten Signs of Long Life, The Robert Moore Collection of Korean Art on 18 March 2014, lot 706, **sold for USD 16,250**.



Estimate EUR 2,000

Starting price EUR 1,000

**A MOTHER-OF-PEARL-INLAID
BLACK LACQUER RECTANGULAR TRAY,
JOSEON DYNASTY**

Korea, 16th-17th century. With a wide flaring rim, superbly decorated with stylized lotus flowers on scrolling vines, to the interior with stylized auspicious symbols topping each flower, the base lacquered cinnabar red.

Provenance: Gerard Hawthorn LTD Oriental Art, London, UK, 24 April 2008. A noted private collection in Abcoude, Netherlands, acquired from the above. A copy of the invoice, erroneously describing the piece as Chinese and from the Ming dynasty, accompanies this lot.

Condition: Excellent condition commensurate with age, old wear, crackling, a small loss to one corner with associated touchup, the interior with four and the exterior with two replaced inlays (inspected under strong blue light) out of more than 200 inlays in total.



Weight: 639 g

Dimensions: Size 4.3 x 31.7 x 19.2 cm

Although they superficially resemble and, indeed, are often incorrectly termed as orchids, or even peony blossoms, the flowers depicted on this tray actually are stylized lotus blossoms, as indicated by the appearance of the associated buds. The stylized blossoms, which are known as byeonryeon in Korean, likely first appeared in the silk textiles of China's Song dynasty (960-1279). Popularized in Chinese porcelains of the Yuan

(1279-1368) and Ming (1368-1644) dynasties, the foreign lotus design, or fanlianwen, spread to Korea early in the Joseon dynasty (1392-1910) and was incorporated into the decorative schemes of Korean blue-and-white porcelain, buncheong ware, and inlaid lacquers.

Though little is known of the earliest history of lacquer-making in Korea, archaeological evidence indicates that Korean craftsmen were making lacquered objects at least two thousand years ago, in the late Neolithic and early historic periods. By the Goryeo dynasty (918-1392) Koreans were producing elegant lacquer vessels and sutra-storage chests in black lacquer embellished with small floral designs inlaid in mother of pearl, the designs occasionally augmented with small, twisted, metal wires inset as borders and as the stems in floral arabesques. The tradition of inlaid lacquers continued into the succeeding Joseon dynasty (1392-1910), usually in black lacquer with bold floral designs inlaid in mother of pearl.

AUCTION RESULT COMPARISON

Compare with a related foliate-shaped tray, of larger size and dated to the 17th-18th century at Christie's New York in Japanese and Korean Art on 18 April 2018, lot 141, **sold for USD 137,500**. Compare also with a related but larger stationery box at Christie's New York in Japanese and Korean Art on 22 September 2020, lot 252, **sold for USD 81,250**, and another at Sotheby's Hong Kong in Asian Lacquer on 27 May 2014, lot 902, **sold for HKD 750,000**.



Estimate EUR 3,000

Starting price EUR 1,500





463

A MOTHER-OF-PEARL INLAID BLACK LACQUER 'PEONY' TRAY, MING DYNASTY

China, 1368-1644. The rounded sides rising from a straight foot to a broad everted rim. The center with a large peony flanked by four smaller leafy floral sprays of different kinds, framed by a thin band also bisecting the corners and terminating in cloud lappets. The rim further inlaid with various single-flowerhead sprays repeated to the exterior, the recessed base lacquered red.

Provenance: The Mee-Din and Robert W. Moore Collection of Chinese Lacquer. Robert W. Moore is a famed California collector of Chinese and Korean art, whose passion began in the 1950s when he served in the US Army and was stationed in Korea. After his return to the United States, he began collecting Korean and later also Chinese works of art, particularly lacquer, and over the following decades became a very knowledgeable, discerning, and influential collector.

Condition: Very good condition, commensurate with age, and absolutely original (inspected under strong blue light). Old wear, expected crackling, small chips to edges, few minor losses. With a fine, naturally grown patina overall.



**Mee-Din and Robert
Moore at Asia Week New
York 2019**

Weight: 712.8 g
Dimensions: Size 37.5 x 23.3 x 5.1 cm

Literature comparison: For a closely related tray in the Palace Museum, of identical size and with the same cloud lappets at the corners, see Gugong Bowuyuan Cang Wenwu Zhenpin Quanji (Complete Collection of Treasures of the Palace Museum), Lacquer Wares of the Yuan and Ming Dynasties, Hong Kong, 2006, p.139, no. 102.



AUCTION RESULT COMPARISON

Compare a related black lacquered rectangular tray, **also dated to the Ming dynasty and inlaid with mother-of-pearl**, though more sparingly so and depicting a prunus branch, at Sotheby's New York in Important Chinese Art on 13 September 2017, lot 51, **sold for USD 10,000**. For a smaller tray (17.8 cm square) with more elaborate decoration, dated late Yuan to early Ming, see Christie's New York, Fine Chinese Ceramics & Works of Art, 22 March 2019, lot 1644.



Estimate EUR 2,000
Starting price EUR 1,000



464

A BURLWOOD SCHOLAR'S ROCK, QING DYNASTY

China, 1644-1912. Finely carved in the round as a pierced rock formation with angular surfaces and projections, the lacquered wood of a rich deep brown color and with a superb, naturally grown patina perfectly enhancing the distinct grain of the material.

Provenance: From a Dutch private collection.

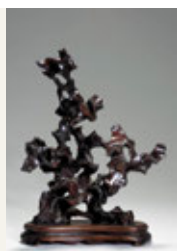
Condition: Excellent condition with some old wear, and an unctuous feel overall, and scattered age cracks here and there, as expected from an ancient burlwood carving.

Weight: 242.6 g (the scholar's rock) and 252.4 g (the base)
Dimensions: Height 24 cm (excl. base) and 33 cm (incl. base)

With a matching hardwood stand, supported on three legs and rising to a lobed upper section, but dating to a later period. (2)

AUCTION RESULT COMPARISON

Compare a related burlwood scholar's rock, also dated to the Qing dynasty and with a similarly matching wood base, at Sotheby's London in Fine Chinese Ceramics and Works of Art on 11 November 2015, lot 166, sold for GBP 6,250. Compare also a closely related but slightly larger (34.3 cm) burlwood scholar's rock, dated 18th-19th century, at Christie's New York in The Falk Collection, on 16 October 2001, lot 232, **sold for USD 23,500.**



Estimate EUR 1,500
Starting price EUR 750





465

A POLYCHROME AND GILT-LACQUERED 'FOREIGNER' TABLE SCREEN, KANGXI PERIOD

China, second half of 17th to early 18th century. Finely painted to one side with a red-haired Dutchman standing on the grassy ground and wearing a characteristic buttoned robe tied at the waist, a boy attendant standing behind him and holding a long blood-stained sword, two lanterns hanging above them. The other side with a gnarled branch with flowers, leafy vines and a butterfly. The frame decorated in gilt lacquer with lotus scrolls and other floral and geometric designs against a black ground.

Provenance: Estate of Sear Hang Hwie Pao (1937-2009). Old illegible collector's label attached to frame. Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

Condition: Old wear, natural age cracks, minor losses and touchups to the frame but not the screen itself. Overall superb condition for a lacquer table screen from the second half of the 17th century.

Weight: 352.7 g

Dimensions: Size 24.5 x 19.3 x 11.4 cm

There was a fascination with all things European at the Qing court during the 17th and 18th centuries. This 'occidentalism' may be directly compared with the fascination of 'chinoiserie' that was sweeping Europe at approximately the same time. This interest in foreigners, their clothes, customs, and belongings is reflected in works of art of the period (see **Auction result comparison**). Scrolls depicting tribute bearers from foreign lands were commissioned by the court, on which male and female figures from various countries were shown in their different costumes. Reflecting the imperial view of China as at the center of all nations, the scrolls also reveal a certain curiosity about those outside the Middle Kingdom. On one such handscroll in the collection of the Palace Museum, Beijing, many of the figures are described as being from the West and the attributes of each couple are discussed in both Chinese and Manchu (see *Splendors of a Flourishing Age*, Macau, 1999, no. 42).

Interestingly, however, the present figure is devoid of the typical caricatural elements, such as an overtly large nose and eyes or a grotesque expression. Moreover, he is depicted with long earlobes, which are normally seen on Buddhist figures, but were also regarded as lucky in China. The long sleeves and boy attendant are also typical elements of Chinese art that usually did not appear in depictions of foreigners. This suggests a certain respect for the depicted foreigner that went beyond curiosity or fascination. Perhaps he is a Dutch missionary, as indicated by his curly red hair and buttoned robe. One such Dutch missionary was George Candidius (1597-1647), the first missionary to be stationed on the island of Taiwan, who stayed there from 1627 to 1637.



George Candidius (1597-1647), the first missionary stationed in Taiwan

AUCTION RESULT COMPARISON

Compare a famille rose spirit barrel depicting a Dutch drunkard, wearing a similar buttoned jacket, dated to the Qianlong period, at Bonhams London in *Fine Chinese Art* on 12 May 2016, lot 299, sold for GBP 25,000, and an ivory figure of a kneeling Dutch foreigner, with a similar hairstyle, at Bonhams London in *Fine Chinese Art* on 16 May 2013, lot 366, **sold for GBP 31,250.**



Estimate EUR 3,000

Starting price EUR 1,500

466

A RHINOCEROS HORN 'CHILONG AND PRUNUS' LIBATION CUP, EARLY TO MID-QING

China, 17th-18th century. Exquisitely carved with a flaring upper body tapering to a small foot, with blossoms and buds growing from gnarled prunus branches, a larger branch and a clambering chilong forming two openworked handles, the chilong with furcated tail peering over the rim, a smaller chilong clambering below the spout.

Inscriptions: Incised to base, 'Xuan Yi He'. Probably an ancient collector's mark.

Provenance: Old Viennese private collection and thence by descent in the same family to the present owner.

Condition: Superb condition with only minor wear, natural age cracks which in some areas have developed minuscule losses, possibly due to insect bite, a chip to one blossom, overall remarkably well-preserved.

Weight: 298.4 g (the libation cup) and 56.1 g (the base)

Dimensions: Width 16 cm, Height 9.3 cm (excl. base) and 12.8 cm (incl. base)

With a matching and neatly fitted hardwood base from the same period, openworked with ruyi-head feet and supported on stretchers, the circular rim with a band of key-fret. Pierced to the center. Fine naturally grown patina to the wood. (2)

Expert's note: This libation cup is notable for its sublime natural color, which is especially remarkable in sunlight, which partially penetrates the material to create an overall spectacular array of color nuances, altogether not visible in artificial light. Please request our natural sunlight video which was specially created to depict this amazing effect.

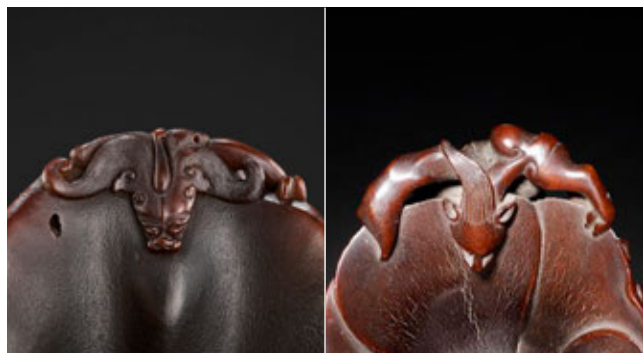
AUCTION RESULT COMPARISON

Compare a closely related rhinoceros horn libation cup, **also with a clambering chilong peering over the rim**, dated 17th-18th century, but of smaller size and carved to the interior with magnolia petals, at Bonhams London in Fine Chinese Art on 11 November 2010, lot 257, **sold for GBP 90,000**.



Estimate EUR 10,000

Starting price EUR 5,000



Compare the chilong head peering over the rim on the present libation cup and another sold by Bonhams London, 11 November 2010, lot 257, for GBP 90,000



467

**A CARVED AND RETICULATED CANTON
IVORY 'MYTHICAL BATTLE' VASE,
QING DYNASTY**

China, 19th century. Of baluster form, the body intricately reticulated and neatly carved in deep relief with a continuous scene of a legendary battle. With warriors riding fierce lions and majestic stags, surrounded by various trees and pavilions, all below a band of ruyi-lappets and above a foliate border. The foot and shoulder with lotus scrolls, the mouth rim with a key-fret band.



Provenance: Old Viennese private collection and thence by descent in the same family to the present owner.

Condition: Superb and original condition with no repairs whatsoever. One chip to border of upper section. Given the exposure and fragility of the material, this must be considered the best possible condition for such a piece. Nevertheless, it is possible that there are old, small chips which have been worn off and patinated over time to such a degree that they are not visible anymore. Natural age cracks. Fine honey-gold and naturally grown patina. Note the vase did NOT originally have a cover, as evidenced by the trumpet mouth.

Weight: 1,745 g

Dimensions: Height 30.7 cm

With a silk box and cover, dating to the earlier 20th century, bearing a worn and illegible paper label. (2)

The separately carved neck with two opposing dragon masks suspending loose rings. Two reserves carved in openwork with immortals to one side, including one with a 'floating' head rising high above his body amid scrolling clouds, and scholars against a diapered design to the other.

**AUCTION RESULT
COMPARISON**

Compare a closely related but slightly larger (38.9 cm high) and later ivory baluster vase, dated to the 19th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 17 September 2010, lot 1244, **sold for USD 62,500.**



Estimate EUR 5,000

Starting price EUR 2,400





468

**A TALL PAINTED IVORY
FIGURE OF LIN DAIYU,
LATE QING TO REPUBLIC**

China, mid-19th to early 20th century. The graceful, slender figure wearing long robes carved and incised with floral sprays, clouds, leaves, and phoenixes, tied at the waist, and a long gilt sash. She is carrying a flower basket, holding a single flowerhead in her hand, and is richly adorned in elaborate beaded jewelry including a necklace, earrings, and a phoenix headdress. The underside of the base is neatly incised with tree branches.

Provenance:

Piasa, Paris,
11th June
2010. A noted
French private
collection,
acquired from
the above.

Condition:

Very good
condition with
some wear,
particularly to gilt and pigments. Natural age cracks.
Few small chips. Loss to underside of base.



Weight: 5,080 g
Dimensions: Height 53 cm

Expert's note: Authentic Chinese ivory figures of such large size and with an age of at least 100-150 years have become exceedingly rare.

Lin Daiyu is one of the principal characters of **Cao Xueqin's classic 18th century Chinese novel "Dream of the Red Chamber"**. She is portrayed as a well-educated, intelligent, witty, and beautiful young woman of physical frailness who is somewhat prone to occasional melancholy. She was originally shown in illustrations of the novel as a young lady holding a branch of flower and wearing a shawl. The novel achieved huge popularity since the Qianlong Emperor's reign, and it was published in numerous editions with illustrations by the most accomplished artists of the Qing dynasty, including Gai Qi. The image of Lin Daiyu thus became a very common figure in Chinese art.

AUCTION RESULT COMPARISON

Compare a related painted ivory figure of Lin Daiyu, described as a maiden, dated c. 1900, also with a flower basket and flowerhead in her hands and wearing a similar robe, but of slightly larger size (65.5 cm high), at Christie's London in Chinese Ceramics, Works of Art and Textiles on 13 May 2011, lot 1128, **sold for GBP 15,000.**



Estimate EUR 5,000
Starting price EUR 2,400



469

AN IVORY FIGURE OF A LAN CAIHE, MING DYNASTY

China, 1368-1644. Standing in a dynamic posture, leaning slightly forwards, carrying a slender basket in a honeycomb-decorated bag around the back, undercut for suspension as a pendant. Wearing long flowing robes, wrist braces, and a characteristic leaf-skirt. The face with a serene expression and the hair arranged in a high chignon.

Provenance: Ben Janssens Oriental Art, London, 2014. Belgian private collection, acquired from the above. Ben Janssens opened his eponymous gallery in 1996 in London, specializing in early Chinese art. He also served as the Chairman of the Executive Committee of TEFAF Maastricht.

Condition: Very good condition with old wear, natural age cracks, and a fine, honey-gold patina. Two himotoshi (cord holes) were added to the back, indicating that the present lot may at one time have been used as a netsuke.



Ben Janssens

Weight: 98.5 g (incl. base)

Dimensions: Height 13.3 cm (excl. base) and 14.6 cm (incl. base)

Glued to a modern wood base. (2)

Lan Caihe is one of the Eight Immortals in the Taoist pantheon and the only one of the Eight whose gender is ambiguous. Lan is not generally thought to be based on a historical person but is traditionally said to have been born sometime during the Tang dynasty, and lived as a homeless street entertainer, who wandered all over China, singing philosophical songs. Lan's emblem is a basket of flowers, and so this immortal is considered the patron of florists and gardeners.

AUCTION RESULT COMPARISON

Compare a related ivory carving of an immortal, dated to the 17th century, at Christie's London in Fine Chinese Ceramics and Works of Art on 10 May 2011, lot 50, **sold for GBP 15,000.**



Estimate EUR 1,500

Starting price EUR 750



470 AN IVORY FIGURE OF GUANYIN AND CHILD, LATE MING DYNASTY

China, 16th to early 17th century. The Goddess of Mercy boldly carved standing and carrying a child, wearing voluminous wide-sleeved robes, a rosary hanging from the left arm, the child clutching a lotus spray. Her serene face with heavy-lidded eyes and full lips forming a calm smile.

Provenance: From a noted German private collection.

Condition: Very good condition with old wear, minor losses, natural age cracks. Superb honey-brown patina.

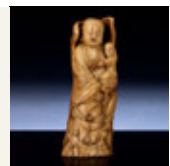
Weight: 1,020 g

Dimensions: Height 30.2 cm

Literature comparison: Compare with a related ivory carving of Guanyin with a boy in her arms dated to the Ming dynasty, illustrated in *Ming and Qing Chinese Arts* from the C. P. Lin Collection, Hong Kong, 2014, p. 297, no. 179. Another related ivory carving of Guanyin and child dated to the late Ming dynasty is illustrated in *Chinese Ivories: from the Shang to the Qing*, London, 1984, p. 59, no. 29.

AUCTION RESULT COMPARISON

Compare a closely related ivory figure of Guanyin and child, also dated 16th to early 17th century, but of smaller size (19.2 cm high), at Christie's Hong Kong, in *The Imperial Sale* on 31 May 2010, lot 2036, **sold for HKD 312,500**.



Estimate EUR 3,000

Starting price EUR 1,500

471 A PAINTED IVORY FIGURE OF A LADY, QING DYNASTY

China, 1644-1912. Wearing voluminous robes, decorated in gilt with a key-fret pattern at the chest, and billowing scarves. The face with a benign expression. The hair arranged in a double topknot behind the ruyi-shaped diadem with kingfisher ornaments and a central ruyi-shaped hairpin.

Provenance: From a French private collection.

Condition: Extensive wear to gilt and polychrome pigments, natural age cracks, minor nicks, several losses. Good patina.

Weight: 585.2 g (incl. base)

Dimensions: Height 24 cm (excl. base) and 25 cm (incl. base)

Firmly attached to a carved wood base of oval form. (2)

AUCTION RESULT COMPARISON

Compare a related ivory figure of a lady, dated to the 18th century, at Sotheby's London in *Fine Chinese Ceramics & Works of Art* on 14 May 2014, lot 339, bought-in at an **estimate of GBP 6,000-8,000**.



Estimate EUR 800

Starting price EUR 400



472

**AN IVORY FIGURE
OF A LADY HOLDING A CENSER,
LATE MING DYNASTY**

China, 17th century. Finely carved standing, wearing a long flowing robe with wide sleeves opening at the chest revealing beaded jewelry, her hands clasped together at the front supporting a tripod censer on a distinct lotus-pod base, her face with a serene expression.

Provenance: From a French private collection.

Condition: The censer and lotus-pod base with a small loss and associated old fill and touchups, otherwise in good condition with old wear, minor losses and a large number of natural age cracks. Fine honey-golden patina.

Weight: 335.3 g (incl. stand)

Dimensions: Height 21.4 cm (excl. stand) and 24.3 cm (incl. stand)

Firmly attached to a carved wooden stand raised on four supports. (2)

Expert's note: Carved ivory figures of this type, dating from the late Ming dynasty and sporting objects intended for medicinal (or ritual) use, such as the present lot, are extremely rare and almost never appear on the auction market. When they do, such figures command high results, especially when compared directly to their emptyhanded counterparts (see Auction result comparison).

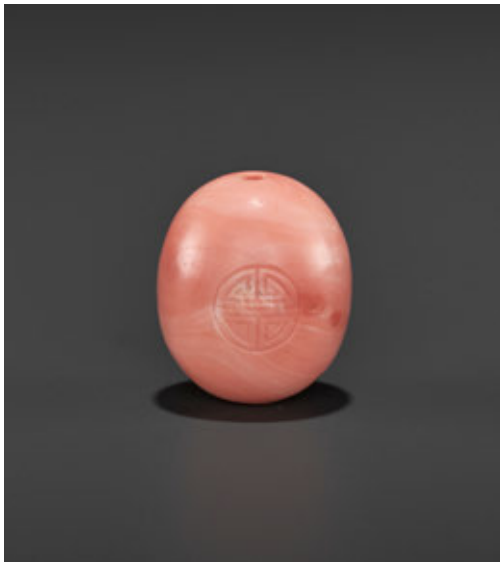
**AUCTION
RESULT
COMPARISON**

Compare a related carved ivory female figure, also dated to the 17th century and holding a pestle and mortar in her hands, at Christie's London in Fine Chinese Ceramics and Works of Art on 10 May 2011, lot 48, sold for GBP 73,250.



Estimate EUR 2,000

Starting price EUR 1,000



473

A RED CORAL 'MANDARIN HAT FINIAL' BEAD, QING DYNASTY

China, 1644-1912. Of ovoid form, incised with a central Shou character to one side, and pierced vertically through the center. The bead of an attractive pale red color with bands of lighter and darker hues.

Provenance: Collection Heinrich Aigner (1919-2005). Heinrich Aigner was a southern German importer who collected Chinese works of art, buying them directly in China and other countries during his frequent trips to Asia during the 1960s and 1970s.

Condition: Good condition with minor wear, a few minuscule nicks and light scratches. Fine patina.



Heinrich Aigner (1919-2005)

The bead's purpose is as a Mandarin hat finial, its color and shape signifying the wearer's status, in this case an **officer of the second grade**.

Weight: 26.4 g

Dimensions: Height 2.9 cm, Diameter 2.5 cm

Estimate EUR 400

Starting price EUR 200



474

AN INLAID IVORY 'DOUBLE FISH' PETAL-LOBED BOX AND COVER, LATE MING TO EARLIER QING

China, 1600-1750. The eight-lobed floriform box and cover boldly carved from ivory and finely inlaid in mother-of-pearl, some of which is stained green, soapstone, tortoiseshell, and amber with two confronting Celestial eye goldfish amid algae.

Provenance: The private collection of Heinrich Aigner (1919-2005). Heinrich Aigner was a southern German businessman who collected Chinese works of art, buying them directly in China and neighboring countries, all during his frequent trips to Asia in the 1960s and 1970s.

Condition: Old wear, natural age cracks, slight warping, small losses to inlays with associated touchups. Fine honey-golden patina.

Weight: 204.3 g

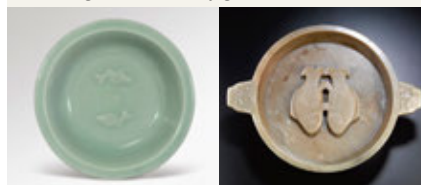
Dimensions: Diameter 10 cm

Celestial eye goldfish or Choutengan is a double-tailed breed of fancy goldfish that has a breed-defining pair of telescope eyes which are turned upwards, pupils gazing skyward. Celestial eye goldfish in a pond were a popular motif during the late Ming and subsequent Qing dynasty.

The **double fish** is one of the bajixiang (eight auspicious symbols) and was introduced to China through the influence of Tibetan Buddhism in the Yuan dynasty (1279-1368). Not only used in Buddhist implements, but also utilized as a popular motif for works of art, they symbolize connubial bliss, abundance, and freedom from restraint.

EXPERT'S NOTE

The motif of double fish is a very popular one, commonly encountered in Longquan celadon dishes from the Song dynasty (see **fig. 1**) and later in marriage bowls from the 18th century (see **fig. 2**). Rarely does the motif occur on scholar's objects and these examples are often extremely rare and valuable (see **fig. 3**). The present lot, employing a complex inlaying technique that is rare to find in Chinese works of art, and putting the double fish motif to scene in a subtle yet salient manner, appears to be unique and was most likely commissioned as a wedding or anniversary gift.



Estimate EUR 800

Starting price EUR 400



475
AN IVORY 'DRAGON'
CIRCULAR BOX AND COVER,
LATE MING DYNASTY

China, 16th-17th century. The cylindrical box surmounted by a circular cover, boldly carved and reticulated with two confronting dragons with neatly incised scales, flanking a flaming pearl amid scrolling clouds.

Provenance: The private collection of Heinrich Aigner (1919-2005). Heinrich Aigner was a southern German businessman who collected Chinese works of art, buying them directly in China and neighboring countries, all during his frequent trips to Asia in the 1960s and 1970s.

Condition: Very good condition with minor wear, natural age cracks, light scratches. Superb deep brown patina, exactly as expected from a late Ming ivory carving.

Weight: 63.1 g
 Dimensions: Diameter 5.3 cm, Height 3 cm

Estimate EUR 500
 Starting price EUR 240



476
AN IVORY FIGURE OF A 'DOCTOR'S LADY',
LATE MING DYNASTY

China, 16th-17th century. Well carved as a naked woman lying in a recumbent position, the face with delicate features. Her head rests on her right hand while one leg is demurely bent above the other. She is wearing bangles at her wrists and minuscule lotus shoes. Her hair is pulled back in an elaborate topknot.

Provenance: French private collection.

Condition: Excellent condition with minor wear, natural age cracks, fine patina, very few minuscule nicks. The ivory with a warm, naturally grown, honey-golden patina.

Weight: 80.8 g
 Dimensions: Length 12.2 cm

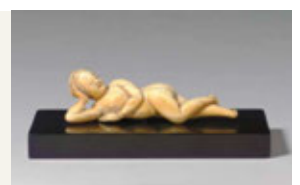
Expert's note: Figures of this type have in the past been known as 'medicine ladies' or 'doctor's models', based on the notion that when a doctor visited a woman she would reach through the curtains of her bed and touch the ivory figure to indicate the spot causing her trouble.



However, **figures like the present one are nowadays believed to have had a more erotic intention** and their nakedness and specific position to be based on Sino-Spanish ivory figures of the infant Jesus that would have been seen by Chinese craftsmen during the Ming dynasty.

Literature comparison: For the Sino-Spanish prototype and a Chinese ivory carving of a recumbent woman, dated late 16th-early 17th century, see the exhibition catalog, Chinese Ivories from the Shang to the Qing, British Museum, London, 1984, p. 42, figs. 6 and 7. Another similar figure is illustrated in Chinese Ivories from the Kwan Collection, Art Gallery, the Chinese University of Hong Kong, 1990, pp. 218-9, no. 97.

AUCTION RESULT COMPARISON
 Compare a closely related ivory figure of a doctor's lady, **also dated 16th-17th century**, at Christie's New York in Fine Chinese Ceramics and Works of Art on 20 September 2005, lot 53, **sold for USD 6,000.**



Estimate EUR 800
 Starting price EUR 400

477

A BLACK-LACQUERED IVORY BRUSHPOT, BITONG, QING DYNASTY

China, 1644-1912. Of cylindrical form, supported on three short feet and with a countersunk base, the exterior lacquered black and reverse-decorated with a continuous scene depicting an idyllic landscape situated amongst towering mountains and villagers engaged in various activities, including two fishermen in boats, further with different trees and small huts.

Provenance: From a noted French private collection. Old collector's label to base.

Condition: Excellent condition with only minor wear, expected natural age cracks. Fine, naturally grown patina.

Weight: 430.3 g (the brushpot)

Dimensions: Height 11.3 (excl. base) and 15.2 cm (incl. base), Diameter 9.1 cm

With a Chinese hardwood base carved in openwork, dating to the late Qing dynasty or Republic period. (2)

AUCTION RESULT COMPARISON

Compare a related ivory brush pot, dated to the Kangxi period, also with reverse-decorated black lacquer décor, at Sotheby's Hong Kong in Gems of Chinese Art – The Speelman Collection II, on 2 October 2018, lot 3424, **sold for HKD 1,500,000.**



Estimate EUR 3,000

Starting price EUR 1,500



478

AN IVORY 'MOUNTAIN LANDSCAPE' WRIST REST, LATE QING TO REPUBLIC

China, late 19th to early 20th century. Of rounded tapering form, the concave side reticulated and carved in high relief with a scholar and his boy attendant in a fenced garden surrounded by trees, a small egret hiding behind one, with towering mountains in the background.

Provenance: French private collection.

Condition: Excellent condition with minor wear and only very few minuscule losses to exposed areas.

Weight: 165.7 g

Dimensions: Length 17.8 cm

AUCTION RESULT COMPARISON

Compare a related ivory wrist rest, dated to the 19th century, at Bonhams London in Fine Chinese Art on 11 November 2010, lot 458, **sold for GBP 4,200.**



Estimate EUR 1,000

Starting price EUR 500



479

AN IVORY 'IMMORTALS' SEAL, MID-QING TO REPUBLIC

China, late 19th to early 20th century. Of rectangular form with a slightly domed top, the long sides minutely incised and inked with three immortals and a lengthy microscopic poem on one side and a peacock perched on a pine branch and a shorter poem to the other.

Provenance: Dr. Ernst Eichler, Vienna, Austria. Thence by descent in the same family. Ernst Eichler (1932-2018) was a judge and poet, writing under the pseudonym of Ernst David. His works have been published worldwide and translated into many languages, including Japanese. Beginning in the late 1960s, he built an important collection of writing instruments, seals and other antique desktop objects, among them a small number of Chinese and Tibetan seals.



Dr. Ernst Eichler (1932-2018)

Condition: Excellent condition with minor wear, occasional light scratches, and very few minuscule natural age cracks. Good patina.

Weight: 28.1 g
Dimensions: Height 6.4 cm

Estimate EUR 500
Starting price EUR 240



480

A CARVED TORTOISESHELL 'THREE FRIENDS OF WINTER' SNUFF BOX, QING DYNASTY

China, Canton, 19th century. Of circular shape with matching cover, the top delicately carved in deep relief with elaborate figural scenes amid pavilions and garden courtyards with bamboo and prunus. The underside carved with another figural garden scene in shallow relief with bamboo and pine, thus presenting the Three Friends of Winter (pine, bamboo, and plum).

Provenance: French private collection.
Condition: Fully original and unrestored condition with a fine, naturally grown patina, some old wear, traces of use, few small losses and chips here and there.

Weight: 26.7 g
Dimensions: Diameter 6 cm

The base with a circumferential bamboo border. The sides of the box with further intricately carved designs.

AUCTION RESULT COMPARISON

For a closely related but slightly larger box, see Sotheby's New York, Asian Art, 14 September 2019, lot 1297, **sold for USD 7,500.**



Estimate EUR 500
Starting price EUR 240



Thangkas, Textiles and Paintings

Lots 481 to 539



481

A MONUMENTAL WALL THANGKA OF MANJUSHRI, 19TH CENTURY

Tibet. Distemper on cloth. Manjushri is seated in dhyanasana on a lotus throne, his right hand holding the sword of wisdom, his left a lotus coming to full bloom at the shoulder and supporting his manuscript wrapped in red covering, surrounded by monks and deities.

Provenance: Collected by the present owner's father in Tibet before 1970 and thence by descent.

Condition: Extensive wear, creasing, soiling, losses, possibly with minor touchups.

