

Fine Asian Art

Buddhism and Hinduism

TWO-DAY AUCTION

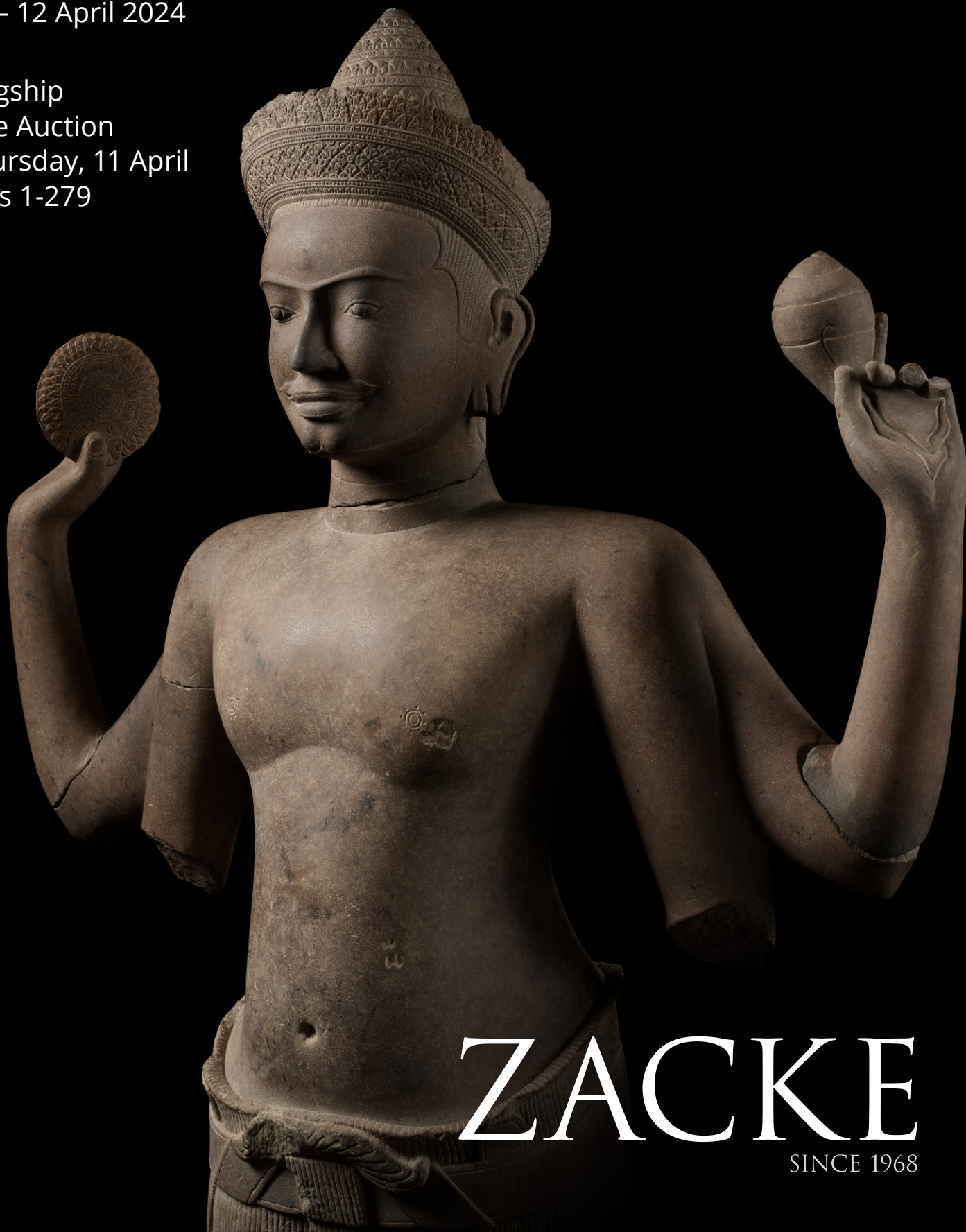
11 – 12 April 2024

Flagship

Live Auction

Thursday, 11 April

Lots 1-279



ZACKE

SINCE 1968



Museum Deaccessions

The Wou Lien-Pai Museum, United Kingdom
The Speed Art Museum, Louisville, USA
The Woodmere Art Museum, Philadelphia, USA
The Zelnik István Southeast Asian Gold Museum, Budapest, Hungary
Tibethaus Kulturstiftung, Frankfurt, Germany

Historic Gallery and Dealership Provenances

Brian Page, Brighton, UK
Spink & Son, London, UK
Leonardo Vigorelli, Bergamo, Italy
Joseph Rondina, New York, USA
Clare Chu, Asian Art Studio, Los Angeles, USA

Galerie Max, Brussels, Belgium
G. Malina Oriental Art, New York, USA
R&G McPherson Antiques, London, UK
D Milano, Paris, France
The Gurie Gallery, Montreal, Canada
Laurent Wannieck, Paris, France
Sam Bernstein, San Francisco, USA
Ben Janssens Oriental Art, London, UK
Vallin Galleries, Connecticut, USA
Galerie La Reine Margot, Paris, France
Stendahl Galleries, USA
Simon Ray Ltd., London, UK

S. Marchant & Son, London, UK
Marc Richards, Los Angeles, USA
Guus Röell, Fine Arts & Antiques, Maastricht, Netherlands
Jules Speelman, London, UK
Weisbrod & Dy Ltd. Fine Oriental Works of Art, New York, USA
Jean Porchez, La Société Objets de l'Outre Mer, Paris, France
Galerie Suzanne Bollag, Zurich, Switzerland
Galerie Jan Krugier, Geneva, Switzerland
Kapoor Galleries Inc., New York, USA
Sandstone Antiques, Bangkok, Thailand
Gordon Reece Gallery, London, UK
Galerie Carré des Antiques, Versailles, France
Flores & Iva, New York, USA
Heather James Fine Art and Antiquities, Los Angeles, California, USA
Galleria La Balaustra Antichita, Bologna, Italy
Michael Teller, TK Asian Antiquities, Williamsburg, Virginia, USA
Gallery 101, Alexander Goetz, Bali, Indonesia
Polak Works of Art, Amsterdam, Netherlands
Galerie Tseng Tung-fa, Stuttgart, Germany
Galerie Peter Hardt, Radevormwald, Germany
Michael Barber Fine Asian Art, Chicago, USA

Provenance list continues on the inside back cover ►



Fine Asian Art, Buddhism and Hinduism

CATALOG FAS0424

TWO-DAY AUCTION

11 - 12 April 2024

DAY 1

Flagship Live Auction | Lots 1-279

Thursday, 11 April 2024, at 11 am CET

DAY 2

Live Auction Online Catalog | Lots 280-657

Friday, 12 April 2024, at 11 am CET

EXHIBITION

3 - 10 April 2024, Monday – Friday 10 am – 6 pm
as well as by appointment

GALERIE ZACKE

Sterngasse 13 · 1010 VIENNA AUSTRIA

ZACKE
SINCE 1968

Tel +43 1 532 04 52 Fax +20
E-mail office@zacke.at

www.zacke.at

VISIT US IN VIENNA

Our gallery and auction showroom is located in the heart of Vienna's First District and has been specially designed to provide a seamless auction and exhibition experience.

AUCTION EXHIBITION

Open for Viewing 3 - 10 April 2024

Monday through Friday from 10 AM to 6 PM,
as well as by appointment



JOIN US LIVE

on 11 – 12 April 2024, at 11 AM CET in our auction room or
bid online at Zacke Live with the advantage of our premium
buyer's terms without any additional online bidding fees.
Registration required: www.zacke.at.



How to Find Us

Our address is Sterngasse 13, 1010 Vienna. We're located in the heart of Vienna's iconic first district, only a seven-minute walk away from the Stephansdom. Our gallery is easily reachable by public transport or car.



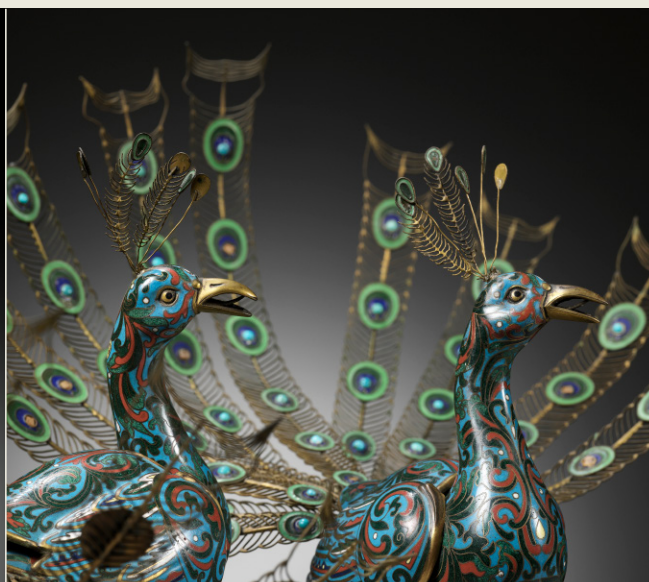
AUCTION DAY 2

Friday, 12 April 2024, at 11 am CET

Lots 280-657

ONLINE CATALOG

www.zacke.at



IMPORTANT INFORMATION

According to the general terms and conditions of business of Galerie Zacke Vienna, Founded 1968, SZA Versteigerungen & Vertriebs GmbH, 1010 Wien, online at www.zacke.at

ABSENTEE BIDDING

Absentee bids are carried out under the regulations of the terms of business of Galerie Zacke, SZA Versteigerungen & Vertriebs GmbH, which requires written submission of your purchase limit. Orders without purchase limits cannot be processed.

Only the submitted lot number of the auction lot is binding for the processing of the absentee bid. The place of jurisdiction is Vienna, Austrian Law and Austrian jurisdiction are exclusively applicable for all legal questions arising from the business relationship. Absentee bids for this auction will be accepted until the day of auction by 10:00 a.m. We regret that absentee bids received after the time stated above will not be processed until after the auction.

PLEASE SEND ABSENTEE BIDS FOR THIS AUCTION TO:

Fax: +43 1 532 04 52 20 or

Email: office@zacke.at or

Mail: Galerie Zacke, Sterngasse 13, 1010 Wien, Austria, Europe

WE ACCEPT THE FOLLOWING METHODS OF PAYMENTS:

- Cash
- Certified or personal check
- Bank transfer (please inquire to receive our bank account information)
- Credit card (Visa, MasterCard, Amex)
up to EUR 5,000 - higher amounts require prior approval and are subject to service fees

TELEPHONE BIDDING

It is generally possible to bid by telephone during the auction. Please fill out the absentee bidding form enclosed in this catalog and include your telephone number at which you can be reached during the auction. In the "bid in euro" column please write "TEL" and then send us the completed absentee bidding form. Galerie Zacke will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zacke cannot reach you during the auction, Galerie Zacke will bid the starting price on your behalf.

ESTIMATES AND STARTING PRICES

The auction will begin with the starting price and written bids will be accepted only with a minimum amount equivalent to the starting price.

SHIPPING AND TRANSPORT INSURANCE

For domestic shipping Galerie Zacke (hereinafter called "the company") charges in average Eur 15,- to Eur 50,- per item, depending on size and weight. These fees cover the costs of packing and shipping. Fees for bulky or fragile items, or international shipping will be quoted upon request.

The purchased goods are transported at the risk of the customer following handover of the packaged item to the post office or another carrier which the customer agrees to through his/her submission of the purchase order. According to the specific wish of the customer, the auctioned goods may be insured for the value of the purchase price (highest bid and all surcharges). This insurance fee is 3% of the purchase price. For any lots with a purchase price exceeding EUR 350,- the transport insurance will be automatically arranged by the company if it does not expressly receive the purchaser's written denial of this service and signed waiver of claims. Payments due to the company under the insurance contract will be charged to the customer. The company is also entitled to assign claims under the insurance contract to the customer providing the terms of the insurance contract do not prevent this.

In any case, the company is only required to make payment to the customer specifically if payment has effectively been received from the insurance company.

COLOR AND CONDITION

Auction lots will be exhibited for viewing prior to the auction, thus offering all interested customers the opportunity to examine the quality and condition of the works exhibited. The catalog illustrations are intended to assist customers during such preview. In illustrations, printed colors do not correspond exactly to the originals. The printed catalog images are not representative for the condition of the illustrated pieces. Hidden flaws and damages are indicated in the condition report. The illustrations in our online catalogs can be strongly magnified, so that most damages and restorations are well recognizable.

ENDANGERED SPECIES / CITES INFORMATION

Some items in this catalog may for example consist of ivory, rhinoceros-horn, tortoise shell, or some types of tropical wood, and are subject to the Convention on International Trade in Endangered Species of Wild Fauna and Flora [CITES]. Such items are marked with the symbol  on www.zacke.at and may only be exported outside the European Union after an export permit in accordance with CITES has been granted by the Austrian authorities. We would like to inform you that such licenses are typically not granted.



COMPLAINTS

At its auctions, Galerie Zacke sells consigned lots on behalf of third-party consignors. For this reason, any complaints related to purchased lots must be in accordance with §32-48 of the general terms and conditions of business of Galerie Zacke, which can be found on www.zacke.at

IMPORTANT INFORMATION

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

THE ART LOSS REGISTER

All items starting above EUR 2,000 have been checked by the Art Loss register.



IMPRINT

Publisher

Galerie Zacke founded 1968 ©
SZA Versteigerungen &
Vertriebs GmbH
1010 Wien
Sterngasse 13,
Austria, Europe

Tel (0043-1) 532 04 52
Email: office@zacke.at

Editors

Susanne Zacke
Marion Schor

Experts

Alexander Zacke
Max Zacke
Michael Barber – external consultant

Catalogers

Ananya Casius
Anne-Aymone Gabriel
Craig Anthony Harris

Assistance and Translation

Zhang Jue
Anna-Maria Pollmann

Photography

Georg Bodenstein
David Lindengrün

Design

Hermann Kienesberger

Printing

Print Alliance
HAV Produktions GmbH

Website

www.zacke.at

© GALERIE ZACKE
Reproduction forbidden



printed according to the Austrian Ecolabel
criteria for printed matter (UZ 24),
UW-Nr. 715

ABSENTEE BIDDING FORMFOR THE TWO-DAY AUCTION **Fine Asian Art, Buddhism & Hinduism FAS0424**ON DATE **11-12 April 2024**

LOT NR.	LOT TITLE	BID IN EURO

☐PLEASE RAISE MY BID BY ONE BIDDING
INCREMENT (ca. 10%) IF NECESSARY☐PLEASE CALL ME WHEN A HIGHER
BID THAN MINE HAS BEEN RECEIVED**IMPORTANT NOTICE:**Bids do not include buyer's premium and VAT. Margin taxation
applies. Items with added VAT are marked in the online catalog.

MY PHONE NUMBER

TELEPHONE BIDS:

If you like to bid by telephone, please state 'TEL' in the 'BID IN EURO' column instead of a Euro amount. Galerie Zacke will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zacke cannot reach you during the auction, Galerie Zacke will bid up to the starting price on your behalf.

TERMS OF PAYMENT, SHIPPING AND COLLECTION:

NAME

EMAIL

ADDRESS

CITY, COUNTRY

POSTCODE

PHONE NUMBER

With the signature on this form, the client instructs the auctioneer to bid on his behalf. The Euro amount up to which the auctioneer shall bid on behalf of the client is either stated in this form or will be communicated to the auctioneer via telephone during the auction. All absentee bidding shall be governed by the terms and conditions [AGB] of Galerie Zacke. The client agrees with his signature that he has read, understood and fully accepted the AGB of Galerie Zacke. Galerie Zacke, founded 1968, is a registered brand of SZA Versteigerungen & Vertriebs GmbH, Vienna, Austria.

DATE & SIGNATURE

☐**CREDIT CARD PAYMENT**
PLEASE CHECK THE DESIRED CARD☐

AMEX

☐

MASTERCARD

☐

VISA

☐**COLLECTION BY CLIENT**
WITH PAYMENT ON THE PREMISES
IN CASH, BY CERTIFIED CHEQUE OR CREDIT CARD

NAME

☐**INVOICE PAYMENT**
VIA BANK WIRE AFTER RECEIPT OF INVOICE
SHIPPING AFTER RECEIPT OF PAYMENT

ADDRESS

☐**EXPRESS PARCEL SERVICE**
REQUIRED (ACCORDING TO TERMS
AND CONDITIONS OF GALERIE ZACKE)

CARD NUMBER

☐**SHIPPING INSURANCE**
REQUIRED (ACCORDING TO TERMS
AND CONDITIONS OF GALERIE ZACKE)

EXPIRY DATE

SECURITY CODE

GALERIE ZACKE

Sternngasse 13, 1010 Vienna, Austria

Email: office@zacke.at
Tel: +43-1-532 04 52
Fax: +43-1-532 04 52 20**IMPORTANT NOTICE:**

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, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on **www.zacke.at** on the day of the auction.

ABSENTEE BIDDING FORM

FOR THE TWO-DAY AUCTION **Fine Asian Art, Buddhism & Hinduism FAS0424**

ON DATE **11-12 April 2024**

[illegible]

Further images of all lots at www.zacke.at

§ 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, Sterngasse 13, 1010 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 25% 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 30% 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 25% 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% pf 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, Sterngasse 13, 1010 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 unmaturred 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 starting price of these items. If the company cannot reach a bidder by telephone, it will bid the starting price on behalf of this bidder 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.



1
**A GILT-COPPER REPOUSSÉ RITUAL
 MASK OF THE MAHASIDDHA NAGARJUNA,
 18TH-19TH CENTURY**

Tibet. Well modeled with a wrathful expression, large bulging eyes below bushy eyebrows, a wide nose above an open mouth revealing a set of teeth framed by a moustache and short curly beard, the face flanked by pierced ears suspending circular earrings with turquoise inlays and surmounted by a hood formed by five snakes and with a lotus-bud shaped finial.

Provenance: French trade. Acquired from a private estate.

Condition: Good condition with old wear, the nose with dents, nicks, scratches, and rubbing to the gilt, remnants of red pigments, manufacturing flaws, and minor malachite encrustations. The textile with wear, loose threads, and stains.

Weight: 859 g
 Dimensions: Height 40.5 cm

The interior with an embroidered silk padding decorated with flowers and dragons, dating from the same period, and with a leather strap.

The five-hooded naga above his head identifies the subject as Nagarjuna, an important Indian philosopher who is considered a Mahasiddha, a 'great perfected one' whose superior wisdom endows him with extraordinary powers. Nagarjuna is widely considered to be the founder of the Madhyamaka school of Buddhist philosophy and a defender of the Mahayana movement. His *Mulamadhyamakakarika* is the most important text on the Madhyamaka philosophy of emptiness, inspiring a large number of commentaries in Sanskrit, Chinese, Tibetan, Korean, and Japanese, and continues to be studied today.

Estimate EUR 2,000
 Starting price EUR 1,000

2

A SILVER REPOUSSÉ MASK OF A CHITIPATI, TIBET, 18TH-19TH CENTURY

Well modeled as a skull with large circular openings for the eyes, impressed nose, and a grotesque smile revealing a set of square teeth, flanked by neatly incised ears, the forehead with wavy lines imitating the sutures of the skull. Remnants of ritual painting.

Provenance: A private collection in the United States, early 2000s. Property of a Gentleman, acquired from the above.

Condition: Very good condition with expected extensive wear from within the culture, small dents, few nicks, light scratches, manufacturing flaws, remnants of pigment, expected tarnishing to silver. Naturally grown dark patina. The backside with fragments of ancient cords for attachment.

Weight: 241 g (excl. stand)

Dimensions: Height 20.5 cm (excl. stand)

Mounted to a modern stand. (2)

The wrathful appearance of Chitipati masks can be likened to a memento mori, acting as a reminder of death and the impermanence and emptiness of all things. These skeleton masks were worn during Tibetan ritual dance ceremonies throughout the Himalayas and Mongoli, and even today are traditionally worn during Cham ritual dances, sacred theatrical practices performed as narrative guides to Buddhist teachings. The masks themselves are meant to transform dancers into gods, in a visual display of Buddhist rituals. Chitipati, specifically, as 'lord of the charnel ground', are considered retinue figures to other deities.

Memento mori (Latin for 'remember that you die') is an artistic or symbolic trope acting as a reminder of the inevitability of death. The concept has its roots in the philosophers of classical antiquity and appeared in art and architecture from the medieval period onwards. The most common motif is a skull, often accompanied by one or more bones, or a complete skeleton. Often this alone is enough to evoke the trope, but sometimes other motifs such as a coffin, hourglass and wilting flowers were added to signify the impermanence of human life.

From Leonardo to Basquiat, the most important artists of the modern world were fascinated by the Memento Mori trope. Likewise, the Chitipati are a reminder of the eternal cycle of life and death. Furthermore, there is a mind training practice in Tibetan Buddhism known as Lojong, the 'Four Contemplations to Cause a Revolution in the Mind'. The second of these four is the contemplation of impermanence and death. In particular, one contemplates that:

All compounded things are impermanent,
The human body is a compounded thing,
Therefore, death of the body is certain,
The time of death is uncertain and beyond our control.

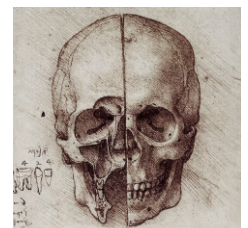
There are a number of classic verse formulations of these contemplations meant for daily reflection to overcome our strong habitual tendency to live as though we will certainly not die today.

LITERATURE COMPARISON

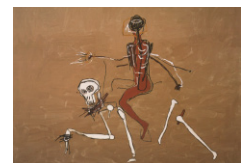
Compare a related wood mask of Kengpa, dated 19th century, attributed to Arunachal Pradesh or Bhutan, in the Rubin Museum of Art, accession number C2002.5.12, included in the exhibition *Becoming Another: The Power of Masks*, 13 March 2015-8 February 2016.

Estimate EUR 3,000

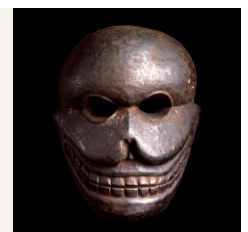
Starting price EUR 1,500



The Skull, by Leonardo da Vinci, 1489



Riding with Death, by Jean-Michel Basquiat, 1988, one of the artist's last paintings





3

A RARE AND LARGE GILT-BRONZE REPOUSSÉ PHURBU, 19TH CENTURY

Tibetan-Chinese. The three-sided vajra blade fitted with loose rings, surmounted by three heads belonging to a female deity, a wrathful protector, and a Citipati, respectively, topped by a four-pronged vajra head with a bud-shaped finial.

Provenance: French trade. Acquired from a private estate.

Condition: Very good condition with old wear, few nicks, small dents, light scratches, and areas of malachite. Fine patina.

Weight: 1 kg
Dimensions: Length 55.8 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's
London, 10 September
2015, lot 131

Price: GBP 7,500 or
approx. **EUR 13,000**
converted and adjusted
for inflation at the time of
writing

Description: A Chinese
gilt bronze and repousse
khatvanga staff, 19th
century

Expert remark: Compare
the related repoussé work,
gilding, and motif of three
heads, one of which is also
a skull. Note the larger size
(108 cm).



Estimate EUR 2,000

Starting price EUR 1,000



4
**A LARGE PARCEL GILT-COPPER
 REPOUSSÉ BOX AND COVER,
 18TH-19TH CENTURY**

Nepal. Of circular form, the sides decorated with sixteen pierced, embossed and chased roundels depicting dragons, interspersed with lotus scrolls, with a key-fret band at the center, the top with six roundels enclosing the letters 'om mani padme hum' in Lanydza script, the cover depicting the 18-armed Durga supported by her lion vahana (vehicle), the goddess slaying the buffalo demon Mahishasura, within a scrolling frame. The underside incised with a double vajra.

Provenance: New York trade.

Condition: Good condition with some wear, nicks, dents, scratches, and manufacturing flaws.

Weight: 2.6 kg (incl. contents)
 Dimensions: Diameter 33 cm

Estimate EUR 2,000
 Starting price EUR 1,000





5
**A LARGE PARCEL-GILT COPPER REPOUSSÉ PLAQUE
 DEPICTING THE MAHASIDDHA NAROPA,
 TIBET, 18TH - 19TH CENTURY**

Depicting a Mahasiddha seated with crossed legs on a tiger-skin above a pedestal with two wrathful protectors centered by a seated peaceful deity, his left hand resting on his thigh and the right held in vitarka mudra, the left leg strapped in a meditation band, his body richly bejeweled. The face with almond-shaped eyes and short beard, surmounted by a tall chignon centered by a citipati and backed by a halo. The body is surrounded by a mandorla decorated with conch shells and waves.

Provenance: French trade. Acquired from a private estate.
Condition: Good condition with old wear, dents, nicks, scratches, minor losses, apertures for suspension partially added later, and casting flaws. Rich, naturally grown patina with malachite encrustations.

Weight: 2.7 kg
 Dimensions: Height 60 cm

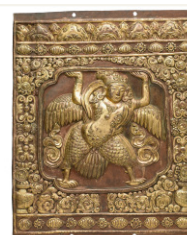
Mahasiddha may be translated as “Great Attainer” and implies a mystical teacher who is free-thinking and often eccentric, who has mastered the various yogic techniques and attained unusual magical and spiritual powers. Naropa is the Indian root mahasiddha of the Kagyu School of Tibetan Buddhism.

AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams New York, 13 September 2011, lot 1033
Price: USD 8,750 or approx. **EUR 11,000**
 converted and adjusted for inflation at the time of writing

Description: A gilt copper alloy repoussé relief plaque with Kinnara, 17th century

Expert remark: Compare the closely related repoussé work, gilding, and size (60.9 cm). Note the different subject and rectangular form, as well as the earlier dating.



Estimate EUR 1,500
 Starting price EUR 700

6

A GILT-COPPER REPOUSSÉ PLAQUE OF AMITAYUS, TIBET, 18TH CENTURY

Seated in dhyanasana on a lotus base, dressed in a dhoti with a sash draped over the shoulders, his left hand holding a vase and his right resting on his knee, his chest adorned with beaded necklaces. The face with a serene expression and downcast eyes, flanked by pierced ears suspending loose earrings, surmounted by a crown, and backed by a halo and mandorla.

Provenance: French trade. Acquired from a private estate.

Condition: Very good condition with old wear, small nicks, few dents, light scratches, and some warping.

Weight: 595 g

Dimensions: Height 27.7 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 23 March 2022, lot 425

Price: USD 13,860 or approx. **EUR 13,500** converted and adjusted for inflation at the time of writing

Description: A gilt-copper repousse plaque of Vaishnavana, Tibet, 18th century

Expert remark: Compare the related repoussé work and gilding. Note the related size (25.1 cm).



Estimate EUR 1,500

Starting price EUR 700





7 A PARCEL-GILT AND SILVER-APPLIED COPPER RITUAL TEAPOT

Tibet, 19th century. The broad body supported on a spreading foot surmounted by a short cylindrical neck and domed cover with bud finial, flanked by the elegantly curved spout issuing from the jaws of a makara and the handle in the form of a two-horned beast ferociously roaring with the mouth wide open and tongue suspending a chain connected to the cover.

Finely decorated with chased and embossed silver inlay against neatly incised gilt-copper grounds within beaded silver borders and embellished with glass and gemstone inlays, the body decorated with two shaped panels on each side enclosing a winged apsara and a coiled dragon, the foot with floral and cloud decorations, the neck with a band of Lantsa script inscription.

Provenance: From a private collection in Finland.
Condition: Very good condition with minor wear.

Weight: 1,601.7 g
Dimensions: Height 28 cm

Elaborate teapots with handles in the form of dragons or lions and spouts issuing from the jaws of mythical water monsters ('makara') were found throughout the Tibetan cultural area in slightly differing styles. They were used only on special occasions such as weddings or other ceremonies or for an important visitor.

Literature comparison: Compare a related brass and silver teapot, 30.2 cm, Tibet, 19th century, in the Victoria and Albert Museum, accession number IM.113-1927. Compare a related brass and silver teapot with dragon handle and makara spout, 34.8 cm, Tibet, 19th century, in the Victoria and Albert Museum, accession number IM.154-1921.

AUCTION RESULT COMPARISON

Type: Near identical

Auction: Koller International Auctions Zurich, 1 July 2020, lot 622

Price: CHF 10,000 or approx. **EUR 11,500** converted and adjusted for inflation at the time of writing

Description: A fine parcel-gilt copper teapot, Tibet, 19th century

Expert remark: Compare the near identical form and decoration, with similar beast-form handle and makara-form spout as well as a Lantsa inscription along the neck. Note the related size (29 cm).



Estimate EUR 3,000
Starting price EUR 1,500

8

**A PARCEL-GILT SILVER REPOUSSÉ KAPALA
WITH MATCHING COVER AND STAND,
TIBET, 18TH-19TH CENTURY**

Finely worked, the round skull cup surmounted by a domed cover incised with foliate and wave patterns beneath a gilt four-pronged vajra design centered by the vajra-form finial. The triangular stand supported on round feet with a wave-ground plinth supporting panels with double lotus petals beneath gilt flaming triratna and a skull on each corner. (3)

Provenance: French trade. Acquired from a private estate.