Dimensions: Size ca. 320 x 240 cm

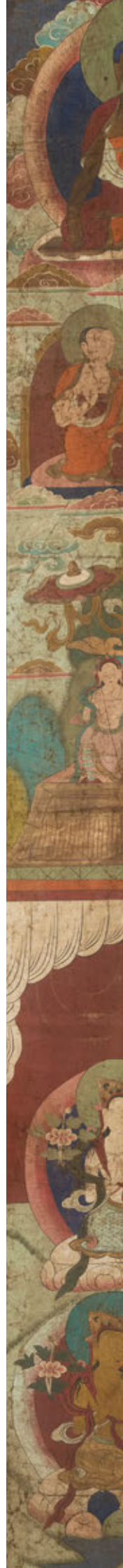


A **Thangka Wall**, in Tibetan religious architecture, is a stone-built structure used for hanging a giant, or monumental thangka (such as the present lot) in some of the major Buddhist monasteries of Tibet. These giant thangkas are called gos ku, goku, gheku, or kiku (cloth image) in Tibetan. The Thangka Wall stands on a hillside from where it typically overlooks the monastic settlement. Its form is that of a narrow, tall and rectangular building with a battered façade and a flat roof surrounded by a parapet. A silk brocade fitting is normally used to mount a thangka onto the Thangka Wall.

Estimate EUR 5,000

Starting price EUR 2,400

The annual showing of a giant Thangka displayed on a Thangka Wall at a monastery in Tibet





482

A THANGKA OF PALDEN LHAMO, 19TH CENTURY

Tibet or Mongolia. The vivid thangka depicts Tibet's protector, Palden Lhamo, riding her mule through a sea of blood surrounded by flames. She is holding a kapala in her left hand, a trident in her right, and wears a garland of severed heads as well as a skull crown. With a silk brocade frame, mounted as a hanging scroll. Inscribed on the backside.

Provenance: From a French private collection.

Condition: Good condition with old wear, soiling, creasing, minor losses.

Dimensions: Image size 69.5 x 47 cm, Size incl. mounting 121 x 84.5 cm

Palden Lhamo's name means 'Glorious Goddess'. A myth surrounding this goddess tells of how, moved by compassion for sentient beings, she threatened to kill her own son if her husband would not cease from performing human sacrifices. Forced to carry out her ultimatum, she used her son's flayed skin as a saddle whilst fleeing the kingdom.

Estimate EUR 3,000

Starting price EUR 1,500

AUCTION RESULT COMPARISON

Compare a related but larger thangka of Palden Lhamo, also dated to the 19th century and described as Tibetan or Mongolian, at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 19 March 2019, lot 938, **sold for USD 37,575**.





483

**A THANGKA OF
AVALOKITESHVARA SAHASRABHUJA,
18TH-19TH CENTURY**

Tibet. Distemper and gold on cloth. Standing atop a cushion resting on lotus flowers rising from a blue lake with cranes and ducks in a mountainous landscape, richly adorned with beaded jewelry and voluminous robes, holding a wish-fulfilling jewel in his principal hands while five others hold lotus, rosary, dharmachakra, bow and arrow, and a vase.

Provenance: From a European private collection, assembled in the 1960s and 1970s.

Condition: Very good condition with minor wear, creasing, soiling, few minuscule losses. The textile mounting further with small tears, considerable soiling in some areas, few loose threads, and minor losses.

Dimensions: Size incl. mounting 131 x 68 cm, Image size 60.7 x 39.4 cm

Avalokiteshvara is surrounded by ruyi-shaped clouds, the upper corners with the red-skinned Buddha Amitabha as well as Buddha Shakyamuni showing the bhumisparsa mudra, the lower area with four unguates flanked by two lotus-bearing forms of Avalokiteshvara. The thangka is mounted with a silk brocade frame, showing finely stitched roundels with flowers and Buddhist symbols as well as crashing waves and lishui stripe.

Stretching in a great arc around the figure are a thousand arms, each hand bearing an eye to symbolize his unhindered capacity to see. This compelling form of the most widely-revered bodhisattva Avalokiteshvara, known as Chenrezig in Tibet, embodies unbounded compassion as an all-seeing and all-reaching deity seeking to assist every sentient being to attain nirvana. Eleven heads can be interpreted as corresponding to the eleven points of a mandala (its center, four cardinal points, four intermediate points, the nadir, and the zenith). They are arranged in five registers. The lowest register displays peaceful countenances and the next three registers present wrathful forms. Amitabha Buddha is the pinnacle. Each head represents an aspect of the compassionate deity, reflecting Avalokiteshvara's ability to meet benign and ferocious powers with comparable strength.

**AUCTION
RESULT
COMPARISON**

Compare a related but larger Tibetan thangka depicting the Thousand-Armed Avalokiteshvara, dated to the 19th century, at Christie's New York in Indian and Southeast Asian Art on 19 September 2002, lot 145, sold for USD



11,950. Compare also a related **Tibetan thangka of Avalokiteshvara Sahasrabhuja**, dated to the 18th century, at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 17 September 2014, lot 43, sold for USD 37,500.

Estimate EUR 3,000

Starting price EUR 1,500

484

A RARE THANGKA OF LAKSHMI

Mongolia or Tibet, 18th-19th century. Distemper and gold on cloth. Seated in lalitasana atop a lotus base on a five-stepped throne with rows of various offerings, framed by a billowing curtain, with clouds and a halo behind her. Old silk brocade mounting.

Provenance: From a Swiss private collection.

Condition: Good condition with old wear, minor losses, creases, abrasions and soiling

Dimensions: Image size 35.5 x 25 cm, Size incl. mounting ca. 70 x 40 cm

This finely painted thangka depicts the rare subject of the Indian goddess Lakshmi, or Pal Lhamo in Tibetan, the peaceful form of Shri Devi Dudsolma. She is holding a small child in her arm as well as a vase and jewels in her hands. Her robe is finely painted with foliate and floral scroll. The face with a meditative expression marked by almond-shaped eyes below gently arched brows centered by an urna.

With a modern frameless backing behind glass, which can be removed upon request.

Estimate EUR 2,000

Starting price EUR 1,000



AUCTION RESULT COMPARISON

Compare a related Mongolian thangka of Lakshmi, dated to the 19th century, at Bonhams London in The Jongen-Schleiper Collection of Fine Thangkas on 11 May 2017, lot 37, sold for GBP 28,750.



485

A THANGKA OF TSONGKHAPA EMANATING FROM THE HEART OF MAITREYA

Tibet, 18th-19th century. Distemper and gold on cloth. Seated in dhyanasana on a lotus base set in a bank of clouds with his hands in dharmachakramudra, clad in heavy robes and flanked by lotus blossoms at the shoulder supporting the sword and book, the face with serene expression surmounted by a pointed cap and backed by a nimbus. With a silk brocade frame.

Provenance: From a European private collection, assembled in the 1960s and 1970s.

Condition: Very good condition with minor wear, creasing, soiling, few minuscule losses. The textile mounting further with tears, loose threads, and minor losses.

Dimensions: Size incl. mounting 128 x 73 cm, Image size 65 x 45 cm

The founding triad of the Gelugpa

Order of Tibetan Buddhism manifests from the heart of Maitreya upon a billowing cloud at the center of this uplifting thangka. The order's founder, Tsongkhapa, sits enthroned, joined by his successors as Ganden Tripa (the spiritual leader of the Gelugpas), Gyeltsab Dharma Rinchen (1364-1432) and Khedrup Geleg Palzang (1385-1438). Below them, buffalo-head Yama Dharmaraja is flanked by Magzor Gyalmo with her mule on the left, and Dorje Shugden riding a snow lion on the right.

Je Tsongkhapa (1357-1419) is the founder of the Gelug order of Tibetan Buddhism, the "newest" of the extant schools. Tsongkhapa studied the traditions of the Nyingma, Sakya, Kagyü, and particularly Kadam lineages, and codified certain principles of all of them in the Gelug tradition. Today, the order is the most popularly followed in Tibet, with its head, the Dalai Lama, seen as the spiritual leader of the country.

The wisdom-sword and sutra that blossom by his shoulders are attributes of Manjushri, the Bodhisattva of Wisdom, with whom Tsongkhapa is associated. In visual allegory, they arise from Tsongkhapa's hands as he displays the gesture of 'Advancing the Dharma'. Above him, Maitreya holds court within Tushita Heaven.

The painting is of exceptional artistic quality and can be dated to the late 18th or early 19th centuries. The horizontality and ornate scrolling of the clouds and symmetry of the composition are hallmarks of the period and reveal an indebtedness to certain influences in Chinese painting.

Estimate EUR 1,500
Starting price EUR 750

AUCTION RESULT COMPARISON

Compare a closely related Tibetan thangka of Tsongkhapa, also dated 18th-19th century, at Christie's New York in Indian and Southeast Asian Art on 19 March 2013, lot 395, **sold for USD 21,250**. Compare also a related Tibetan thangka, also **depicting Tsongkhapa emanating from the heart of Maitreya**, dated to the 19th century, but of larger size, at Bonhams Hong Kong in Images of Devotion on 2 December 2020, lot 1031, bought-in at an **estimate of HKD 500,000-700,000**.



A THANGKA OF TSONGKHAPA, 18TH-19TH CENTURY

Tibet. Seated in dhyanasana on a cushion raised on an elaborate throne supported by deities, his hands held in dharmachakramudra. Clad in heavy robes and flanked by lotus blossoms at the shoulder supporting the sword and book. The face with a serene expression surmounted by a pointed cap and backed by a nimbus. Flanked below by Magzor Gyalmo with her mule on the right, and Dorje Shugden riding a snow lion on the left, and above by two lotus-bearing forms of Avalokiteshvara.

Provenance: From a European private collection, assembled in the 1960s and 1970s.

Condition: Very good condition with minor wear, creasing, soiling, and few minuscule losses. The textile mounting further with few small tears and loose threads.

Dimensions: Size incl. mounting 119.5 x 67 cm, Image size 58.5 x 44 cm

Je Tsongkhapa (1357-1419)

is the founder of the Gelug order of Tibetan Buddhism, the "newest" of the extant schools. Tsongkhapa studied the traditions of the Nyingma, Sakya, Kagyü, and particularly Kadam lineages, and codified certain principles of all of them in the Gelug tradition. Today, the order is the most popularly followed in Tibet, with its head, the Dalai Lama, seen as the spiritual leader of the country.



AUCTION RESULT COMPARISON

Compare a related Tibetan thangka of Tsongkhapa, also dated to the 18th-19th century, at Sotheby's New York in Indian, Himalayan & Southeast Asian Works of Art on 22 September 2020, lot 305, **sold for USD 9,450**.

Estimate EUR 1,500

Starting price EUR 750



487

A THANGKA DEPICTING AMITABHA BUDDHA, 18TH-19TH CENTURY

Tibet. Distemper on cloth. The red Adi Buddha seated in dhyanasana on a lotus throne, wearing a long flowing monk's robe, his hands lowered and holding a vase. Akshobhya is seated above him, flanked by two Dalai Lamas, the lower register with a stupa and two figures.

Provenance: Old French private estate.

Condition: Fair condition with extensive old wear, a larger split and related loss to the lower edge, some soiling and creasing. Old linen-mounting with extensive traces of use. Framed behind glass.

Dimensions: Size incl. frame 81.5 x 61.5 cm, Image size 59 x 48 cm

AUCTION RESULT COMPARISON

Compare a related Tibetan thangka, **also depicting Amitabha Buddha and dated to the 18th-19th century**, at Sotheby's Hong Kong in Chinese Art on 1-2 June 2015, lot 616, **sold for HKD 50,000**.



Estimate EUR 1,000

Starting price EUR 500



488

A THANGKA DEPICTING THE MANIFESTATION OF TSONGKHAPA, 18TH-19TH CENTURY

Tibet. Distemper on cloth. The preferred disciple Kedrup shown in the lower left hand corner outside the Ganden monastery. He performs a ritual offering after the death of his master Tsongkhapa during which Tsongkhapa suddenly manifests himself to him on a cloud. The paradise of Maitreya is depicted in the upper right and the realm of gods in the upper left.

Provenance: A noted Swiss private collection.

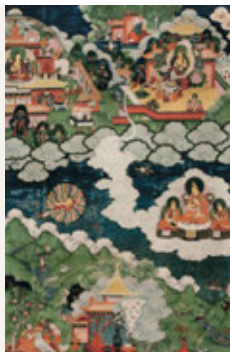
Hungarian private collection, acquired from the above.

Condition: Good condition with old wear, minor touchups, creasing, soiling, and few minute losses. Laid down on canvas and framed.

Dimensions: Size incl. frame 73 x 54 cm, Image size 64.5 x 45.5 cm

AUCTION RESULT COMPARISON

Compare a closely related thangka, also dated 18th-19th century, **depicting the same subject**, and of near-identical size, at Sotheby's London in Important Chinese Art on 6 November 2019, lot 192, **sold for GBP 15,000**.



Estimate EUR 1,000

Starting price EUR 500

489

**A RARE THANGKA
DEPICTING VAJRADHARA
AND CONSORT WITHIN
A REFUGE FIELD,
18TH CENTURY**

Tibet. Gold and distemper on cloth. The Primordial Buddha embraced with his consort Bhagavani in the center, below Tsongkhapa, founder of the Gelugpa School, surrounded by lineage teachers within a refuge field in the framework of a tree, flanked by a blue Mahakala and a red dakini, both striding atop prostrate figures and surrounded by flames, in the lower corners. With a silk brocade frame and mounted as a hanging scroll.

Provenance: From a noted Hungarian private collection.

Condition: Soiling, creases, abrasions, losses, the colors darkened. The silk brocade frame with small losses and loose threads. Condition overall commensurate with age and still presenting well.

Dimensions: Image size 70 x 48 cm,
Size incl. mounting 132 x 80 cm

The silk brocade frame, probably from the same period, is finely woven with gold thread against a dark blue ground with butterflies, bats, flowers, and rocks emerging from crashing waves.

Expert's note: The present thangka presents an extremely rare variation of the Gelugpa Refuge Field, which usually depicts Tsongkhapa, while the present thangka shows Vajradhara with his consort Bhagavani in the center.

**AUCTION RESULT
COMPARISON**

Compare a related Tibetan thangka of the Field of Accumulation of Merit, also dated to the 18th century, of slightly larger size (85.4 x 55.5), at Christie's New York in Indian and Southeast Asian Art on 21 September 2007, lot 200, **sold for USD 15,000.**



Estimate EUR 1,500
Starting price EUR 750

490

A LARGE THANGKA DEPICTING AMITAYUS, 19TH CENTURY

Tibet. Distemper on cloth. Seated in dhyanasana on a lotus throne, holding the amrita vessel in both hands lowered in front of him, richly adorned in jewelry, the face with a calm, serene expression, the hair arranged in a high chignon behind the five-leaf crown, a halo surrounded by peonies behind him.

Provenance: Old private collection in Sun City, Arizona, USA.
Condition: Very good condition with minor wear as well as few small tears and minuscule losses. Mounted on a firm wood backing and with a metal frame.

Dimensions: Image size 86 x 59 cm, Size incl. frame 92 x 64 cm

With green mountains and blue water in the background, the top corners with two lamas seated on green clouds. The lower section with Sarasvati flanked by the Heavenly Kings of the North and South on horseback.

Auction result comparison: Compare a related thangka depicting Amitayus, dated 18th-19th century, but surrounded by 200 Buddha Shakyamunis, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 12 May 2015, lot 124, sold for GBP 5,250.

Estimate EUR 1,000
 Starting price EUR 500



491

'THREE PRINCIPAL BUDDHAS AND BODHISATTVAS', MING DYNASTY

China, 16th-17th century. Ink and watercolors on silk. Finely painted in bright colors with Buddha Shakyamuni flanked by Amitabha and the Medicine Buddha, all seated in dhyanasana on lotus pedestals with hands clasped together and halos behind them, below eight bodhisattvas holding various attributes and with halos behind them as well, above them five wrathful guardians, all amid colorful clouds. With a silk brocade frame and mounted as a hanging scroll.

Provenance: A French private collector, acquired in an after-auction sale from Christie's Paris, Art d'Asie, 11 June 2008, lot 298.
Condition: Extensive wear, creasing, soiling, the colors faded in some areas, minor tears and small losses here and there.

Dimensions: Image size 141 x 86 cm, Size incl. mounting 179 x 101 cm

Estimate EUR 1,500
 Starting price EUR 750



492

A SET OF FOUR THANGKAS DEPICTING MANIFESTATIONS OF PADMASAMBHAVA, 17TH-18TH CENTURY

Tibet. Distemper on cloth. Each depicting a different manifestation of Guru Rinpoche seated on a lotus base with his name inscribed in front. The paintings are consecrated to the reverse in Tibetan. Each with a silk brocade frame, mounted as hanging scrolls.

Provenance: Schoettl Ostasiatica, Germany, early 1980s. German private collection, acquired from the above. Some with related old inscriptions and/or labels to back.

Condition: Overall good condition with old wear, soiling, browning, tears, creases, and losses.

Dimensions: Size incl. mounting ca. 95 x 54 cm (each), Image size ca. 45 x 38 cm (each)

The first thangka shows Guru Pema Gyalpo, the Lotus King and first manifestation, holding a damaru; the second shows Guru Nyima Ozer, the Sunray Yogi and second manifestation, clad in a tiger skin; the third shows Guru Shakyasenge, the Undefeatable Lion and fifth manifestation, with golden skin, monastic robe, and holding an alms bowl; the fourth shows Guru Pema Jungne, Born from a Lotus and the seventh manifestation, wearing the robe and headgear of a lama. (4)

Auction result comparison: Compare a related single thangka with a depiction of Padmasambhava, dated to the 18th century, at Sotheby's New York in Indian, Himalayan and Southeast Asian Works of Art on 17 March 2015, lot 1014, sold for USD 6,250.

Estimate EUR 3,000

Starting price EUR 1,500



493 A THANGKA OF AMITABHA, GUGE

Western Tibet, 15th century. Distemper on cloth. Seated in dhyanasana on a lotus throne with base backed by a torana, the right hand in bhumisparsa mudra, dressed in red monastic robes, flanked by his principle disciples Maudhgalyayana and Shariputra, and surrounded by further deities. Note the comprehensive inscriptions to backside (see online images at www.zacke.at).

Provenance: From a Swiss private collection.

Condition: Fair condition, commensurate with age and expected for a painting with an age of more than half a millennium. Wear, creases, soiling, minor losses, possibly small touchups.

Dimensions: Image size 54.5 x 48 cm, Size incl. frame 61 x 51 cm

Framed behind glass.

Guge was an ancient dynastic kingdom in Western Tibet. The kingdom was centered in present-day Zanda County, Ngari Prefecture, Tibet Autonomous Region. At various points in history after the 10th century AD, the kingdom held sway over a vast area including south-eastern Zanskar, Upper Kinnaur district, and Spiti Valley, either by conquest or as tributaries. The 15th and 16th centuries were marked by a considerable Buddhist building activity by the kings, who frequently showed their devotion to the Gelug leaders later known as the Dalai Lamas.



Tsaparang, the ruins of the ancient capital of Guge

Literature comparison: For related examples, see P. Pal, *Himalayas, An Aesthetic Adventure*, 2003, cat. no. 103, p. 157, and M. Rhie and R. Thurman, *Wisdom and Compassion*, 1991, cat. 4, p. 80f.

AUCTION RESULT COMPARISON

Compare a closely related but slightly larger (68.5 x 55 cm) thangka of Amitabha, **also from the Guge kingdom in Western Tibet and dated to the 15th century**, at Christie's New York in Indian and South East Asian Art on 21 March 2007, lot 349, **sold for USD 48,000**.



Estimate EUR 3,000
Starting price EUR 1,500

494

A THANGKA DEPICTING VAJRAKILA, 18TH-19TH CENTURY

Tibet or Bhutan. Distemper on cloth. The three-headed deity and consort striding in alidhasana on prostate figures atop a lotus throne in a fiery prabha, grasping a kila in the primary hands, with ritual implements in the secondary hands, wearing a tiger skin and skull crown. All below Amitayus flanked by Milarepa and a Lhama of the Drukpa tradition. With a silk brocade frame.

Inscriptions: To reverse, 'On Ah Hum'.

Provenance: Schoettl Ostasiatica, Stuttgart, 1973 (stamp to back). Collection of Dr. Edgar Thriemer, acquired from the above and thence by descent. From the 1960s onward, Dr. Edgar Thriemer (1923-2018) was a board member of the German-Indian Society in Stuttgart. He organized Zen seminars between 1967 and 1985. In the later 1980s, he was instrumental in the founding and construction of the Buddha-Haus (Buddha house) in the Allgäu region of Swabia, where Ayya Khema (1923-1997) would later teach.

Published: Schoettl Ostasiatica, Tibetica 23, catalog number 8018, described there as Bhutan, 19th century (by repute).

Condition: Good condition with old wear, soiling, minor losses, small tears and creases. The silk brocade frame with minor tears, wear, losses and loose threads.



Dr. Edgar Thriemer
(1923-2018)



Dimensions: Image size 50.5 x 35.5 cm, Size incl. frame 104 x 72 cm

AUCTION RESULT COMPARISON

Compare a related Tibetan thangka depicting Vajrakila, dated 18th century, at Sotheby's Hong Kong in Chinese Art on 28 November 2018, lot 552, sold for HKD 81,250.



Estimate EUR 1,500

Starting price EUR 750



495

A GREEN-GROUND SILK BROCADE 'DRAGON' PANEL, EARLY QING DYNASTY

China, late 17th century. Finely woven in silk, silver, and gold thread with a four-clawed dragon writhing around a flaming pearl, a phoenix flying above, all surrounded by flying bats and scrolling clouds and above lingzhi sprigs rising from crashing waves, the border with a key-fret pattern.

Provenance: Teresa Coleman Fine Arts, Hong Kong. A private collector in the Rhineland, Germany, acquired from the above. A copy of an expertise signed by Belinda Winand on behalf of Teresa Coleman Fine Arts, Hong Kong, dated 22 September 1990, describing the present lot as "Late 17th century green brocade", accompanies this lot.

Condition: Excellent condition with minor wear. Trimmed.



Dimensions: Image size 27.5 x 22.5 cm, Size incl. frame 44.7 x 37.3 cm

Matted and framed behind glass.

Estimate EUR 500

Starting price EUR 240





496
**TWO ILLUMINATED SUTRA PAGES,
 13TH-14TH CENTURY**

Tibet. Opaque watercolor, silver, and black lacquer on parchment.
 Each folio with fine Tibetan calligraphy flanked by painted images of
 Buddha Shakyamuni in the upper corners.

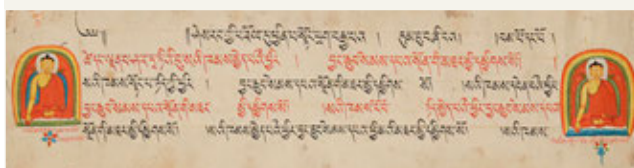
Provenance: European private collection.

Condition: Excellent and absolutely original condition with extensive
 wear, small tears and losses to edges, creasing, and soiling. Presents
 nicely. In a black cardboard passepartout.

Dimensions: Size 20 x 60 cm (each folio) and 49.7 x 68.8 cm (the mounting)

AUCTION RESULT COMPARISON

Compare a related Tibetan illuminated sutra page, of similar size and
 with similar painted images of Buddha Shakyamuni, dated to the 13th
 century, at Bonhams New York in Leaves of Wisdom. Tibetan Illuminated
 Manuscripts from American Collections on 27 September 2020, lot 511,
sold for USD 6,075.



Estimate EUR 1,500
 Starting price EUR 750

497

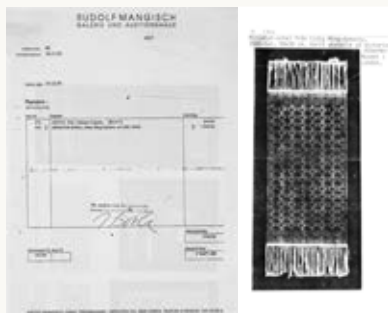
A SILK SUTRA COVER BY FAN JI, MING DYNASTY

China, 15th-16th century. Finely woven with a repeated stylized peony motif, the top and bottom friezes with the maker's name, Fan Ji, alternating with floral symbols, as well as alternating stylized phoenixes and mirrors.



Inscriptions:
'Ming Wu Fan Ji
(Ming, I, Fan Ji)' repeated on borders.

Provenance: Rudolf Mangisch Galerie und Auktionshaus, Zurich, 16 November 1991, lot 503. Swedish private collection, acquired from the above. A copy of the Rudolf Mangisch catalog page for the present lot, erroneously describing the present lot as a scarf, and a copy of the signed invoice, dated 14 December 1991, stating a hammer price of CHF 1,200, accompany this lot.



Condition: Superb condition, commensurate with age, and especially remarkable given the fragility of the material. Minor losses and soiling, some fraying to fringes.

Dimensions: Size 82 x 30.7 cm (incl. fringes) and 59 x 30.7 cm (excl. fringes)

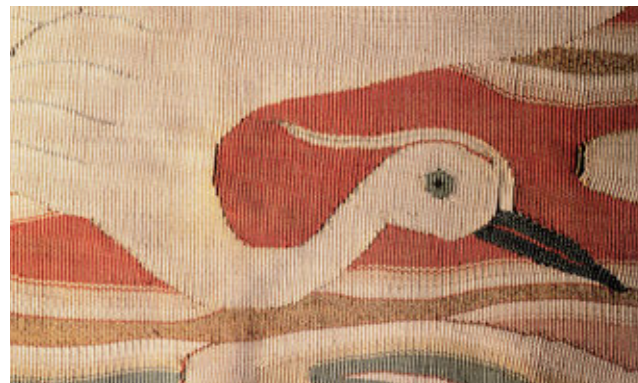
Buddhist scriptures, or sutras, that are bound accordion-style are often protected with covers composed of paperboard wrapped in decorative silk. Titles and volume numbers appear on strips of paper adhered to the fabric. The use of silk for sutra covers dates to at least the Tang dynasty (618-907), but most extant examples are from the Ming dynasty (1368-1644) and later, when the printing industry grew in China.

Literature comparison: Compare a closely related Ming-dynasty sutra cover, also with a design of repeated stylized motifs and a repeated signature to the border, sold by Michael Backman Ltd., London, inventory number 3387. Compare a considerably smaller unsigned sutra cover dated to the 16th century, also decorated with peonies, in the collection of the Metropolitan Museum of Art, accession number 2011.221.27, and another, dated 16th to early 17th century, in the collection of the Philadelphia Museum of Art, accession number 1940-4-544.

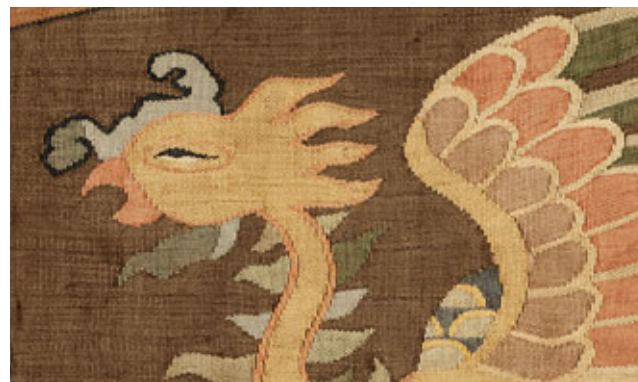
Estimate EUR 1,500
Starting price EUR 750







Detail of the 15th century civil official's badge with egrets, illustrated in Hong Kong Museum of Arts, *Heavens' Embroidered Cloths: One Thousand Years of Chinese Textiles*, 1995, pg. 252



Detail from the present lot

498

A VERY LARGE SILK BROCADE 'PHOENIX' HANGING, EARLY MING DYNASTY

China, 15th century. Finely woven with a central phoenix in flight below thick clouds and above craggy rockwork, flowers growing from leafy stems, and lingzhi fungi, all framed by two bands of key-fret interspersed with phoenix heads.

Provenance: Old Swiss private collection and thence by descent in the same family to the present owner.

Condition: Very good condition with some wear, minor repairs, small losses, few loose threads, the colors unusually strong. The hanging with fittings for suspension and silk backing are of European origin and were added probably during the 19th century. Some losses and tears to these additions.

Dimensions: Size 188 x 182 cm

Literature comparison: Compare a kesi civil official's badge with egrets, **also dated to the 15th century, showing a very similar early Ming weaving technique**, illustrated in Hong Kong Museum of Arts, *Heavens' Embroidered Cloths: One Thousand Years of Chinese Textiles*, 1995, pg. 254-255 (detail image on pg. 252).

Estimate EUR 3,000

Starting price EUR 1,500



499

AN EMBROIDERED 'PHOENIX' SILK HANGING, QING DYNASTY

China, 1644-1912. Finely woven in silk and gold thread. The larger panel with two confronting phoenixes in flight surrounded by clouds, flowers, and flames. The smaller panel with a ribboned book, bowl of peaches, and vase with peonies. All against an elegant chestnut ground and framed by elaborate reverse-decorated borders with scroll designs forming confronting dragons chasing flaming pearls.

Provenance: From a private collection in West London, England.
Condition: Excellent condition with only minor wear and traces of use.

Dimensions: Size 231 x 98 cm

Estimate EUR 800
 Starting price EUR 400



500

A KESI 'IMMORTALS' SILK PANEL, LATE MING DYNASTY

China, 16th-17th century. Finely woven with silk thread, depicting immortals, court attendants, and dignitaries in a palace setting, the center with four bowls of offerings placed on an altar table, the lower area showing a censer, box and cover, and touhu (arrow vase) on a table as well as several craggy scholar's rocks, dignitaries outside are riding caparisoned Buddhist lions, all framed by a band of lotus sprays woven with gold thread.

Provenance: From a Dutch private collection.
Condition: Wear, some visible losses, minimal soiling, few loose threads, and possibly minor old repairs. Mounted on board. Overall presenting very well, condition is as expected and commensurate with age.

Dimensions: Size 173 x 51 cm

AUCTION RESULT COMPARISON

Compare a related but larger kesi panel, dated to the 18th century, at Sotheby's Paris in Arts d'Asie on 9 June 2011, lot 209, **sold for EUR 360,750** (part lot, together with another large kesi silk panel from the 18th century).



Estimate EUR 1,500
 Starting price EUR 750



501

A RARE VELVET AND GOLD THREAD MEDITATION HANGING, MING DYNASTY

China, 1368-1644. Densely woven with Buddhist symbols and floral patterns in precious gold thread and red silk thread standing out beautifully against the lush velvet background. The central roundel with lotus and scrolling foliage, surrounded by Buddhist symbols (bajixiang) and framed by a square border with a continuous band of floral sprays and leafy scroll.

Provenance: From an old Austrian private collection and thence by descent within the same family to the present owner.

Condition: Good condition consistent with the age, colors a bit faded, few loose threads, several thinned areas, minor losses.

Dimensions: Size 91 x 85 cm (the hanging), Size incl. frame 109 x 101 cm

This finely executed panel was originally used as a visual support for meditation. Such wall hangings were made as Imperial gifts to abbots of leading Tibetan monasteries within China. The practice of giving such gifts reached its peak during the earlier Ming Dynasty in the late 14th and earlier 15th centuries.

Mounted and framed.

Estimate EUR 3,000

Starting price EUR 1,500





502

AN EMBROIDERED SILK BUDDHIST ALTAR FRONTAL, QIANLONG PERIOD

China, 1736-1795. Finely worked in multicolored satin stitch, Peking knot, and couched gold thread to depict a central scroll-bordered roundel enclosing a Buddhist lion surmounted by a vase and surrounded by bats as well as the Eight Auspicious Symbols of Buddhism (bajixiang), all above lishui. The roundel further surrounded by legendary animals, elephants, tigers, bats, and insects.

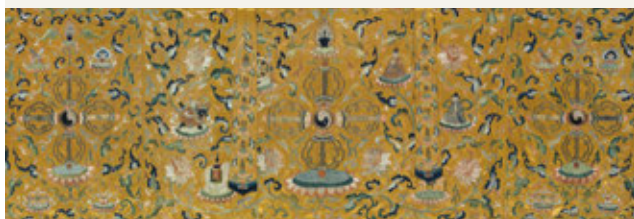
Provenance: Old Dutch private collection.