Condition: Very good condition with minor wear, manufacturing flaws, small dents, and minimal tarnishing.

Weight: 183.9 g
Dimensions: Height 14 cm

LITERATURE COMPARISON

Compare a related silver repoussé kapala with similar foliate designs and a foliate ground, 13 cm high, dated 18th-19th century, in the British Museum, registration number 1948,1020.3. Note the lack of gilt decoration.



Estimate EUR 1,000

Starting price EUR 500





9

A SILVER-INLAID IRON AND WOOD SADDLE, CENTRAL ASIA, 18TH-19TH CENTURY

Probably Eastern Kazakhstan or Western Mongolia. The pommel and cantle plates richly damascened in silver with a continuous trefoil motif interspersed with bosses, all centered by a single large ruby cabochon to the front. The various sections of the hardwood saddle are tied together with leather straps and secured with iron nails.

Provenance: From the private collection of a retired dealer in the United Kingdom who owned an antiques shop in Hong Kong before 2000.

Condition: Good condition with wear commensurate with age and use. The metal with small dents, dings, and minor losses overall, some fittings with signs of corrosion and weathering. The wood with old natural cracks and some small chips as well as a fine dark patina overall.

Weight: 4,900 g
Dimensions: Length 47 cm

LITERATURE COMPARISON

Compare a closely related Kazakh women's saddle, 45 cm long, dated to the 19th century, in the collection of the National Museum of the Republic of Kazakhstan, exhibited in the National Museum of Korea, Kazakhstan: The Cradleland of the "Golden Man", 27 November 2018 – 24 February 2019, illustrated in the museum's Quarterly Magazine, vol. 45, Autumn 2018, p. 11, fig. 7.



Estimate EUR 3,000
Starting price EUR 1,500

10

A TIBETAN IRON AND COPPER REPOUSSÉ 'DRAGON' SADDLE, 18TH-19TH CENTURY

The carved wood pieces joined by ropes, leather straps, sharkskin covers and metal mounts. The pommel finely worked with a central front-facing dragon head flanked by two writhing dragons emerging from crashing waves and surrounded by swirling clouds, below the Triratna (Three Jewels). The silk brocade saddle cover lined with red fabric stamped with two seals.

Provenance: From the private collection of Annick and Alain Cical. Annick and Alain Cical were Parisian art dealers who together and individually ran several galleries, including Galerie Cical-Goas established in 1989 and Galerie L'Asie Animiste. The couple traveled extensively across Tibet, Nepal, India, and Southeast Asia. Over four decades, they built an impressive and eclectic collection of sculptures, masks, jewelry, and works of art.

Condition: Good condition with expected wear, manufacturing flaws, traces of use, minuscule nicks, light scratches, small dents and losses.



Annick and Alain Cical

Weight: 5,056 g

Dimensions: Length 54 cm (the saddle), Size 62 x 38 cm (the saddle cover)

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 19 September 2015, lot 712

Price: USD 32,500 or approx. **EUR 39,000** converted and adjusted for inflation at the time of writing

Description: A leather and iron saddle, Tibet, 18th / 19th century

Expert remark: Compare the related form and dragon motif. Note the damascened metalwork and that the lot includes two stirrups.



Estimate EUR 3,000

Starting price EUR 1,500



11

AN INLAID BRONZE FIGURE OF BUDDHA, TIBET, 13TH-14TH CENTURY

Expert's note: This distinctive representation, with its tall ushnisha and prominent knop, belongs to an important group of 13th-14th century bronzes that show early Tibetan artists straying away from Indian and Nepalese prototypes and including their own aesthetic proclivities.

Seated in dhyanasana atop a double-lotus base with a beaded upper rim, his right hand lowered in karana mudra and his left holding an alms bowl. The body clad in a close-fitting sanghati draped over his left shoulder, the robe bordered with incised and beaded hems. The face with a meditative expression marked by heavy-lidded eyes, finely incised curved brows centered by a gently raised urna, flanked by a pair of long pendulous ears. The hair arranged in tight curls over the high ushnisha surmounted by a tall conical knop.

Weight: 676.5 g
Dimensions: Height 19.7 cm

The figure is meticulously inlaid with small silvered-metal plaques of rectangular shape, including one to the chest, another to the forehead, and two more on his legs. These plaques have a ritual purpose and are frequently found in Buddhist sculpture.

Provenance: The Moke Mokotoff Collection, New York. The interior with an old label, '6'. John 'Moke' Mokotoff (1950-2022) was a devoted Buddhist practitioner, passionate collector, and esteemed dealer of Asian art. After studying expressive art and photography in school, he moved to New York, where he began to deal in the nascent market for Chinese, Indian, and Himalayan art. In 1980, Moke opened his first gallery, Mokotoff Asian Arts, and actively sold important works to some of the most prominent collections in New York and globally, including the Metropolitan Museum of Art and the Rubin Museum of Art. Revered for his knowledge of Chinese and Indian textiles, Moke was also a compassionate teacher and lifelong patron of Buddhist monasteries and nunneries.

Condition: Good condition with old wear and casting flaws, few minor dents and tiny nicks, light surface scratches, small losses. Old remnants of lacquer-gilding to the sides of the face. The base unsealed and the interior filled with sacred scriptures, probably of a later date.



John 'Moke' Mokotoff (1950-2022) exhibiting for Asia Week New York

AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams Hong Kong, 7 October 2019, lot 926
Estimate: HKD 600,000 or approx.
EUR 77,000 converted and adjusted for inflation at the time of writing
Description: A copper alloy figure of Buddha, Tibet, circa 13th century
Expert remark: Compare the idiosyncratic modeling, especially the tall ushnisha, with the figure's hair being of around the same height as the face, much like the present lot. Note the small rectangular copper plaques found on this figure, which resemble the plaques on the present lot. Note the size (25.5 cm).



Estimate EUR 8,000
Starting price EUR 4,000



The interior of the bronze is filled with sacred sutra scriptures





12 A BLACK STONE STELE OF VARUNI, THE GODDESS OF WINE, NEPAL, 13TH CENTURY

Finely and deeply carved, the four-armed deity seated in dhyanasana on her vahana the makara. She is dressed in a short dhoti and adorned in beaded jewelry. Her sensitively carved face with a serene expression marked by almond-shaped eyes and full lips forming a calm smile flanked by circular earrings, her neatly incised hair secured by a floral tiara, backed by a flaming mandorla centered at the top by a kirtimukha, the upper arms holding accoutrements including a pot of wine, and flanked by two roundels enclosing a floral design.

Provenance: From the private collection of Jean-Marc Andral, acquired at Galerie Carré des Antiques Versailles in the early 2000s. A copy of a provenance statement, written and signed by Jean-Marc Andral, dated 21 October 2023, confirming the above, accompanies this lot. Jean-Marc Andral is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, repairs to the upper section, small chips, scratches, losses, touchups, and structural cracks. The bronze covered in a rich, naturally grown patina with vibrant malachite encrustations.



Jean-Marc Andral

Weight: 38.7 kg
Dimensions: Height 61.5 cm

Varuni is the name of multiple goddesses associated with the Hindu god Varuna — his wife (also known as Varunani), his daughter (the goddess of wine), and the personification of his shakti (A matrika or mother goddess). Sometimes, these goddesses are identified as one deity. In this context, she is the goddess of wine, who emerged during the Samudra Manthana (churning of the ocean) and chose Varuna as her consort.

LITERATURE COMPARISON

Compare a related black stone stele depicting Simhavahini Durga, dated to the 13th century, in the National Museum of Nepal (**fig. 1**). Compare a related black stone stele depicting Varuni, 73 cm high, dated to the 13th century, in the National Museum, New Delhi, accession number 50.179.

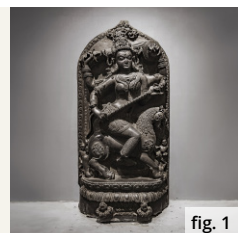


fig. 1

Estimate EUR 12,000
Starting price EUR 6,000

13

A FINELY CAST AND PUBLISHED COPPER FIGURE OF DURGA, NEPAL, 15TH-16TH CENTURY

Published & Exhibited: Galerie Zacke, Buddhistische u.a. Skulpturen. Bronzen und Friesfragmente ab dem 2. Jh., 10 February - 15 March 1988, catalogue number 52.

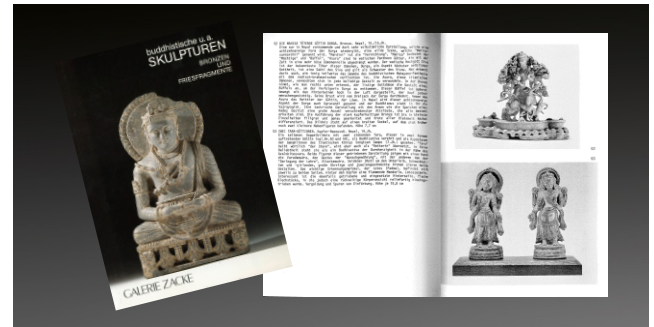
Well cast, the goddess with one leg resting on her fierce tiger mount on a lobed lotus pedestal, her eighteen arms radiating around her holding weapons and attributes, including Vishnu's conch and Shiva's trident which she uses to extract the demon Mahisha from within the decapitated buffalo pressed down upon with her other foot. Her face is well-worn but still preserves her fine features below the paneled tiara.

Provenance: Galerie Zacke, Vienna, 1988. A private collection in Vienna, Austria, acquired from the above, and thence by descent. A copy of a stamped and signed expertise from Galerie Zacke, confirming the dating above, accompanies this lot.

Condition: Good condition with extensive wear, predominantly from centuries of worship within the culture. Casting flaws, small dents, minor nicks, losses. The bronze with a naturally grown, smooth, lustrous patina.

Weight: 112.7 g
Dimensions: Height 7.7 cm

Durga is a manifestation of Shakti, the fundamental cosmic energy and a central deity within Hindu Shaktism and the consort of Shiva. In killing the buffalo asura known as Mahisha (lit. 'the mighty one' and 'buffalo'), Durga liberated the universe from darkness. The present lot exhibits all the traits of a personal sculpture that was handled and rubbed constantly over the last five hundred years, leaving the goddess with a fine glossy brown patina.



Literature comparison: Compare a related copper alloy figure of Durga slaying Mahisha, 26 cm high, dated to the 14th century, in the Metropolitan Museum of Art, accession number 2012.444.1.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams New York, 18 March 2013, lot 142

Price: USD 37,500 or approx. **EUR 46,500** converted and adjusted for inflation at the time of writing

Description: A copper figure of Durga, Nepal, 14th century

Expert remark: Compare the closely related subject, modeling, and manner of casting, as well as the similar patina. Note the size (11.2 cm) and the slightly earlier dating.



Estimate EUR 3,000

Starting price EUR 1,500





14

A RARE GILT AND SILVERED COPPER FIGURE OF AVALOKITESHVARA SHADAKSHARI, STYLE OF SONAM GYALTSSEN ATELIER, 15TH-16TH CENTURY

Expert's note: The present bronze is exceptionally rare for its three metallic surfaces, revealed under the wear from its devotional career: an outer layer of gold, over a layer of silver, over a rich copper base that fluctuates between deep chocolate brown and pinkish flashpoints, where the surface has been most rubbed and reactive to hand oils. It is a triumph of metal finishing in Tibet. As each sculpture produces merit for the patron, the greater the expense of adorning it with precious metals, the greater the yield.

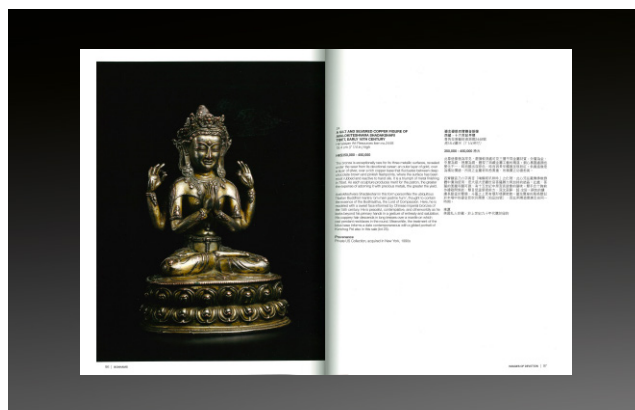
Central Tibet. Cast as the four-armed manifestation of Avalokiteshvara, seated in dhyanasana on a double lotus base with beaded rims, the primary arms in anjali mudra at the chest, the other arms raised in vitarka mudra, the body richly adorned in beaded jewelry, a sash covering the shoulders, the squared face with heavy-lidded eyes below near horizontal brows centered by a spiral urn. The head surmounted by a foliate tiara with the pendulous ears suspending circular earrings.

Provenance: The Moke Mokotoff Collection, New York, by reputation acquired in the 1990s. Bonhams Hong Kong, 3 October 2017, lot 24, presented across four dedicated catalogue pages, with an estimate of HKD 350,000 -450,000 or approx. **EUR 45,000 – EUR 60,000** (converted and adjusted for inflation at the time of writing). John 'Moke' Mokotoff (1950-2022) was a devoted Buddhist practitioner, passionate collector, and esteemed dealer of Asian art. After studying expressive art and photography in school, he moved to New York, where he began to deal in the nascent market for Chinese, Indian, and Himalayan art. In 1980, Moke opened his first gallery, Mokotoff Asian Arts, and actively sold important works to some of the most prominent collections in New York and globally, including the Metropolitan Museum of Art and the Rubin Museum of Art. Revered for his knowledge of Chinese and Indian textiles, Moke was also a compassionate teacher and lifelong patron of Buddhist monasteries and nunneries.

Condition: Very good condition with old wear, few nicks, light scratches, and casting flaws. The base possibly resealed.



John 'Moke' Mokotoff (1950-2022) exhibiting for Asia Week New York



Bonhams Hong Kong, 3 October 2017, lot 24

Weight: 1,3 kg
Dimensions: Height 18,4 cm

This bronze bears the hallmarks of a recently identified master sculptor, Sonam Gyaltsen, such as the squared face with horizontal eyebrows and spiral urna, the distinct shape of the lotus petals on the base, the slender physiognomy, and the sash covering his shoulders. Sonam Gyaltsen lived during the first half of the 15th century in Shigatse, South-central Tibet, where he was patronized in 1430 by the Sakya school and the Rinpungpa dynasty centered in Shigatse.

Avalokiteshvara Shadakshari in this form personifies the ubiquitous Tibetan Buddhist mantra 'om mani padme hum', thought to contain the essence of the Bodhisattva, the Lord of Compassion. Here, he is modeled with a sweet face informed by Chinese imperial bronzes of the 15th century. He is peaceful, contemplative, and otherworldly as he looks beyond his primary hands in a gesture of entreaty and salutation. His coppery hair descends in long tresses over a mantle on which rest pendant necklaces in the round.

Estimate EUR 15,000
Starting price EUR 7,500





15 A BRONZE FIGURE OF JAMBHALA, TIBET, PALA STYLE, 13TH-14TH CENTURY

Cast seated in lalitasana on a double lotus base with beaded rim, the right foot resting on a vessel issuing leaves, holding mongoose in his left hand and in the right a bijapuraka fruit, rotund belly, wearing fine jewelry and armlets, the face with round eyes, full lips forming a gentle smile, and the head surmounted by a floral tiara and tiered ushnisha. The base sealed and incised with a double vajra.

Provenance: From a German private collection.

Condition: Very good condition with minor wear, few light scratches, tiny nicks, and casting flaws. Fine, smooth, naturally grown patina.

Weight: 598.7 g

Dimensions: Height 16.2 cm

This Tibetan bronze is stylistically informed by the Pala style of Northeastern India, which Tibetan artists drew on to produce their own sculptures. Pala idioms referenced here include the triangular foliate crown leaves, the crown's projecting side ribbons, and double lotus base with a beaded rim. Meanwhile, other aspects betray Tibetan characteristics, such as the base's plump and flattened lotus petals, both frequented throughout early Tibetan bronzes of the 13th and 14th centuries. This combination of stylistic elements exemplifies Tibetan artist's close apprenticeship of Pala art during and shortly after the Second Transmission of Buddhism from India to Tibet, known as the Chidar (late 10th-12th centuries).

Primarily known as the God of Wealth, Jambhala is one of the most popularly worshiped deities in Tibetan Buddhism, propitiated in order to avoid the mundane distractions of ensuring sustenance so that practitioners can focus on their spiritual training. Here, a skilled craftsman

has represented the deity in his full, corpulent glory, symbolic of the abundance Jambhala is able to grant. Jambhala offers a bijapuraka fruit with his outstretched right hand, while his left massages the neck of a magical mongoose, prompting it to disgorge three strands of jewels from its plump belly. The deity rests his pendent right foot comfortably on a money pot, while clad in resplendent jewelry indicative of the wealth they store. With these delightful details, the master hand has produced a vision of Jambhala with wide-opened eyes and a faint smile—appearing alert and engaged—a reminder of the deity's imminent presence to the mortal realm.

Literature comparison: Compare a related copper alloy figure of Jambhala, dated 13th-14th century, 21.6 cm high, formerly in the Nyingjei Lam Collection and sold at Bonhams Hong Kong, 7 October 2019, lot 806. Compare a related bronze figure of Jambhala, late 13th century, 21 cm tall, in the Norton Simon Museum, accession number M.1975.14.06.S. Compare a related bronze figure of Jambhala, 14th century, 14 cm tall, in The British Museum, museum number 1983.1109.1.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 25 March 2004, lot 66

Price: USD 14,340 or approx. **EUR 21,000**

converted and adjusted for inflation at the time of writing

Description: A Bronze Figure of Jambhala, Tibet, circa 13th century

Expert remark: Compare the closely related pose, lotus base, and crown with side ribbons. Note the size (19 cm).



Estimate EUR 8,000

Starting price EUR 4,000

16

A COPPER ALLOY FIGURE OF SHADAKSHARI LOKESHVARA, NEPAL, 16TH-17TH CENTURY

Finely cast, the four-armed deity seated in dhyanasana on a lotus pedestal, the principal hands held in anjali mudra, his upper-left hand holding a lotus bud. Richly adorned in beaded jewelry and wearing a billowing scarf. His serene face with heavy-lidded downcast eyes and slender lips forming a subtle smile, the hair arranged in a tall chignon behind a five-leaf crown.

Provenance: Belgian trade.

Condition: Very good condition with minor wear, casting flaws, and small nicks. The bronze with a fine, naturally grown patina.

Weight: 84 g

Dimensions: Height 6.6 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.

Estimate EUR 2,000

Starting price EUR 1,000



17

A RARE GILT-BRONZE FIGURE OF GREEN TARA, TIBET, 16TH-17TH CENTURY

Superbly cast, seated in lalitasana on a double lotus pedestal with a finely beaded rim, her right foot resting on a lotus blossom, her right hand lowered in varada mudra and her left raised in vitarka mudra, holding a lotus stem in each coming to full bloom at her shoulders, wearing a dhoti with exquisitely carved folds gathered at the feet and fastened at the waist by a beaded girdle. Her elaborate crown, necklaces, arm, and ankle bands are finely inlaid with precious stones.

Provenance: The private collection of Jules Speelman, London, United Kingdom. A Hungarian private collection, acquired from the above. A copy of the original expertise written and signed by Jules Speelman, confirming the dating above and stating the present figure was part of his private collection, accompanies this lot. Jules Speelman is a world-leading dealer and collector of East Asian art with 60 years of experience. In 1964 he joined his late father, Alfred, in the family business which already stretched back three generations to 19th century Holland and expanded into England around the turn of the century. Originally, A & J Speelman dealt with antiques, from European ceramics, silver, tapestries, and furniture to Chinese porcelain, and works of art. With his father, Jules gradually shifted the focus towards Asia and under Jules Speelman's skilled direction, A & J Speelman is now considered amongst the foremost dealers in Asian antiques, with a particular emphasis on figurative sculpture and works of art from the past 2000 years.



Jules Speelman

Condition: Good condition with expected old wear. Minimal casting flaws, few minuscule nicks, slight rubbing to the gilt, some inlays lost and some possibly replaced. The base sealed.

Weight: 592.1 g
Dimensions: Height 13.5 cm

Tara is richly adorned in fine jewelry including a foliate crown framing the forehead, securing her high chignon with its lotus blossom finial and finely incised hair, falling down the side of her shoulders. Her elaborate necklaces are secured to the back by a sash and fall elegantly down the contours of her bare chest. Her serene face with downcast eyes, full lips forming a calm smile, and slender brows.

Green Tara, also known as Shyamatarā, is venerated as a savior and liberator from samsara, the earthly realm of birth and rebirth. According to Buddhist mythology, Green Tara emerged from a lotus bud rising from a lake of the tears of Avalokiteshvara, shed for the suffering of all sentient beings. She embodies compassion in a dynamic form, hence the usual depiction of the goddess with right leg outstretched, ready to leap out to ease suffering. Her right hand is always held out in varada mudra, a gesture of compassion and charity, and the left hand in vitarka mudra, a gesture of teaching.

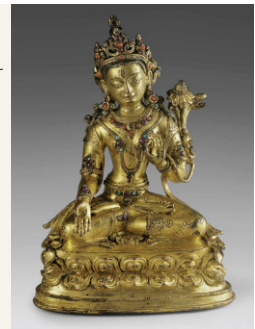
INSCRIPTION

The reverse with a neatly incised six-character da Qing Yongzheng nianzhi appreciation mark.



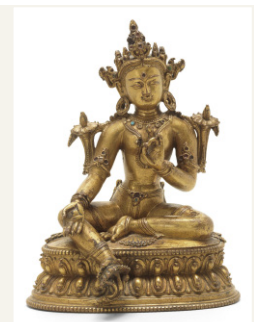
AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 15 September 2015, lot 47
Price: USD 81,250 or approx. **EUR 98,000** converted and adjusted for inflation at the time of writing
Description: A gilt bronze figure of Tara, Tibet, 17th century
Expert remark: Compare the related modeling, manner of casting, gilding, and especially the ornate jewelry with similar precious stone inlays. Note the size (18 cm).



AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams London, 17 May 2018, lot 109
Price: GBP 37,500 or approx. **EUR 60,500** converted and adjusted for inflation at the time of writing
Description: A rare gilt-bronze figure of the Green Tara, Tibet, 16th century
Expert remark: Compare the related modeling, manner of casting, gilding, and inlays. Note the size (21 cm).



Estimate EUR 30,000
Starting price EUR 15,000





18 A RARE GILT-BRONZE FIGURE OF VAJRAPANI ACARYA OR NILAMBARADHARA, TIBET, 17TH-18TH CENTURY

The wrathful deity standing in alidhasana on a lotus base with a beaded rim, his right hand holding a separately cast vajra and his left hand held in shuni mudra. Wearing a tiger-skin dhoti and celestial scarf, with a long snake draped around his neck, and fine jewelry with turquoise inlays. The base sealed and neatly incised with a double vajra. The figure and base separately cast.

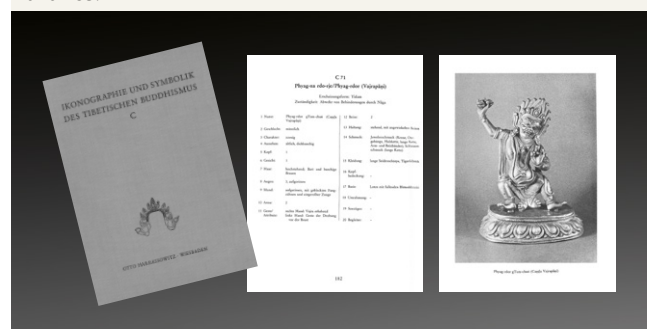
Provenance: From an old private collection in Germany, assembled between 1950-1987. The base with several old collectors labels: 'BT141,' 'Canda Vajra [...],' 'BT14 (91 Tibet Canda Vajrapani),' and 'BT14.'

Condition: Good condition with expected old wear, casting flaws, and small nicks. The figure has been resealed on the back, and some of inlays may possibly have been replaced. The painting is remarkably well preserved and original to the piece.

Weight: 706.3 g
Dimensions: Height 18.5 cm

PUBLISHED

U. Toyka-Fuong, *Ikongraphie und Symbolik des tibetischen Buddhismus*, Otto Harrassowitz, Wiesbaden, 1987, C 71, page 182 and 183.



Expert's note: Ursula Toyka-Fuong describes the condition of the figure and suggests the red-painted metal plate on the back was likely used to seal the statue after it was filled with consecrated material, typically an excerpt from a religious text. She draws parallels to a figure with a similar base (1987, C 51, p. 128), suggesting these were derived from the same workshop, assuming a date in the 19th century. This may be a bit too conservative, because figures from this group were produced in the 17th and 18th centuries, but not in the 19th. Although Toyka-Fuong cannot identify this specific manifestation of Vajrapani, she narrows it down to two possibilities: Vajrapani Acarya and Nilambaradhara.

Literature comparison: Compare a related Tibetan gilt-bronze figure of Chanda Vajrapani, 25 cm high, dated to the 18th century, in the Museum für Asiatische Kunst, accession number CC BY-NC-SA.

Estimate EUR 12,000
Starting price EUR 6,000

A GILT-BRONZE FIGURE OF MAHAKALA, 18TH CENTURY

Tibetan-Chinese. Finely, heavily cast striding in alidhasana with his right hand raised holding a vajra chopper (kartri) and his left holding a skull cup (kapala), wearing a tiger skin tied below his bulging belly, incised to the tiger's forehead on the back with the Chinese character 'wang' (meaning 'king'), adorned with a garland of severed heads as well as beaded festoons, sashes, and a snake, the ferocious face with open mouth and bulging eyes surmounted by a skull tiara, the hair rising in flames.

Provenance: Canadian trade. Acquired from an old private collection.

Condition: Good condition with some wear, casting irregularities, losses, small nicks, light scratches, casting flaws, and remnants of pigments. The associated wood stand with wear and natural age cracks.

Weight: 1,2 kg (excl. base), 1.4 kg (incl. base)

Dimensions: Height 17.5 cm (excl. base), 19.3 cm (incl. base)

Mounted to a modern wood stand. (2)

Expert's note: The open mouth displays a small aperture where one fang was once attached. Smaller details, such as this fang, were separately cast and added to the figure, which showcases the effort and craftsmanship that went into manufacturing these casts.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 March 2012, lot 798

Price: USD 12,500 or approx. **EUR 15,500** converted and adjusted for inflation at the time of writing

Description: A gilt bronze figure of Vajrapani, Tibet or Tibeto-Chinese, 17th/18th century

Expert remark: Compare the closely related modeling with similar pose, face, sashes, and jewelry. Note the size (14.6 cm) and missing base.





20

A GILT BRONZE FIGURE OF MAHAKALA, TIBET, 17TH-18TH CENTURY

Finely cast, the wrathful protector standing in alidhasana over the prostrate corpse of Ganesha on a double-lotus base, the principal hands holding a skull cup and flaying knife, wearing coiled snakes, a garland of freshly severed heads, jewelry with turquoise inlays, and a tiger and elephant skin draped down his back, his bearded face with a fierce expression crowned by a tiara, and with pigment remaining in the flaming hair, cast in two sections, the base unsealed.

Provenance: Hungarian private collection, acquired in the German trade.

Condition: Good condition with expected wear, minor casting flaws, minuscule nicks, light scratches, some losses, the unsealed base further with a small tear. The left arm has been reattached with ancient rivets, probably hundreds of years ago. Remnants of pigment. Fine, naturally grown patina overall.

Weight: 3,495 g
Dimensions: Height 25.5 cm

The protector deity Mahakala is a wrathful form of the primordial Vajradhara, the supreme essence of all Buddhas. He can be two-armed, four-armed or six-armed as in the present lot. In his six-armed form he is also considered as a fierce and powerful manifestation of Avalokitesvara, the Bodhisattva of Compassion.

Mahakala's fearsome appearance and the terrifying implements that he holds display his capability to cope with our persistent and unwanted negativities. His most distinctive symbolic attributes are the chopper (kartri) and the skull bowl (kapala) filled with blood, symbolizing the sharp edge of wisdom shredding all materialistic negative attitudes in the human-skull bowl of emptiness that holds the blood of defeated evil and demonic elements.

Literature comparison: Compare a related gilt bronze figure of Mahakala standing atop Ganesha with similar inlaid jewelry, dated to the 18th century, in the Philadelphia Museum of Art, accession number 1964-180-4a,b.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 20 March 2009, lot 1352

Price: USD 30,000 or approx. **EUR 40,000** converted and adjusted for inflation at the time of writing

Description: A gilt bronze figure of Mahakala Shadbhuja, Tibet 17th century

Expert remark: Compare the closely related modeling, manner of casting, gilding, and size (26 cm).