Condition: Overall in fine condition and presenting very well. The second section missing. Laid down with losses to silk in the background. Significant traces of use and wear, minor soiling, minimal fading, some loose thread. The thin green border surrounding the frontal is of European origin. With a European frame, matted and glazed.

Dimensions: Image size 101 x 45.5 cm, Size incl. frame 135 x 85 cm

AUCTION RESULT COMPARISON

Compare a related but larger (78.8 x 165.1 cm) Buddhist altar frontal, **also dated to the Qianlong period and with the bajixiang**, but in better condition than the present lot, at Christie's New York in Fine Chinese Ceramics and Works of Art on 23 March 2012, lot 1626, **sold for USD 40,000**.



Estimate EUR 1,000
Starting price EUR 500

A LARGE KESI 'PEACH FESTIVAL' PANEL, QING DYNASTY

China, 19th century. Embroidered in bright colors with a lively scene depicting the legendary festival. Xiwangmu, the Queen Mother of the West, descends from the sky astride her phoenix, above Shoulao flying a crane. The Eight Immortals eagerly await her arrival on a garden terrace, holding their various attributes. The lower area shows a great number of boys preparing for the festival.

Provenance: Swiss private collection.

Condition: Fair condition with old wear, some tears and losses, fading, creasing, and soiling.

Dimensions: Size 171 x 87 cm

The Peach Festival is a popular Daoist theme associated with the birthday celebration of Xiwangmu, who has the sole authority to grant Peaches of Eternal Life and bestow celebrants of the festival with great fortune. According to legend, the festival is held at the Jade Palace in the Kunlun Mountains in the Western paradise and only takes place every 3000 years. Here, groups of Immortals are pictured waiting in anticipation for Xiwangmu, who gracefully arrives on a phoenix. The auspicious message of this theme made the present panel suitable for presentation at important festivities.

Kesi, which means 'cut silk', derives from the visual illusion of cut threads that is created by distinct, unblended areas of color, as the weft threads are woven into each color and then cut. The earliest surviving examples of kesi tapestries date to the Tang dynasty (618-907), although the technique was already used earlier in wool and became widely used only during the Song dynasty (1127-1379). The fragment of a kesi tapestry has been recovered in a tomb of a man and his wife in Dulan, Qinghai province, who died in 633 and 688 respectively, and another also excavated in Dulan, was included in the exhibition "China, Dawn of a Golden Age" at the Metropolitan Museum of Art, New York, 2005, cat. no. 245. During the Ming dynasty (1368-1644), kesi panels enjoyed a rise in popularity and thrived under the Qing emperors.

During the Qing dynasty (1644-1911) official weaving workshops were established both in the Palace and in the cities of Jiangning, Suzhou and Hangzhou, in order to cater to the Court's increasing demand for palace and temple furnishings, clothing and presentation silks for civil and military officials. Specialized centers of production soon developed around this area, such as the city of Wenzhou, Zhejiang province, which became particularly famous for its luxurious kesi tapestries.

AUCTION RESULT COMPARISON

Compare a closely related kesi panel, of near-identical size, depicting the same subject, and also dated to the Qing dynasty, sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 6 March 2021, lot 614, **sold for EUR 26,840.**



Estimate EUR 3,000

Starting price EUR 1,500





504
**AN APRICOT-GROUND
 SILK BROCADE 'DRAGON' HANGING,
 QING DYNASTY**

China, 18th-19th century. Finely woven with silk and gold thread showing two sets of three four-clawed dragons. Each side with one front-facing dragon writhing around a flaming pearl and two confronting dragons flanking a pearl, surrounded by phoenixes, scrolling clouds, flying bats, and floral sprays, above crashing waves. The upper section with rectangular panels enclosing lingzhi and peonies rising from crashing waves with floral scroll borders against a black ground.

Provenance: Chayette, Hotel Drouot, Paris, 14 April 1980. Old French private collection, by repute acquired from the above.

Condition: Very good condition with old wear, soiling, few loose threads, small losses, trimming.

Dimensions: Image size 133.5 x 148 cm, Size incl. frame 143 x 158 cm

With a good, solid gilt wood frame, behind glass.

Estimate EUR 2,000

Starting price EUR 1,000

**AUCTION
 RESULT
 COMPARISON**

Compare a related apricot silk brocade panel (159.3 x 148 cm), also dated 18th-19th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 18 March 2016, lot 1384, **sold for USD 50,000.**





505

**A PAINTED AND EMBROIDERED
'PEACHES, CORAL AND LINGZHI' SILK PANEL,
QING DYNASTY**

China, 1644-1912. With gold brocade and kesi against finely woven and painted silk, depicting peaches and Buddha's hand citrons in an openworked basket as well as coral and lingzhi planted in large blue and white porcelain vessels. The hexagonal jardinière with Fu, Lu, and Shou (fortune, wealth, and longevity) characters. Matted and framed behind glass.

Provenance: From a Dutch private estate.

Condition: Very good condition with minor wear, soiling, and creasing, few minuscule losses.

Dimensions: Image size 21.5 x 30.4 cm, Size incl. frame 39.5 x 49.5 cm

Expert's note: The combination of several distinct textile techniques – brocade, kesi, embroidery, and painting – each put to masterful use in the pursuit of perfectly rendering the subject, as seen in the present panel, is quite unique.

Estimate EUR 1,000

Starting price EUR 500

A PAIR OF SILK KESI 'DRAGON' CHAIR COVERS, LATE MING TO EARLY QING

China, 17th century. Each finely woven on an orange-red kesi ground, with a front-facing five-clawed dragon encircling a Shou character and writhing around a flaming pearl amid flying bats, scrolling clouds and a tumultuous sea below. The lower section with a large lotus enclosed in a quadrilobed pale yellow-ground panel above a phoenix standing on rocks rising from crashing waves. Both with small inscriptions in black ink to one backside corner. (2)

Provenance: From a French private collection.

Condition: Good condition, absolutely original and commensurate with age, as expected for authentic late Ming textiles. Extensive wear, small splits and losses, loose threads, some soiling, possibly with minimal repairs and a bit faded.

Dimensions: Size ca. 160 x 50 cm (each)

Embroidered or woven chair covers, such as the present example, would have been draped over chairs to protect them while not in use. They were intended for usage on guanmaoyi armchairs with the dragon covering the backrest, the lotus covering the seat, and the phoenix hanging down the chair.

Literature comparison: Compare a single and two pairs of kesi chair covers, all dated to the Kangxi period, in the collection of the Minneapolis Institute of Art, accession numbers 42.8.198, 42.8.200, and 42.8.230.2.

AUCTION RESULT COMPARISON

Compare a pair of closely related silk kesi chair covers, dated 17th-18th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 23 March 2012, lot 1624, **sold for USD 20,000**.



Estimate EUR 4,000
Starting price EUR 2,000



507

A PAIR OF SILK BROCADE 'EIGHT IMMORTALS' SCROLLS, QING DYNASTY

China, 19th century. Each scroll is decorated with four of the Eight Immortals surrounded by flying bats and scrolling clouds in finely woven silk and gold thread against an orange-red ground. The top and bottom of each scroll with auspicious characters supporting success and encouraging filial respect. Each with a silk brocade frame and mounted as a hanging scroll. (2)

Inscriptions: To top and bottom of one scroll, 'Feng Kangji, yi zisun', and the other, 'da fugui yi shoukao'.

Provenance:

From the private collection of Colonel Marcel Klepper (1882-1944) and his wife, acquired during their stay in Beijing (1911-1917), and thence by descent in the same family.



Colonel Marcel Klepper (1882-1944) and his wife

Condition: Good condition with old wear, minor creases and losses, soiling. The colors slightly faded. The backing paper with some browning.

Dimensions: Image size ca. 206 x 40 cm (each), Size incl. mounting ca. 236 x 47 cm (each)

Expert's note: Scrolls such as the present lot were a popular birthday gift for people of high rank and status once they have reached old age, conveying a wish for fame, wealth, longevity, and abundance.



AUCTION RESULT COMPARISON

Compare a set of eight kesi silk panels depicting the Eight Immortals, dated to the late Qing dynasty, at Bonhams San Francisco in Asian Decorative Works of Art on 4 October 2017, lot 5042, **sold for USD 20,000**.

Estimate EUR 2,000

Starting price EUR 1,000



A RUBY-RED VELVET AND GOLD BROCADE 'DRAGON' ALTAR FRONTAL, QING DYNASTY

China, 18th-19th century. Finely woven with a central front-facing four-clawed dragon writhing around a flaming pearl and surrounded by four further dragons in the corners, the upper valance with two confronting dragons flanking a flaming pearl, all amid scrolling lingzhi clouds and crashing waves.

Provenance: Collection of Robert Rousset (1901-1982), acquired in 1925 or 1926 and thence by descent to the present owner. The reverse inscribed 'LW 10830' upper left, behind a paper collector's label 'RSR 42 Devant autel [in front of the altar]'. Robert Rousset was a former radio officer in the merchant navy. He is one of the most prominent French pioneers of the Chinese art market in Paris. As a child, his father, an insurance agent, would take him to Hôtel Drouot where he started to buy at a young age. His true passion for Asian art started in the 1920s, when he was sent on a mission to Beijing after the decline of the Qing empire, along with Osvald Sirén, the famous Swedish Asian art historian and connoisseur. He then became one of the main contributors of Chinese antiques for the Compagnie de la Chine et des Indes, founded in Paris in the early 20th century by the Blazy brothers. After the 1929 stock market crash, he had the opportunity to acquire the company. With his sister Suzanne in charge of the porcelain, they developed the business and became one of the most important dealers in France, selling pieces to the greatest museums, including the Musée Guimet and the Metropolitan Museum of Art.



**Robert Rousset
(1901-1982)**

Condition: Good overall condition with wear, some losses and loose threads. Commensurate with age.

Dimensions: Size 100 x 93 cm

The number five, as in the five dragons depicted in the main section of the present altar frontal, is associated with the five elements (Water, Fire, Earth, Wood, and Metal) in Chinese philosophy, and in turn was historically



associated with the Emperor of China. For example, the Tiananmen gate, being the main thoroughfare to the Forbidden City, has five arches. The number two, as in the two confronting dragons depicted in the upper valance, is most often considered a good number in Chinese culture as well, following the popular saying that good things come in pairs.

Auction result comparison: Compare a related but earlier altar frontal, of considerably smaller size (58 x 48 cm), also with gold brocade on a velvet ground and depicting a four-clawed dragon, dated to the late 16th or early 17th century, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 11 November 2011, lot 1202, sold for GBP 9,375.

Estimate EUR 1,000
Starting price EUR 500

509

AN EMBROIDERED SILK 'DRAGON' WALL HANGING, QING DYNASTY

China, 19th century. Finely worked in white, blue, yellow, and red silk and silver thread with a central roundel of a front-facing five-clawed dragon coiled around a flaming pearl amid scrolling clouds and above crashing waves and lishui stripe.



Provenance: Deaccession from the Indianapolis Museum of Art, old label 'A.A.I. 06 117' to back. The Indianapolis Museum of Art is an encyclopedic art museum located at Newfields, a 152-acre campus near downtown Indianapolis. The museum has a substantial Asian art collection, with more than 5,000 pieces spanning 4,000 years.

Condition: Very good condition with minor wear and few loose threads, the edges with minuscule losses.



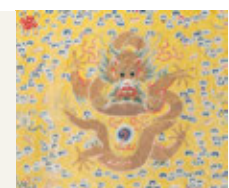
**Exterior of the
Indianapolis Museum
of Art, 1988**

Dimensions: Size 76 x 73 cm

The corners each with a Shou character within a design of key-fret and scrolling vines, all on a burgundy silk ground. Painted to the reverse in the lower left corner with a Chinese inscription of later date.

AUCTION RESULT COMPARISON

Compare a related but larger embroidered wall hanging, also dated to the late 19th century and with a very similar dragon, at Christie's London in Chinese Ceramics, Works of Art and Textiles Part I on 4 November 2014, lot 124, sold for GBP 6,250.



Estimate EUR 1,000
Starting price EUR 500

510

A GOLD-EMBROIDERED SILK 'DRAGON' ALTAR FRONTAL, QING DYNASTY

China, 18th to earlier 19th century. The rectangular panel finely embroidered with a central five-clawed dragon coiled around a flaming pearl, flanked by four roundels with peony flowers and Buddhist symbols executed in forbidden stitch, surrounded by scrolling clouds and flying bats, all on a chestnut-brown silk ground.

Provenance: Deaccession from the Indianapolis Museum of Art, old label with accession number '73.44.23' to back. The Indianapolis Museum of Art is an encyclopedic art museum located at Newfields, a 152-acre campus near downtown Indianapolis. The museum has a substantial Asian art collection, with more than 5,000 pieces spanning 4,000 years.

Condition: Excellent condition with minor wear and few loose threads.



Interior view of the Clowes Pavilion in the Indianapolis Museum of Art, 2011



Dimensions: Size 76.5 x 44.5 cm

AUCTION RESULT COMPARISON

Compare a related silk fragment also depicting a dragon in frontal view above a chestnut-brown ground, but dated to the late Ming dynasty, at Sotheby's New York in Important Chinese Art on 21 March 2018, lot 614, sold for USD 18,750.



Estimate EUR 1,000

Starting price EUR 500

511

A NINGXIA 'DRAGON' THRONE-BACK RUG, QING DYNASTY

China, 18th-19th century. Woven in shades of blue and cream on a golden yellow ground with a front facing five-clawed dragon above two confronting dragons flanking a flaming pearl, all above crashing waves, the stepped sides embellished with an elegant foliate meander band.

Provenance: Collection of Robert Rousset (1901-1982). Old merchant label to back, '14853 xgD\$ 75 x 72'. Robert Rousset was a former radio officer in the merchant navy. He is one of the most prominent French pioneers of the Chinese art market in Paris. As a child, his father, an insurance agent, would take him to Hôtel Drouot where he started to buy at a young age. His true passion for Asian art started in the 1920s, when he was sent on a mission to Beijing after the decline of the Qing empire, along with Osvald Sirén, the famous Swedish Asian art historian and connoisseur. He then became one of the main contributors of Chinese antiques for the Compagnie de la Chine et des Indes, founded in Paris in the early 20th century by the Blazy brothers. After the 1929 stock market crash, he had the opportunity to acquire the company. With his sister Suzanne in charge of the porcelain, they developed the business and became one of the most important dealers in France, selling pieces to the greatest museums, including the Musée Guimet and the Metropolitan Museum of Art.

Condition: Excellent condition with minor old wear, traces of use and minimal soiling.

Dimensions: Size 72 x 74 cm

In the diary of Father Gerbillon, a Jesuit priest, it is recorded that the Kangxi Emperor visited Ningxia in 1697 and was presented with several locally made carpets which he took back with him to the Empress. With Imperial interest in the Ningxia carpets and their designs being closely related to court styles of the Ming period, their appeal increased throughout the 18th and 19th centuries. Their interest to the present market is their understated elegance and balanced composition with their reduced and subtle range of colors.



AUCTION RESULT COMPARISON

Compare a related Ningxia throne-back rug, but depicting an elephant instead of dragons, at Bonhams New York in The Geldart Collection of Chinese Furniture, Scholar's Objects and Carpets on 18 September 2009, lot 8097, sold for USD 5,185.



Estimate EUR 1,000

Starting price EUR 500

512

A BUDDHIST TEMPLE PILLAR RUG DEPICTING A LAMA BLOWING A CONCH

China, Ningxia, 19th century. The monk wearing loose-fitting robes and a characteristic headdress, sounding a conch shell, surrounded by Buddhist emblems (bajixiang) below a snow lion head, all below bands of key-fret and ruyi heads and above crashing waves and lishui stripe.

Provenance: From a Swiss private collection.

Condition: Good condition with minor wear and little soiling, the colors slightly faded, minor losses.

Expert's note: In the diary of a Jesuit priest, Father Gerbillon, it is recorded that the Kangxi Emperor visited Ningxia in 1697 and was presented with several locally made carpets which he took back with him to the Empress. With Imperial interest in the Ningxia carpets and their designs being closely related to court styles of the Ming period, their appeal increased throughout the 18th and 19th centuries. Ancestor portraits are significant in contributing dates to styles of carpets. In these portraits, the carpets are often visible at the edges of the thrones. The Chinese production of wool carpets and rugs spanned over several centuries and they do not appear to have been exported to Europe in the first quarter of the eighteenth century which was the height of the Chinoiserie fashion. It was only at the beginning of the twentieth century that the West became aware of Chinese carpets, largely through the dealers at the time which included Larkin & Kemp in London, and Yamanaka, Tiffany, Dilley, and others in New York. Their interest to the present market is their understated elegance and balanced composition with their reduced and subtle range of colors.

Dimensions: Size 234 x 86 cm

AUCTION RESULT COMPARISON

Compare a related but much larger yellow-ground Ningxia carpet, also depicting two lamas sounding conch shells, at Christie's Hong Kong in Important Chinese Works of Art Part II on 29 November 2005, sold for HKD 168,000.



Estimate EUR 1,500

Starting price EUR 750





513
A KESI 'BUTTERFLIES' INFORMAL LADY'S ROBE,
QING DYNASTY

China, 19th century. Finely worked with innumerable fluttering butterflies picked out in vibrant shades of blue, purple, brown, green, red, salmon, and yellow against the blue ground. The collar, border, and sleeve bands with various birds and flowers, and a second, narrower border with multi-colored floral scroll.

Provenance: From an Austrian private collection.

Condition: Minor losses and tears, some soiling and spotting, areas of discoloration to the blue silk, the borders with soiling as well. The buttons are lost.

Dimensions: Length ca. 124 cm, Width ca. 125 (across sleeves, rolled up) and 185 cm (across sleeves, rolled out)

On this robe, scores of delightful butterflies flutter above a brilliant blue ground. Since the word for "butterfly" in Chinese (die) is a homonym for "octogenarian," the butterfly is a symbol of longevity. It is also usually an auspicious image associated with joy and weddings, and this robe might have been worn for such an occasion.

LITERATURE COMPARISON

A related red-ground robe, embroidered with shou medallions and butterflies in multiple shades of blue, is in the collection of the Metropolitan Museum of Art, accession number 1970.145.



AUCTION RESULT COMPARISON

A closely related blue-ground kesi informal lady's robe with butterflies was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 6 March 2021, lot 613, for **EUR 19,520**. Compare with a related red-ground robe at Bonhams London in Fine Chinese Art on 16 May 2019, lot 195, sold for GBP 18,812.



Estimate EUR 1,500
 Starting price EUR 750



514

AN EMBROIDERED GAUZE SUMMER DRAGON ROBE, JIFU, QING DYNASTY

China, 1644-1912. The blue gauze worked in couched gold thread and counted stitch with the prescribed nine five-clawed dragons, two shown full-face writhing around a flaming pearl on the front while the seven others are shown clutching the magic pearl.

Provenance: From the collection of Alexander Popov in Novi Sad, Kingdom of Serbia, acquired between 1900-1920.

Condition: Overall good condition with some wear, minor tears and small losses, few loose threads, some soiling here and there.



Alexander Popov

Dimensions: Length 203 cm (cuff to cuff)

The dragons surrounded by lingzhi-shaped clouds interspersed with auspicious symbols, stylized characters, and flying bats, above a terrestrial diagram and lishui stripe separated by crashing waves, with similar decoration repeated on the border, collar and horse hoof cuffs.

AUCTION RESULT COMPARISON

Compare a closely related embroidered blue gauze summer dragon robe, of only slightly smaller size (187.9 cm long, cuff to cuff) and dated to the 19th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 23 March 2012, lot 1630, **sold for USD 13,750**.



Estimate EUR 1,500

Starting price EUR 750



515

AN IMPERIAL EMBROIDERED BLUE-GROUND DRAGON ROBE, JIFU, QING DYNASTY

China, 19th century. The blue ground is worked in couched gold threads with nine five-clawed dragons amid swirling clouds and flying bats, further with peonies and auspicious symbols in forbidden stitch, above the terrestrial diagram and lishui stripe at the hem, with matching black collar and cuffs worked with further marching dragons.

Provenance: From an old Italian collection. An Austrian private collector, acquired from the above.

Condition: Excellent condition with only minor wear, soiling, and tears, some later stitching to joints, few loose threads.

Dimensions: Length ca. 143 cm, Width ca. 220 cm (across sleeves)

The use of five-clawed dragons in jifu robes was restricted to the imperial family, i.e. the emperors, their sons, and the princes of the first and second ranks.

AUCTION RESULT COMPARISON

Compare a closely related embroidered blue-ground dragon robe, also dated to the 19th century, at Christie's Hong Kong in The Pavilion Sale on 6 October 2015, lot 210, **sold for HKD 187,500**.



Estimate EUR 1,500

Starting price EUR 750



516

A BROWN EMBROIDERED 'DRAGON' ROBE, JIFU, QING DYNASTY

China, 19th century. The rich brown ground finely worked on the front and back with nine five-clawed dragons couched in gold-wrapped threads in pursuit of flaming pearls, amidst multi-colored cloud scrolls, bats, Shou characters, and bajixiang, all above lingzhi sprigs and auspicious emblems rising from rolling and crashing waves above the lishui band, with black-ground borders at the cuffs and collar similarly decorated.

Provenance: From a French private estate.

Condition: Superb condition with only minor wear, little soiling and traces of use, few loose threads.

Dimensions: Length ca. 138 cm, Width ca. 194 cm (across sleeves)

AUCTION RESULT COMPARISON

Compare a closely related brown embroidered dragon robe, also dated to the 19th century, at Sotheby's New York, in Asian Art on 18 March 2017, lot 1442, **sold for USD 12,500.**



Estimate EUR 1,500

Starting price EUR 750



517

**A BLUE-GROUND SUMMER GAUZE 'DRAGON' ROBE,
JIFU, QING DYNASTY**

China, 19th century. Finely woven with gilt dragons and terrestrial diagram above lishui stripe, interspersed with phoenixes, bajixiang, auspicious symbols, swirling clouds, and flying bats, neatly picked out in shades of blue, red, green, and yellow. The collar and sleeves with similar decoration against a black ground.

Provenance: From a Swiss private collection.

Condition: Excellent condition with only minor wear and slightly faded colors to the front.

Dimensions: Length 134 cm, Width 212 cm (across sleeves)

AUCTION RESULT COMPARISON

Compare a closely related blue summer gauze dragon robe, dated c. 1900, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 13 May 2011, lot 1009, **sold for GBP 6,000.**



Estimate EUR 1,500

Starting price EUR 750

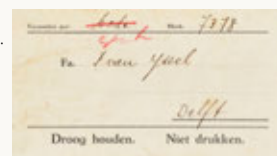


518 'ALL IMMORTALS GATHER FOR THE BIRTHDAY', DATED 1737

China. Ink and watercolors on silk. Depicting immortals and their attendants engaged in various pursuits, including a group of male attendants carrying a gigantic longevity peach, two immortals inspecting a rock, Li Tieguai walking with his iron crutch and double gourd, and a retinue of female attendants above all, surrounded by large craggy rocks and scrolling clouds.

Inscriptions: Upper right, inscribed 'All immortals gather for the birthday'. Dated 'Summer of the Second Year of Qianlong' (corresponding to 1737). Two seals, 'Wang hui', the other illegible.

Provenance: From a Dutch private collection. Old label to backside.
Condition: Excellent condition with minor wear and soiling. Framed behind glass.



Dimensions: Image size 58 x 38 cm, Size incl. frame 63.7 x 43.3 cm

519 'SU DONGPO', QING DYNASTY

China, 1644-1912. Gold and watercolors on paper. Depicting the Song-dynasty poet Su Dongpo seated on a gnarled wooden armchair with his feet atop the extended footrest, all against a deep blue ground.

Inscriptions: Upper right, inscribed with a poem by Huang Tingjian praising Su Dongpo. Upper left, inscribed 'Su Wenzhong gong' (posthumous name of Su Dongpo). Huang Tingjian (1045-1105) was a Chinese calligrapher, painter, and poet of the Song dynasty. He was one of the Four Masters of the Song Dynasty and was a younger friend of Su Dongpo.

Provenance: From a private collection in the United Kingdom.
Condition: Excellent condition with old wear, minuscule losses mostly to edges, and minor soiling.

Dimensions: Size 31.3 x 24.2 cm



The present painting was done after an image (fig. 1) in the book *Wanxiao tang huazhuan* (Pictorial biographies of the Wanxiao Hall) by Shangguan Zhou (born 1665), first published in 1743. This work contains a collection of beautifully printed illustrations, including one hundred and twenty famous historical figures from the Han to the early Ming dynasty with their biographies. In the preface, the author and artist Shangguan Zhou reveals that the woodblocks for this work were carved in Guangdong province in his 79th year (i.e., 1743). One meaning of the word 'Wanxiao' is 'late bloomer', which perhaps is a reference to his advanced age at the time he created this work.



Fig. 1: Depiction of Su Shi in *Wan Xiao Tang Hua Zhuan* by Shangguan Zhou, first published in 1743

Su Shi (1037-1101), courtesy name Zizhan, art name Dongpo, was a Chinese poet, writer, politician, calligrapher, painter, pharmacologist, and gastronome of the Song dynasty. A major personality of his era, Su was an important figure in Song dynasty politics, aligning himself with Sima Guang and others, against the New Policy party led by Wang Anshi. He is widely regarded as one of the most accomplished figures in classical Chinese literature, having produced some of the most well-known poems, lyrics, prose, and essays. Su Shi was famed as an essayist, and his prose writings lucidly contribute to the understanding of topics such as 11th-century Chinese travel literature or detailed information on the contemporary Chinese iron industry. His poetry has a long history of popularity and influence in China, Japan, and other areas in the near vicinity and is well known in the English-speaking parts of the world through the translations by Arthur Waley, among others. In terms of the arts, Su Shi has some claim to being "the pre-eminent personality of the eleventh century." (Alfreda Murck, *Poetry and Painting in Song China: The Subtle Art of Dissent*, Harvard University Asia Center, 2000)

Estimate EUR 1,000
Starting price EUR 500



AUCTION RESULT COMPARISON

Compare a pair of related but smaller hanging scrolls, each measuring 108 x 36.5 cm, **also depicting ducks and flowers, dated to the 17th century**, at Christie's Hong Kong in Fine Chinese Classical Paintings and Calligraphy on 26 November 2012, lot 839, **sold for HKD 137,500**.



520 'TWO DUCKS', 17TH - 18TH CENTURY

China. Ink and watercolors on silk. Finely painted with a pair of ducks on a riverbank amid lotus and other flowers as well as large leaves. Mounted as a hanging scroll.

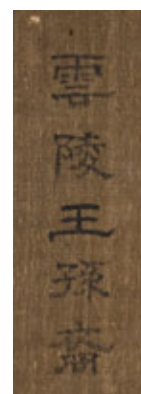
Inscriptions: Signed 'Yunling Wangsun Yi', one illegible seal.

Provenance: Christie's London, 23 March 2006, lot 2018. A French private collection, acquired from the above. Note that in 2006 Christie's dated the present lot to the 18th century.

Condition: Extensive wear, browning, creasing, one larger and several smaller tears, minor losses here and there.

Dimensions: Image size 159 x 94 cm,
Size incl. mounting 178 x 94 cm

Estimate EUR 1,500
Starting price EUR 750



522

AN ALBUM OF EIGHT SILK PAINTINGS, AFTER YU ZHIDING (C. 1647-1709)

China, early to mid-Qing dynasty, ca. 1700-1850. Ink and watercolors on silk. Containing eight leaves. With various depictions of the famous Tang poet Li Bai (701-762), showing him at work, at the Imperial court, and reveling in drunkenness with scholarly colleagues, one leaf showing him carried by attendants as he is too drunk to walk himself.

Inscriptions: To the cover of the case, 'Yu Zhiding Canghai yizhu (figural paintings by Yu Zhiding)'. One leaf, lower left, signed 'Guangling Yu Zhiding (Yu Zhiding from Guangling)', one seal, 'Shenzhai Yu Zhiding yin'.

Provenance: The Howard Coleman Collection of Asian Art, Columbus, Ohio. A private collector, acquired from the above in 2016.

Condition: Very good condition with minor wear, the leaves with some soiling, foxing and minimal losses.

Dimensions: Size 42.2 x 31.7 x 4.5 cm

Set in a fine silk brocade case.

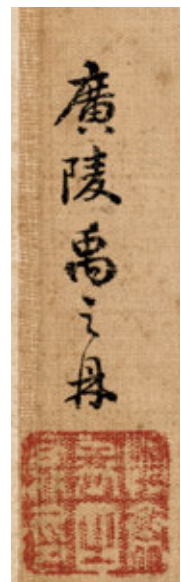
AUCTION RESULT COMPARISON

Compare a related single silk painting of larger size, depicting a scholar and horse, described as 'After Yu Zhiding' and dated 19th century, at Bonhams San Francisco in Asian Decorative Arts on 25 June 2013, lot 8495, **sold for USD 6,250**.



Estimate EUR 8,000

Starting price EUR 4,000



521

'ROMANCE OF THE WESTERN CHAMBER', QING DYNASTY

China, 1644-1912. Ink and watercolors on silk. Finely painted with a scene from the Romance of the Western Chamber (Xixiang Ji), which tells the story of a secret love affair between Zhang Sheng, a young scholar, and Cui Yingying, the daughter of a chief minister of the Tang court. This scene shows them playing a game of go (weiqi), with Yingying's maid Hongniang looking on.

Provenance: French private collection.

Condition: Very good condition with some wear, few small tears and losses, and soiling.

Dimensions: Image size 29 x 24 cm, Size incl. frame 33.8 x 29 cm

Framed behind glass.

The Romance of the Western Chamber, written by Wang Shifu (1250-1300) was immensely popular among all levels of society. Woodblock illustrations in the many editions helped conventionalize images that were instantly recognizable to the general public, thus creating a corpus of motifs that was widely used by painters, silk embroiderers, lacquer workers and other craftsmen.

Professor Herbert Giles, whose History of Chinese Literature was published in 1924, refers to The Xixiang Ji as the play "which will best repay reading". It is the typical story where a handsome student and beautiful girl attempt to cross the social divide, aided and incited by the girl's maid. The dialogue is punctuated with images of wind, snow, moonlight, and flowers, emphasizing both the passion and the romance felt by the struggling couple.

Estimate EUR 500

Starting price EUR 240





523

'BOYS AT PLAY AND CAT', QING DYNASTY

China, 1644-1912. Painted with ink and watercolors on paper. Depicting three boys, two holding fans and cheerfully looking and motioning toward two butterflies, the third about to pet a cat standing foursquare on the ground with a fine appearance and quizzical expression, a white-spotted deer to the left edge, all in a garden setting.

Provenance: Old French private estate.

Condition: A fragment, itself overall in good condition and well presenting with some wear, soiling, creasing, minor tears, and small losses. The frame with extensive wear, chips, and a crack.

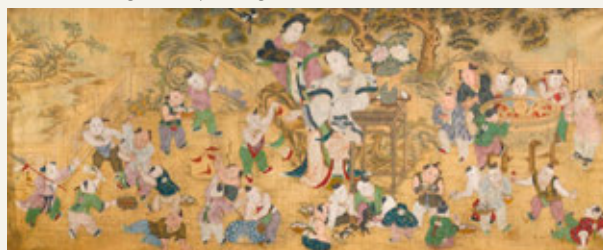
Dimensions: Size incl. frame 45.4 x 39.6 cm, Image size 34.5 x 28.5 cm

Matted and framed. (2)

The homophone for monkey, hou, one of the twelve zodiac animals, is 'nobleman' or 'high official' as well as 'descendants'. The monkey therefore represents the wish for the success of one's descendants. There is also a homophone for butterfly (die) which means 'to repeat', so adding a butterfly to a scene repeats the wish of the other symbols.

EXPERT'S NOTE

The 19th century saw one of the most disruptive periods in the 5000-year history of China, which eventually led to the demise of the entire Qing Dynasty Empire. During these turbulent times, several important palaces and related buildings were set on fire, damaged and looted. Many palace paintings, much like the one pictured in **fig. 1**, were partly destroyed. Subsequently, fragments were removed and carelessly sold off into the West. A clear indicator that the present work is such a fragment and was originally part of a much larger painting is the fact that it has been executed in a workshare process. This can be seen within the uppermost figure, which has been painted above the background, with lines from the stairs below still visible. Naturally, employing such a process with multiple painters involved only makes sense for a large-scale painting.