Estimate EUR 12,000

Starting price EUR 6,000



A RARE AND IMPORTANT THANGKA OF SAKYA PANDITA, TIBET, 14TH-15TH CENTURY

Distemper and gold on cloth. Finely painted, the central figure seated in dhyanasana atop a multicolored lotus throne, holding his hands in dharmachakra mudra, wearing a loose-fitting monastic robe and a pandita cap, his serene face with smiling lips and a prominent chin. He is backed by a minutely detailed, layered mandorla painted with foliate scroll and gold flames with small precious stones, flanked by two stylized lotus stems rising from vases and supporting makaras. The upper register with smaller images of Buddhas and monks.

The reverse with a pair of handprints in red pigment.

Provenance: From an important Hungarian private collection.

Condition: Extensive wear, fading, some soiling, and creasing.

Dimensions: Image Size 62.5 x 47.2 cm, Size incl. frame 78.2 x 68.8 cm

Sakya Pandita Kunga Gyaltsen (1182-1251), a spiritual ancestor of the Panchen Lama, is perhaps the most important master of the Sakyapa school. Following a visit to China, he became viceroy of Tibet in 1249. He is generally known simply as Sakya Pandita (or Sapan for short), a title given to him in recognition of his scholarly achievements and knowledge of Sanskrit. He is held in the tradition to have been an emanation of Manjusri, the embodiment of the wisdom of all the Buddhas.

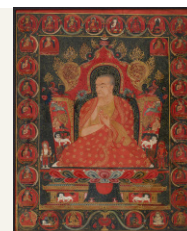
EXPERT'S NOTE

The handprints on the reverse serve two overlapping purposes. The first is a form of signature or seal. The tradition of an artist 'signing' a thangka was prevalent in Tibet, with the earliest known thangka bearing fingerprints dating to the 9th century. Handprints on the back of a thangka may also represent blessings from a venerated teacher. Outside their appearance in thangkas, handprints were used to mark significant documents such as treaties and decrees, like the prints of the Fifth Dalai Lama Ngawang Losang Gyatso (1617-1682) which appear at the bottom of a proclamation in 1679 entrusting his authority to his regent Sangye Gyatso (1652-1703).



LITERATURE COMPARISON

Compare a closely related thangka with a similar mandorla and gold-painted scrolling foliage, dated ca. 14th century, in the Walters Art Museum, accession number 35.326.



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Paris, 15 December 2022, lot 5

Price: EUR 52,920 or approx. **EUR 56,000** adjusted for inflation at the time of writing

Description: A rare thangka depicting Gayadhara and drokmi, Tibet, 16th century

Expert remark: Compare the related manner of painting with similarly gold-decorated robes. Note this thangka depicts two main figures and dates slightly later than the present lot. Note the size (65 x 54 cm).



Estimate EUR 20,000

Starting price EUR 10,000



A RARE AND IMPORTANT THANGKA OF THE SEVENTEEN-DEITY TARA MANDALA, FIRST HALF OF 16TH CENTURY

Central Tibet, circa 1535-1550. Distemper and gold on cloth. Mounted as a hanging scroll on a fine Chinese silk brocade frame dating from the Ming dynasty (1368-1644). The central palace houses the goddess Green Tara in union with the Cosmic Buddha Amoghasiddhi, seated above a white moon disk and lotus plinth. They are accompanied by a retinue of seventeen other Taras bearing the colors of the Five Buddha Families. The upper and lower registers with bodhisattvas, Lamas, and wrathful protectors. Superbly painted with meticulous attention to detail and skillfully orchestrated patterns of multi-colored flame and foliate scroll designs.

Inscriptions: An inscription below the lower register of the composition identifies the two figures depicted in the corners: Lower left, 'Homage to the Precious (Lama) Konchog Lhundrub (1497-1557), the 10th Abbot of Ngor monastery (in office 1534-1557)'. Lower right, 'Hail to the religious teacher Choje Kunga Lhundrub (dates unknown)'. Further inscriptions in gold ink to the upper and lower registers identify several of the portrayed deities and Lamas, including the progenitor of the Seventeen Deity Tara Mandala, Ravigupta (c. 7th-8th century), second from left in the upper register, flanked by Green Tara and Chandragarbha (Atisha), the lower register with Kamaraja, Kurukulla, Ganapati, Yellow Jambhala, and Black Jambhala. The verso with the mantra 'Om Ah Hum' inscribed numerous times.

Provenance: From the private collection of Norman Blount (1875-1930), and thence by descent in the same family. Norman Blount was a British merchant active in Calcutta as a jute broker and senior partner of the firm Sinclair Murray & Co. In Calcutta, he co-founded and served as a secretary of the Indian Society of Oriental Art. The Society met monthly and organized art exhibitions, taught students, and published high-quality reproductions and illustrated journals. Horatio Herbert Kitchener (Lord Kitchener) was the Society's first President.

Condition: Superb condition with expected old wear, some creasing, minor soiling, very little fading to colors, few loose threads, and tiny losses. The mounting with wear and traces of use, some tears, minor losses, loose threads, fading.



A meeting of the Indian Society
of Oriental Art in Calcutta, 1922

Dimensions: Image size 50 x 37 cm, Size incl. frame 83 x 54 cm

The circle surrounding the central figures encloses images of eight deities including the red Buddha Amitabha holding a flower in one hand and a gold bell in the other, to his right, consort Pandara Vasini, red, similar in appearance, holding a lotus-handled curved knife and skullcup. On the right, a deity in green, holding a vajra and ghanta. Below is Buddha Vairochana, white, holding a wheel to the heart and a bell at the side. At the left is the consort Vajradhatvishvari, white, similar in appearance, holding to the heart a wheel-handled curved knife and a skullcup. At the left is Buddha Ratnasambhava, yellow, holding a jewel and bell. Above is the consort Buddha-Loani, yellow, holding to the heart a jewel-handled curved knife and a white skullcup. Each is seated in the inner ring of pink lotus petals, surrounded by variously colored spheres of light creating the shape of an eight-petalled lotus encircled by a ring.

Outside of the circle, within the square enclosure are four female attendant deities, yellow Mukunda, red Muraja, green Vamsha, and white Vina, all seated in a relaxed posture. Slightly further, at each palace door there is a guardian deity: the pig-faced Varamukha, dog-faced Shvanamukha, lion-faced Simhamukha, and horse-faced Hayamukha. The outer square enclosure is composed of colorful foliate bands representing the walls of the celestial palace. The levels of the roof symbolically rise above each of the 'T' shaped doors topped with Dharma wheels and two reclining deer, arched by elongated snouts of makara heads. The outer ring is, similarly, populated by various deities.

This mandala belongs to the Sakya sect, coming from the sub-school of the Ngor tradition. Ngor monastery, founded in 1429 by accomplished tantric practitioner and scholar of the Sakya school, Ngorchen Kunga Zangpo (1382-1456), produced some of the most well-known and finest paintings during the 15th and 16th century. Executed by a Newari artist, this painting resonates with those distinctive stylistic qualities including spontaneous line, vibrant color palette, and precision of design.

The Seventeen Deity Tara mandala was originated by the Kashmiri layman Ravigupta (also known as Suryagupta, c. 7th-8th century), who is depicted in the upper register of the present mandala. He was cured of leprosy by a miraculous statue of the goddess Tara and is famous for having had many visions of this deity and writing important texts discussing her twenty-one forms. His explanation of various forms of Tara is the earliest one in the Indian tradition, and his Tara lineages are still found in Tibetan Buddhism.

Ngorchen Sonam Konchog Lhundrub (1497-1557) was a Tibetan Buddhist monk, abbot, teacher, and writer who entered monastic life at the age of 13, when he began his Buddhist studies. He received the Sakya Tibetan Buddhism teachings as well as other Sutra and tantra teachings. At the age of 38 he became the tenth abbot of Ngor Ewam Choden monastery and was the abbot for 24 years.

Expert's note: There are two variations of the Seventeen-Deity Tara mandala, both with Tara and Amoghasiddhi in the center: one shows the female deity looking straight ahead, such as the example illustrated on Himalayan Art Resources, item number 779; while the other shows the Cosmic Buddha in this position, like in the present lot and a thangka illustrated on Himalayan Art Resources, item no. 30524. Note that this closely related thangka has an inscription dedicating the painting to Konchog Pelwa (1445-1514), the 7th Abbot of Ngor monastery and a teacher of Konchog Lhundrub, who is depicted on the present lot. **Furthermore, it has to be noted that the present thangka is in absolutely original, magnificent condition.**

LITERATURE COMPARISON

Compare a closely related Seventeen Deity Tara mandala, with an inscription dedicating the painting to Konchog Pelwa (1445-1514), the 7th Abbot of Ngor monastery, dated 16th century, from a private collection, illustrated on Himalayan Art Resources, item no. 30524 (**fig. 1**). Compare a closely related Seventeen Deity Tara mandala, dated 15th century, in the Rubin Museum, accession number P1998.4.13, illustrated on Himalayan Art Resources, item no. 779. Compare a closely related Seventeen Deity Tara mandala, dated 16th century, from the Jucker Collection, sold at Sotheby's New York, 28 March 2006, illustrated on Himalayan Art Resources, item no. 12415.



fig. 1

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams Hong Kong, 1 December 2023, lot 1816
Price: HKD 1,147,000 or approx. **EUR 137,000** converted and adjusted for inflation at the time of writing
Description: A Seventeen Deity Tara mandala, Tibet, circa 15th century
Expert remark: Compare the closely related subject with Tara and Amoghasiddhi, albeit in reversed positions, surrounded by a retinue of seventeen Taras. Note the similar size (50 x 43.2 cm). Observe the lack of inscriptions and earlier dating.



Estimate EUR 30,000
Starting price EUR 15,000





23 A THANGKA OF AMITABHA IN SUKHAVATI HEAVEN, TIBET, 16TH CENTURY

Gold and distemper on cloth. Mounted as a hanging scroll on a silk brocade frame. The central Buddha seated in vajraparyankasana on a tri-lobed lotus seat supported by multi-colored scrolling vines, his hands lowered in dhyana mudra holding an alms bowl, dressed in a patchwork robe of red, orange, and gold, the red-skinned deity flanked by Maitreya to the left and Vajrapani to the right. The Six Buddhas of the Six Realms are seated in the surrounding pavilions and the Eight Great Bodhisattvas are positioned on his right and multiple monks on his left, accompanied by numerous other buddhas, bodhisattvas, deities, and monks.

Inscriptions: To the reverse, 'Om Ah Hum, Om Ah Hum.'

Provenance: From an old private collection in Hungary, acquired during the second half of the 20th century.

Condition: Wear and soiling commensurate with age, some creasing, minor discoloration, small losses and crackling to pigment. The mounting with wear, soiling, tears, and traces of age and use.

Dimensions: Image size 84.5 x 62 cm, Size incl. frame 106 x 67.5 cm

The worship of Amitabha dates back at least as far as the early centuries of the Common Era, as attested by the mid-2nd century Chinese translation of the Sukhavantivyhasutra. The doctrine of rebirth in Amitabha's western paradise remains a popular belief in Buddhism today.

Literature comparison: Compare a closely related thangka of Amitabha Buddha in Sukhavati, with similar multi-colored scrolling vines that support the tri-lobed lotus seat, from a private collection, illustrated on Himalayan Art Resources, item no. 30704.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 22 March 2018, lot 942

Price: USD 50,000 or approx. **EUR 57,000** converted and adjusted for inflation at the time of writing

Description: A thangka depicting Amitabha, 16th century

Expert remark: Compare the related subject and manner of painting, as well as the similar wear. Note the size (96 x 73 cm).



Estimate EUR 10,000

Starting price EUR 5,000



24

**A RARE AND EARLY THANGKA
DEPICTING AMARAVAJRADEVI,
TIBET, 16TH-17TH CENTURY**

The eight-faced, sixteen-armed deity standing in alidhasana on a lotus pedestal engulfed in a vibrant flame mandorla, trampling four prostate figures, its principal hands holding vajra, its radiating hands holding a lasso, sword, ax, bow, arrow, dharma wheel, scepter, and alms bowl. Wearing elaborate jewelry with a transparent shawl, its waist gird with a tiger skin. The upper register painted with two monks.

Provenance: From an English private collection and thence by descent.

Condition: Good condition, commensurate with age, with expected old wear, minor creasing, some soiling and discoloration, minor losses, and minute touchups. Displaying remarkably well, especially given its age. The fabric mounting in excellent condition.

Dimensions: Image size 59 x 45.5 cm, Size incl. frame 120.5 x 46 cm

Amaravajradevi arises from the Chakrasamvara cycle of Tantras. She is semi wrathful, white in color, with eight faces and sixteen hands. She was also adopted as a part of the 'Thirteen Golden Dharmas' of the Sakya tradition and was included in the large compendium of deity practices known as Rinjung Gyatso, composed by Jonang Taranata in the 16th century.

**LITERATURE
COMPARISON**

Compare a related 18th-century thangka depicting the same subject, illustrated on Himalayan Art Resources, item no. 19043.

Compare a related thangka of Kurukulla, dated to the 16th century, 40 x 32.4 cm, in the Museum of Fine Arts, Boston, accession number 67.819.



Estimate EUR 20,000

Starting price EUR 10,000





25

A FINE AND RARE PAINTING ON CLOTH DEPICTING THE SARVIDAIROCHANA MANDALA, TIBET, 15TH-16TH CENTURY

The central palace houses a crowned Saravid Vairochana, white-skinned with four faces, seated in dhyanasana, surrounded by Buddhas, bodhisattvas, lamas, and wrathful deities, with four stupas for each cardinal direction flanked by pairs of makara, encircled by bands of multi-colored flames framing tantric and wrathful deities. Distemper and gold on cloth.

Inscriptions: To the reverse, 'Om Ah Hum' written repeatedly, as well as an illegible, probably dedicatory text of roughly four lines, all in red ink.

Provenance: From a Hungarian private collection.

Condition: Good condition with expected old wear, minor creasing, some soiling and discoloration, minor fraying, small losses, minute touchups. Displaying remarkably well, especially given its age of more than half a millennium.

Dimensions: Size 82.5 x 67 cm

The four corners surrounding the circular band each with a roundel depicting a central seated crowned Buddha encircled by bodhisattvas, each roundel flanked by two wrathful protectors similarly painted on a red ground. The upper register depicts a band of seated buddhas, bodhisattvas, and lamas, while the lower register depicts dancing deities.

A mandala is an aid for meditation, with the main object of veneration in the center. In an initiation ritual, the meditator slowly approaches the center and transforms his or her body and mind into that of the deity. Along the way, the meditator encounters various scenes of religious and historic significance, which aid in his or her meditational journey.

All painted mandalas are a blueprint of a three-dimensional reality. They are not only meant to show the outer cosmic and inner psychic universe but also reveal the path to an exalted state, to the inherent Buddhahood that slumbers within every being, waiting to be discovered

and awakened. The ultimate essence or unifying principle represented in the form of the central deity symbolizes this perfect world.