A large 'hundred boys' painting, 18th century, at Sotheby's London, 11 May 2016, lot 128

Estimate EUR 500
Starting price EUR 240

524

**'MAGU', IMPERIAL SCHOOL,
QING DYNASTY**

China, 18th-19th century. Depicting the immortal holding an elaborate ruyi scepter set with a large flaming pearl, her attendant presenting her with a colorful lotus blossom in a bowl. Both with calm, pleasant expressions, wearing long flowing robes and fine headdresses, and standing on ruyi-shaped clouds.

Provenance: Old private collection of a US military family. A private collector in southern Georgia, USA, acquired from the above.

Condition: Good condition with some wear, little creasing, and minor soiling. Some tears and wear to mounting.

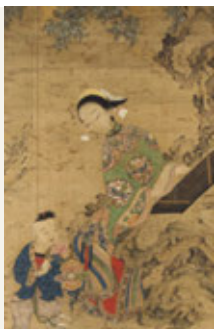
Dimensions: Size incl. mounting 159 x 62 cm,
Image size 105.7 x 52.3 cm

Magu is a Daoist immortal associated with the elixir of life, and a symbolic protector of women in Chinese mythology. Stories in Chinese literature describe Magu as a beautiful young woman with long birdlike fingernails.

Ink, gilt, and watercolors on extremely fine silk. With a silk brocade frame and mounted as a hanging scroll with hardwood handles.

**AUCTION
RESULT
COMPARISON**

Compare a related but probably slightly earlier Imperial School painting on silk, dated to the early 18th century, but in much worse condition than the present lot and depicting a different subject, at Sotheby's Hong Kong in Fine Chinese Ceramics & Works of Art on 8 April 2010, lot 1826, **sold for HKD 1,340,000**.



Estimate EUR 1,500
Starting price EUR 750





525

A REVERSE-GLASS MIRROR PAINTING OF A LADY PLAYING THE DIZI, QING DYNASTY

China, 18th to early 19th century. Depicting an elegant lady seated in a boat playing the dizi (flute), wearing fine robes and an elaborate headdress with flowers in her hair, a jar with flowers on a table beside her, a hilly river landscape in the background. The upper area of the painting also functioning as a mirror.

Provenance: Old French private collection.

Condition: Good and absolutely original condition with old wear, minor manufacturing flaws, such as warping and bubbles to glass, soiling, crackling and abrasions to paint. The frame with extensive wear, traces of use and natural age cracks to wood. The mirror partially blinded.

Dimensions: Image size 39.4 x 28.8 cm, Size incl. frame 47 x 36.5 cm

With a finely carved and gilt-lacquered wood frame, decorated with lotus scroll, most likely original and from the period – therefore very rare.

AUCTION RESULT COMPARISON

Compare a related reverse-glass mirror painting of a lady, dated 18th century, at Bonhams London in Roger Keverne Ltd Moving On on 11 May 2021, lot 300, **sold for GBP 6,375.**



Estimate EUR 1,000

Starting price EUR 500

526

A REVERSE-GLASS PAINTING OF A LADY PLAYING THE HUQIN, QING DYNASTY

China, 18th to early 19th century. Depicting an elegant lady, wearing fine robes and an elaborate headdress heightened with gilt, seated in a finely carved burlwood chair next to a table with a bowl of fruits and in front of a large window with a hilly river landscape in the background.

Provenance: Old French private collection. The back inscribed 'eglomisé' [sic] twice, erroneously referring to a process where the reverse side of glass is applied with gold or silver leaf to create a mirror-like, reflective surface.

Condition: Good and absolutely original condition with old wear, minor manufacturing flaws, such as warping and bubbles to glass, soiling, crackling and abrasions to paint. The frame with extensive wear, traces of use and natural age cracks to wood.

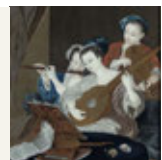
Dimensions: Image size 39.7 x 29.5 cm, Size incl. frame 46.8 x 36.8 cm

With a finely carved and gilt-lacquered wood frame, decorated with lotus scroll, most likely original and from the period – therefore very rare.

Huqin is a family of bowed string instruments, more specifically, a spike fiddle popularly used in Chinese music. The instruments consist of a round, hexagonal, or octagonal sound box at the bottom with a neck attached that protrudes upwards. They also usually have two strings, and their soundboxes are typically covered with either snakeskin (most often python) or thin wood. Huqin instruments usually have two tuning pegs, one peg for each string. The pegs are attached horizontally through holes drilled in the instrument's neck. Most huqin have the bow hair pass in between the strings.

AUCTION RESULT COMPARISON

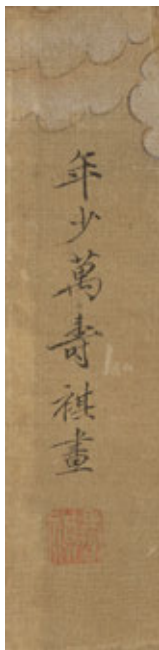
Compare a related reverse-glass painting, dated late 18th century, at Christie's London in Chinese Ceramics and Works of Art Including Export Art on 8 November 2005, lot 64, **sold for GBP 3,120.**



Estimate EUR 1,000

Starting price EUR 500





527
**'CHANG'E FLYING
 TO THE MOON',
 BY WAN SHOUQI
 (1603-1652)**

Ink, gilt, and watercolors on silk. The moon goddess standing on an array of swirling clouds, emptying a basket of flowers behind her as she flies toward the distant moon. She is dressed in fine, elaborate robes with a peacock-feathered skirt over a lower garment decorated with flying cranes. Her hair is adorned with flowers and a feather ornament.

Inscription: Lower left, signed 'Wan Shouqi'. One seal.

Provenance: From a Swiss private collection.

Condition: Good condition with some wear, creases, scratches, water stains, soiling, and minor losses. With a silk brocade mat, laid down on board.

Dimensions: Image size 76.2 x 43.2 cm,
 Size incl. mounting 93.5 x 54.8 cm

**AUCTION
 RESULT
 COMPARISON**

Compare a related but slightly larger (116 x 48 cm) painting by the same artist at China Guardian, Hong Kong, in Classical Chinese Painting and Calligraphy, on 29 May 2016, lot 508, **sold for HKD 64,900.**



Estimate EUR 1,500
 Starting price EUR 750

528
'PEKINGESE', QING DYNASTY

China, mid-19th century. Ink and watercolors on silk, laid down on paper. Depicting a Pekingese wearing a collar with five bells attached and walking on grass surrounded by peony buds and blossoms.

Inscriptions: Two seals.

Provenance: From a French private collection. Inventory label '1829 w' to back.
Condition: Good condition with old wear, minor tears and creases, small losses, loose threads, and soiling.

Dimensions: Diameter 27 cm

The Pekingese breed originated in China and could only be owned by members of the Chinese Imperial Palace. A consort of the Daoguang Emperor, Lady Chang of the prominent Manchu Hserei clan, was a lover of dogs and particularly enamored with Pekingese. According to Geoffrey R. Sayer (Tao Ya or Pottery Refinements, London, 1959, page 123, no. 722) "Cheng Miao [the Daoguang Emperor] was fond of pigeons, his exalted concubine was fond of little dogs."

During the Second Opium War, in 1860, the Old Summer Palace in Beijing was occupied by a contingent of British and French troops. The Xianfeng Emperor had fled with all of his court to Chengde. However, the elderly Consort Chang remained. When the British and French troops entered, she committed suicide. She was found with her five Pekingese. They were removed by the Allies before the Summer Palace was burnt to the ground.

John Hart Dunne, Captain of the 99th Regiment of Foot, who participated in the Second Opium War and ransacked the Summer Palace, gifted one of these Pekingese to Queen Victoria in April 1861, writing to her in a letter: "This little dog was found by me in the Palace of Yuan-Ming-Yuan near Pekin on the 6th of October 1860. It is supposed to have belonged to either the Empress, or one of the ladies of the Imperial Family. It is a most affectionate and intelligent little creature – it has always been accustomed to being treated as a pet and it was with the hope that it might be looked upon as such by Her Majesty and the Royal Family that I have brought it from China." (David Matthews, Jo Lee Magazine, November 2002, page 18). Rather insensitively, the Queen and first owner of a Pekingese in the West, named her new pet 'Looty'.



Photograph of 'Looty' by William Bambridge, 1865



Frederick William Keyl, 'Looty', 1861, in the Royal Collection

LITERATURE COMPARISON
Compare a closely related silk painting with a similar Pekingese wearing a collar with bells, dated 1864, in the collection of the British Museum, museum number 1973,0917,0.59.40.



Estimate EUR 3,000
Starting price EUR 1,500







529

'ONE HUNDRED CATS', BY YU ZHIDING (1647-1716)

Ink and watercolors on silk. A vast and colorful depiction of exactly one hundred cats engaged in various pursuits, such as chasing butterflies or each other, drinking water, climbing a tree, or hiding in unexpected places.

Inscriptions: Lower left, signed 'Guangling Yu Zhiding' with artist seal and several collector's seals.

Provenance: From an old private collection in southern Germany, assembled between 1970 and 2002, and thence by descent.

Condition: Very good condition with only minor wear, minimal creases, stains and soiling, and small losses.

Dimensions: Image size 333 x 29.2 cm, Size incl. frame 356 x 38.6 cm

With a silk brocade mounting and framed behind glass.

Yu Zhiding (1647-1716) was a Chinese painter during the Qing Dynasty (1644-1912) and a native of Jiangdu (present-day Yangzhou) in Jiangsu province. His style name was Shangji and his sobriquet was Shenzai. He served in the Imperial Painting Academy during the reign of the Kangxi Emperor.

Expert's note: For obvious reasons it can never be established with absolute certainty that the present painting is from the own hand of Yu Zhiding. However, given the complex nature of the subject, a considerable number of sketches must have been drawn for preparation. Sketching is a sophisticated process which can take several months, sometimes even years. Most artists use, to a greater or lesser degree, the sketch as a method of recording and working out their ideas. The sketchbooks of some have become well known, including those of Leonardo da Vinci. The remarkably lucid structure in the depiction of the one hundred (!) cats as well as an uncountable number of butterflies, plants, rocks and the like certainly does not come from genius improvisation, but rather from extensive preparatory work. On top of this is the fact that every single cat is shown in a different position and with a different expression, a different character. We find playful cats, hunting cats, caring cats, vicious cats, hidden cats, old and young cats, fat and slim cats, black and tiger cats, to name just a few examples of the sheer endless variety in the subject. Bottom line: It just seems improbable that a painter, capable of creating such a work, would go into hiding and sign it in the name of a different master.

LITERATURE COMPARISON

Compare a related but much smaller study of a cat by Yu Zhiding, at China Guardian, in *Classical Chinese Paintings and Calligraphy*, on 20 June 2018, lot 1111. (42 x 47 cm)



Estimate EUR 10,000
Starting price EUR 5,000



530

THE PORTRAIT OF A THIRD-RANK OFFICIAL FROM THE KANGXI COURT, IMPERIAL SCHOOL, ON SILK, WITH AN EDICT DATED 1697

China. Black ink, watercolors, and gilt on silk. Finely painted with an important official, as indicated by the sapphire finial of his hat. Seated atop a wooden chair, wearing an ample embroidered robe decorated with a prominent four-clawed dragon design, as well as a court necklace. The face with a calm expression.

Inscriptions: Accompanied by an edict written in black characters on silk, posted to the backside of the frame, and dated to the 19th day of the 7th month of the 36th year of the Kangxi reign (corresponding to 1697).

Provenance: From a Swiss private collection.

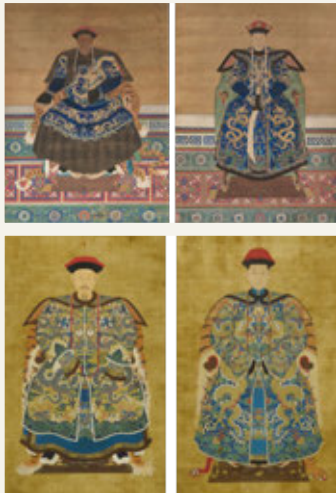
Condition: Excellent condition with minor wear, little soiling, some losses to pigments, few small holes in the silk ground. Laid down on board. The edict has at some point been removed from the painting and was attached to the backside of the frame.

Dimensions: Image size 165 x 95 cm, Size incl. frame 196 x 126 cm

In a massive two-tiered metal frame behind glass.

AUCTION RESULT COMPARISON

Compare a pair of related court portraits on silk, dated to the 18th century, at Christie's Hong Kong in Fine Chinese Classical Paintings and Calligraphy on 29 May 2017, lot 1010, **sold for HKD 812,500** (for a pair), and another dated 18th to early 19th century at Sotheby's New York in Important Chinese Art on 13 September 2017, lot 156, **sold for USD 37,500**.



Estimate EUR 3,000

Starting price EUR 1,500





531 'ONE HUNDRED BEAUTIES' BY GAI QI (1774-1829)

China. The present album consists of 40 leaves, each with a masterful and highly detailed portrait of a young beauty painted by Gai Qi, all wearing elegant robes and elaborate headdresses, sometimes richly adorned with jewelry and jade pendants. Black ink, gold, silver, and watercolors on thin paper, laid down on album leaves. Unsigned. Unsigned.

Provenance:

Collection of Li Shimin. Collection of Gérard Lévy, thence by descent. Li Shimin was a writer, actor and an English teacher of Chiang Kai-shek (1887-1975), the leader of the Republic of China between 1928 and 1975. Gérard Lévy (1934-2016), named by Le Figaro as 'The Man with the Carnation' for the flower he would always wear on his lapel, was a revered dealer and connoisseur of Asian art and antique photography. His gallery in Paris, designed by Le Corbusier, opened in 1966, and is today run and managed by his daughter, with the help of her two brothers, both renowned collectors themselves.

Condition: Good condition with old wear, minor soiling, little creasing, small losses, few minute tears. Extensive wear and traces of use to album cover.

Expertise: A translation of and commentary about the inscriptions on the cover and the first page by Studio des Pensées Fraîches, written in French by Laurent Long for Gérard Lévy, dated 20 September 2010, accompanies this lot.

Album inventory: An (incomplete) name list of the beauties depicted in the present album, including some historic references, written in French and compiled by Galerie Gerard Levy, accompanies this lot.



Chiang Kai-shek
(1887-1975)



Li Shimin (center)
working on the MGM
movie 'The Land'

Dimensions: Leaf size 31 x 19.5 cm (each), Size 34 x 22.5 x 13 cm (the box and cover)

The album covers are made from solid brown cardboard, overall encapsulated in finely woven yellow silk, bearing a central Shou character, encircled by bats and bearing the title inscription on a paper label: 'One Hundred Beauties by Gai Qixiang [Gai Qi] of Qing, preserved by Li Shimin'. The first page of the album bears a long inscription mentioning the



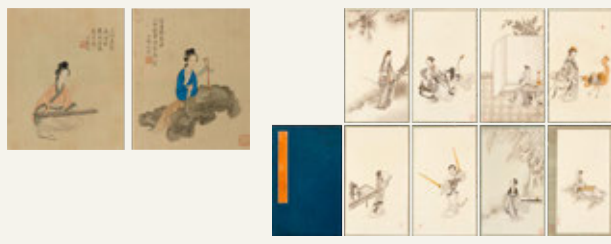
biography of the painter, his influences, and a description of his work. The album is preserved inside a fine Chinese hardwood box and cover, the front with a metal handle, dating to the 19th century. (2)

The artist Gai Qi (1773-1828), known by his courtesy name Boyun and scholar name Yuhu Waishi, was one of the most accomplished artists of the Qing dynasty, who mastered the painting of lady's portraits beyond comparison. He is also noted for the illustration of an important fiction in Chinese literature history, *Dream of the Red Chamber*, also known as *The Story of Stone*.

Expert's note: Of the 100 beauties mentioned in the title, 40 remain in the present album. The original compilation was – according to a dating inscription on page one – posthumously created in the year 1863, at which time also the box, the front and back covers, and page one were probably added to the paintings. Additionally, the title label was most likely added shortly after the fall of the Qing dynasty, as indicated by the missing 'da' (great) character which usually precedes the dynasty name in dating inscriptions written during the Qing dynasty. Note that there is a second paper label hidden directly beneath the present title label. It therefore seems clear that Li Shimin did not originally compile the present album, but rather preserved it during the tumultuous times of the Republic period, adding the present title label.

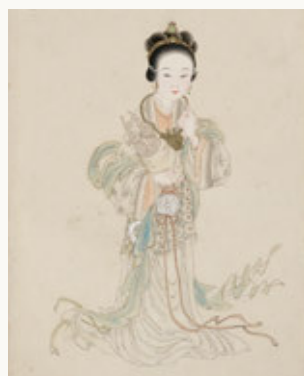
AUCTION RESULT COMPARISON

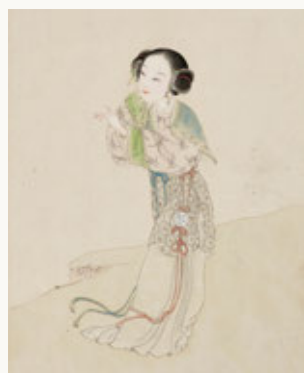
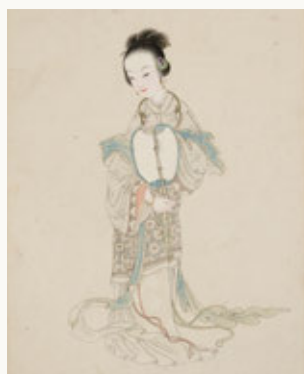
Compare a related album by Gai Qi, but **comprising only eight leaves** of 22.8 x 19 cm, at Christie's New York, in *Fine Chinese Ceramics and Works of Art* on 17 September 2010, lot 1061, **sold for USD 16,250** and another **comprising only eight leaves** of 32 x 18 cm at Bonhams Hong Kong, in *Fine Chinese Art* on 27 May 2021, lot 15, bought-in at an **estimate of HKD 400,000-500,000**. Compare also a larger painting of a beauty by Gai Qi at Sotheby's New York in *Fine Classical Chinese Paintings* on 13 September 2012, lot 664, sold for USD 16,250; and another at Sotheby's Paris in *Arts d'Asie* on 12 June 2013, lot 13, sold for EUR 8,750.



Estimate EUR 8,000
Starting price EUR 4,000









532 'CUCUMBERS AND BEETLE', QI BAISHI (1863-1957)

China. Ink and watercolors on a paper folding fan. Finely painted with three long cucumbers and a large beetle.

Inscriptions: Bottom left, signed 'Jieshan yinguan zhuzhe Baishi', with one seal, 'Mu Ren'. Further with a manufacturer's stamp which is only visible when lit from the back.

Provenance: Old private collection, acquired in the 1960s. The previous owner's son, Wu Yueshi, is a Chinese painter who was close friends with Qi Baishi and often exchanged paintings with him during this time. Thence by descent within the same family. Bruun Rasmussen, 3 October 2014, lot 1501, sold for DKK 52,500 (EUR 7,060). A noted Swedish private collection, acquired from the above.

Condition: Excellent condition with only minor wear and traces of use.



Dimensions: Height 30.4 cm (the frame) and 19 cm (the painting), Width 43.5 cm

AUCTION RESULT COMPARISON

Compare a related fan painting by Qi Baishi, titled 'Lotus Pond', at Christie's Hong Kong in Fine Modern Chinese Paintings on 28 May 2007, lot 962, **sold for HKD 312,000**.



Estimate EUR 3,000

Starting price EUR 1,500

533 'POMEGRANATES', BY SHI LU (1919-1982)

Ink and watercolors on paper. Boldly painted with leafy branches bearing seven plump pomegranates. Mounted as a hanging scroll.

Inscriptions: Bottom left, inscribed with a poem, signed 'Shi Lu', one seal, 'Shi Lu'.

Provenance: Dutch private collection, acquired directly from the artist. Lempertz, Cologne, Germany, 3 June 2015, lot 228. Austrian private collection, acquired from the above. A copy of the original invoice from Lempertz, no. 87665 and dated 10 June 2015, accompanies this lot.

Condition: Good condition with minor wear, creasing, and soiling, few minuscule losses, few old repairs and minor touchups.



Dimensions: Image size 71 x 68 cm, Size incl. mounting 180 x 81 cm



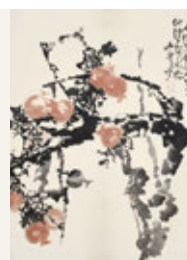
Shi Lu (1919-1982) was a Chinese painter, wood block printer, poet and calligrapher. He based his pseudonym on two artists who greatly influenced him, the landscape painter Shitao and writer Lu Xun. He came from a wealthy family in Sichuan Province. A student of the Chinese traditional painting style guohua, he studied at Dongfang Art College and West China Union University in Chengdu (1934-1940). He joined the Communist Party of China and in 1949 at the first national assembly was elected an executive member of the China Artists Association.



Shi Lu, Self-portrait, 1951, pencil drawing, Beijing, National Museum of China

AUCTION RESULT COMPARISON

Compare a closely related but larger (108 x 78.4 cm) painting, **by the same artist and depicting the same subject**, at Sotheby's Hong Kong in Fine Chinese Paintings on 21 April 2021, lot 2597, bought-in at an **estimate of HKD 1,000,000-1,500,000**.



Estimate EUR 10,000
Starting price EUR 5,000



534

A FAN-SHAPED PAINTING ALBUM WITH 101 DIFFERENT INSECTS, FIRST HALF OF 20TH CENTURY

China. The bound book comprising **twelve** bi-fold panels showing approximately 101 insects naturalistically and neatly painted in ink and color on paper.

Provenance: From a New York private collection.

Condition: Very good condition with minor wear, some foxing, minimal soiling.

Dimensions: Size 32.8 x 19.8 cm

Expert's note: The present lot probably served either as a painting manual, used by a student to practice, or as a workshop book, allowing a pupil to complete a work by his master as instructed. The absence of a signature or title – or any inscription as a matter of fact – indicates that this book was never intended to be sold. The quality and particularly the subject matter firmly place it in the circle of Qi Baishi (1863-1957), who taught himself how to paint using the famous Manual of the Mustard Seed Garden and often painted insects in his works. Many of his insects are, at the least, very similar to the ones found in the present book (see Figs. 1-3).

Estimate EUR 3,000

Starting price EUR 1,500



Fig. 1:
A cicada in
the present
book, page
2, and a
near-identical
one in Qi
Baishi, *Insects
and Leaves*
(1945), sold
at Sotheby's
Hong Kong
on 7 October
2019, lot 2901



Fig. 2:
A dragonfly in
the present
book, page
6, and a very
similar one
in Qi Baishi,
*Flowers and
Insects*, sold
at Christie's
Hong Kong on
29 November
2011,
lot 2210

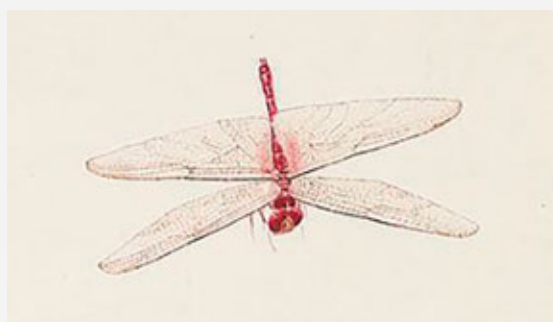
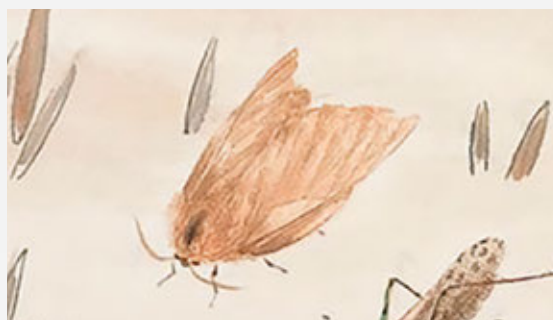


Fig. 3:
A moth in
the present
book, page
11, and a very
similar one
in Qi Baishi,
*Flowers and
Insects*, sold
at Christie's
Hong Kong on
29 November
2011,
lot 2210









535
**'PINE TREES', BY LI XIONGCAI (1910-2001),
 DATED 1989**

Ink on paper. The pine trees in the foreground masterfully rendered, sprawling in an almost explosive manner, with distant mountains peacefully resting in the background, both subjects in stark, dramatic contrast, this setting being a hallmark of this artist.

Inscriptions: Upper left, dated to March of the Year of Jisi (corresponding to 1989). Inscribed 'For Brother Zhicheng'. Signed 'Xiongcai in Guangzhou'. One seal: 'Lingnan Li Xiongcai'.

Provenance: From a noted private collection in Paris, France.

Condition: Minor wear, some foxing, creasing, few minor losses, a small tear to one edge.

Dimensions: Size 66 x 42.5 cm

Li Xiongcai (1910-2001) was a painter of the Lingnan School. In the late 19th century, scholars in China broke through entrenched conservative thoughts and began to actively create and promote new schools and styles of art. This not only cultivated ideological progress among social elites but also gave birth to the eclectic fusion of the Han Chinese and Western styles, the ancient and the modern. Today, the Lingnan school is noted along with the Beijing-Tianjin and Shanghai painting schools as one of the three pillars of modern Chinese painting.



**Li Xiongcai
 (1910-2001)**

**AUCTION RESULT
 COMPARISON**

Compare a related but smaller (44.7 x 36.3 cm) painting by the same artist, **also with similar pines** but with a bird and waterfall, at Sotheby's Hong Kong in Fine Chinese Paintings on 2 October 2017, lot 1312, **sold for HKD 325,000**.



Estimate EUR 3,000
 Starting price EUR 1,500



536
**'BUTTERFLIES AND CHRYSANTHEMUM',
 BY WANG XUETAO (1903-1982), DATED 1963**

Ink and watercolors on paper. Boldly painted with two chrysanthemum flowers borne on leafy stems, with two butterflies flying towards them.

Inscriptions: Lower left, signed 'Wang Xuetao'. Two seals, 'Wang Xuetao' and 'Chiyuan'. Upper right, 'Huaxiang duo lanman' (bright-colored flowers), and dated to Guimao year (corresponding to 1963).

Provenance: From a German private collection.

Condition: Good condition with minor wear, creases, and soiling.

Dimensions: Image size 33 x 43 cm, Size incl. frame 48 x 58 cm

Framed behind glass.

Wang Xuetao (1903-1982) was a Chinese painter from Hebei province, who attended the Baoding Zhili Teachers College and the Peking College of Arts. Later he studied under Wang Mengbai, Qi Baishi, and Chen Banding.



**Wang Xuetao
 (1903-1982)**

**AUCTION RESULT
 COMPARISON**

Compare a closely related painting by Wang Xuetao at China Guardian, in Colorful Anthology: Focus on Private Collections, on 21 May 2021, lot 1338, **sold for EUR 14,700** (CNY 115,000).



Estimate EUR 3,000
 Starting price EUR 1,500

537

'TWO BIRDS', BY LIN FENGMIAN (1900-1991)

Ink and watercolors on paper. Boldly painted with two birds perched next to each other and facing to the left, the background merely suggested by thick, vivid brushstrokes.

Inscriptions: Lower right, signed 'Lin Fengmian'.

Provenance: A Brazilian private collector. A French collector, acquired from the above.

Condition: Good condition with minor wear, some foxing and soiling. Browned edges where an old frame was once applied.

Dimensions: Sheet size 36 x 29 cm, size incl. frame 45 x 39.5 cm

Framed behind glass.

Lin Fengmian (1900-1991) is considered a pioneer of modern Chinese painting, mostly for blending Western and Chinese styles, as he was one of the earliest Chinese painters to study in Europe. He was also an important innovator in the area of Chinese art education and one of The Four Great Academy Presidents, a group of artists who were revered in the early Republic due to their effective stewardship of the art academies they presided over.



**Lin Fengmian
(1900-1991)**

AUCTION RESULT COMPARISON

Compare a related painting (35 x 22.2 cm) by Lin Fengmian showing a single bird, at Sotheby's Hong Kong, in Fine Chinese Paintings on 5 April 2009, lot 221,



sold for HKD 225,000, and another (31.2 x 36.5 cm) depicting two birds, at Beijing Cheng Xuan Auctions, in Chinese Paintings & Sculptures, on 29 October 2012, lot 623, **sold for EUR 24,085** (CNY 195,500).

Estimate EUR 4,000

Starting price EUR 2,000





538
'BIRDS ON BAMBOO', BY ZHAO SHAO'ANG (1905-1998)

Ink and watercolors on paper. Dated 1989. Finely painted with two small birds perched on a bamboo branch with leaves in the background, executed in bold and vivid brushstrokes with expressive splashes of warm colors.

Inscriptions: Lower right, signed 'Zhao Shao'ang in Yiyuan'. One seal, 'Zhao'. In the year Jisi (1989), in autumn, September.

Provenance: The property of a Gentleman in London, United Kingdom.
Condition: Excellent condition with only minor old wear, minimal abrasions and fading.

Dimensions: Image size 54 x 41 cm, Size incl. frame 61.7 x 45.6 cm

Framed behind glass.

Zhao Shao'ang (1905-1998) is considered one of the Four Great Masters of the Lingnan School. In the late 19th century, scholars in China broke through entrenched conservative thought schools and began to create and promote new styles of art. This not only cultivated ideological progress within social elites but also gave birth to the eclectic fusion of the Han Chinese and Western styles, as advocated by the Lingnan School, which today is considered - along with the Beijing and Shanghai schools - as one of the three pillars of modern Chinese painting.



The young Zhao Shao'ang

AUCTION RESULT COMPARISON

Compare a closely related painting, by the same artist and depicting a similar subject, but of smaller size (29 x 37 cm), at Christie's New York in Fine Chinese Paintings on 18 September 2013, lot 1058, **sold for USD 27,500.**



Estimate EUR 1,500
 Starting price EUR 750



539

'WHITE RABBIT', BY LOU SHIBAI (1918-2010)

Ink and watercolors on paper. Depicting a rabbit crouching in the grass, with almond-shaped red eyes and long erect ears.

Inscriptions: Upper right, signed 'Shibai'. One seal.

Provenance: The property of a Gentleman in London, United Kingdom.

Condition: Excellent condition with only minor old wear, minimal abrasions and fading.

Dimensions: Image size 34 x 26.8 cm, Size incl. frame 46 x 38.6 cm

Matted and framed behind glass.

Lou Shibai (1918-2010) was a Chinese painter born in Beijing. He was Qi Baishi's apprentice for 25 years, learning the arts of poetry, calligraphy, painting, and carving at his master's home from the age of 14 until his death in 1957. He is considered an important successor of Qi Baishi who nonetheless was innovative in his own themes and techniques.



Lou Shibai
(1918-2010), c. 2007

AUCTION RESULT COMPARISON

Compare a related but larger (59 x 96 cm) painting by the same artist, with similar rabbits, at Poly International on 11 August 2012, lot 5631, **sold for EUR 16,229** (CNY 126,500).



Estimate EUR 1,500

Starting price EUR 750



Buddhism and Hinduism

Lots 540 to 615





540 A STUCCO HEAD OF A BODHISATTVA, GANDHARA

Ancient region of Kushan, 3rd-4th century. The exquisitely modeled head of a bodhisattva, his perfectly proportioned oval face with long lotiform eyes and pursed bow-shaped lips, his hair arranged in a looped knot and secured with a jeweled fillet above his forehead. His features are highlighted with subtle touches of red pigment.

Provenance: Old Viennese private collection and thence by descent in the same family to the present owner.

Condition: Good original condition, possibly with minimal touchups. Ancient and naturally grown patina overall.

Weight: 3,479 g (incl. base)
Dimensions: Height 18 cm (excl. base) and 25.5 cm (incl. base)

The soft modeling of the features and the delicate details imbue this work with a restrained elegance.

Mounted to a modern stone base. (2)

Literature comparison: Compare the rendering of the full face and the crisply defined eyes with their pointed ends with a large Buddha head in the Gai Collection, Peshawar; see Ingholt, 1957, no. 531. Also see Kurita, 2003, vol. II, nos. 906 & 907, p. 295, for other bodhisattva heads of similar quality.

AUCTION RESULT COMPARISON

Compare a closely related Gandharan stucco head of a bodhisattva, **also dated 3rd-4th century**, of only slightly larger size (21 cm high), at Sotheby's New York in Indian & Southeast Asian Art on 1 April 2005, lot 10, bought-in at an **estimate of USD 20,000-25,000**.



Estimate EUR 1,500
Starting price EUR 750

541 A GRAY SCHIST HEAD OF AN EMACIATED SIDDHARTHA, GANDHARA

Ancient region of Kushan, 2nd-3rd century. Expressively carved with gaunt cheeks, deep-set sunken eyes centered by the urna, a long pointed nose and veined neck, the wavy locks of hair pulled up and over the ushnisha.

Provenance: Old Belgian private collection, by repute acquired before circa 1991 and thence by descent in the same family.

Condition: Good condition, commensurate with age. Wear and losses, encrustations, nicks, scratches.

Weight: 5,471 g (incl. stand)
Dimensions: Height 21.5 cm (the head) and 28 cm (incl. stand)

Mounted on an associated metal stand. (2)

The representation of the fasting Prince Siddhartha, also referred to as "Fasting Buddha," is considered one of the most iconic Gandharan Buddhist images. It depicts a nearly skeletal Siddhartha, who has become emaciated during his meditation. Driven by superhuman will, he is devoted to his quest for release from the endless cycle of suffering. Gandharan artists, beyond capturing the idealized physical beauty of the enlightened Buddha, were equally capable of dramatizing a subject. The deeply sunken eyeballs, taut skin, wasted muscles and prominent bones, all deliberately stylized, speak eloquently of his deprivations, demonstrating his capacity to exceed human limitations in his quest for spiritual transcendence.

LITERATURE COMPARISON

Compare a related schist head of the Fasting Buddha, dated ca. 3rd-5th century, in the collection of the Metropolitan Museum of Art, accession number 1987.142.73, and a closely related schist head, dated 2nd-3rd century, in the collection of the British Museum, accession number 1907,1228.1.



AUCTION RESULT COMPARISON

Compare a closely related but smaller (13.4 cm high) head of an emaciated Siddhartha, **also dated 2nd-3rd century**, at Christie's New York in Indian, Himalayan and Southeast Asian Works of Art on 18 March 2015, lot 4012, **sold for USD 100,000**.



Estimate EUR 8,000
Starting price EUR 4,000



542

A SCHIST HEAD OF THE EMACIATED BUDDHA, GANDHARA

Ancient region of Kushan, 3rd century. Depicted at the brink of starvation, sustained asceticism has withered Buddha's body down to its bare anatomy under paper-thin skin. It clings to the cartilage of his trachea, the brittle muscles of his neck, the veins crisscrossing his forehead. Meanwhile, he glares out beyond the cavernous eye-sockets transfixed with a persistent and emboldened insight. The present sculpture bears the telltale signs of raised edges rubbed smooth where beholders were gripped with the overt temptation to caress the cheekbones or forehead.

Provenance: Arthur Huc (1854-1932).

Marcel Huc, inherited from the above. Thence by descent within the same family.

Arthur Huc was the chief editor of La Dépêche du Midi, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

Condition: Excellent condition, commensurate with age. Extensive wear, weathering, structural cracks and signs of deep erosion. Naturally grown, even, dark patina. Two areas of loss (one to hair and one to proper left eyebrow), both with minor remnants of old fill. Soil encrustations, mostly to back. Remnants of old varnish.

Inventory List: In 1954, L. Magniette, baillif of the court in Toulouse (Huissier), was ordered to compile a complete inventory of the collection inherited by Marcel Huc from his father, Arthur Huc, the so-called "Inventaire Huc". The present lot is listed in this inventory as follows: "Tête de Bouddha émacié. Haut 54 cm. Schiste." (Head of an emaciated Buddha. Height 54 cm. Schist.) A copy of the inventory list and cover page are accompanying this lot.

French Export License: Certificat d'exportation pour un bien culturel Nr. 185431 dated 3 July 2017 has been granted and is accompanying this lot.



Arthur Huc (1854-1932)



The Huc Inventaire from 1954

Weight: please check the weight online at www.zacke.at
Dimensions: Height 54 cm (excl. stand) and 68 cm (incl. stand)

With an associated modern stand. (2)

Compared to the abundance of Siddharthas. Teaching Buddhas, and Maitreyas, only three Gandharan sculptures of Emaciated Buddha are known from excavation records, making them not only one of the most evocative, but also rarest images from the ancient region of Gandhara, and the Buddhist world at large. Famous examples are held in the Lahore Museum, the Peshawar Museum, and The Metropolitan Museum of Art (see Khan, Gandhara: The Buddhist Civilization from Pakistan, Beijing, 2009, pages 224-225, and Ingholt, Gandharan Art in Pakistan, New York, 1957, no. 53, and Behrendt, The Art of Gandhara, New Haven, 2007, pages 56-57, nos. 45 & 46, respectively).



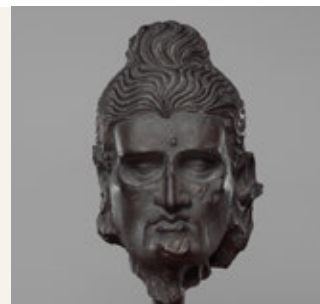
The Huc Inventaire from 1954, with the present lot entry highlighted

Scholars believe the subject refers to one of two pivotal moments in Buddha's life. Some, that it depicts the six years Siddhartha spent accomplishing the extreme asceticism promulgated by Brahmanic sages of his time, before renouncing its folly and proclaiming Buddhism's middle path to enlightenment between the extremes of austerities and sensual indulgence. Others, that it portrays Buddha rapt within seven weeks of sustained meditation immediately following his enlightenment, fasting all the while (Behrendt, The Art of Gandhara, New Haven, 2007, pages 57-58).

As Behrendt points out, these rare depictions of Buddha were 'first among the ascetics [and would have appealed] to a lay community that respected religious figures who had full control of ascetic disciplines, [as] part of an effort to bring these groups into the Buddhist fold' (ibidem).

LITERATURE COMPARISON

Compare a related schist head of the Fasting Siddhartha, dated ca. 3rd-5th century, in the collection of the Metropolitan Museum of Art, accession number 1987.142.73.



AUCTION RESULT COMPARISON

Compare a closely related but much smaller (37 cm) head of an emaciated Buddha, also previously in the collection of Arthur Huc (but not individually listed in the Inventaire Huc), sold at Bonhams Hong Kong, 3 October 2017, lot 40, for **HKD 1,375,000 (EUR 147,500)** and now in the collection of the Tsz Shan Monastery Buddhist Art Museum, accession number 2017.57.



Estimate EUR 50,000

Starting price EUR 25,000









A GRAY SCHIST FIGURE OF A WINGED ATLAS, GANDHARA

Ancient region of Kushan, 2nd-3rd century. Seated with his hands resting on his legs and wings raised behind the shoulders, wearing only a loincloth, the face with almond-shaped eyes under arched eyebrows and above a thick mustache, the wavy hair arranged in a topknot, a halo behind him.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. Arthur Huc was the chief editor of *La Dépêche du Midi*, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

Inventory List: In 1954, L. Magniette, bailiff of the court in Toulouse (Huissier), was ordered to compile a complete inventory of the collection inherited by Marcel Huc from his father, Arthur Huc, the so-called "Inventaire Huc". The present lot is listed in this inventory as part of a group of Gandhara stones as follows: "Seconde pièce cave- 32 pierres similaires Gandhara emballés- Bouddha et divers. (Voir suite)" (second room basement: 32 similar Gandhara stones wrapped- Buddhas and various. (see followup)). Copies of the inventory list and cover page accompany this lot.

Condition: Extensive weathering and wear. Few structural cracks, some with minor old fills. Bruises, losses, encrustation and erosion, all well visible on additional images at www.zacke.at. Remnants of an old varnish coating.

French Export License: Certificat d'exportation pour un bien culturel Nr. 185433 dated 3 July 2017 has been granted and accompanies this lot.



The Huc Inventaire from 1954, with the present lot entry highlighted



Arthur Huc (1854-1932)



Weight: 23.4 kg
Dimensions: Height 49 cm

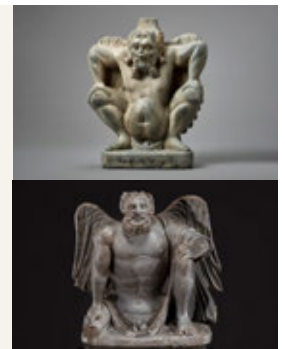
Only few sculptures communicate so clearly the **Classical legacy in Gandharan art**. His mature, bushy face recalls the portraits of Greek and Roman gods and leaders, while his herculean musculature evokes the athletic ideal. Furthermore, the Atlant type stems from a tradition in classical architecture of depicting male and female figures supporting architectural superstructures best known from The Ten Books on Architecture by Vitruvius, dedicated to Emperor Augustus (see Rowland, Vitruvius: Ten Books on Architecture, Cambridge, 1999, pages 83 and 135).

In the Gandharan context, similar examples in stucco surviving in situ line the veneer of stupa bases at Taxila and Hadda, recording the placement of such figures at Buddhist sites. Whilst maintaining a similar function and a clearly Western look, the Gandharan version differs from the classical prototype in the common inclusion of wings and the primarily ornamental rather than architectural function of the figure. Moreover, while we have evidence from which to understand his context at Buddhist sites, his precise identity remains a mystery. He has been called a disguised yaksha, a lesser Greek god, and a Garuda, yet there is no archaeological or textual foundation to underpin any of these claims (see Foucher, *L'art Gréco-Bouddhique du Gandhara*, 1905, page 208, and Errington, *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, London, 1987, page 67). Perhaps, the term "Atlas" ties him too closely to the classical prototypes, at the risk of obscuring added layers of meaning in the unique Gandharan context.

Literature comparison: For a further discussion of winged Atlas figures from Gandhara, see P. Pal, *Asian Art at the Norton Simon Museum*, vol 1, fig. 35, p. 68. For similar examples of winged "Atlas" figures, see W. Zwalf, *A Catalogue of the Gandhara Sculpture at the British Museum*, 1996, pp. 206-211, fig. 355-368. Two other examples survive in the Claude de Marteau collection in Brussels and the Peshawar Museum (see Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, figs. 448 & 453, pp. 155 & 157).

AUCTION RESULT COMPARISON

A related schist figure of winged Atlas was sold in these rooms in *Fine Chinese Art, Buddhism and Hinduism* on 25 April 2020, lot 424, for **EUR 74,820**. Compare also with a related schist figure of a winged atlas, of slightly smaller size (40 cm high), at Bonhams New York in *Indian, Himalayan & Southeast Asian Art* on 17 March 2014, lot 66, sold for **USD 245,000**.



Estimate EUR 8,000
Starting price EUR 4,000



544

A GRAY SCHIST RELIEF OF BUDDHA AND TWO BODHISATTVAS, GANDHARA

Ancient region of Kushan, 2nd-3rd century. The standing Buddha draped in a monastic robe, backed by a halo, his right hand raised in abhaya mudra and the left lowered at his waist, the serene face with almond-shaped eyes below gently arched brows and slender lips, the hair arranged in undulating locks surmounted by an ushnisha, flanked by two standing bodhisattvas with the same hand posture and richly adorned in beaded jewelry, the base incised with a diapered pattern.

Provenance: German private collection, assembled between 1975 and 1999.

Condition: Original condition, fully commensurate with age, with extensive weathering, significant losses, chips, structural cracks, erosion, soil encrustations.

Weight: 6.5 kg

Dimensions: Size 30 x 26.5 cm

Auction result comparison: Compare a related gray schist relief of Buddha surrounded by devotees, also with significant losses, dated to the 2nd-3rd century and of similar size, at Christie's New York in Indian Southeast Asian Art on 30 March 2006, lot 51, sold for USD 6,600.

Estimate EUR 1,000

Starting price EUR 500



545

A GRAY SCHIST RELIEF DEPICTING BUDDHA AND WORSHIPPERS, GANDHARA

Ancient region of Kushan, 3rd century. The Buddha seated atop a lotus throne, his right hand raised in abhaya mudra, clad in a long sanghati cascading in voluminous folds, the face backed by a nimbus. Flanked by two attendants in flowing robes, all set within a square niche below a lotus border.

Provenance: Collection de Monsieur et Madame L., Paris, assembled between 1970 and 2000, thence by descent in the same family.

Condition: Good condition, commensurate with age. Extensive wear, weathering, losses, erosion, encrustations.

Weight: 10.4 kg

Dimensions: Height 34.6 cm, Width 33.4 cm

Mounted on metal stand (2).

This scene likely represents Brahma and Indra entreating Buddha to preach the dharma, a theme often depicted in ancient Gandhara.

LITERATURE COMPARISON

For a similar example, see I. Kurita, *Gandharan Art I: The Buddha's Life Story*, 2003, p. 136, cat. no. 267. Compare also a related stone relief, dated 2nd-3rd century, in the collection of the Metropolitan Museum of Art, accession number 13.96.28.



Estimate EUR 3,000

Starting price EUR 1,500



546

A GRAY SCHIST FIGURE OF BUDDHA AS A TEACHER, GANDHARA

Ancient region of Kushan, 2nd-3rd century. Seated in dhyanasana on a lotus throne, the hands most likely once held in dharmachakra mudra, wearing a long flowing robe spilling onto the base in folds. The serene face with a heavy-lidded eyes below gently arched eyebrows centered by an urna and flanked by long pendulous earlobes, a halo behind him. The wavy hair surmounted by an ushnisha.

Provenance: Old French private collection, acquired between 1970 and 1975, and thence by descent in the same family.

Condition: Fair condition, commensurate with age. Extensive wear, losses, weathering, and encrustations. Some structural cracks and minor nicks. Overall applied with a stabilizing cement coating.

Weight: please check the weight online at www.zacke.at
Dimensions: Height 54.5 cm (the figure) and 59 cm (incl. base)

Mounted on an associated metal base. (2)

The representation of the Buddha as a teacher is an early and iconic image. The gesture of the hands in dharmachakramudra is symbolic of the Buddha's turning of the Wheel of Law during his first sermon, which set his

teachings or dharma in motion. Following his enlightenment in Bodh Gaya, the Buddha went into a park near Sarnath and preached his first sermon to five ascetics who then became the first Buddhist monks. The delicate folds indicating the sheerness of the robe, the features of the face and the wavy locks are particularly well carved here.

LITERATURE COMPARISON

Compare a related figure, dated to the 2nd century, in the collection of the British Museum, museum number 2006,0413.1.



AUCTION RESULT COMPARISON

Compare a closely related gray schist figure of a seated Buddha, **also dated 2nd-3rd century**, but of slightly smaller size (45 cm high), at Christie's New York in Arts of India on 12 June 2018, lot 2, **sold for GBP 22,500**.



Estimate EUR 4,000
Starting price EUR 2,000



547
A GRAY SCHIST RELIEF WITH TWO ATLAS FIGURES, GANDHARA

Ancient region of Kushan, 2nd-3rd century. Well carved with two winged Atlases separated by a Corinthian pilaster.

Provenance: From a French private collection.

Condition: Good condition commensurate with age, extensive weathering, some losses, nicks, few structural cracks.

Weight: 2,593 g
 Dimensions: Width 25.3 cm

Estimate EUR 500
 Starting price EUR 240



AUCTION RESULT COMPARISON

Compare a closely related but larger (64 cm wide) Gandharan brown schist relief with two Atlas figures, also dated 2nd-3rd century, at Bonhams London in Fine Asian Art on 8 June 2004, lot 423, **sold for GBP 7,170.**

548
A GRAY SCHIST MAITREYA HEAD AND HALO, GANDHARA

Ancient region of Kushan, 3rd-4th century. The finely carved face with heavy-lidded eyes and a mustache, flanked by leogryph earrings. His coiffure immaculately arranged in a butterfly topknot and ringlets falling across his forehead in high relief. The head backed by an hemispherical aureole.

Provenance: From an old private collection in London, United Kingdom. Acquired in the early 1980s and thence by descent within the same family. Old wood fitting to the back with an old inventory number, '9078'.

Condition: Very good condition, commensurate with age. Extensive wear and losses, nicks, few structural cracks. Signs of weathering and erosion as well as soil encrustations. Few minor touchups and old fills.

Weight: 11.0 kg
 Dimensions: Height 27 cm, Width 35 cm

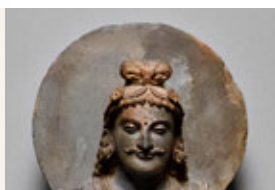
The luxurious treatment of the voluminous curls across his broad forehead and the tops of his ears presents the lingering influence of Greco-Roman sculpture on early Buddhist art. Each terminates with exquisite tail-like twists. This style of the topknot is generally assigned to Maitreya, as in an example from the Avery Brundage Collection (see Literature comparison).



The leogryph earrings seen on the present head are a common feature of Gandharan depictions of Maitreya that exemplifies the wide range of influences on Gandharan art, such as the hybrid lion-eagle creatures popular in Persian art motifs and the centaurs of Greek mythology.

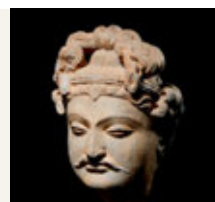
LITERATURE COMPARISON

Compare a figure of Maitreya from the Avery Brundage Collection in the Asian Art Museum of San Francisco, object number B60S597, illustrated in *The Asian Art Museum of San Francisco: Selected Works*, 1994, p. 23.



AUCTION RESULT COMPARISON

Compare a related schist head of a bodhisattva, the head of slightly larger size (24.1 cm high) but lacking the aureole, at Bonhams New York in *Indian, Himalayan & Southeast Asian Works of Art* on 14 March 2016, lot 62, **sold for USD 23,750**. Compare a related but smaller (20.4 cm high) gray schist head of Maitreya, with similar leogryph earrings, dated 2nd-3rd century, at Christie's New York in *Indian and Southeast Asian Art* on 16 September 2008, lot 309, sold for USD 11,875.



Estimate EUR 3,000

Starting price EUR 1,500

A LARGE AND HEAVY WESTERN ASIATIC CHLORITE 'SNAKE' JAR, 3RD MILLENNIUM BC

With a slightly domed circular base, the sides with two rounded triangular handles and tapering toward the flat everted rim, finely carved with female figures flanked by wild dogs and holding sinuously coiled snakes by the neck in each hand. The animals' bodies with many deep recesses to take inlays, all below a band of intertwined snakes, all with bone-inlaid eyes.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. Arthur Huc was the chief editor of *La Dépêche du Midi*, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

Inventory List: In 1954, L. Magniette, bailliff of the court in Toulouse (Huissier), was ordered to compile a complete inventory of the collection inherited by Marcel Huc from his father, Arthur Huc, the so-called "Inventaire Huc". The present lot is listed in this inventory as follows: "Quatre pots anciens en pierre sculptée avec décor d'incrustations ivoire ou os? Haut: 21 cm à 30, Etiquettes: Massoudi ou Iran Nord?" (Four old carved stone jars with inlays of ivory or bone? Height: 21 cm to 30, labels: Massoudi or Northern Iran?). A copy of the inventory list and cover page are accompanying this lot.

Condition: Good and absolutely original condition, commensurate with age.

Scratches, nicks, losses, old fills, encrustations, structural cracks. Most inlays lost - except for the animals' eyes. Few of the remaining inlays may be later replacements. Remnants of old varnish and adhesive.

French Export License: Certificat d'exportation pour un bien culturel Nr. 184683 dated 9 June 2017 has been granted and is accompanying this lot.



Arthur Huc (1854-1932)



The Huc Inventaire from 1954, with the present lot entry highlighted

Weight: 11.6 kg

Dimensions: Height 26.5 cm, Base diameter 36 cm

LITERATURE COMPARISON

A related chlorite vessel with two zebu, of smaller size, dated 2600-2350 BC and attributed to Al-Rafiah, on the east coast of the island of Tarut, is in the collection of the Metropolitan Museum of Art, accession number 2014.717.



AUCTION RESULT COMPARISON

Compare with a related but considerably larger chlorite vessel, dated c. 2500-2600 BC, at Christie's New York in Antiquities on 8 June 2001, lot 332, **sold for USD 58,750**. A closely



related chlorite jar (11.9 kg, 22.5 cm high), of near-identical form and design but with scorpions instead of snakes, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 6 March 2021, lot 694, **sold for EUR 51,850**.

Estimate EUR 5,000

Starting price EUR 2,400



A WESTERN ASIATIC CHLORITE 'SNAKE AND LION' JAR AND COVER, 3RD MILLENNIUM BC

Of cylindrical form, the straight sides boldly carved in relief with two pairs of confronting snakes and lions, the circular cover with central knob similarly carved with two snakes with bone-inlaid eyes, the animals' bodies with deep recesses to take inlays.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. Arthur Huc was the chief editor of *La Dépêche du Midi*, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

Condition: Fine condition, commensurate with age. Scratches, nicks, losses, encrustations, structural cracks and associated old fills. Most inlays lost. Remnants of old varnish and adhesive.

French Export License: Certificat d'exportation pour un bien culturel Nr. 184687 dated 9 June 2017 has been granted and is accompanying this lot. (note that although the certificate was granted for three items, only the present lot is being sold at this point)



Arthur Huc (1854-1932)

Weight: 3,845 g

Dimensions: Height 12 cm (the jar), Diameter 19 cm (the jar) and 20.3 cm (the cover)

AUCTION RESULT COMPARISON

Compare a related Bactrian chlorite jar carved in the form of a coiled snake, also dated to the 3rd millennium BC, but of much smaller size (9.5 cm diameter) and **lacking the cover**, at Christie's London in Antiquities on 1 October 2014, lot 143, **sold for GBP 20,000**.



Estimate EUR 2,000

Starting price EUR 1,000



A SMALL BACTRIAN FEMALE FIGURE, COMPOSITE STONE

Bactria-Margiana, circa late 3rd to early 2nd millennium BC. The seated figure composed of a dark gray chlorite body, wearing a kaunakes, or tufted garment, indicated by incised and sculpted overlapping triangles. The collar plain, the neckline rounded in front and V-shaped in the back, the white limestone head set into a small immersion on top. The oval face delicately carved with a prominent nose and recessed eyes. (2)

Provenance: From a French private collector, previously acquired in the local auction market.

Condition: Strong wear and weathering, erosion, encrustations, small losses. The limestone head shows significantly more wear than the harder chlorite segment, and bears a small hole at the top that may once have held hair or a headdress, which is lost. Overall still in excellent condition considering the age of this lot.

Weight: 222.9 g (the body) and 3.74 g (the head)

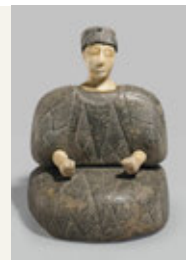
Dimensions: Height 5.3 cm (the body) and 2 cm (the head)

Small statuettes like the present lot have been produced by the Oxus civilization, which existed between 2300 and 1700 BC in Central Asia. This culture produced the rather distinct type of female statuary also known as 'Bactrian Princesses'. Most of them are seated composite figures. As the Oxus civilization, due to its strategic position in Central Asia, had intense links with neighboring cultures, these small figures also reveal a certain Mesopotamian influence. Despite their name, the 'Bactrian Princesses' are nowadays believed to be depictions of female deities who played a regulatory role in the natural order, pacifying the untamed forces embodied by lions, snakes, or dragons, rather than being portraits of members of the noble elite.

Literature comparison: For a similar seated female figure also wearing a tufted garment, see plates 114-115 in Ligabue and Salvatori, editors, *Bactria, an Ancient Oasis Civilization from the Sands of Afghanistan*.

AUCTION RESULT COMPARISON

Compare a closely related but larger (13.7 cm) Bactrian composite stone seated female figure, also dated late 3rd to early 2nd millennium BC, at Christie's New York in Antiquities on 9 June 2011, lot 19, **sold for USD 68,500**.



Estimate EUR 3,000

Starting price EUR 1,500

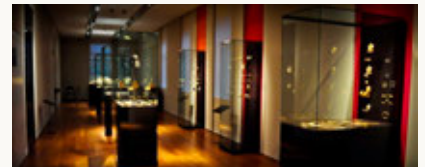


552

A SET OF EIGHT ANCIENT GANDHARA COIN GOLD RINGS

The coins dating 3rd-4th century, the mountings later. Each ring is finely crafted with subtle decorations using gold wire and beads, the top of each ring with an ancient Gandharan coin, minted with various rulers and deities.

Provenance: De-accession of The Dr. István Zelnik Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above, Dr. István



The Zelnik István Southeast Asian Gold Museum

Zelnik, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.

Condition: The rings are in excellent condition with only minor wear, minuscule nicks and light surface scratches. The coins with extensive wear, minor losses, and soil encrustations; some coins possibly trimmed.

Weight: 32.0 g

Dimensions: Inner ring diameter 2.1 cm (the largest) and 1.8 cm (the smallest)

LITERATURE COMPARISON

Several related Gandharan coins are in museum collections; see for example a gold coin issued by Vasishka in the British Museum, museum number 1993.0506.31; a gold coin issued by Vasudeva in the Asian Art Museum of San Francisco, object number F1999.38.1; and a gold coin issued by Huvishka in the Metropolitan Museum of Art, accession number 99.35.3022.



Estimate EUR 4,000

Starting price EUR 2,000



553

AN EXTREMELY RARE AND FINE CHAM SILVER REPOUSSÉ BOWL WITH PHOENIXES

Champa, 10th-12th century. The bowl finely executed in repoussé with the sides showing phoenixes with long, sinuously coiled and intertwined bodies, a small cloud above each phoenix' head, framed by floral, foliate and geometric borders, the flat circular base left unhammered.

Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above.

Published: The Zelnik István Southeast Asian Gold Museum, page 73, Budapest 2013. Art of Champa, Arts of Southeast Asia, on the cover (!), Issue 4, 2020.

Condition: Very good condition with minor traces of age and wear.

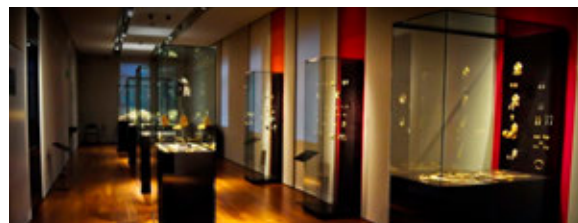


Weight: 210.0 g

Dimensions: Height 10.6 cm, Base Diameter 10.9 cm

Estimate EUR 3,000

Starting price EUR 1,500



The Zelnik István Southeast Asian Gold Museum

554

A RARE CHAM SILVER HEAD OF SHIVA

Champa, 10th-12th century. The head displaying the classic iconography of Shiva, the central deity of the Cham people, with long earlobes and piled up locks of hair. The face showing a fine, calm expression with almond-shaped eyes, one uninterrupted bow-shaped eyebrow below the third eye, a broad nose, an elegantly curved mustache, and thick lips forming a subtle smile. Gold and silver Shiva heads such as this one once belonged to mukhalingas but were often separated due to the weak riveting used to fix the heads to the linga bodies.

Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above.

Published: The Zelnik István Southeast Asian Gold Museum, page 174, Budapest 2013. Jean-François Hubert, The Art of Champa, page 98, New York 2015.

Condition: Good condition with minor traces of age and wear, little verdigris here and there, some discoloration, and a fine iron-red patina.



Weight: 146.6 g

Dimensions: Height 12.3 cm

Estimate EUR 3,000

Starting price EUR 1,500



555

A CHAM GOLD REPOUSSÉ HAIR ORNAMENT

Champa, 16th-19th century. The richly decorated hair ornament of crescent shape, finely executed in repoussé showing geometric, floral, and sun designs as well as two figures on horseback and two lobster-like mythical animals.

Provenance:

Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above.

Published: The Zelnik István Southeast Asian Gold Museum, page 219, Budapest 2013.

Condition: Very good condition with minor traces of age and wear, some minor bending, and soil encrustations.



Weight: 35.3 g

Dimensions: Length 30 cm

Alloy composition range: Gold 64-72 %, Silver 24-28 %, Copper 2-4 %.

Estimate EUR 2,000

Starting price EUR 1,000



556

AN EXTREMELY RARE CHAM GOLD BETEL NUT CONTAINER WITH REPOUSSÉ TIGER MARK, EX-COLLECTION BAO DAI

Champa, 10th-15th century. The betel holder of cylindrical shape tapering upwards to a stepped conical finial. The slightly recessed circular base executed in fine repoussé showing a tiger, indicating this piece was crafted by a Chamking's personal goldsmith or workshop. This fine gold betel nut container was likely once a gift to a Vietnamese emperor from a Cham king.

Provenance: Ex-collection of Bao Dai, last emperor of the Nguyen dynasty (a letter of provenance signed by Dr. Zelnik will be handed out to the winning bidder upon request). Ex-Collection of The Zelnik István Southeast Asian Gold Museum, acquired from the above. Institutional art collection in Belgium, acquired from the above.

Published: The Zelnik István Southeast Asian Gold Museum, page 195, Budapest 2013.

Condition: Very good condition with minor traces of age and wear, some soil encrustations, as well as white betel residue to the interior.



Weight: 44.4 g

Dimensions: Height 9.5 cm

Alloy composition range: Gold 64-72 %, Silver 24-28 %, Copper 2-4 %.

Literature comparison: A very similar gold betel nut container is published in Art of Champa, Arts of Southeast Asia, page 47, Issue 4, 2020.

Estimate EUR 4,000

Starting price EUR 2,000





558

AN EXCEPTIONALLY LARGE CRESCENT-SHAPED BRONZE AXE, DONG SON CULTURE

Vietnam, first millennium BC. Massively cast with a curved blade and slightly splayed socket, the manifold ornamental decorations no longer identifiable in detail due to extensive encrustations from burial.

Provenance: Bruno Cooper, Norwich, United Kingdom, 2002. An important Italian private collection, acquired from the above.

Condition: Some repair and touchups as generally expected from ancient Dong Son excavations. Losses, fissures, erosion and corrosion. Minor casting flaws. Overall, still very good condition, especially for such a large piece. Fine malachite-green patina with brown encrustations.

Weight: please check the weight online at www.zacke.at

Dimensions: Length 71 cm

Expert's note: The present axe is of exceptional size. No other ancient Dong Son example of comparable dimension has ever been recorded in any private or public collection.

Literature comparison: The Metropolitan Museum of Art has several Dong Son culture axes in its collection, accession nos. 1988.143.108, 1988.143.109, 1988.143.110, and 2001.433.327. These axes are all of significantly smaller size, however. Compare also a later Indonesian crescent-shaped ax head (chandra), dated c. 500 BC to 300 AD, which is of related but more slender form and only slightly smaller size (61 cm long), in the collection of the Metropolitan Museum of Art, accession number 2000.284.49, where the author notes that "late Dong Son axe heads [...] provided prototypes for the exaggerated examples produced in Indonesia".

Estimate EUR 8,000

Starting price EUR 4,000



557

A BRONZE BRACELET, DONG SON CULTURE

Vietnam, first millennium BC. Of slightly tapering cylindrical form, incised with overlapping spiral designs as well as a jagged pattern where the bracelet is split.

Provenance: Bruno Cooper, Norwich, United Kingdom, 2002. An important Italian private collection, acquired from the above.

Condition: Excellent condition, commensurate with age. Extensive wear, signs of weathering and erosion, some losses and dents, minor repairs. Fine, naturally grown patina with extensive malachite as well as azurite and cuprite encrustations.