This complex mandala illustrates the structure of our world, outer and inner, including the five directions, five elements (space, water, earth, fire, air), five aggregates (matter, sensation, perception, volition, consciousness), five inner negativities (ignorance, anger, pride, desire, and jealousy) and their opposites, the five wisdoms of an enlightened mind. The central palace is divided subtly into four colors. These colors follow the symbolism outlined in the yoga tantras, with blue in the east, yellow (faded partly to orange) in the south, red in the west, and green in the north.

LITERATURE COMPARISON

Compare a related Saravid Vairochana mandala, dated to the 16th century, 76.2 x 71.1 cm, in the Museum of Fine Arts, Boston, accession number 67.833 (**fig. 1**). Compare a related Saravid Vairochana mandala, dated to the 17th century, approximately 120 cm x 100 cm, in the Rubin Museum of Art, object number C2006.66.346.



fig. 1

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 21 September 2007, lot 36

Price: USD 241,000 or approx. **EUR 332,000** converted and adjusted for inflation at the time of writing

Description: A fine and rare painting on cloth depicting the mandala of Manjuvajra, Tibet, 15th century

Expert remark: Compare the closely related palatial structure, style of painting with similar predominant use of red, and the similar placement of the registers.



Estimate EUR 8,000
Starting price EUR 4,000

A PAINTING DEPICTING THE BUDDHA'S PARINIRVANA, QING DYNASTY

Tibetan-Chinese, 18th-19th century. Distemper and gold on cloth. Lying on a raised bed surrounded by a crowd of mourners consisting of celestial beings, bodhisattva, dignitaries and animals lamenting his death. Buddha's expression is peaceful and serene, his arms slack to his side, his head resting on a pillow. Young magnolia trees shade the buddha with their multi-colored leaves bearing blossoms. The uppermost register depicts a blue and red celestial landscape with a single deity above a river valley. All enclosed with a blue floral border mounted on a silk frame.

Provenance: Koller, Zurich, 29 November 2022, lot 179, estimated at CHF 10,000 – CHF 15,000 or approx. **EUR 11,500 – 17,250** converted and adjusted for inflation at the time of writing.

Condition: Good condition with wear, minor soiling, light fading, creasing, and minor losses to gilding. The silk brocade in fair condition with extensive wear, soiling, loose threads, and small tears.

Dimensions: Image size 30.6 x 32.6 cm, Size incl. frame 46 x 49 cm

The death of the Buddha, also known as the Buddha's Parinirvana referring to the Buddha's enlightenment after death, has been depicted widely in Buddhist iconography and is recounted in the Mahaparinirvana sutra. According to Buddhist tradition, the Buddha died in Kushinagara, Northern India, with the traditional dates of Buddha's life from 566-486 BC. After his death, the Buddha's body was cremated and distributed among his followers. The stupas that guarded his remains became important pilgrimage sites for Buddhists.

The Mahaparinirvana sutra is one of the most important Buddhist scriptures, and it relates the events surrounding the Buddha's death. The precise date of origin of this text is uncertain, but its early form may have developed in or by the second century CE. The original Sanskrit text is not extant except for a small number of fragments, but it survives in Chinese and Tibetan translation.

Expert's note: The present painting depicts an interesting variation of the popular Parinirvana motif, clearly executed by a Chinese or Tibetan painter as evidenced by the colors, manner of painting, and brocade mounting. Compare with a much earlier version of the same subject, from Japan, dated to the Heian period, 267.6 x 271.2 cm, located at Kongobu-ji, Mt. Kōya, Wakayama, Japan.

Estimate EUR 8,000

Starting price EUR 4,000



A RED-GROUND THANGKA DEPICTING VAJRAPANI, CENTRAL TIBET, 18TH CENTURY

Distemper and gold on cloth. Finely painted on a vibrant red ground (tselthangka), the richly gilt Vajrapani standing in the militant posture of pratyahidhasana on a lotus base, his raised right hand brandishing a vajra, his left in tarjani mudra. The fierce deity richly adorned in jewelry, a snake draped around his neck, and wearing a tiger skin, and above him sits Adi Buddha Vajradhara flanked by monks from the Gelugspa school. The lower register with a depiction of the donor kneeling towards the Medicine Buddha with Ushnishavijaya behind him.

Provenance: The Private Collection of Lionel and Danielle Fournier, collected in Europe during the 1970s and 1980s. Christie's Paris, 12 December 2018, lot 19, sold for 37,500 or approx. **EUR 42,500** (adjusted for inflation at the



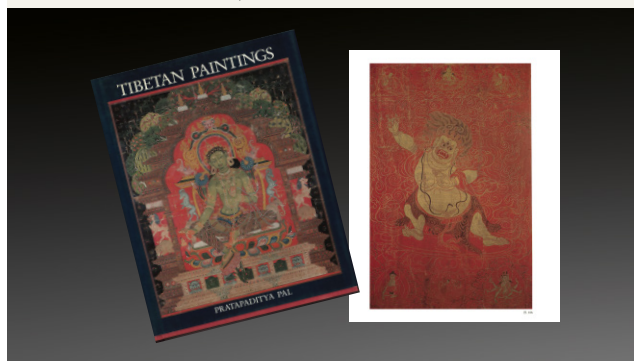
Lionel and Danielle Fournier with the Dalai Lama at the display of part of their collection donated to the Musée Guimet, 8 October 1990

time of writing). Private collection in New York, USA, acquired from the above. A private collection in France, acquired from the above. Lionel Fournier (1943-2017) was an important collector and leading expert in Buddhist art from Tibet, Indian, and China, traveling extensively to Buddhist monasteries. He provided the photographs for Pratapaditya Pal's "A Buddhist Paradise, The Murals of Alchi", Western Himalayas, 1982. In the winter of 1990-1991, the Fourniers donated a part of their collection to the Musée Guimet, the donation titled "Art ésotérique de l'Himâlaya, la donation Lionel Fournier", with a catalogue by Gilles Béguin. Both Lionel and Danielle Fournier received several awards for their generosity and work, culminating in their reception of the Knight of the Legion of Honor, the highest decoration to a civilian in France.

Condition: Good condition with wear, minor soiling, some creasing with associated minor losses. The gold exceptionally well-preserved. The frame in excellent condition.

PUBLISHED

Pratapaditya Pal, Tibetan Paintings, Ravi Kumar and Sotheby Publications, Basel, 1984, pl. 106.



Dimensions: Image size 67 x 45 cm, Size incl. frame 89 x 52.5 cm

With a modern museum-quality red-lacquered wood frame.

This splendid red and gold painting (mtshal thang) portrays the terrifying Vajrapani. He is completely golden in color with just some snake-ornaments and his tiger skin accentuated in brown and black. The painting sees a fine overall brushwork and delicate drawing of all figures.

Literature comparison: Compare the gilt-painted flames on a related red-ground thangka of Guru Dragmar, 77 x 54 cm, dated 17th-18th century, in the Musée Guimet, published in Nathalie Bazin (ed.), *Rituels tibétains: Visions secrètes du Ve Dalai Lama*, Musée Guimet, Paris, 2002, cat. no. 48, p. 105. Compare a related red-ground thangka of Padmasambhava dated to the 17th century in the Field Museum of Natural History, accession number 100439.

Estimate EUR 15,000

Starting price EUR 7,500



A BLACK-GROUND THANGKA DEPICTING SHADBHUJA MAHAKALA, TIBET, 18TH CENTURY

Distemper and gold on cloth. Encompassed by flickering flames he stands in samapada on ganapati placed on a lotus dais. His principal hands holding the ritual chopper and blood-filled skull. The other four with drum, rosary, staff and lasso. Khyung po rnal 'byor depicted directly above with Naropa and his sister to his left and right, both flanking Vajradhara. Within the upper left corner Samvara in union with Vajrayogini above Chakrasamvara, and the right corner with Kechari above Hayagriva.

Provenance: The Private Collection of Lionel and Danielle Fournier, collected in Europe during the 1970s and 1980s. Christie's Paris, 12 December 2018, lot 54, sold for EUR 62,500 or approx. **EUR 71,000** (adjusted for inflation at the time of writing). A private collection in France, acquired from the above. Lionel Fournier (1943-2017) was an important collector and leading expert in Buddhist art from Tibet, Indian, and China, traveling extensively to Buddhist monasteries. He provided the photographs for Pratapaditya Pal's "A Buddhist Paradise, The Murals of Alchi", Western Himalayas, 1982. In the winter of 1990-1991, the Fourniers donated a part of their collection to the Musée Guimet, the donation titled "Art ésotérique de l'Himâlaya, la donation Lionel Fournier", with a catalogue by Gilles Béguin. Both Lionel and Danielle Fournier received several awards for their generosity and work, culminating in their reception of the Knight of the Legion of Honor, the highest decoration to a civilian in France.

Condition: Very good condition with minor wear, light rubbing, and minimal creasing. The gold is particularly well preserved.



Lionel and Danielle Fournier with the Dalai Lama at the display of part of their collection donated to the Musée Guimet, 8 October 1990

PUBLISHED & EXHIBITED

Nathalie Bazin (ed.), *Rituels tibétains: Visions secrètes du Ve Dalai Lama*, Musée Guimet, Paris, 2002, cat. no. 53, page 111.



Dimensions: Image size 73.5 x 49.3 cm, Size incl. frame 98.8 x 69.9 cm

The lower register shows various protective deities. Many of these have identifying inscriptions written in gold, which have become illegible over time. The figures depicted are Kshetrapala riding his bear mount at the center next to two depictions of Trakshe riding his horse on the right with blue Takiraja and Shri Devi on the left.

The spiritual teacher directly above the central figure was identified by Amy Heller as Khyungpo Neljor, founder of the Shangpa Kagyu order, see Nathalie Bazin, ed., *Rituels tibétains: Visions secrètes du Ve Dalai Lama*, Paris, 2002, p. 110. Heller also identified Naropa (c. 956-1040), a Buddhist Mahasiddha and disciple of Tilopa and Niguma, and his sister.

Nakthang or black ground painting originated in Tibet in the fourteenth century and is based on the Indian tantric paradigm of charnal ground ashes used to create black painted surfaces for the depiction of wrathful deities. The current work is a fine example of nakthang painting, demonstrating masterly heightened gold work and immaculate detailing.

Literature comparison: Compare a closely related black-ground thangka of Shadbhuja Mahakala, 31.2 x 23.5 cm, dated to the 18th century, in the Rubin Museum of Art, accession number F1996.18.4, illustrated on Himalayan Art Resources, item no. 471. Compare a related black-ground thangka of Shadbhuja Mahakala, 56.5 x 36.8, dated to the 19th century, in the Rubin Museum of Art, accession number F1998.15.2, illustrated on Himalayan Art Resources, item no. 650.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 17 March 2015, lot 1012

Price: USD 93,750 or approx. **EUR 110,000** converted and adjusted for inflation at the time of writing

Description: A nathangka depicting Shadbhuja Mahakala, Tibet, 17th/18th century

Expert remark: Compare the related subject, style, and manner of painting, with similar pose, expression, lotus dais, and surrounding figures.





A LARGE AND DRAMATIC SILK APPLIQUÉ OF VAJRAKILAYA WITH CONSORT, TIBET, 18TH CENTURY

Silk and velvet appliqué with silk embroidery mounted onto a cloth backing. The wrathful three-headed deity with a dark blue body and six arms, embracing his consort Diptachakra and standing in alidhasana atop Ishvara and Uma, grasping a kila in the primary hands, with two vajras and a trident in the secondary and tertiary hands, wearing a tiger hide as well as human and animal skins as lower garments, his heads adorned with skull tiaras.

Provenance: Sotheby's New York, 26 March 2003, lot 192. The Moke Mokotoff Collection, New York, acquired from the above. John 'Moke' Mokotoff (1950-2022) was a devoted Buddhist practitioner, passionate collector, and esteemed dealer of Asian art. After studying expressive art and photography in school, he moved to New York, where he began to deal in the nascent market for Chinese, Indian, and Himalayan art. In 1980, Moke opened his first gallery, Mokotoff Asian Arts, and actively sold important works to some of the most prominent collections in New York and globally, including the Metropolitan Museum of Art and the Rubin Museum of Art. Revered for his knowledge of Chinese and Indian textiles, Moke was also a compassionate teacher and lifelong patron of Buddhist monasteries and nunneries.

Condition: Good condition, old wear, soiling, browning, stains, minor losses, small tears, loose threads, possibly minor repairs.



John 'Moke' Mokotoff (1950-2022) exhibiting for Asia Week New York



Dimensions: Size 88 x 88 cm

This appliqué was once just a small component of a monumental thangka. Tibetan monasteries stored vast scrolled images that were unfurled down steep mountainsides or tall buildings for public viewing on ceremonial occasions, see Zwalf, *Art of Tibet*, 1981, p. 68. Tibetans are expert needle-workers but do not themselves produce silk fabric. The silks used in this appliqué and embroidered picture are Chinese; Tibetan monasteries often had stocks of fine and antique Chinese silks to use as required, see David Weldon and Jane Casey, *Faces Of Tibet: The Wesley and Carolyn Halpert Collection*, Carlton Rochell, New York, 2003.

Vajrakilaya, also known as Vajrakumara, is identified by the kila or three-sided peg held with his two main hands at his heart. Emanating as a meditative deity, his practice is celebrated for its ability to remove obstacles and adversarial forces that impede spiritual advancement. He is believed to be the wrathful manifestation of the karma-purifying deity Vajrasattva.

Literature comparison: Compare a related embroidered silk painting with satin, brocade, and damask, depicting the goddess Kurukulla, Tibet, 19th century, 142 x 119 cm, in the Metropolitan Museum of Art, accession number 2014.720.1.

AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams Hong Kong, 30 November 2022, lot 1035

Estimate: HKD 500,000 or approx. **EUR 61,500** converted and adjusted for inflation at the time of writing

Description: A silk appliqué of Tilopa, Tibet, circa 18th century

Expert remark: Compare this silk appliqué fragment of the Mahasiddha Tilopa, which similarly once belonged to a monumental thangka. Note the size (132 x 101.2 cm).



Estimate EUR 12,000
Starting price EUR 6,000

Sotheby's New York,
26 March 2003,
lot 192







30

A LARGE IMPERIAL AND INSCRIBED SILK EMBROIDERED THANGKA OF BUDDHA, KANGXI TO QIANLONG PERIOD

China, c. 1700-1750. Finely woven against a dark blue ground, the Buddha seated in ardhapadmasana on a lotus throne raised on an elaborate hexagonal tiered base amid thick swirling clouds interspersed with lotus and peony blossoms as well as precious objects. He is wearing a loosely draped monastic robe over an undergarment bow-tied below the chest. His serene face with heavy-lidded eyes and bow-shaped lips forming a subtle smile. The hair arranged in tight curls over the ushnisha. Backed by a halo encircled by radiating multi-colored light.