Weight: 662 g

Dimensions: Height 20.8 cm

Dong Son (named for Dong Son, a village in Thanh Hoa, Vietnam) was a Bronze Age culture in ancient Vietnam centered at the Red River Valley of northern Vietnam from 1000 BC until the first century AD. Vietnamese historians attribute it to the states of Văn Lang and Âu Lạc. Its influence spread to other parts of Southeast Asia, including Maritime Southeast Asia, throughout the first millennium BC. The culture long remained a mystery to western archaeologists, and it was known only through its bronze objects, many of which were taken from burial sites. Dong Son bronze objects were exhibited in Europe for a century before their original location was even determined, and several theories and speculations over the dating methodologies of the culture continue to this day.

Estimate EUR 1,500

Starting price EUR 750





559

A BRONZE FIGURE OF GANESHA, BAYON STYLE

Khmer Empire, 12th century. Seated in dhyanasana on a rectangular plinth, four-armed, clad in a short sampot, richly adorned in floral jewelry, sacred thread in the form of a snake, a headdress and conical crown, his face with a long trunk flanked by large ears.

Provenance: Giannozzo Pandolfini, Homo Sapiens, Florence, 1992-1996. An important Italian private collection, acquired from the above.

Condition: Excellent condition, commensurate with age. Extensive wear, some losses, few cracks to base. Fine, naturally grown patina with extensive malachite as well as cuprite and azurite encrustations.

Expert Opinion: The attribution of the present figure to the Khmer Empire, Bayon style, is confirmed by Darielle Mason, faculty member of the Philadelphia Museum of Art (Indian and Himalayan Art). A copy of an email written to the present owner of this lot, quoting Darielle Mason and confirming the dating above, accompanies this lot.

Weight: 1,652 g
Dimensions: Height 17.4 cm

AUCTION RESULT COMPARISON

Compare a closely related Ganesha, Bayon style, at Sotheby's New York, in Indian and Southeast Asian Works of Art, on 19 March 2008, lot 244, **sold for USD 52,000.**



Estimate EUR 4,000
Starting price EUR 2,000

560

A SANDSTONE TORSO OF UMA, ANGKOR WAT PERIOD, BAPHUON STYLE

Khmer Empire, 11th century. Standing in samabhanga on a rectangular plinth, her young unadorned body with prominent breasts and her belly beautifully rounded, wearing a long, pleated sarong tied at the front, the long central fold elegantly culminating in a 'fishtail' shape at the hem, held together at the hips with a patterned belt fastened at the front with a knot.

Provenance: Galleria Kraag, Lucca, Italy, 1997. An important Italian private collection, acquired from the above. A copy of a signed letter of authenticity from Galleria Kraag and a copy of a clipping from a newspaper article from Il Sole 24 Ore, dated 10 August 1997, about an exhibition at Galleria Kraag and mentioning the present sandstone torso accompany this lot.

Condition: Good condition, commensurate with age, expected weathering, wear and losses, minor nicks, few structural cracks. Some signs of erosion. Fine naturally grown patina overall.



Weight: please check the weight online at www.zacke.at
Dimensions: Height 66 cm (excl. base) and 70 cm (incl. base)

With a modern fitted metal stand. (2)

This piece exemplifies the style of Baphuon

female figures with the frontal stance, the ovoid skirt wide at the hips and narrowing around the knees, the sarong in an elevated position at the back and curving down to below the navel and the elegant central pleat. According to Boisselier the highly decorative style of Banteay Srei inspired the development of Baphuon period sculpture, a manner which became more embellished with decorative elements as it reached a zenith during the Angkor Wat period a century later, see Helen Ibbison Jessup and Thierry Zephir, editors, Sculpture of Angkor and Ancient Cambodia - Millennium of Glory, Washington 1997, page 255.

The modeling of the torso, the curled end of the sarong above the belt and a long central fold certainly recalls Banteay Srei sculpture, see Emma C. Bunker and Douglas Latchford, Adoration and Glory, The Golden Age of Khmer Art, Chicago, 2004, page 175, fig. 8.6.

AUCTION RESULT COMPARISON

Compare with a closely related sandstone torso, though once multi-armed, at Christie's New York in Indian and Southeast Asian Art on 22 March 2011, lot 477, sold for USD 56,250, and another closely related torso of an originally two-armed figure at Sotheby's New York in Indian and Southeast Asian Works of Art on 19 March 2008, lot 242, **sold for USD 361,000.**



Estimate EUR 8,000

Starting price EUR 4,000





561

**A KHMER SANDSTONE
FIGURE OF A MALE DEITY,
ANGKOR PERIOD**

Khmer Empire, Angkor Wat style, early 12th century. The extremely fine polish of the sandstone indicates this piece was made for royalty. Clad in a short sampot carved with parallel pleats, secured with a jeweled belt and a double-butterfly sash in front.

Provenance: Belgian private collection, by repute acquired in the early 1970s.

Condition: Some wear, erosion and weathering, losses, but considering the age of this piece it is in excellent condition.

Weight: 20.9 kg in total

Dimensions: Height 73.7 cm (the figure) and 74.7 cm (incl. base)

His rounded face shows delicately outlined lips, the hair is arranged in a conical topknot secured by a large foliate tiara. The deity depicted is most likely Vishnu, since Angkor Wat was originally constructed as a Hindu temple dedicated to Vishnu.

Mounted on a flat rectangular metal base. (2)

Estimate EUR 8,000

Starting price EUR 4,000

562

A SANDSTONE LINGAM, ANGKOR PERIOD

Khmer Empire, 13th century. The surface smoothly polished with square base and octagonal mid-section rising to the finely incised cylindrical top.

Provenance:

An ancient German private collection and thence by descent. Lempertz, Cologne, 26-27 November 2004, lot 391. A private collection in southern Germany, acquired from the above.



Condition: Excellent condition, commensurate with age. Old wear, signs of weathering and erosion, small nicks and scratches. Fine, naturally grown patina.

Weight: 24.7 kg
Dimensions: Height 48 cm

**AUCTION
RESULT
COMPARISON**

Compare a near-identical Khmer sandstone lingam, also dated to the 13th century, at Christie's New York in The Collection of Paul F. Walter on 27 September 2017, lot 216, sold for USD 40,000.



Estimate EUR 5,000
Starting price EUR 2,400





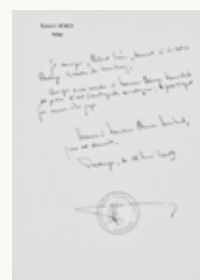
563

A SANDSTONE HEAD OF SHIVA, BAPHUON STYLE

Khmer Empire, Angkor period, 11th century. His face finely carved with a dimpled chin, full pursed lips, almond-shaped eyes and arched eyebrows, his forehead centered with his third eye, his hair arranged in neat rows rising to a domed topknot surmounted by a lotus finial.

Provenance: From the private Luxembourg collection of Camille Mines (1950-2018), whose father Rene acquired this piece in the local trade during the early 1970s, and thence by descent. A copy of a personal letter signed by Robert Mines, dated 7 March 2019, confirming the aforementioned acquisition, is accompanying this lot.

Condition: Very good condition commensurate with age. Extensive weathering, some wear, several losses, minor fissures and a fine natural patina overall.



Weight: 7,908 g
Dimensions: Height 26.5 cm (the head) and 32.3 cm (incl. stand)

Mounted on an associated metal stand. (2)

Estimate EUR 4,000
Starting price EUR 2,000

564

A SANDSTONE HAND OF LOKESHVARA, BAYON STYLE

Khmer Empire, 13th century. Finely carved as the bodhisattva's right hand holding a rosary. With an associated wood base. (2)

Provenance:

Collection of Dr. Henry Guinness de László (1901-1967). Henry Guinness de László was born in Budapest, the eldest son of noted Anglo-Hungarian painter Philip Alexius de László and Lucy Guinness, a member of the Guinness family. He became a professor at the Massachusetts Institute of Technology from 1927 to 1929, building M.I.T.'s famous laboratory for spectroscopy. From 1950 onwards, he accumulated an extensive library on Medicinal Botany, now at Cambridge, 'The Henry de Laszlo library of Medical Botany'. He was an avid collector of Asian works of art and parts of his extensive collection are now housed at the University of Durham.

Condition: Good condition commensurate with age, extensive wear, losses, signs of weathering and erosion.



The Artist at Work by Philip Alexius de László, 1918. The painting shows Dr. Henry Guinness de László (right), with his mother Lucy Guinness and his father Philip Alexius de László.

Weight: 801.6 g (excl. base)
Dimensions: Height 17.4 cm (excl. base)

Estimate EUR 1,500
Starting price EUR 750





565 A BRONZE HAND OF BUDDHA, AYUTTHAYA KINGDOM

Thailand, 16th-17th century. The left hand of Buddha delicately cast and neatly detailed with thin and elongated fingers. Note the superb patina with distinct malachite encrustations and remnants of cuprite, naturally grown over many centuries and commensurate with age.

Provenance: Compagnie de la Chine et des Indes, Paris, inventory number 21222, acquired 1972 in Bangkok. The Compagnie de la Chine et des Indes (China and India Company) in Paris was founded in the early 20th century by the Blazy brothers, acquired in 1935 by Robert Rousset and later run by his grandnephews Mike Winter-Rousset and Hervé du Peuty. With his sister Suzanne in charge of the porcelain, Robert Rousset developed the business, and the company became one of the most important dealers for Asian art in France, selling pieces to the greatest museums, including the Guimet and the Metropolitan Museum of Art.

Condition: The fragment in good condition, commensurate with age, soil encrustation, wear and weathering, losses.



Robert Rousset in China with the art dealer Yue Bing, 1935

Weight: 628.5 g
Dimensions: Length 16.7 cm (the hand), Size 17.5 x 7.2 x 2.8 cm (the base)

With an associated fitted hardwood base, probably dating around 1972. (2)

Estimate EUR 500
Starting price EUR 240

566 A 24-CARAT GOLD REPOUSSÉ FIGURE OF BUDDHA SHAKYAMUNI, AYUTTHAYA, 14TH-15TH CENTURY

Thailand, 1350-1500. Seated in dhyanasana atop a finely chased, hammered and tiered base with lotus designs as well as beaded edges and diapered borders. His right hand is lowered in bhumisparsa mudra and his left is resting on his lap. He is dressed in neatly incised monastic robes. The serene face with almond-shaped eyes and a benevolent smile, flanked by long pendulous earlobes. The hair in tight curls surmounted by a flaming ushnisha.

Provenance: A notable private collector in Kensington, London, United Kingdom.
Condition: Very good condition with old wear, few small tears, minor dents and nicks.

Weight: 697.7 g
Dimensions: Height 19 cm, Width 16.5 cm

The core inlaid with pieces of gold. The back fitted with two gilt metal hooks.

Expert's Note: This pristinely modeled Buddha was fashioned from a sheet of 24-carat gold, using the repoussé embossing technique, neatly modeled above an ancient resin or bitumen core. The style is typical of the last phase of Khmer art (9th-15th centuries), the Lopburi style, which combines characteristics of both Cambodian and Thai sculptural schools. Statues made of pure gold, dating back to this era, are generally considered as rare.

LITERATURE COMPARISON

Compare a closely related Ayutthaya Lopburi-style gold repoussé Buddha, dated before 1424, but of smaller size (10.6 cm high), in the collection of the Cleveland Museum of Art, accession number 1999.316.



Estimate EUR 8,000
Starting price EUR 4,000



567

**A MONUMENTAL LACQUER-GILT
BRONZE FIGURE OF BUDDHA,
AYUTTHAYA KINGDOM**

Thailand, 16th-17th century. Standing in samabhanga atop a lotus pedestal supported by a stupa-form square base, his left hand raised in abhaya mudra and the right lowered along his body. Wearing a sanghati elegantly draped over his left shoulder.

Provenance: Dr. Ernst Hauswedell, Hamburg, ca. 1963. Old German private collection, acquired from the above and thence by descent in the same family. Dr. Ernst Hauswedell (1901-1983) was a German publisher, auctioneer and art dealer.

Condition: Much of the gilt and lacquer have flaked off over time, revealing the bronze underneath. Otherwise in excellent condition with old wear, casting flaws, small nicks, light scratches, and minor losses here and there. Overall commensurate with age and as expected from an authentic bronze of this rare size and age.



**Dr. Ernst
Hauswedell
(1901-1983)**

Weight: please check the weight online at www.zacke.at
Dimensions: Height 124 cm

The serene face with heavy-lidded downcast eyes below elegantly arched eyebrows centered by an urna and full lips forming a calm smile, flanked by long pendulous earlobes with vertical grooves. The hair arranged in tight curls surmounted by a domed ushnisha.

LITERATURE COMPARISON

Compare a closely related but slightly earlier bronze of a standing Buddha (119 cm high), dated 15th-16th century, in the collection of the Victoria and Albert Museum, accession number IS.11-1996. Note the similar face, hand posture, and lotus pedestal, whereas the garment, gilding, and base are slightly different.



Estimate EUR 10,000

Starting price EUR 5,000





568

A RARE ANDESITE STATUE OF BUDDHA, CENTRAL JAVA, 9TH CENTURY

Standing on a rectangular base, backed by a large, towering aureole and halo. His right hand is raised toward the chest and the left is lowered and holding the hem of his long flowing robe. The serene face with full lips and heavy-lidded downcast eyes below gently arched eyebrows centered by an urna, flanked by long pendulous earlobes. The hair arranged in tight curls with an ushnisha.

Provenance: La Balaustra, Archeologia Classica Orientale e Precolombiana, Bologna, 1980. An important Italian private collection, acquired from the above.

Condition: Superb condition, commensurate with age. Expected losses, erosion, wear and extensive weathering.

Weight: please check the weight online at www.zacke.at
Dimensions: Height 80.5 cm

A Buddha image of ineffable quiet and stillness has been carved from rough volcanic rock. The profile and dome of the head are broad, allowing for a round tapering of the forehead, cheeks, and chin that, once finished with a polish, produce an overall impression of smoothness, belying the porous nature of the stone, which has resisted over a millennium of weather exposure with a stunning ease. The sculptors working on the great stone monuments of 9th century Central Java produced some of the most beautifully proportioned Buddhist sculptures of any period or medium.

The present statue is almost certainly from Borobudur or a related temple site, such as Sewu or Ngawen in Central Java. Built by the Shailendra dynasty around 825 CE, Borobudur is one of the greatest Buddhist monuments of all time, having one of the largest and most complete ensembles of Buddhist narrative relief panels in the world. Structured as a mandala of stacked platforms representing the three planes of existence in Mahayana cosmology (the world of desire, the world of forms, and the world of formlessness), Borobudur invites pilgrims circumambulating its didactic panels and sculpture to shuck the trappings of their perceived reality and realize their true inherent formlessness.



The Borobudur temple site today

Literature comparison: Three examples in the British Museum collected by Sir Thomas Stamford Raffles in the early 19th century demonstrate that not all Borobudur heads were created equal (1859,1228.175; 1859,1228.176; & 1859,1228.177). Some have softer, more delicate brows while others show harder features and more pronounced monobrows. Some have spire-like ushnishas, while others are broader and more pleasing. Of the three British Museum heads, it is the most celebrated and widely exhibited one (1859,1228.176) that bears the closest resemblance to the present lot, illuminating its quality.

AUCTION RESULT COMPARISON

Compare a related andesite statue of Buddha, from Borobudur, dated to the 9th century, and of similar size, sold in these rooms, in Fine Chinese Art, Buddhism and Hinduism, on 25 April 2020, lot 461, for EUR 30,000.



Estimate EUR 10,000

Starting price EUR 5,000



569

AN IMPORTANT AND RARE VOTIVE OR FUNERARY BRONZE 'DRAGON' BOAT, MAJAPAHIT

East Java, 13th-15th century. Finely cast using the lost-wax/lost-textile process. The boat in the form of a fierce dragon, the hull supported on four scrolling feet. The sides of the boat lined with figures standing side by side in dynamic postures, below two bars with five squatting figures each. The mast with two platforms supporting four and two standing figures, respectively.

Provenance: Acquired by the present owner's father around 1970 and thence by descent.

Exhibited: IFICAH Museum of Asian Culture, Hollenstedt, Germany, You Can Leave Your Head On – Asian Souls on Tour, September 2020 to July 2021. IFICAH (International Foundation of Indonesian Culture and Asian Heritage) is a private non-profit organization established in 2014, its main purpose being the study of Indonesian and Japanese cultural assets, those designated by UNESCO as Intangible Cultural Heritage of Humanity or considered national cultural treasures.

Condition: Very good condition, commensurate with age. Extensive wear, losses, small dents and nicks, slightly tilted. Traces of weathering and corrosion, possibly minor structural cracks underneath the patina. Superb naturally grown patina of dominant malachite color, with traces of cuprite and soil encrustation.

Weight: 1,655 g

Dimensions: Height 38 cm, Length 31 cm

Lost-wax casting is the process by which a duplicate metal sculpture is cast from an original sculpture. Intricate works can be achieved by this method. During the Majapahit period (1293-1527), this technique was developed into a previously unseen spectrum of elaborate forms and motifs. Materials other than wax can be used, including textile.

Models of ships and boats

have been crafted throughout history across the globe. While their exact use has often been obscured through the ravages of time, some of these objects have been described as votive offerings, like the Nuragic votive boat in the National Museum of Archeology in Cagliari and the Brighter ship in the National Museum of Ireland. Others, like the Beni Hasan funerary boat in the Ure Museum, are thought to have served a mortuary



A Nuragic bronze votive boat, Sardinia, 8th century, in the National Archaeological Museum, Cagliari



The Beni Hasan funerary boat, 1991-1786 BC, 12th Dynasty, Middle Kingdom, in the Ure Museum of Greek Archaeology

purpose. The present boat, of superb quality and combining mythical and ancestral elements, with its array of figures and distinct dragon form, clearly was of equal importance to its original owners as these ancient treasures.



The Brighter ship, Celtic, 1st century BC to 1st century AD, in the National Museum of Ireland

Expert's note:

A near-identical boat is illustrated in Katherine Szabó, Philip Piper, and Graeme Barker, *Sailing between worlds: The symbolism of death in northwest Borneo*, ANU Press, 2008, where it is described as a "ship of the dead". In an email to the owner of the present lot, one of the publication's authors, Philip Piper, a professor and researcher at the Australian National University School of Archaeology and Anthropology, writes: "I would say that your ship is identical to the one that I recorded for sale in Flores over a decade ago. They may have even been manufactured by the same artisan [...]." Furthermore, the present boat was recently exhibited at the IFICAH Museum of Asian Culture in Hollenstedt, Germany, where it was described as "a votive offering of East Javanese provenance and probably intended for export to a province of the Majapahit Empire for 'barbarian' tastes."



A cast bronze dragon boat found in Flores, Indonesia, illustrated in Katherine Szabó, Philip Piper, and Graeme Barker, *Sailing between worlds: The symbolism of death in northwest Borneo*, ANU Press, 2008



Dr. Philip J. Piper, professor and researcher at the Australian National University School of Archaeology and Anthropology

Literature comparison: A near-identical boat is illustrated in Katherine Szabó, Philip Piper, and Graeme Barker, *Sailing between worlds: The symbolism of death in northwest Borneo*, ANU Press, 2008. Compare also an Eastern Javanese Naga spout from a holy water vessel, of similar appearance to the dragon head of the present lot, in the collection of the Metropolitan Museum of Art, accession number 1987.142.201. Compare a boat-shaped oil lamp from the Majapahit Empire, dated 1300-1500, in the collection of the Asian Art Museum of San Francisco, object number B76B2.

Estimate EUR 15,000

Starting price EUR 7,500

570

A BRONZE GHANTA, MAJAPAHIT, 12TH-13TH CENTURY

East Java. The domed bell of elegant plain design, the separately cast handle with a half-vajra finial neatly incised with foliate designs. The bell produces a clear, pure, and long-lasting sound when struck. Naturally grown, unctuous patina.

Provenance: Compagnie de la Chine et des Indes, Paris, inventory number 23193 (old label to interior), acquired in 1987. The Compagnie de la Chine et des Indes (China and India Company) in Paris was founded in the early 20th century by the Blazy brothers, acquired in 1935 by Robert Rousset and later run by his grandnephews Mike Winter-Rousset and Hervé du Peuty. With his sister Suzanne in charge of the porcelain, Robert Rousset developed the business, and the company became one of the most important dealers for Asian art in France, selling pieces to the greatest museums, including the Guimet and the Metropolitan Museum of Art.

Condition: Very good condition with minor wear and casting flaws, the handle slightly loose, few minuscule nicks, occasional light scratches.



Mike Winter-Rousset, Jean-Pierre Rousset, and Hervé du Peuty, 1980s

Weight: 554.0 g
Dimensions: Height 18.2 cm

LITERATURE COMPARISON

Compare a closely related ghanta, **also attributed to Majapahit**, 12th-13th century, object number F1998.52.2 at the Asian Art Museum Online collection.



Estimate EUR 1,000
Starting price EUR 500



571

AN EARLY BRONZE FIGURE OF GANESHA, 10TH CENTURY

Central Java, Indonesia. The elephant god seated on a round cushion supported on a rectangular base, holding his goad and rosary in his upper hands and his tusk and a bowl of sweets in his lower hands. The face with almond-shaped eyes and humorous expression as the trunk reaches into the bowl, the hair piled high and secured with a tiara, backed by a round halo.

Provenance: Collection d'un Grand Amateur, France.

Condition: Good condition with extensive wear, minor dents and losses, small cracks, and light scratches. Fine, naturally grown, dark patina.

Weight: 201.8 g
Dimensions: Height 7.4 cm

AUCTION RESULT COMPARISON

Compare a closely related bronze figure of Ganesha, also from Central Java and dated to the 10th century, of only slightly larger size (11.7 cm), at Christie's New York, in Indian and Southeast Asian Art on 21 September 2007, lot 349, **sold for USD 32,200**.



Estimate EUR 2,000
Starting price EUR 1,000





572

A SMALL BRONZE OF A WORSHIPPER, SHAN STATE

Burma, 18th-19th century. Cast kneeling in prayer with an offering between his hands clasped in front of the chest, the face neatly detailed with heavy-lidded downcast eyes and full lips forming a smile, flanked by long earlobes, the hairline clearly visible.

Provenance: German private collection.

Condition: Very good condition with minor wear and casting flaws, remnants of gilt and red pigment, few minuscule nicks, light occasional scratches.

Weight: 269.0 g (incl. base)

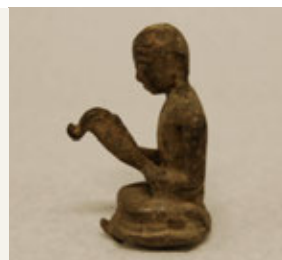
Dimensions: Height 7.6 cm (excl. base) and 10.4 cm (incl. base)

Mounted to an associated wood base. (2)

The bronze figure was most likely part of a group flanking a larger Buddhist figure (see Literature comparison).

LITERATURE COMPARISON

Compare a closely related bronze figure, dated to the 19th century, in the collection of the British Museum, museum number 1880.278.



Estimate EUR 1,000
Starting price EUR 500

573

A LARGE GILT WOOD FIGURE OF THE CROWNED BUDDHA, SHAN STATE

Burma, 18th-19th century. Portrayed in the Jambupati manifestation. Seated in dhyanasana on a high tiered throne. Dressed in regal attire and adorned in beaded jewelry. The right hand lowered in bhumisparsa mudra. His face with a serene expression framed by an elaborate crown and flanked by two flame-like panels.

Provenance:

Collection of Alain Saint-Loubert-Bié, acquired in Bangkok. Alain Saint-Loubert-Bié was a passionate collector of Asian works of art, especially Chinese porcelain, and author of the book 'Porcelaines Chinoises dans un manoir normand' (Chinese porcelains in a Norman manor).

Condition: Good condition with minor weathering, natural age cracks, traces of pigment, wear to gilt, some losses.



Alain Saint-Loubert-Bié

Weight: 3,668 g

Dimensions: Height 66 cm

Estimate EUR 2,000
Starting price EUR 1,000



574

**A LARGE GILT AND
BLACK-LACQUERED
HEAD OF BUDDHA,
AVA STYLE**

Burma, 18th century.
Overall cast in dry-lacquer
technique above a wooden
core, the serene face with
heavy-lidded eyes below
gently arched eyebrows, a
broad nose, full lips forming
a calm smile, flanked by
elongated earlobes. The
hair arranged in tight curls
surmounted by an ushnisha
and ketumala.

Provenance: French
private collection.

Condition: Very good
condition, commensurate
with age. Extensive wear to
gilt, losses, few structural
cracks, small nicks here
and there.

Weight: 5,781 g
Dimensions: Height 44 cm (the
head) and 54.5 cm (incl. stand)

Mounted on an associated
stand. (2)

Estimate EUR 3,000
Starting price EUR 1,500





575

**A 'DEITIES AND WARRIORS'
LACQUER BOWL, BURMA,
18TH-19TH CENTURY**

The deep rounded sides rising from a short straight foot, finely lacquered in red, black, and green with a continuous scene of deities and warriors as well as musicians and dancers, interspersed with inscribed rectangular reserves, framed by bands of scrolling and diapered designs as well as hatched lines, the countersunk base with a central floral design.

Provenance: Ancient Dutch private collection, acquired in the 1900s by the grandfather of the present owner while exploring Tibet, China, and Burma during the late 19th and early 20th century.

Condition: Good original condition, commensurate with age, with old wear, natural age cracks, small chips along the rim, few minuscule losses. Fine patina.

Weight: 709.7 g
Dimensions: Height 15.5 cm,
Diameter 20 cm

Literature comparison: For a related Burmese lacquer bowl, see Burmese Lacquerware, Sylvia Fraser-Lu, page 71, plate 4:38.

Estimate EUR 1,000
Starting price EUR 500



576

**A LACQUER BOWL, BURMA,
18TH-19TH CENTURY**

The deep rounded sides rising from a short spreading foot, the red lacquer surface decorated to the exterior in black, green, yellow, and red with numerous cartouches enclosing figural, floral, and foliate designs and framed by diapered bands and hatched lines.

Provenance: Ancient Dutch private collection, acquired in the 1900s by the grandfather of the present owner while exploring Tibet, China, and Burma during the late 19th and early 20th century.

Condition: Good original condition, commensurate with age, with old wear, natural age cracks, few small losses, possibly with very minor touchups. Fine patina.

Weight: 447.5 g
Dimensions: Height 17 cm, Diameter 26 cm

Estimate EUR 1,000
Starting price EUR 500



577
A LACQUER BETEL BOX AND COVER,
18TH-19TH CENTURY

Burma, 18th-19th century. Of cylindrical form, the lid lifting to reveal two removable stacked trays, finely lacquered in red, black, yellow, and chestnut with cartouches containing figural, floral, and foliate motifs, the interstices with patterns consisting of hatched lines, further with bands of scrolling vines and geometric designs.

Provenance: Ancient Dutch private collection, acquired in the 1900s by the grandfather of the present owner while exploring Tibet, China, and Burma during the late 19th and early 20th century.

Condition: Good condition, commensurate with age, with old wear, natural age cracks, few small losses. The top of the cover was professionally restored during the 1990s, by the person at the time responsible for all lacquer restorations at the Rijksmuseum, Amsterdam. Nonetheless, the box is in absolutely original condition with all original elements and lacquer from the period.

Weight: 1,119 g
 Dimensions: Height 18.5 cm, Diameter 22.6 cm

Literature comparison: For a related Burmese betel box and cover, see *Burmese Lacquerware*, Sylvia Fraser-Lu, page 92, plate 5:4.

Estimate EUR 1,000
 Starting price EUR 500





578
A LARGE LACQUER-GILT WOOD FIGURE
OF BUDDHA MUCHALINDA

Burma, 18th-19th century or earlier. Finely lacquered with gilt over a red and black ground. Seated in dhyanasana atop a double lotus base, his right hand lowered in bhumisparsa mudra and the left resting on his lap, sheltered by a giant naga towering above his head. The serene face with downcast eyes and full lips forming a subtle smile.

Provenance: Galerie Soin, Munich, Germany, 18 November 1990. Swiss private collection, acquired from the above. A copy of the original invoice from Galerie Soin, showing a purchase price of DEM 6,000,- (equivalent to approx. **EUR 6,200** in today's currency after inflation), accompanies this lot.

Condition: Extensive wear and losses to wood and lacquer, natural age cracks, signs of weathering, material deterioration, possibly minor touchups and old fills.

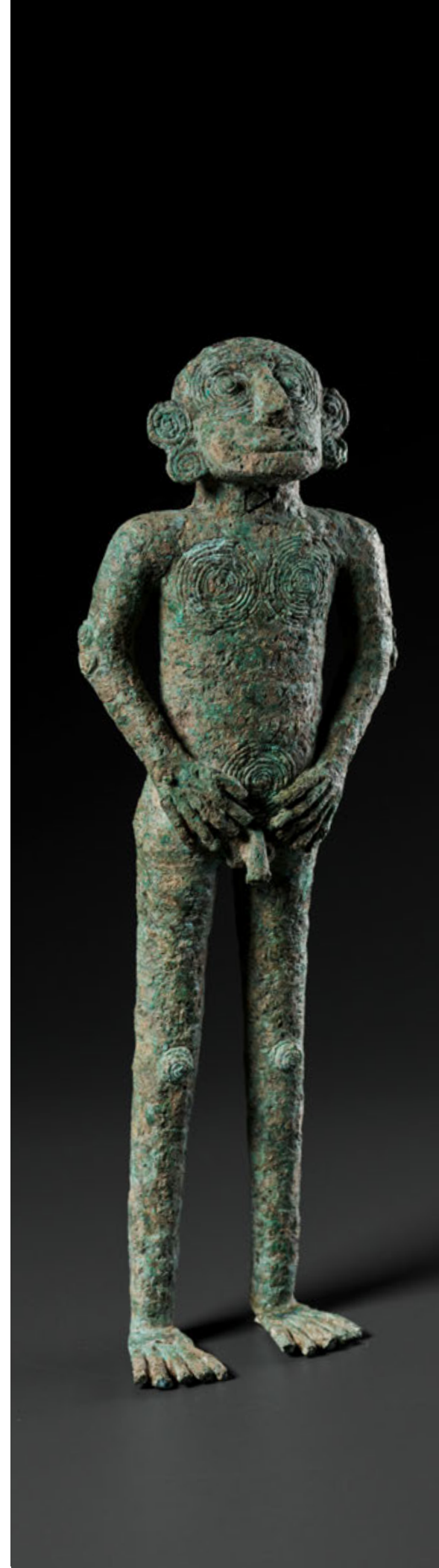


Weight: 8.9 kg (incl. stand)
 Dimensions: Height 73 cm (excl. stand) and 80 cm (incl. stand)

Mounted on an associated modern stand. (2)

Literature comparison: Compare a related but earlier lacquered and gilt wood figure of Buddha Muchalinda, dated mid-13th to mid-14th century, in the collection of the National Gallery of Australia, illustrated in Ron Radford (editor), Collection Highlights: National Gallery of Australia, Canberra, 2008.

Estimate EUR 2,000
 Starting price EUR 1,000





579
**A RARE MALE BRONZE FIGURE,
 DONG SON CULTURE**

Vietnam, 500 BC – 300 AD. The man standing, gazing up at the sky, with his hands lowered toward his waist around his prominent member. His chest, belly, knees, eyes, and ears are suggested by characteristic spiral designs.

Provenance: Bruno Cooper, Norwich, United Kingdom, 2002. An important Italian private collection, acquired from the above.

Condition: Some repair and touchups as generally expected from ancient Dong Son excavations. Losses, fissures, erosion and corrosion. Minor casting flaws. Overall, still very good condition, especially for such a rare piece. Fine malachite-green patina with brown encrustations.

Weight: 540 g
 Dimensions: Height 28 cm

Literature comparison: Compare a closely related seated male figure, though of much smaller size, in the collection of the Metropolitan Museum of Art, accession number 2000.287.

Estimate EUR 3,000
 Starting price EUR 1,500

580
A TERRACOTTA FIGURE OF NANDI, MAJAPAHIT

East Java, 13th-15th century. The divine bull standing foursquare on a rectangular plinth in an alert posture with the head raised and tail swept to one side. Nandi has a rope and collar around the neck as well as a foliate design on the forehead which is repeated to the sides of the base.

Provenance: Collection of Anacleto Spazzapan, acquired in Java between 1970 and 1980. Anacleto Spazzapan (born 1943) is an Italian archaeologist who after retiring in his later years became a successful and popular furniture designer. An important Italian private collection, acquired from the above.



Anacleto Spazzapan

Condition: The figure was excavated in fragments which have been reassembled almost completely, showing old fills and with some minor losses remaining. Further with old wear, chips and nicks.

Scientific Analysis Report: A thermoluminescence sample analysis has been conducted by Arcadia, Tecnologie Per I Beni Culturali, Milan, dated 21 April 1999, reference no. N226. The result is consistent with the suggested period of manufacture. A copy of the thermoluminescence analysis report accompanies this lot.

Weight: please check the weight online at www.zacke.at
 Dimensions: Height 51 cm, Length 63 cm

Estimate EUR 3,000
 Starting price EUR 1,500



581
A SMALL IVORY FIGURE OF BUDDHA,
18TH-19TH CENTURY

Sri Lanka, Kandy district. Standing on a circular lotus base with his right hand raised in abhaya mudra and his left arm at the shoulder. Wearing a sanghati draped over his left shoulder and finely pleated in undulating folds. His serene face with downcast eyes and the urna incised as a spiral, with long pierced earlobes and tightly curled hair surmounted by a flame-shaped finial.

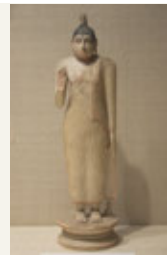
Provenance: From a Dutch private estate.
Condition: Excellent condition with minor wear and an elegant patina of creamy, naturally grown tone.

Weight: 79.7 g
 Dimensions: Height 13.5 cm (excl. base) and 14.3 cm (incl. base)

Mounted on a circular hardwood base, probably a later addition. (2)

LITERATURE COMPARISON

Compare a closely related but larger (30 cm high) ivory figure of Buddha, dated to the 18th century, in the collection of the **Metropolitan Museum of Art**, accession number **2010.475.5**, and another of closely related size dated to the 19th century in the collection of the British Museum, museum number 1898.0702.67.



Estimate EUR 800
 Starting price EUR 400

582
A SOAPSTONE FIGURE OF
BUDDHA SHAKYAMUNI

Southern India or Sri Lanka, second half of 19th to earlier 20th century. Seated in dhyanasana on a lotus throne raised on a rounded rectangular base, his right hand raised in abhaya mudra and his left lowered and holding an alms bowl. The semi-translucent stone of a fine pale-celadon tone with faint dark gray speckles and an unctuous finish.

Provenance: Old German private collection, acquired before 2007.
Condition: Very good condition with minor wear, a small chip to the base, the stone with natural fissures, some of which may have developed into small hairline cracks over time.

Wearing a long flowing robe cascading in voluminous folds, the serene face with heavy-lidded eyes below gently arched eyebrows and full lips forming a subtle smile, flanked by long pendulous earlobes. The hair arranged in undulating curls surmounted by a domed ushnisha, backed by a halo with beaded and lotus-lappet decoration.

Weight: 1,615 g
 Dimensions: Height 20.9 cm

Estimate EUR 1,000
 Starting price EUR 500





583
**A RED AND GILT-
 LACQUERED WOOD
 FIGURE OF GUANYIN,
 17TH - 18TH CENTURY**

Vietnam. The Goddess of Mercy, known in Vietnam as Quan Am, finely carved standing atop a circular lotus base, wearing a long flowing robe opening at the chest and cascading in voluminous folds, her left hand holding a vessel containing the elixir of life and her right hand raised, the serene face with heavy-lidded eyes flanked by long pendulous earlobes, the hair arranged in a high chignon behind the tiara.

Provenance: Old private collection in Paris, France.
Condition: Good condition, commensurate with age, extensive wear to lacquer and gilt, natural age cracks, structural cracks, small losses, particularly to fingers, few small chips, the head possibly reattached. Fine and natural dark patina.

Weight: 1,226 g
 Dimensions: Height 40.7 cm

Estimate EUR 1,200
 Starting price EUR 600

584
**A MASSIVE GILT-LACQUERED
 WOOD FIGURE OF BUDDHA,
 18TH-19TH CENTURY**

Vietnam. Seated in dhyanasana, the hands lowered in dhyanamudra, wearing loose voluminous robes opening at the chest. The serene face with heavy-lidded eyes and full lips forming a benevolent smile, flanked by long pendulous earlobes, the hair arranged in tight spikes surmounted by a domed ushnisha.

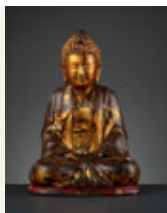
Provenance: From a Swedish private collection.
Condition: Original condition with natural age cracks and losses, structural cracks, some wear to lacquer, all as visible on additional images on www.zacke.at.

Weight: 8.5 kg
 Dimensions: Height 47 cm

Literature comparison: Compare with a related Buddha, Vietnam, c. 1600, in the collection of The Pacific Asia Museum, accession no. 1996.28.3.

**AUCTION RESULT
 COMPARISON**

A closely related Vietnamese gilt-lacquered wood figure of Buddha, **of near-identical size and appearance**, though possibly earlier, dated to the 17th-18th century, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 6 March 2021, lot 782, **for EUR 5,490**.



Estimate EUR 2,000
 Starting price EUR 1,000



585

A PINK SANDSTONE RELIEF DEPICTING A SHALABHANJIKA, MATHURA, SHUNGA PERIOD

India, Uttar Pradesh, 1st century BC to 1st century AD. The yakshi superbly carved, looking down toward her raised right hand holding a sprig of mango leaves. She is richly adorned with elaborate jewelry, including a bracelet, an armlet, two fine necklaces, a large round jewel on her forehead, and huge, twisted earplugs, with the lobes extending to her shoulders. She is wearing a light veil billowing around her shoulders, secured by two broad ribbons wrapped around her head like a turban.

Provenance: From a notable collector in London, United Kingdom.
Condition: Excellent condition, commensurate with age. Extensive wear, losses, minor signs of weathering and erosion, few structural cracks.

Weight: please check the weight online at www.zacke.at
Dimensions: Height 51 cm (excl. stand) and 63 cm (incl. stand), Width 40 cm

With an associated metal stand. (2)

This fragment would once have been an upright post of a vedika, the protective fence around a stupa. The ancient Indian tradition of building stupas predates the emergence of Buddhism and Jainism in the 5th century BCE but later became closely identified with both religions. The Buddha's familiarity with the landmark inspired his instruction for his cremated remains to be divided and buried beneath a number of stupas in the regions where he had preached. By incorporating the images of goddesses to the surrounding railings, the stupa form maintained its association with popular religious traditions, as theologians realized they could never eliminate the day-to-day customs of those they wished to convert.



The Great Stupa at Sanchi, Eastern Gateway

Shalabhanjika is a term found in Indian art and literature with a variety of meanings. In Buddhist art, it means an image of a woman or yakshi next to a tree, often holding a sprig of mango leaves. The position of the Shalabhanjika is also related to the position of Maya when she gave birth to Gautama Buddha under an ashoka tree in a garden in Lumbini, while grasping its branch.

Expert's note: For a detailed commentary on the present lot, elaborating on the meaning of the Shalabhanjika and showing many further comparisons to examples in both public and private collections, please see the lot description on www.zacke.at. **To receive a PDF copy of this academic dossier, please refer to the department.**

LITERATURE COMPARISON

Compare a related sandstone fragment depicting a Shalabhanjika, from a stupa gate at Sanchi, dated to the 1st century, in the collection of the British Museum, museum number 1842,1210.1. Also compare a red sandstone Shalabhanjika from Mathura, dated to the 2nd century, in the collection of the Victoria & Albert Museum, accession number IM.72-1927. Also compare a Bharhut railing, dated c. 100 BC, in the Indian Museum, Kolkata, with a Shalabhanjika on the endpost.



AUCTION RESULT COMPARISON

Compare a related red sandstone yakshi from Mathura, dated circa 2nd century, the fragment of related size (45.5 cm high) but the figure **much smaller** as it takes up only little more than half of the relief, at Christie's New York in Indian and Southeast Asian Art on 31 March 2005, lot 45, **sold for USD 60,000**.



Estimate EUR 15,000
Starting price EUR 7,500





LITERATURE COMPARISON

Compare a closely related sandstone figure, also dated to the 10th century, but with the head intact, in the Archaeology Gallery of the Indian Museum, Kolkata, accession number 66.221. Compare also a related torso, described as a "Yakshi torso, North India, Kushan period, Mathura, 2nd-3rd century AD", offered by Jonathan Tucker and Antonia Tozer at Asian Art in London 2014.

586

A RED SANDSTONE TORSO OF A LADY, 10TH CENTURY

Central India. Finely carved standing in a dynamic pose, richly adorned in beaded jewelry, with prominent breasts and pubic mound.

Provenance: A notable private collection in New Jersey, USA, acquired in Europe before 1990. Old inventory inscription 'GOVAS.120' to backside.

Condition: Excellent condition, commensurate with age. Extensive wear and losses, dents and nicks. Signs of weathering and erosion, minor structural fissures. Some remnants of soil.

Weight: 24.7 kg (incl. stand)

Dimensions: Height 52 cm (the torso) and 57 cm (incl. stand)

Mounted on an associated metal stand. (2)

AUCTION RESULT COMPARISON

Compare a related sandstone torso of a female deity, dated 10th-11th century, of slightly smaller size (41.9 cm high), **wearing a very similar necklace**, at Sotheby's New York in Indian, Himalayan and Southeast Asian Works of Art on 17 March 2015, lot 1083, **sold for USD 56,250.**



Estimate EUR 8,000

Starting price EUR 4,000



A MONUMENTAL SANDSTONE STELE OF SURYA, MEDIEVAL PERIOD

Northern India, Uttar Pradesh, medieval period, 11th-12th century. Identified by his characteristic boots, breast plate, and tall cylindrical crown, while wielding a beaming lotus in each hand, the stele is devoted to the Sun God Surya, whose cult at one time rivaled that of Shiva and Vishnu, and who became prominently incorporated into the iconographic program of the latter's temples.

Provenance: From an old French private collection. Hôtel Drouot, S.C.P. Maurice RHEIMS et René LAURIN, expert Michel BEURDELEY, Art de la Chine et d' Orient, 2nd and 3rd March 1972, lot 76, illustrated on the back cover of the auction catalog. A noted French collector, acquired from the above and thence by descent within the family. According to a letter by Amina OKADA, Conservateur au Musée National des Arts Asiatiques – Guimet, dated January 22nd 1995, the present statue dates from the 11th-12th century. A copy of this letter is accompanying the lot. Copies of the front and back cover, the latter with the present statue on it, of the auction catalog "Art de la Chine et d' Orient", 2nd and 3rd March 1972, are also accompanying this lot.

Condition: Extensive weathering, wear, some losses and structural cracks, traces of erosion, minor old fills and repairs. The proper left upper corner section broken off and re-attached. Condition overall commensurate with age and as expected for an ancient statue of this colossal size.



Weight: ca. 225 kilograms

Dimensions: Height 150 cm, width 51 cm, depth 22 cm

The Brahmanic god Surya is dressed according to traditional conventions that depict him as a king. His 'northern' garb is thought to resemble that of Indo-Scythian tribesmen, like the Kushans, who ruled Northern India in the first centuries of the common era. It is also thought to reflect the influence of Iranian religious ideas on Indian sun worship. (Rosenfield, *The Arts of India and Nepal*, Boston, 1966, page 43)

The monolithic stele depicts a full entourage accompanying the solar deity, with his wife, Ushas (the Dawn) standing immediately before him as the herald of each new day. On either side of his feet are Surya's clerk and measurer, Pingala and Danda, standing with complementary tribhanga poses. Immediately flanking them are a pair of anthropomorphized horses, offering gestures of reassurance: possibly ayudha-purushas of his chariot's steeds. Above Surya are Usha and Pratyusha, two archers defending dawn and dusk from the darkness.

Surya's bold lotus blossoms and crisp halo, as Dye once deftly noted, "suggest both the sun itself and the boundless life it nurtures" (Dye III, *The Arts of India*, Richmond, 2001, page 136). The softly modeled facial features of Surya with lightly arching brows and narrow prominent lips, harkening back to Gupta prototypes, point to the regional style of Uttar Pradesh in Northern India. So too does the buff-to-reddish colored sandstone, the less extravagant array of necklaces and regalia (in comparison with neighboring Rajasthan and Madhya Pradesh), and the treatment of the halo with its distinct triangular sunbeams, bordered by a plain circular rim.

Literature comparison: Compare the aforementioned various idioms with examples attributed to Uttar Pradesh in Desai & Mason (editors), *Gods, Guardians, and Lovers*, New York, 1993, pages 187-188, 244-247 and 262-263, nr. 28, 62, and 70.

AUCTION RESULT COMPARISON

Compare with another monumental buff-to-reddish sandstone stele of Surya, height 152 cm, at Bonhams New York in *Indian, Himalayan & Southeast Asian Art*, on March 19th, 2018, lot 3081, **sold for USD 492,500**.



Estimate EUR 30,000

Starting price EUR 15,000



588

A RED SANDSTONE HEAD OF NARASIMHA, THE MAN-LION AVATAR OF VISHNU, LATE GUPTA

India, Uttar Pradesh, Mathura, mid-6th century. The head well carved with bulging eyes centered by a short snout, the mouth open revealing fangs, the hair parted in the center.

Provenance: From a noted private collection in New York City, USA. Thence by descent within the same family.

Condition: Excellent condition, commensurate with age, as expected with some wear, losses, nicks, signs of weathering and erosion.

Weight: 4,653 g (incl. base)

Dimensions: Height 15.5 cm (excl. base) and 27.8 cm (incl. base)

Narasimha is clearly identified by his human-like styled hair, which would be quite odd for a lion. He is a fierce avatar of the Hindu god Vishnu, one who incarnates in the form of half lion and half man, bound to destroy evil and to end religious persecution on Earth, thereby restoring Dharma.

LITERATURE COMPARISON

Compare a related red sandstone statue of Narasimha, with a similar head and human-like styled hair, in the collection of the Los Angeles County Museum of Art, accession number M.81.90.20.



Estimate EUR 1,000

Starting price EUR 500



589

A JAIN PINK SANDSTONE HEAD OF A JINA

India, Rajasthan, 11th century. The rounded face with a serene expression marked by heavy-lidded almond-shaped eyes below gently arched brows, the full lips forming a benevolent smile. Flanked by long ears with floral earrings, the wavy hair with a floral beaded headdress.

Provenance: Galerie Philippe Dodier, Avranches, France. Collection de Monsieur R. L., acquired from the above.

Condition: Good condition, commensurate with age. Extensive weathering, some wear and losses. Remnants of ancient pigment.

Weight: 6,376 g (incl. stand)

Dimensions: Height 19.5 cm (the head) and 25.2 cm (incl. stand)

Mounted on an associated metal stand. (2)

AUCTION RESULT COMPARISON

Compare a related buff sandstone head of a Jina, also dated 11th century and of closely related size, at Christie's New York in Indian and Southeast Asian Art on 19 September 2002, lot 58, **sold for USD 8,963**.



Estimate EUR 3,000

Starting price EUR 1,500



590

A BLACK STONE STELE FRAGMENT DEPICTING VISHNU, PALA PERIOD

India, Madhya Pradesh, 10th-11th century. The three-headed and four-armed deity holding in his secondary hands a mace and chakra. He is wearing beaded jewelry, sacred thread and a conical headdress with floral decorations. The serene face shows almond-shaped eyes below gently arched eyebrows centered by an urna and full lips forming a benevolent smile.

Provenance: From an old German private collection.

Condition: Good and fully original condition, commensurate with age, with extensive wear, weathering and losses, minor nicks and scratches, structural cracks, all visible on additional images on www.zacke.at.

Weight: 5.4 kg (excl. base)

Dimensions: Height 20 cm (excl. base) and 27 cm (incl. base), Width 21.5 cm

Mounted to an associated metal base. (2)

LITERATURE COMPARISON

Compare a related but larger stone fragment depicting Vishnu, also dated to the 10th-11th century, in the collection of the Metropolitan Museum of Art, accession number 20.52.1.



Estimate EUR 1,500
Starting price EUR 750





591

A STONE STELE OF VISHNU RESTING ON SHESHA, KING OF NAGAS, PALA PERIOD

India, 10th-11th century. Vishnu is resting on Shesha, the King of Naga, with a serpent hood above his head, and holding a large lotus stem with circular blossom in two of his four hands, one of his secondary hands supporting his head. Below the deity is a relief of small figures pulling a long rope in opposite directions.

Provenance: From a Hungarian private collection.

Condition: Overall condition commensurate with age, with extensive wear and losses, structural cracks, nicks and scratches. A larger crack with an old repair and minor fills.

LITERATURE COMPARISON

Compare a smaller Cambodian stone sculpture depicting Vishnu resting on Shesha, dated to the Angkor period, ca. 921-945, in the collection of the Metropolitan Museum of Art, accession number 1996.466.



AUCTION RESULT COMPARISON

Compare also a Khmer stone figure depicting the same subject, Baphuon style, dated 11th century, at Christie's New York, 23 March 2010, lot 278, sold for USD 110,500.



Weight: 14.9 kg

Dimensions: Height 29 cm, Width 36 cm

This sculpture depicts **Vishnu sleeping in an ocean of darkness** on the naga, Shesha, just before the bright sound of "Om" wakens him, so that he may bear Brahma on a lotus from his navel to create the world.

Estimate EUR 1,500

Starting price EUR 750



592

A SANDSTONE STELE FRAGMENT OF VISHNU, 11TH CENTURY

Northern India. Finely carved with his primary right hand held in abhaya mudra and his secondary right hand holding a lotus flower, wearing a bejeweled necklace and large earrings. The serene face with almond-shaped eyes and full lips.

Provenance: Old French private collection. By repute, exhibited at the 8th Biennale des Antiquaires in Paris, October 1976.

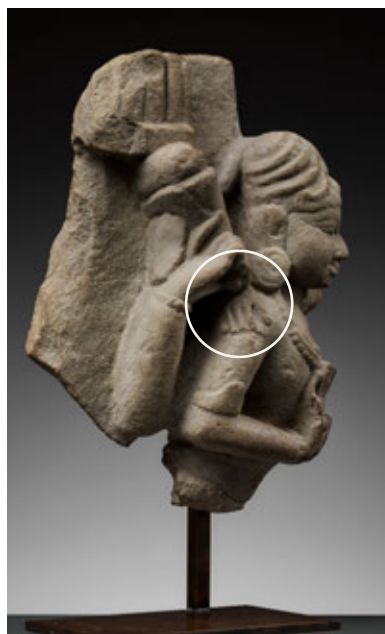
Condition: Good condition commensurate with age, extensive weathering, wear and losses, small nicks here and there, few structural cracks.



The 8th Biennale des Antiquaires at the Grand Palais, Paris, 1976

Weight: 4,810 g (incl. stand)

Dimensions: Height 25.5 cm (excl. stand) and 32.5 cm (incl. stand)



Expert's note: The present sandstone fragment can be identified as once being part of a larger stele depicting Lakshmi-Narayana, a manifestation of Vishnu (also known as Narayan) when he is together with his consort, Lakshmi. This is clearly indicated by Lakshmi's faithful hand still resting on Vishnu's shoulder, despite the rest of her having been destroyed a long time ago.

Estimate EUR 1,500
Starting price EUR 750

AN IMPORTANT AND EARLY GRANITE FIGURE OF GANESHA, LATE CHOLA DYNASTY

South India, Tamil Nadu, 11th century. Expressively carved seated in rajalilasana atop a circular base, holding his broken tusk in his right hand and a bowl of sweets, from which he samples with his trunk, in his left. He is wearing a bejeweled necklace and a floral headdress.

Provenance: From a French private collection.

Condition: Excellent condition, commensurate with age and exactly as expected from such a massive granite statue with an age of over one thousand years. Old wear, significant weathering, minor structural cracks, signs of erosion, losses, and dark soil encrustations.

Weight: please check the weight online at www.zacke.at
Dimensions: Height 57 cm

Ganesha, the beloved elephant-headed god of prosperity and remover of obstacles, is worshipped throughout India at the beginning of journeys or undertaking of new endeavors. As such, he is often placed at thresholds or entries in private homes, and he is the first deity encountered even in massive, multi-sanctum temple complexes, where he is worshipped with offerings of sweets, fruits, coins, flowers, and freshly cut grass. He is a symbol of abundance, and he is also a paragon of wisdom, having broken

off his own tusk and recorded the Mahabharata at the time of its recitation by the great sage Vyasa. Although he is the son of Shiva and Parvati, Ganesha is honored by all devotees and is **the most popular god in modern India**.

LITERATURE COMPARISON

Compare a closely related but larger (86.4 cm high) granite figure of Ganesha, also dated to the late Chola dynasty, in the collection of the Asian Art Museum of San Francisco, object number B63S45+.



AUCTION RESULT COMPARISON

Compare a closely related but larger (97.7 cm high) late Chola granite figure of Ganesha, also dated to the 11th century, at Christie's New York in Indian and Southeast Asian Art on 17 September 1999, lot 35, **sold for USD 101,500**.



Estimate EUR 5,000

Starting price EUR 2,400



594

A BLACK STONE STELE OF GANESHA, PALA PERIOD

Northeastern India or Bangladesh, 11th-12th century. The elephant-headed deity expressively carved dancing atop a double-lotus base supported by a plinth, eating sweets from a small bowl in his hand, his other arms radiating around him and holding various attributes. Clad in a revealing robe and dhoti with neatly incised patterns. A cluster of mangoes and two apsaras above as well as two musicians and his rat below, all backed by a foliate mandorla.

Provenance: Collection d'un Grand Amateur, France. Acquired in the Belgian art market.

Condition: Excellent condition with some losses to exposed areas, structural cracks, nicks and scratches, extensive wear, signs of weathering, soil encrustations. Overall fully commensurate with the high age of the present lot. Solid natural patina.

Weight: 7.1 kg

Dimensions: Height 38.2 cm (incl. stand) and 35.8 cm (excl. stand)

Note the finely carved and incised face, with three almond-shaped eyes and large ears veined like lotus leaves.

Ganesha, the son of Shiva and Parvati, is known as the giver of counsel and remover of obstacles for humans and deities alike. Although his elephant-headed form lends a playful quality, Ganesha's significance is profound. As overseer of the relationship between past, present, and future, Ganesha maintains balance in the universe. He is typically worshipped at the beginning of rituals. Known in India for his youthful cleverness and predilection for pranks, Ganesha is frequently depicted dancing or standing in tribhanga.

According to legend, Ganesha took on his elephant-headed form when he was a little boy. While Shiva was out, Parvati wanted to bathe but had no one to guard the door. She fashioned a little boy with her hands and instructed him to mind the entry to the bathing area and not permit anyone inside. When Shiva returned home and found an unknown boy refusing him entry, the angered god cut off the boy's head without asking further questions. Emerging from her bath, Parvati was dismayed to see what had transpired. She commanded Shiva to revive the son she had created by appending the head of the first being who walked by. When an elephant soon passed, Shiva removed its head and attached it to the body of the boy, thus bringing him back to life as the elephant-headed deity known as Ganesha.

With an associated metal stand. (2)

Literature comparison: Compare a similar example, except for Ganesha dancing on a rat, from the former collection of Nasli M. Heeramanek, in A. Heeramanek, *Masterpieces of Indian Sculpture*, 1979, cat. no. 124.

AUCTION

RESULT

COMPARISON

Compare a closely related black stone stele of Ganesha, also dated to the **Pala period** (12th century), of 58 cm, at Christie's New York in Indian and Southeast Asian Art on 16 September 2008, lot 373, **sold for USD 104,500**.



Estimate EUR 8,000

Starting price EUR 4,000



595

A RARE BLACK STONE STELE DEPICTING MANASA, PALA PERIOD

Eastern India, 10th-12th century. The Goddess of Snakes seated in lalitasana on a lotus pedestal holding a snake in her left hand, her pendent right foot resting on her attribute, the kalasha, carved on the plinth below. A seven-headed naga rises and spreads its hood above her. Manasa is flanked by her husband, the sage Jaratkaru, depicted as an emaciated ascetic, and her son Astika, both seated on two diminutive pedestals issuing from either side of her throne.

Provenance: German private collection.

Condition: Excellent condition, fully consistent with the age of the sculpture. Extensive wear, weathering, some natural erosion and losses to exposed areas, minor nicks and scratches.

Weight: 9.9 kg (excl. base)

Dimensions: Height 49 cm (excl. base) and 57 cm (incl. base)

Mounted to a modern metal base. (2)

Manasa is a goddess of snakes, worshipped mainly in Bengal and other parts of Eastern India, chiefly for the prevention and cure of snakebite and also for fertility and prosperity. Her myths emphasize her bad temper and unhappiness, due to rejection by her father Shiva and her husband, and the hate of her stepmother, Chandi (Shiva's wife, identified with Parvati in this context). Denied full godhead by her mixed parentage, Manasa's aim was to fully establish her authority as a goddess and to acquire steadfast human devotees. Manasa is depicted as being kind to her devotees, but **harsh to people who refused to worship her**.

AUCTION

RESULT

COMPARISON

Compare a closely related black stone stele depicting Manasa, dated to the 12th century, at Sotheby's New York in Indian & Southeast Asian Art on 20 September 2005, lot 62, sold for USD 13,200 (ca.

USD 18,050 in today's currency).



Estimate EUR 5,000

Starting price EUR 2,400

LITERATURE COMPARISON

Compare a closely related black schist stele, dated to the 12th century, in the collection of the British Museum, museum number 1962.1113.1. Compare also a related copper alloy figure dated to the 10th century in the collection of the Los Angeles County Museum of Art, accession number M.83.1.2, and a ritual ewer depicting Manasa, dated to the 10th century, in the collection of the Metropolitan Museum of Art, accession number 1987.142.340.





596

A VERY LARGE BLACK STONE STELE OF SURYA, PALA PERIOD

Northeastern India, Bihar or Bengali, 11th-12th century. Standing in samapada below an incised garland and gandharvas, both hands holding lotus stems coming to full bloom above his shoulders. Wearing a diaphanous pleated dhoti, beaded upavita, foliate collar, circular ear ornaments, and a tall faceted crown.

Provenance: From an old Swedish private estate.

Condition: Good condition, overall commensurate with age and as expected with extensive wear, losses, structural cracks, erosion, weathering, minor old fills and repairs.

Weight: please check the weight online at www.zacke.at
Dimensions: Height 98 cm

Expert's note: Numerous examples closely related to the present lot have appeared on the auction market, however a stele of **this large size is extremely rare**.

The sun god is represented in his characteristic frontal posture, the deity dominating the composition, surrounded by his many attendants. Surya is displayed with the characteristic richness and detailed elaboration of the style as seen in later Pala stone sculptures. The pedestal finely carved with a frieze depicting the seven horses drawing his celestial chariot.

LITERATURE COMPARISON

A **closely related stele** is in the collection of the Seattle Art Museum, object number 45.59, illustrated by P. Pal in *The Arts of Nepal: Part 1*, Leiden, 1974, pl. 255. For an example showing Surya with ornate detailing, see S.L. and J.C. Huntington, *Leaves from a Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy*, Seattle, 1990, cat. 40. For further comparable examples, see exhibition catalog, *Collections des musées du Bangladesh*, Musée National des Arts Asiatiques Guimet, Paris, 24 October 2007 – 3 March 2008, cat. nos. 89-92, pp. 238-244.



AUCTION RESULT COMPARISON

Compare with a related but slightly smaller (84 cm high) stele at Sotheby's New York in *Indian, Himalayan & Southeast Asian Works of Art* on 22 September 2020, lot 350, **sold for USD 126,000**.



Estimate EUR 10,000
Starting price EUR 5,000



LITERATURE COMPARISON

Compare a limestone figure of Avalokiteshvara, excavated in Amaravati and dated to the 8th-9th century, in the collection of the British Museum, museum number 1880,0709.59. Compare also an Indian bronze figure of Avalokiteshvara dated to the late 7th century in the collection of the Victoria and Albert Museum, accession number IM.300-1914. Compare a repoussé gold figure of Avalokiteshvara, dated to the late 7th to early 8th century, at Sotheby's London, in The Midas Touch, on 17 October 2018, lot 26. Note in all three examples the similar headdresses with seated Amitabha figures, an unmistakable attribute of Avalokiteshvara.



597

A BLACK STONE HEAD OF AVALOKITESHVARA, PALA PERIOD

Northeastern India, 11th-12th century. The face showing a serene expression, with heavy-lidded almond-shaped eyes beneath gently arched eyebrows, full lips forming a subtle smile, and a distinct rounded chin, flanked by long and elegantly curved ears, the hair elaborately piled up in a high coiffure centered by a small Buddha Amitabha.

Provenance: From a noted Bavarian private collection, assembled between 1980 and 2010.

Condition: Remarkably good condition, commensurate with age, old wear, some weathering, losses. With a fine and unctuous, naturally grown patina.

Weight: 6.1 kg (incl. base)

Dimensions: Height 26 cm (excl. base) and 33 cm (incl. base)

With a modern plexiglass base. (2)

AUCTION RESULT COMPARISON

Compare a related black stone head of considerably smaller size (14 cm high), depicting Vishnu, at Christie's New York in Indian, Himalayan & Southeast Asian Works of Art on 20 March 2019, lot 648, sold for USD 12,500, and another of slightly larger size (30.5 cm high) at Christie's New York in Indian, Himalayan & Southeast Asian Works of Art on 13 September 2016, lot 239, **sold for USD 17,500.**



Estimate EUR 3,000

Starting price EUR 1,500





598

A JAIN MARBLE FIGURE OF RISHABHANATHA, THE FIRST TIRTHANKARA

India, Bihar, 11th-12th century. Standing in kayotsarga atop a lotus pedestal supported on a rectangular base centered by his attribute, the bull, carved in relief. He is flanked by two larger standing figures above two smaller kneeling figures. His serene face with downcast eyes below gently arched eyebrows, the hair arranged in tight curls surmounted by an ushnisha.

Provenance: Swiss-Indian private collection. Acquired by the great-grandfather of the present owner circa 1970 in Bihar and thence by descent.

Condition: Good condition, commensurate with age. Extensive wear, weathering and erosion, some losses. The head has been reattached. Ancient structural cracks with associated old fills.

Weight: 21.7 kg
Dimensions: Height 64 cm

LITERATURE COMPARISON

Compare a related marble figure of a seated tirthankara, dated 1150-1200, in the collection of the British Museum, museum number 1915,0515.1.



AUCTION RESULT COMPARISON

Compare a closely related marble figure of a seated tirthankara, dated c. 12th century, at Bonhams London in Islamic and Indian Art on 25 April 2017, lot 240, **sold for GBP 25,000.**



Estimate EUR 5,000

Starting price EUR 2,400

599

A LARGE WHITE MARBLE PARIKARA FRAGMENT, JAIN, 12TH CENTURY

India, Gujarat. Deeply carved from white marble, the central goddess flanked by two elephants and two lions above a central dharmachakra flanked by recumbent beasts.

Provenance: From a noted private collector, acquired 1985 in Jodhpur, India (by repute). Belgian private collection, acquired from the above.

Condition: Excellent condition, commensurate with age. Extensive wear, losses, minor nicks and scratches here and there, few structural cracks, minor signs of weathering and erosion.

Weight: please check the weight online at www.zacke.at
Dimensions: Width 75 cm, Height 33.5 cm (excl. stand)

Jainism flourished in Western India between the 10th and 12th centuries, with many temples commissioned under the Solanki and Later Pratihara dynasties. The apex of craftsmanship is embodied in the Dilwara temples, five buildings constructed between the 11th and 16th century, famous for their masterful, intricate carvings of white marble, on Mount Abu itself.