The top with a lengthy inscription from the Large Prajnaparamita Sutras.

Provenance: French trade. Acquired from private estate in Paris.

Condition: Superb condition with only minor wear, very few loose threads, little browning and staining.

Dimensions: Image size 178 x 70.5 cm, Size incl. frame 245 x 89.5 cm

Mounted as a hanging scroll with a silk brocade frame decorated with stylized shou characters on a wan diapered ground.

The Prajnaparamita Sutras (lit. 'Perfection of Wisdom Sutra') are "a collection of about forty texts [...] composed somewhere on the Indian subcontinent between approximately 100 BC and AD 600", see Edward Conze, *Perfect Wisdom: The Short Prajnaparamita Texts*, Buddhist Publishing Group, 1993. Some Prajnaparamita Sutras are thought to be among the earliest Mahayana sutras. The Large Prajnaparamita Sutras is a family of Mahayana sutras considered by modern scholars to be later expansions based on the earlier *Aṣṭasahasrika Prajnaparamita Sutra*.

LITERATURE COMPARISON

Compare a closely related silk embroidered painting depicting Buddha, with an inscription by the Qianlong Emperor, in the Qing Court collection and illustrated in *The Complete Collection of Treasures of the Palace Museum - 52 - Embroidered Pictures*, 2005, no. 110, p. 198.



Estimate EUR 8,000

Starting price EUR 4,000



31 A RARE THANGKA WITH A PROTECTIVE TALISMAN CHART, SIDPAHO, 18TH-19TH CENTURY

Tibet. The upper register with a red horse containing a wheel, surrounded by roundels enclosing symbols of the Eight Trigrams and Buddhist emblems, as well as a dragon, tiger, lion, and Garuda, all against a blue ground with dense swirling clouds. The lower register with the Cosmic Turtle containing a circular zodiac chart with the twelve signs encircling a central star enclosing trigrams and the nine magic numbers (me wa gu), flanked by two smaller turtles with kalachakras, below Manjushri flanked by Vajrapani to the left and Avalokiteshvara to the right, with the kalachakra in the upper lefthand corner and the nine numeric squares (sme-ba) in the upper righthand corner.

Inscriptions: Below each register is a lengthy inscription with Tibetan mantras. The lower register further with vertically written protective seals. Identifying inscriptions throughout.

Provenance: London trade. From a private collection in Hampstead.
Condition: Overall good condition with old wear, browning, staining, minor losses, creasing, soiling, rubbing, the silk back with tears, losses, and loose threads.

Dimensions: Image size 86.7 x 62 cm, Size incl. frame 102 x 76 cm

Ink and gouache on cloth, with a silk backing and perspex frame. Original cloth borders are mounted to the reverse of the stretcher. (2)

This rare type of painting is known as SidpaHo. As both an instructional tool and auspicious talisman, the stylized astrological chart brings good fortune to all those who see, display, or possess it. The painting is a congregation of astrological, calendar, and primary element symbols.

LITERATURE COMPARISON

Compare a related thangka of a protective talisman chart, Tibet, dated to the 19th century, in the collection of Tibet House, New York, illustrated on Himalayan Art Resources, item no. 90729. Compare a related thangka of a protective astrological chart, Tibet, dated late 18th to early 19th century, in the Rubin Museum of Art, object number C2006.71.11 (fig. 1).

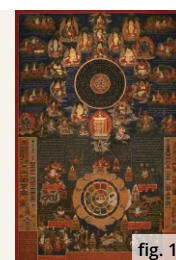


fig. 1

Estimate EUR 4,000
Starting price EUR 2,000

A THANGKA DEPICTING EKADASHAMUKHA AVALOKITESHVARA, QIANLONG PERIOD

Published: Himalayan Art Resources, item no. 13922.

China, 1736-1795. Distemper and gold on cloth. Finely painted, the eleven-headed and eight-armed deity standing in samabhanga atop a lotus dais. His principal hands are clasped together in anjali mudra, the secondary hands radiate around him holding the dharma wheel, a water vessel, a mala (prayer beads), a lotus blossom, and a bow and arrow, and another held in varada mudra. Flanked by a radiating mandorla and a lush green mountainous landscape with brightly colored clouds. Five dhyani buddha seated above and the lower register with Green and White Tara beside the six-armed mahakala.

Provenance: The Private Collection of Lionel and Danielle Fournier, collected in Europe during the 1970s and 1980s. Christie's Paris, 12 December 2018, lot 34, sold for EUR 17,500 or approx. **EUR 20,000** (adjusted for inflation at the time of writing). Private collection in New York, USA, acquired from the above. A private collection in France, acquired from the above. Lionel Fournier (1943-2017) was an important collector and leading expert in Buddhist art from Tibet, India, and China, traveling extensively to Buddhist monasteries. He provided the photographs for Pratapaditya Pal's "A Buddhist Paradise, The Murals of Alchi", Western Himalayas, 1982. In the winter of 1990-1991, the Fourniers donated a part of their collection to the Musée Guimet, the donation titled "Art ésotérique de l'Himalaya, la donation Lionel Fournier", with a catalogue by Gilles Béguin. Both Lionel and Danielle Fournier received several awards for their generosity and work, culminating in their reception of the Knight of the Legion of Honor, the highest decoration to a civilian in France.

Condition: Good condition with minor wear, soiling, light fading, some creasing with associated minor losses, the upper left corner with water staining.



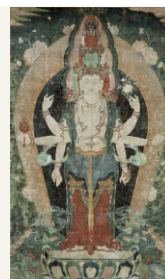
Lionel and Danielle Fournier with the Dalai Lama at the display of part of their collection donated to the Musée Guimet, 8 October 1990

Dimensions: Image size 59 x 41 cm, Size incl. frame 77 x 55 cm

This rare painting depicts Ekadashamukha Avalokiteshvara, the cosmic form of the bodhisattva with a tower of heads and a fan of arms. The red topmost head of the deity represents Buddha Amitabha, the bodhisattva's spiritual progenitor. The ten heads beneath symbolize the steps on the path to Buddhist enlightenment, and the principal hands held before the heart symbolically protect the ratna jewel of this enlightened state.

LITERATURE COMPARISON

Compare a closely related thangka from China depicting Ekadashamukha Avalokiteshvara, 248.9 x 154.9 cm, in the Museum of Fine Arts Boston, accession number 16.386.



Estimate EUR 8,000
Starting price EUR 4,000



33

A LARGE BUDDHIST PAINTING OF AMITA BUL (BUDDHA AMITABHA) PREACHING IN THE WESTERN PARADISE, JOSEON DYNASTY

Korea, 17th to early 18th century. Ink, gilt, gouache, and watercolors on paper. Finely painted with Amitabha in the center seated in dhyanasana on a lotus throne, his hands held in a gesture representing the teaching of the law, the serene face with neatly detailed features, his blue hair arranged in tight curls over the ushnisha, backed by a mandorla and halo, surrounded by bodhisattvas, guardians, and immortals, all amid colorful swirling clouds.

Provenance: From a French private collection. The reverse of the frame with an old label, '19164 291 lú', and inscribed, '1 [X] S'.

Condition: Fine condition commensurate with age. Showing expected old wear, browning, stains, losses, creasing, small tears, old repairs and minor touchups. The frame with small nicks and scratches.

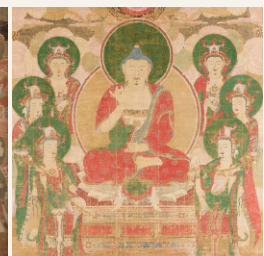
Dimensions: Image size 127.5 x 106.7 cm, Size incl. frame 137 x 116.3 cm

With an old wood frame, behind glass. (2)

Amita Buddha is the central deity of Korean Pure Land Buddhist worship, whereby a sincere appeal to Amita, merely through the chanting of his name, guarantees salvation and rebirth in his paradise. Thanks to its directness and simplicity the Amita cult grew in popularity among all social classes during the Goryeo Dynasty.

LITERATURE COMPARISON

Compare a related painting of Kshitigarbha as Supreme Lord of the Underworld, dated early 18th century, 218.4 x 299.7 cm, in the Detroit Institute of Arts, accession number 24.106. Compare a related painting depicting the same subject, dated to the Joseon dynasty, 307.5 x 244 cm, in the National Museum of Korea, accession number Deoksu 2680.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 15 September 2010, lot 704

Price: USD 60,000 or approx. **EUR 78,000** converted and adjusted for inflation at the time of writing

Description: Geohun (act. 18th century): Gyeonghwan Hye... Jeongwan Yeongin Yeongu Seonhong Yeongsu.

Kshitigarbha with the Ten Kings of Hell, 1775

Expert remark: Compare the related subject and composition. Note the larger size (145 x 178 cm).



Estimate EUR 12,000

Starting price EUR 6,000





34

**A GILT-BRONZE FIGURE OF THE ELEVEN-FACED
AVALOKITESHVARA GWANSEUM,
GORYEO DYNASTY (918-1392)**

Korea, circa 12th-13th century. Finely cast, seated in dhyanasana with his hands held in dharmachakra mudra below the chest. His close-fitting robes falling in well-carved folds gracefully fanning at the legs, richly adorned in floral tasseled jewelry and ornate armbands, a billowing shawl wrapped around his arms and rising behind his head. The serene face with downcast eyes below arched brows centered by a circular urna. The elaborate two-tiered crown with ten faces topped by an image of the Buddha Amitabha.

Inscriptions: Down the upper back, with a neatly incised inscription, and apocryphally dated 'Fourth month of the fourth year of Silla Muyeol' (corresponding to 657 AD). The lower back with three further characters.

Provenance: From the collection of Sven Åkesson, acquired in Korea between 1950 and 1958, thence by descent. Sven Åkesson (1902-1991) was a Swedish medical physician who worked at the Swedish Red Cross field hospital in Busan, Korea between 1950 and 1958, from 1952 as the hospital's director. His printed writings are mainly about electrocardiography.

Condition: Very good condition with expected old wear, casting flaws, signs of weathering and erosion, rubbing to the gilt, small nicks, and dents to the base. The underside is sealed. The bronze has a dark, naturally grown patina.

Weight: 2,566
Dimensions: Height 26.6 cm

**LITERATURE
COMPARISON**

Compare a closely related gilt-bronze figure of Eleven-Faced Avalokiteshvara dated to the Goryeo dynasty, in the Pusan National University Museum, Busan City Designated Cultural Property No. 154.



Estimate EUR 8,000
Starting price EUR 4,000



A RARE AND IMPORTANT GILT-BRONZE FIGURE OF BUDDHA, ZANABAZAR SCHOOL

Mongolia, 17th-18th century. Seated in dhyanasana on a double lotus base with crisply cast beaded rim, his right hand lowered in bhumisparsha mudra and the left resting in his lap, clad in a closely-fitting sanghati with a patterned hem, the folds elegantly draped over the right shoulder and fanning below the ankles. The serene face sensitively modeled depicting downcast eyes with sinuous lids below gently arched brows centered by a raised urna, an aquiline nose above bow-shaped lips, and the hair in fine tight curls over the prominent ushnisha and topped with a gold knob. The seal plate with a gilt and incised double-vajra seal.

Provenance: From a Dutch private collection.

Condition: Good condition with minor casting irregularities including casting fissures, little wear to the gilt, tiny nicks, light surface scratches, few small dents, the alms bowl lost.

Weight: 2.5 kg

Dimensions: Height 20.7 cm

This heavily cast and finely gilt bronze belongs to the Zanabazar artistic school of Mongolia, founded in the 17th century by Jetsun Lobzong Tenpai Gyaltsen (1635-1723). He was an important Mongolian religious figure and personal guru to the Kangxi Emperor. Zanabazar was at an early age recognized by both the Panchen Lama and Dalai Lama as the reincarnation of the Tibetan Lama, Taranatha (1575-1634), and proclaimed the First Jetsundamba, an honorific title. He traveled to Tibet to continue his religious instruction before returning to Mongolia in 1651, bringing fifty sculptors and painters with him in an attempt to establish the Geluk order amongst the Mongols.

During his time as a religious leader of the Khalkha Mongols, Zanabazar oversaw a proliferation of Buddhist art in the region. He is especially known for his visualization and design of gilt-bronze sculpture, subsequently carried out by Nepalese bronze casters, which are widely recognized as some of the finest Buddhist gilt-bronze sculptures created.

Zanabazar bronze sculptures exhibit a cohesive style testament to the vision of the great leader, characterized by richly gilt surfaces overall, finely modeled and smoothly sloping contours with embellishments limited to borders, full figures standing or seated on an elevated double-lotus base, and a minimalist aesthetic that endows the figures with a sense of stability.

Expert's note

The gilt double-vajra seal to the base is of particular note, because it is found on most, if not all of the bronze sculptures that are considered Zanabazar's signature pieces by scholars and attributed to the master himself. A closely related double vajra seal can for example be found on the base of a smaller Zanabazar figure of Bhaisajyaguru Buddha, dated 18th century, sold at Sotheby's Paris, 15 December 2022, lot 35.



AUCTION RESULT COMPARISON

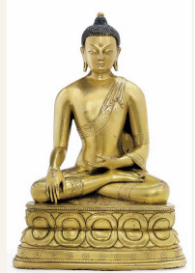
Type: Closely related

Auction: Christie's New York, 15 March 2016, lot 243

Price: USD 161,000 or approx. **EUR 189,500** converted and adjusted for inflation at the time of writing

Description: A Gilt Bronze Figure of Buddha, Mongolia, School of Zanabazar, 17th/18th century

Expert remark: Compare the closely related modeling and manner of casting and gilding. Note the related size (21.6 cm).



Estimate EUR 20,000

Starting price EUR 10,000





36

A GILT BRONZE FIGURE OF KAKAMUKHA MAHAKALA, MONGOLIA, 18TH CENTURY

The raven-faced Mahakala cast standing in alidhasana trampling over a prostrate female figure atop a beaded lotus base, the right hand raised, the left hand holding a blood-filled kapala. The body richly adorned with beaded jewelry, wearing billowing scarves and a tiger skin with the beast's face neatly carved to the back. The ferocious face with bulging teardrop-shaped eyes, thick furrowed brows, a prominent third eye, and a hooked beak. The flaming hair secured by a skull tiara suspending beads over the forehead.

The seal plate incised with a double vajra, the base incised with a Mongolian inscription to the top.



The base incised with a Mongolian inscription to the top

Provenance: French trade. Acquired from a noted French private collection.