A Jain Dilwara temple



Intricate carvings at a Dilwara temple Parikara

With a modern metal stand. (2)

AUCTION RESULT COMPARISON

Compare with a related Jain marble base of smaller size (50.8 cm wide) at Christie's New York in Indian and South East Asian Art on 21 March 2007, lot 264, **sold for USD 24,000.**



Estimate EUR 4,000
Starting price EUR 2,000





600

A RARE MARBLE FIGURE OF HARITI, KUSHAN PERIOD

India, Mathura, 2nd-3rd century. Well carved standing in tribhanga, holding a fruit basket in her raised right hand, the left resting on the head of her child standing beside her. She is richly adorned with billowing scarves and beaded jewelry. The face with a fine expression marked by almond-shaped eyes below elegantly arched eyebrows and full lips forming a calm smile. The wavy hair surmounted by a floral headdress.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. Arthur Huc was the chief editor of *La Dépêche du Midi*, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

Condition: The torso and the fruit basket were at some point broken off and have subsequently been reattached. Extensive wear, weathering and erosion, losses, cracks, soil encrustations.

French Export License: Certificat d'exportation pour un bien culturel Nr. 185472 dated 30 June 2017 has been granted and is accompanying this lot.



Arthur Huc (1854-1932)

Weight: 1,610 g
Dimensions: Height 23.7 cm

The goddess Hariti derives her identity from a story of conversion. In a former lifetime, Hariti took a vow to devour the children of Rajagriha. Upon hearing of her activities, the Buddha concealed Hariti's own dearest child, lured her to him, and convinced her to amend her destructive behavior. To ensure fertility and sustenance, an image of Hariti with a child in her arms is often found in Buddhist monasteries.

LITERATURE COMPARISON

Compare a sandstone relief with a depiction of Hariti, also Mathura, 2nd-3rd century, at Christie's New York, 16 September 2008, lot 353; a Gandharan gray schist figure of Hariti, also dated 2nd-3rd century, at Christie's New York, 20 March 2008, lot 330; and a soapstone figure of Hariti, dated 6th-7th century, in the collection of the Victoria & Albert Museum, accession number IM.65-1911.



Estimate EUR 3,000
Starting price EUR 1,500

601

AN INDIAN MINIATURE PAINTING OF A NAYIKA AND HER SAKHI

Pahari, early 19th century. Ink, gilt, and watercolors on paper. The heroine holding fly-whisk in her left hand and raising her right, looking toward her sakhi, the two standing face to face in a palace terrace setting. Both wearing elaborate robes and richly adorned with fine jewelry. The background with a mountain landscape.

Provenance: Old Swiss private collection, acquired before 1965, probably during the 1940s and 1950s at Arcade Gallery, London, and thence by descent.
Condition: Excellent condition with minor wear.

Dimensions: Image size 20 x 16.5 cm, Size incl. frame 41.3 x 36.3 cm

Matted and framed behind glass.

AUCTION RESULT COMPARISON

Compare a related Indian miniature painting of a nayika and her sakhi at Indian, Himalayan & Southeast Asian Works of Art on 15 March 2017, lot 282, **sold for USD 5,000**.



Estimate EUR 1,000
Starting price EUR 500





602
A JAIN COPPER AND SILVER-INLAID BRASS SHRINE TO PARSHVANATHA, DATED 1411 AD

Western India. The Tirthankara seated on a throne supported by two addorsed lions, surrounded by seated and standing figures of jinas. The arched throne-back with elephants flanking a seven-headed serpent hood. Finely executed in openwork and richly inlaid with silver and copper.



Inscriptions: The reverse with a dedicatory inscription dated Samvat 1354 (corresponding to 1411 AD).

Provenance: Old Belgian private collection.

Condition: Very good condition with old wear, few minute nicks and bents, occasional light scratches, minuscule losses, and a fine naturally grown patina overall.

Weight: 1,119 g
 Dimensions: Height 20.7 cm

Recognized by the serpent hood above his head, the shrine is dedicated to Parshvanatha, the 23rd Tirthankara. He is one of the earliest Tirthankaras who are acknowledged as historical figures. He was the earliest exponent of Karma philosophy in recorded history. The Jain sources place him between the 9th and 8th centuries BC whereas historians point out that he lived in the 8th or 7th century BC. Gratifyingly plump, he counterbalances the complex array of jubilant jinas, deities, attendants, and animals.

Expert's note: The present lot is a prize example of the baroque Jain shrines of Western India produced from around the 14th century onwards, which nowadays are becoming exceedingly rare to find.

AUCTION RESULT COMPARISON

Compare a related Jain shrine, dated by inscription to 1353 or 1362 AD, but of larger size (29.8 cm high), at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 13 March 2017, lot 3108, **sold for USD 31,250.**



Estimate EUR 1,000
 Starting price EUR 500

603

A KURKI HAR-STYLE BRONZE FIGURE OF A CROWNED BUDDHA, BIHAR

India, Bihar, 11th-12th century. Cast standing atop a small plinth, the hands held in abhaya mudra, wearing a diaphanous cape with sampot and adorned with a sumptuous belt as well as large earrings and a tall pointed crown.

Provenance: From a French private collection.

Condition: Extensive wear, losses, signs of weathering and erosion, remnants of gilt, nicks and scratches, the back with old fills. Fine, naturally grown, dark patina, with areas of cuprite and malachite encrustations. Note the deep vertical incisions to the legs and torso, indicating that silver inlays may once have been in place here.

Weight: 550.7 g (incl. base)

Dimensions: Height 20 cm (excl. base) and 24.8 cm (incl. base)

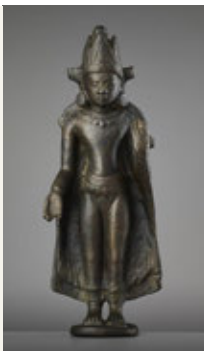
Mounted on a wood base of square form. (2)

In 1930, nearly 150 sculptures, aka the 'Kurki har hoard', were excavated in Kurki har in the Gaya region of present day Bihar, all of which have been preserved in the Patna Museum, India. Among these excavated works, almost a hundred bear inscriptions, dating them to the 10th to 12th century, later than those found in Nalanda. Materials used in Kurki har sculptures are mostly brass and bronze, rarely gilt copper. Also different from Nalanda bronzes is the frequent use of silver and copper inlay by Kurki har artists. Inset stones and glasses would probably have also been popular decorations for works from both sites, though many of them are now missing from the surviving sculptures.

The history of Kurki har remains a point of dispute. The name Kurki har bares similarity to the historical site Kukkutarama Vihara, recorded by Xuanzang as a place close to Patiliputra (present day Patna), therefore the two may well refer to the same location. However, renowned archaeologist Alexander Cunningham associated Kurki har with a famous Buddhist site at Kukkutapada Mountain, where Mahakasyapa's body is said to be enshrined until the appearance of Maitreya. Not far from Bodh Gaya, Kukkutapada Mountain had also appeared in Xuanzang's account. While archeology has yet to prove if Cunningham's theory is correct, it would explain why such a rich hoard of sculptures were to be found at Kurki har.

AUCTION RESULT COMPARISON

Compare a closely related Kurki har-style bronze of a crowned Buddha, sold in these rooms, in Fine Chinese Art, Buddhism and Hinduism on 11 May 2019, lot 303, sold for EUR 6,320.



Estimate EUR 1,500

Starting price EUR 750





604

A BRONZE FIGURE OF THE JAIN HERO BAHUBALI

India, Karnataka, 1500-1700. Standing in kayotsarga atop a circular base with leafy vines wrapped around his arms and legs. The serene face with heavy-lidded almond-shaped eyes below curved brows as well as an aquiline nose and full lips forming a subtle smile, flanked by long pendulous earlobes, the hair arranged in tight curls.

Provenance: Collection of Gérard Wahl-Boyer and thence by descent within the same family. French private collection, acquired from the above. Gérard Wahl-Boyer (d. 2014), better known to most as 'Bébé Rose', was an insatiable collector whose interests spanned a wide range of religious and tribal art from South and East Asia as well as Africa. He was a fixture in Parisian auction rooms, known as a great picker.

Condition: Very good condition with old wear and minor casting flaws, few losses, dents, nicks, and scratches as well as signs of weathering and erosion. Remnants of pigment. Fine, naturally grown, dark patina with small areas of malachite encrustation.



Gérard Wahl-Boyer (d. 2014)

Weight: 2,440 g
Dimensions: Height 39 cm

The torso and lower body are cast separately, though not detachable, suggesting the possibility of relics contained within, indicated also by the circular aperture to the back of the head.

Bahubali was the son of Rishabhanatha (the first tirthankara of Jainism) and the brother of Bharata Chakravartin. He is said to have meditated motionless for a year in a standing posture (kayotsarga) and that during this time, climbing plants grew around his legs. After his a year of meditation, Bahubali is said to have attained omniscience (Kevala Gyana).

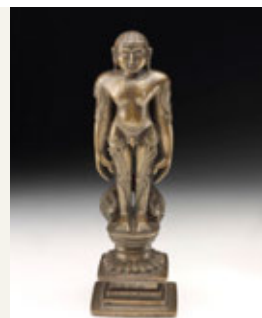
In 948 AD the Ganga general Chavundaraya commissioned a monumental sculpture of Bahubali at Shravanbelagola, Karnataka. The Gommateshwara statue is the tallest monolithic statue in the world today and was carved out of a single block of granite. It is 17 meters and can be seen from 30 kilometers away. This image inspired the production of smaller devotional images of Bahubali that became popular in southern India. Such images were for household use and were often bought back by pilgrims from one of the Jain tirthas (pilgrimage sites) or centers of Jainism.



The 17 m (57 ft) high statue of Bahubali built in 981 AD, the tallest monolithic statue in the world

LITERATURE COMPARISON

Compare a closely related but smaller bronze figure of Bahubali, also dated 1500-1700, in the Victoria and Albert Museum, accession number IM.14-1922. Compare also a larger and older carved chlorite figure, dated to the 14th century, in the British Museum, museum number 1880.241, and a much earlier and smaller bronze figure, dated late 6th to 7th century, in the Metropolitan Museum of Art, accession number 1987.142.339.



AUCTION RESULT COMPARISON

Compare a related but earlier figure of a Jina, dated 10th-11th century, at Christie's New York in Indian and Southeast Asian Art on 23 March 2010, lot 166, sold for USD 62,500.



Estimate EUR 8,000
Starting price EUR 4,000



605 A BRONZE FIGURE OF THE BOAR SPIRIT PANJURLI, 17TH-18TH CENTURY

India, coastal region of Karnataka. The bhuta boar spirit solidly cast standing foursquare, the hind and front legs each supported on a small rectangular base. The deity is wearing a necklace around its neck and has pointed upright ears, almond-shaped eyes, and prominent tusks.

Provenance: From an old private collection in the United Kingdom, thence by descent within the same family.

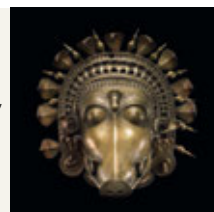
Condition: Excellent condition with minor wear and casting flaws, few minuscule nicks. Fine, naturally grown patina.

Weight: 495.6 g
Dimensions: Length 14 cm

Bhuta worship is practiced in the coastal region of Karnataka. Bhutas are celestial or ancestral spirits that are represented by hundreds of different forms, including Shiva, buffalos, and boars, such as the spirit boar Panjurli. Wild boars are notoriously destructive to farmers, and the cult is said to have arisen as local inhabitants tried to pacify the rampaging animals.

AUCTION RESULT COMPARISON

Compare a brass bhuta mask of a boar, dated 18th-19th century, at Christie's New York, in Indian and Southeast Asian Art on 18 September 2013, lot 246, **sold for USD 16,250**.



Estimate EUR 1,000
Starting price EUR 500

606 A FINE BRONZE FIGURE OF LAKSHMI

South India, 16th-17th century. Standing in samabhanga, with much of the same appearance as her husband Vishnu. Holding conch and chakra in her upper arms, the lowered main left hand holding a small bird and the main right raised in abhaya mudra. She is wearing a loose-fitting dhoti and is richly adorned in jewelry. The serene face with almond-shaped eyes and full lips forms a subtle smile. The hair is neatly arranged in a tall chignon and backed by a shirashchakra.

Provenance: Collection d'un Grand Amateur, France.

Condition: Very good condition with extensive old wear due to constant handling of the piece over centuries, further with small nicks and dents. Fine, naturally grown, dark patina. The European wood base, dating from around 1900, with a larger chip.

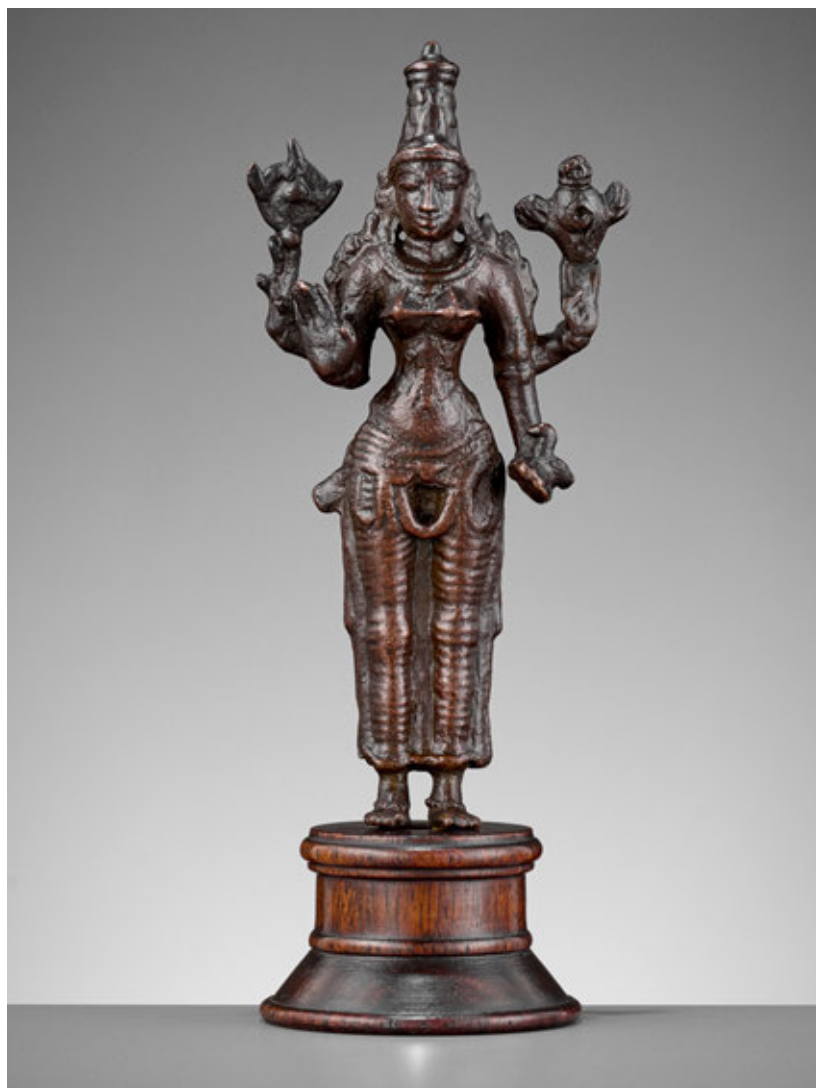
Weight: 270.6 g
Dimensions: Height 17.3 cm (incl. base) and 13.8 cm (excl. base)

AUCTION RESULT COMPARISON

Compare a related but slightly earlier bronze of Lakshmi, dated 16th century, at Sotheby's Paris in Arts d'Asie on 13 June 2012, lot 218, bought-in at an **estimate of EUR 12,000-18,000**.



Estimate EUR 1,000
Starting price EUR 500





607

A COPPER ALLOY FIGURE OF VISHNU, PALA PERIOD

Northeastern India, 10th-11th century. Standing in samabhanga on a circular lotus base over a waisted plinth, his secondary hands holding the chakra and conch, clad in a close-fitting dhoti. The hair arranged in a tall chignon and backed by a shirashchakra.

Provenance: Collection L. Solomon. An important French private collection, acquired from the above.

Condition: Good condition, commensurate with age. Extensive wear due to constant handling of the piece over many centuries. Casting flaws. Few small losses, minuscule nicks, and minor dents.

Weight: 115.6 g
Dimensions: Height 11.3 cm

AUCTION RESULT COMPARISON

Compare a related Chola bronze figure of a seated Vishnu, dated 10th-11th century, with wear similar to the present lot, of only slightly larger size (14.5 cm high), at Christie's New York, in Indian and Southeast Asian Art on 20 September 2006, lot 68, sold for USD 5,760. Compare a related Pala period copper alloy figure of Vishnu, dated 11th century, at Bonham's New York, 19 March 2018, lot 3073, sold for USD 16,250.



Estimate EUR 1,000
Starting price EUR 500

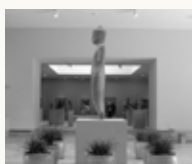


608
**A SILVER-INLAID BRONZE FIGURE OF
 GANESHA DANCING, 18TH-19TH CENTURY**

South India. The Remover of Obstacles wearing a short striated dhoti, sacred thread around his portly waist, richly adorned with fine ornaments, wearing a conical tiered head dress. His principal right hand with the end of his broken tusk and his left hand holding a delicacy which he samples with his trunk, the upper hands holding a goad and noose.

Provenance: Deaccession from the Norton Simon Museum. The Norton Simon is an art museum in Pasadena, California, USA. It has a world-renowned collection of art from Asia, with superb examples of this region's sculptural and painting traditions. The collection is particularly rich in art from the Indian subcontinent, including monumental stone sculptures from the Kushana and Gupta periods, and a remarkable group of Chola bronzes.

Condition: Excellent condition with minor wear and casting irregularities, few minuscule nicks, occasional light scratches, few small dents. With a naturally grown chocolate-brown patina, worn to exposed areas.



The Norton Simon
 Museum entrance hall

Weight: 3.6 kg
 Dimensions: Height 31.5 cm

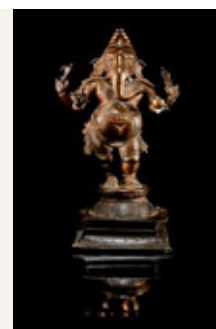
Finely cast standing on one foot in a dancing posture atop an oval pedestal supported on lotus lappets resting on a stepped square base. A mouse (the mount of Ganesha) standing foursquare with curved tail to one

of the corners. Note the finely silver-inlaid eyes of the mouse and Ganesha himself.

Ganesha is the Hindu god of auspicious beginnings and the firstborn of Shiva and Parvati. In a Shaiva religious procession, Shiva parades with members of his family in five separate vehicles. Ganesha leads the procession; followed by Shiva with his wife Parvati and son Skanda; then Parvati alone; Skanda with his two wives; and finally, Shiva's foremost devotee Chandesha (V. Dehejia, *The Sensuous and the Sacred - Chola Bronzes from South India*, exhibition catalog, 2002, p. 57). Therefore, it is necessary for every Shiva temple to possess at least one image of Ganesha. "Ganesha is also a most accommodating deity, easy to please. He does not demand lengthy penance or austerities of his devotees but is contented by simple devotion, provided only that it is sincere." (Grewal, *Book of Ganesha*, New Delhi, 2012, p. 5.).

**AUCTION RESULT
 COMPARISON**

Compare a related but slightly larger (38 cm high) bronze of Ganesha, **with very similar iconography and decorations**, but lacking the silver inlays and dated to the 17th century, at Bonhams London in *Islamic and Indian Art on 19 April 2016*, lot 189, **sold for GBP 22,500**.



Estimate EUR 1,500
 Starting price EUR 750

A BRASS SHRINE DEPICTING DURGA SLAYING THE BUFFALO

India, Bengal, 16th-17th century.
Expressively cast with the ten-armed Durga striding atop a lion and another smaller mythical beast, her radiating arms holding various weapons, slaying the Buffalo Demon with a spear, the bull's head lying in one corner of the stepped rectangular base. The goddess with **gold-inlaid eyes** and richly adorned in beaded jewelry.

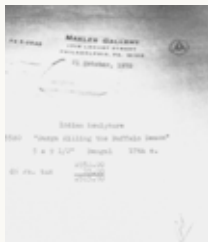
Provenance:

Makler Gallery,
21 October 1970.

An American private collection, acquired from the above and thence by descent in the same family to the present owner. A copy of a handwritten note by the previous owner, mentioning a Sotheby's appraisal from 2009, valuing the present lot at USD 3,000, and a copy of the invoice from Makler



The Maklers at the Institute of Contemporary Art in Philadelphia, 1970



Gallery, stating a purchase price of USD 583 (ca. **USD 4,013 in today's currency**) accompany this lot. The Makler Gallery (est. 1960-1985) was an art gallery located in Philadelphia, Pennsylvania, that exhibited primarily pre-1960s paintings and contemporary sculptures. The gallery was founded by Dr. Paul Todd Makler and his wife Hope.

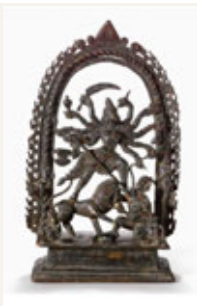
Condition: Very good condition with extensive old wear and some casting flaws, small nicks, light scratches, minor dents, some losses to inlays.

Weight: 1,790 g
Dimensions: Height 24 cm

The openwork mandorla with geometric borders, birds, and elephant heads as well as a bud-shaped finial. The other figures' eyes and Durga's belt are **neatly inlaid with semiprecious stones**.

AUCTION RESULT COMPARISON

Compare a related but smaller (14.9 cm) and earlier brass figure of Durga slaying the buffalo, dated to the 15th century, at Christie's New York in The Scholar's Vision: The Pal Family Collection, on 20 March 2008, lot 345, sold for USD 5,000, and a related bronze shrine dated to the 13th century at Christie's New York, in Indian and Southeast Asian Art, on 21 September 2005, lot 37, **sold for USD 9,600**.



Estimate EUR 1,500

Starting price EUR 750

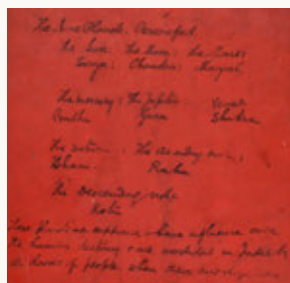
610

A JAIN 'THE NINE PLANETS PERSONIFIED' (NAVAGRAHA) WOOD PANEL

India, Jaipur, late 18th to early 19th century. Watercolors and gilt on wood panel. Painted with nine rectangular panels, each depicting a deity; the sun is represented by Surya, the moon by Chandra, Mars by Mangala, Mercury by Buddha, Jupiter by Brhaspati, guru to all Devas, Saturn by Shani, the ascending node by Rahu, and the descending node by Ketu.

Provenance: From a British private collection. Old inscription, 'The Nine Planets, Personified', also listing each planet and deity, adding, 'These planets are supposed to have influence over the human destiny + are worshipped in India by all classes of people when their [bad days come]'.

Condition: Very good original condition with wear, soiling, few small losses, minor flaking, and few minuscule chips to edges.



Weight: 1,298 g

Dimensions: Size 38 x 27 cm

Navagraha are nine heavenly bodies (as well as deities) that influence human life on Earth in Hinduism and Hindu astrology. The term is derived from Sanskrit nava ('nine') and graha ('planet'). Each panel with a short inscription above the deity. The outer border with a band of lotus flowers on leafy stems.

Auction result comparison: Compare a closely related Jain wood panel from the same collection, sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 6 March 2021, lot 766, sold for EUR 1,830.

Estimate EUR 500

Starting price EUR 240



611

A PAINTED WOOD HEAD OF A HORSE, KERALA

South India, 18th-19th century. Well painted in shades of yellow, green, red, and white, the bridled head finely carved with floral and beaded decorations in relief, the face detailed with large bulging eyes below gently arched brows and flaring nostrils, the mouth slightly open revealing rows of teeth.

Provenance:

Compagnie de la Chine et des Indes, Paris, inventory number 22224, acquired 1976 in New Delhi. The Compagnie de la Chine et des Indes (China and India Company)

in Paris was founded in the early 20th century by the Blazy brothers, acquired in 1935 by Robert Rousset and later run by his grandnephews Mike Winter-Rousset and Hervé du Peuty. With his sister Suzanne in charge of the porcelain, Robert Rousset developed the business, and the company became one of the most important dealers for Asian art in France, selling pieces to the greatest museums, including the Guimet and the Metropolitan Museum of Art.

Condition: Very good condition with wear, particularly to pigments, minor chips and small losses, natural age cracks.



Robert Rousset in China with the art dealer Yue Bing, 1935

Weight: 3,846 g

Dimensions: Length 50 cm

The back with a metal fitting allowing for wall mounting.

Images of horse and bull heads were often used in village festivals during harvest time in rural south India, where these objects were central components of ritual practice. Wooden heads were attached to a body of bamboo, thatch, and textiles and carried in procession through agrarian landscapes.

The craftsmen who produced this remarkable work have preserved the knowledge of wood carving for generations upon generations. Their mastery of the medium reveals an exceptional level of skill and expertise indicative of long-term sponsorship by communities of notable status. While large-scale figures of animals in painted wood can still be seen throughout rural South India, the delicacy of carving, detail of paint, and naturalistic beauty of the face suggest elite patronage for this particular image.

AUCTION RESULT COMPARISON

Compare a closely related painted wood **head of a bull**, also from Kerala and of closely related design, but of much larger size (157 cm high including horns), at Christie's in The India Sale on 15 December 2015, **sold for INR 875,000** (approximately EUR 9,910).



Estimate EUR 2,000

Starting price EUR 1,000



612
**AN INDIAN MINIATURE PAINTING
 OF KRISHNA AS SRI NATHJI**

North India, Rajasthan, ca. 1830. Watercolors and gold on paper. The idol of Shri Nathji stands against an orange-red background, wearing a peacock crown and heavy pearl and gold jewelry, within silver and white rules with red borders, the upper edge with a band of lotus petals below an Indian numeral '17' in black ink.

Provenance: From a Swedish private collection. Old collector's inscription in Swedish, 'Krishna [...] Nathji [...] Mathura, 1800' and a stamp from the frame maker, 'Ab Iwan Arvidsons, Stockholm', to reverse.

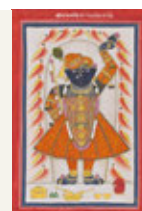
Condition: Good condition with old wear and small losses. Minor creases and abrasions. Matted and framed behind glass.

Dimensions: Image size 23 x 15.2 cm, Size incl. frame 34.3 x 25.5 cm

Literature comparison: Compare a related miniature painting, dated to the late 19th century, in the collection of the Victoria and Albert Museum, accession number IS.185-1964.

**AUCTION RESULT
 COMPARISON**

Compare a closely related miniature painting at Christie's New York in Indian Art on 17-27 May 2016, lot 22, sold for USD 7,500, and another in the same auction, lot 24, **sold for USD 7,500.**



Estimate EUR 1,000

Starting price EUR 500

613
**A PERSIAN MINIATURE PAINTING OF A SCHOLAR,
 19TH CENTURY**

Tempera on paper. Depicting a long-bearded literati, wearing a cloak over his caramel-brown robe and dark green shirt and trousers, as well as a pearl necklace and earrings, holding a second pearl necklace in one hand and a single pearl in the other. He is looking up at a globe hanging from a gilt stand and fitted with a clock, showing a pensive expression, an open notebook and a quill and inkwell in front of him.

Provenance: Private estate Vienna, Austria. According to the estate heir, the present lot has been in the same Austrian family for a minimum of 20-30 years.

Condition: Excellent condition with only minor wear. The frame with traces of use.

Matted and framed behind glass.

Dimensions: Size incl. frame 28.7 x 20.3 cm, Image size 18 x 10.5 cm

Estimate EUR 500

Starting price EUR 240





614
A PERSIAN MINIATURE PAINTING
OF A MUSICIAN, 19TH CENTURY

Tempera on paper. Depicting a man playing a small bowed-string instrument and standing in a dynamic posture, the face with an intense expression as he is deeply focused on his performance. Wearing a pink turban, blue robe with floral decoration, and brown and white trousers, adorned in a beaded necklace and earrings, flanked by young trees.

Provenance: Private estate Vienna, Austria. According to the estate heir, the present lot has been in the same Austrian family for a minimum of 20-30 years.

Condition: Excellent condition with only minor wear. The frame with traces of use.

Dimensions: Size incl. frame 29.3 x 20.8 cm, Image size 18.7 x 10.4 cm

Matted and framed behind glass.

Estimate EUR 500
 Starting price EUR 240

615
A KHURASAN SILVER-INLAID BRONZE DISH,
12TH-13TH CENTURY

Persia. Of shallow circular form with a slightly inverted rim. Finely incised to the interior with a central orb containing a scrolling-cross design, encircled by overlapping circular patterns and a floral band repeated on the exterior, as well as a band of silver-inlaid sun rays. The rim edge with a narrow band of interlacing strapwork.

Provenance: From a Hungarian private collection.

Condition: Good condition with extensive old wear, minor warping, casting flaws, small nicks, few minuscule structural cracks due to material fatigue and associated small losses.

Weight: 337.2 g
 Dimensions: Base diameter 14 cm

Literature comparison: Compare a closely related Khurasan silver-inlaid bronze dish, dated to the 12th century, in the collection of the Victoria and Albert Museum, accession number 548-1876.

AUCTION RESULT
COMPARISON

Compare a closely related Khurasan silver-inlaid bronze dish, dated 12th-13th century, at Sotheby's London in Arts of the Islamic World on 24 October 2007, lot 91, bought-in at an **estimate of GBP 10,000-15,000**.



Estimate EUR 1,000
 Starting price EUR 500



TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE®, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, MARIAHILFERSTRASSE 112, 1070 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

§ 2) The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 22% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 26.4% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 22% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% of the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, MARIAHILFERSTRASSE 112, 1070 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmaturing claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

§ 12) The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

§ 13) Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

§ 14) Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

§ 15) In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the estimate price of these items. If the company cannot reach a bidder by telephone, it will bid on behalf of this bidder up to the estimate price when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer's fault) (e.g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.

Historic Gallery and Dealership Provenances

Robert Rousset (1901-1982), Paris, France
China Bohlken, Berlin, Germany
Gérard Lévy (1934-2016), Paris, France
Dr. Ernst Hauswedell (1901-1983), Hamburg, Germany
Marc Assayag, Paris, France
Roger Keverne, London, United Kingdom
Robert Kleiner, London, United Kingdom
Renzo Freschi, Milan, Italy
Ben Janssens, London, United Kingdom
Uragami Sokyū-Do, Tokyo, Japan
Dr. Kuo, Berlin, Germany
Compagnie de la Chine et des Indes, Paris, France
Vermeer & Griggs, USA
Bluett & Sons, London, United Kingdom
P.C. Lu & Sons Ltd., Hong Kong

Robert McPherson Antiques, United Kingdom
Antiquitäten Gabriele Ruef, Munich, Germany
Pao & Moltke Ltd., Canada
Manheim Galleries, New Orleans, Louisiana, USA
Makler Gallery, Philadelphia, Pennsylvania, USA
J. J. Lally & Co., New York, USA
Rudolf Mangisch Galerie und Auktionshaus, Zurich, Switzerland
Galerie Soin, Munich, Germany
Teresa Coleman Fine Arts, Hong Kong
C. Y. Tse Antiques, Hong Kong
Nicholas Pitcher Oriental Art, London, United Kingdom
Parke-Bernet Galleries, New York, USA
Galerie Au Lion des Neiges, Sydney, Australia
Kwok Gallery, Singapore
G. Malina Oriental Art, New York, USA
E. Pranger Oriental Arts, Amsterdam
La Balastra, Archeologia Classica Orientale e Precolombiana,
Bologna, Italy
Bruno Cooper Works of Art, Norwich, United Kingdom
Homo Sapiens, Florence, Italy
Galleria Kraag, Lucca, Italy
Fleurdelys Antiquités, London, United Kingdom
Spink & Son Ltd, London, United Kingdom
Ilunga African & Asian Art, Brussels, Belgium
Galerie Philippe Dodier, Avanches, France
Kunsthandel Klefisch, Cologne, Germany
Gerard Hawthorn Oriental Art, London, United Kingdom
Kunsthandel Ludwig Bretschneider, Munich, Germany
Indian Heritage, Paris, France





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