Condition: Very good condition with minor wear and casting flaws, small nicks, light scratches, little dents, the kartika lost, and remnants of pigments. There is a cavity underneath the tiger skin which has been sealed. The base sealed.

Weight: 1.3 kg

Dimensions: Height 18.2 cm

The Raven-faced Mahakala originated from the Chaturbhuja Mahakala tradition of Ga Lotsawa as a retinue figure in the surrounding mandala.

LITERATURE COMPARISON

Compare a closely related Mongolian gilt bronze figure of Kakamukha Mahakala, dated to the 18th century, included in the exhibition *Fo yun: zao xiang yi shu ji cui*. The Art of Buddhist Sculpture, The Capital Museum, Beijing, 2013, and illustrated on Himalayan Art Resources, item no. 32770.



AUCTION RESULT COMPARISON

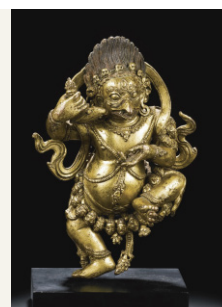
Type: Related

Auction: Sotheby's London, 5 November 2014, lot 84

Price: GBP 30,000 or approx. **EUR 51,500** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze figure of Kakaya Karma-Mahakala, Tibet, 17th century

Expert remark: Compare the related subject, modeling, and manner of casting.



Estimate EUR 8,000

Starting price EUR 4,000



A LIMESTONE HEAD OF BUDDHA, NORTHERN WEI DYNASTY

China, 386-534. The dark stone is finely carved with a meditative expression, the face with heavy-lidded downcast eyes below neatly incised arched eyebrows, above bow-shaped lips, flanked by elongated earlobes, the hair tied in a high topknot. Fine, ancient polish and patina overall.

Provenance: From the estate of Shirley Hughes, Barrington, Illinois, USA.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, losses, nicks, scratches, fissures, remnants of pigment.

Weight: 808 g

Dimensions: Height 11.8 cm (the head)

Mounted to a metal bar. (1)

Expert remark: It is noteworthy that the back of the head is unfinished, which points to the present head once being part of a much larger carving, possibly a carving that was fixed in place, such as a large votive stele or wall panel.

Literature comparison: Compare a related limestone figure of Buddha, with closely related facial features and traces of lacquer, mid-6th century, 80 cm tall, in the Metropolitan Museum of Art, accession number 63.25. The overall scale of the complete figure in the Metropolitan's collection is in line with the scale of the current lot.

AUCTION RESULT COMPARISON

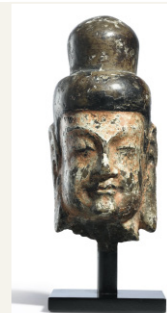
Type: Related

Auction: Sotheby's Hong Kong, 4 April 2015, lot 2886

Price: HKD 625,000 or approx. **EUR 87,500** converted and adjusted for inflation at the time of writing

Description: A limestone head of Buddha, Northern Wei dynasty

Expert remark: Compare the related modeling and manner of carving with similar hair, facial features, ears, and remnants of pigment.



Estimate EUR 2,000

Starting price EUR 1,000





38 A SANDSTONE HEAD OF THE BUDDHA, NORTHERN QI DYNASTY

China, 6th century. Finely carved, with a gently smiling expression, the round face carved with well-defined features, heavy-lidded eyes, aquiline nose, bow-shaped lips, and incised, prominent chin, flanked by elongated earlobes, and surmounted by an ushnisha covered in tight curls. The reverse with a square aperture for mounting.

Provenance: US trade. Acquired from a private estate in Michigan, USA.
Condition: Very good condition, commensurate with age, signs of weathering and erosion, encrustations, minor losses, small cracks, and minuscule chips.

Weight: 4,463 g (excl. stand) and 4,627 g (incl. stand)
Dimensions: Height 22 cm (excl. stand) and 24.5 cm (incl. stand)

With a fitted wood stand. (2)

Literature comparison: Compare a related sandstone head of the Buddha, 38.1 cm high, dated to the Northern Qi dynasty, in the British Museum, accession number 1937.1013.1. Compare a related limestone head of the Buddha, 24.1 cm high, dated to the mid-6th century, in the Metropolitan Museum of Art, accession number 2001.422. Compare a related marble figure of Buddha with a similar style and facial features, dated to the late 6th century, in the Minneapolis Institute of Arts, accession number 2000.207.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's London, 8 December 2022, lot 192

Price: GBP 157,500 or approx. **EUR 194,000** converted and adjusted for inflation at the time of writing

Description: A limestone head of a Buddha, Northern Qi dynasty

Expert remark: Compare the related manner of carving, modeling, and size (24 cm). Note the limestone material.



Estimate EUR 3,000
Starting price EUR 1,500



A RARE AND MONUMENTAL PAINTED LIMESTONE FIGURE OF A BODHISATTVA, SUI DYNASTY

China, 581-618. Standing in samabhanga atop a circular lotus base, the hands resting at the waist with the left hand clasping the right wrist, dressed in a loose-fitting robe cascading in elegantly rippling folds and gathering at the feet, richly adorned in elaborate beaded jewelry with floral medallions and fine ribbons. The oval face with fleshy cheeks and a softly rounded chin, the bow-shaped lips drawn closed, the straight nose leading to the broad arched eyebrows, the eyelids partially lowered in contemplation, the face framed by pendulous ears to either side and a tall crown decorated with circular and foliate designs centered by a tassel.

Provenance: From a noted Hungarian private collection.

Condition: Good condition, commensurate with age. Wear, signs of weathering and erosions, chips, scratches, nicks, structural cracks, expected losses. Layers of lacquer and pigment which have been renewed over centuries. The base slightly angled. A good and solid patina overall, naturally grown in its entirety.

Dimensions: Height 201 cm (the figure overall) and 42 cm (the head alone)

Sumptuously carved with fleshy cheeks, broad arched brows and a large straight nose that leads the eye down to the plump lips, these features exemplify a crucial sculptural transition from the linear and structured depictions of bodhisattvas of the preceding Northern Qi (550-577) and Northern Zhou (557-581) periods to the fully rounded and fleshy forms of the Tang dynasty (618-907). Its oval face and idealized expression, which exude deep spirituality, display an early attempt at naturalism, while its richly carved crown with floral petals is reminiscent of the stylized aesthetic of the preceding dynasties.

The Sui dynasty unified China in 589 after a long period of cultural, political and military fragmentation, which began with the fall of the Han dynasty in 220 AD. Buddhism was seen as a means to unite the empire and consolidate dynastic power, hence Sui rulers began the construction of major religious buildings and commissioned Buddhist images. While Sui sculptures stylistically continue in the traditions established in the preceding dynasties, “characteristics that were latent in the two preceding styles were brought to full blossom by Sui carvers” (Angela F. Howard, *Chinese Sculpture*, New Haven, 2006, p. 290). Osvald Sirén in *Chinese Marble Sculptures of the Transition Period*, *Bulletin of the Museum of Fine Eastern Art*, 1940, no. 12, p. 490, states that “The observation of nature seems indeed to have increased as well as the mastery of the sculptural form”.

Excavations at Qingzhou (Shandong) have yielded Northern Qi and Sui limestone standing bodhisattvas, detailed with polychrome pigments and gilding, that similarly bear full, oval faces crowned by intricate diadems with petaled lobes and pendent tassels, suggesting a geographic and cultural origin for this style of carving.

Literature comparison: Compare a related painted limestone figure of a bodhisattva, also dated to the Sui dynasty, 185.4 cm high, in the Metropolitan Museum of Art, accession number 42.25.3a, b. Compare a related limestone figure of a bodhisattva, dated to the Northern Qi dynasty, in the collection of the Qingzhou Museum, Shandong.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 10 September 2019, lot 60

Price: USD 200,000 or approx. **EUR 222,000** converted and adjusted for inflation at the time of writing

Description: A large carved limestone head of a bodhisattva, Sui dynasty

Expert remark: Compare the closely related modeling and manner of carving with similar facial features and crown with circular designs and tassels. Note the size (40.7 cm) which is almost identical to that of the present head.



Estimate EUR 60,000

Starting price EUR 30,000



40

A PAINTED MARBLE FIGURE OF GUANYIN, TANG DYNASTY

China, 618-907. Finely carved seated in royal ease above a dragon head emerging from swirling clouds, dressed in loose robes revealing the bejeweled chest, the face with elegant nose, arched eyebrows, and downcast eyes above bow-shaped lips, flanked by pendulous earlobes, and surmounted by a tall chignon behind a foliate tiara.

Provenance: British trade. Acquired from a private estate in eastern Somerset, UK.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, minor losses, small fissures, and minor old repairs. Several layers of lacquer have been applied and renewed over centuries.

Weight: 24.8 kg

Dimensions: Height 65.5 cm

LITERATURE COMPARISON

For a slightly earlier standing bodhisattva carved from black marble with traces of pigments and gilding, to the 6th century, see the Minneapolis Institute of Art, accession number 18.5 (**fig. 1**). Compare a related limestone figure of Guanyin, with traces of pigments and similarly worked chains, dated late 6th to early 7th century, 100.8 cm tall, in the Metropolitan Museum of Art, accession number 29.100.32a, b (**fig. 2**). Compare a related limestone figure of Guanyin, dated to the Tang dynasty, 65.4 cm high, in the Seattle Art Museum, accession number 40.144 (**fig. 3**). Compare a related marble figure of a Buddhist disciple, of a similar color to the present lot and also with traces of lacquer, dated to the Tang dynasty, at Bonhams London, 17 May 2012, lot 101 (**fig. 4**).

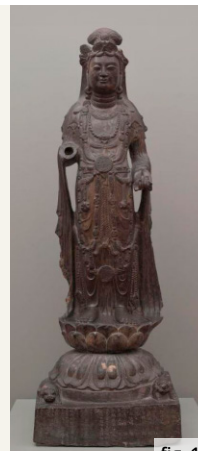


fig. 1

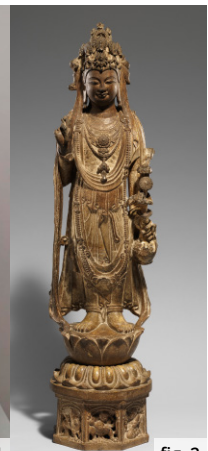


fig. 2



fig. 3

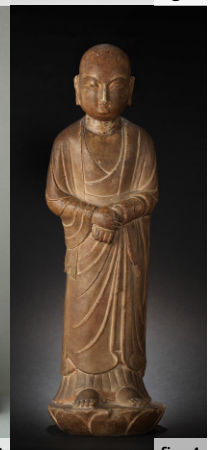


fig. 4

Estimate EUR 6,000

Starting price EUR 3,000



A RARE GILT BRONZE FIGURE OF WILLOW GUANYIN, TANG DYNASTY

China, 618-907. Finely cast, standing in samabhanga atop a double-lotus dais raised on a four-legged aproned base. She is holding a drooping willow branch in her right hand and a water vessel in her left hand, wearing long flowing robes tied at the waist, and adorned with beaded jewelry. The hair stretches out to the sides and is surmounted by a seated Buddha Amitabha with hands folded in anjali mudra, enclosed by a flaming areole.



Provenance: From the estate of Phillip Allen (1938-2022), who was a widely respected collector and expert of Chinese ceramics and works of art as well as a director of the Oriental Ceramic Society for many years. He co-authored and edited several exhibition catalogues for the OCS and was best known as the cataloguer of the Sir Victor Sassoon collection of Chinese ivories in the British Museum.



Phillip Allen

Condition: Very good condition, commensurate with age, with old wear, casting flaws, rubbing and minor losses to gilt, small dents, minuscule nicks, some corrosion. The bronze has a fine, naturally grown patina with scattered malachite and cuprite encrustations.

Weight: 276.4 g

Dimensions: Height 19.4 cm

This rare figure is a fine example of Tang gilt-bronze sculpture and displays many characteristics of the period. Willow Guanyin is a very popular subject during the Tang dynasty, and probably gained prominence after the early 8th century. An early example of this iconography is the mural painting of the Willow Guanyin on the west wall in Cave 320 of Dunhuang, in which the deity is depicted holding a willow branch in her right hand, and an ambrosia bottle in her left, just like the present figure.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 14 September 2017, lot 827

Price: USD 37,500 or approx. **EUR 43,000** converted and adjusted for inflation at the time of writing

Description: A small gilt-bronze standing figure of a bodhisattva, Tang dynasty

Expert remark: Compare the closely related manner of casting, gilding, and modeling with similar base. Note the smaller size (9.8 cm).



Estimate EUR 4,000

Starting price EUR 2,000

A GILT-BRONZE FIGURE OF BUDDHA, LIAO DYNASTY

China, 907-1125. Finely cast standing in samabhanga on a circular lotus dais supported on a waisted base, holding his right hand in vitarka mudra and a scroll in his left. He is wearing a loose-fitting monastic robe with superbly rendered folds, cascading in an elegantly curving motion at the back, while the sleeves are naturalistically pulled forward by his gestures. His serene face with heavy-lidded eyes and full lips, flanked by long pendulous lobes. His hair arranged in tight curls over the domed ushnisha.



Provenance: Polak Works of Art, Amsterdam, 2016. An important private collection in Budapest, Hungary, acquired from the above at TEFAF in Maastricht. A copy of the original invoice from Polak Works of Art, dated 5 April 2016, accompanies this lot. Polak Works of Art is a gallery near the Rijksmuseum run by Jaap Polak, one of the last generalists in the art and antiques trade, offering an eclectic collection of archeological finds and works of art from all over the world and every period. The gallery also houses an extensive and important archive on Indo Javanese Art, known as The Documentation Centre for Ancient Indonesian Art, and regularly exhibits at TEFAF in Maastricht.

Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, casting flaws, small nicks, minor rubbing to gilt, tiny dents, and minuscule losses. The bronze with a rich, naturally grown patina with malachite and cuprite encrustations.

Weight: 275.4 g
Dimensions: Height 14 cm

Expert's note: The bronze is covered in a superb, lustrous gilding of rose gold (made from a gold alloy with a higher copper concentration), which is well preserved. It is extremely rare to find such a uniquely colored gilding in Chinese bronzes from this period.

Literature comparison: Compare a related gilt-bronze figure of Guanyin, with similar lotus base and robes, 34.4 cm high, dated to the Liao dynasty, in the Art Institute of Chicago, reference number 1926.272. Compare a relate gilt-bronze standing figure, with similar robes, 11.1 cm high, dated to the Liao dynasty, in the Museum of East Asian Art, Bath, record number BATEA: 1070.

Estimate EUR 30,000
Starting price EUR 15,000



43

A RARE AND MASSIVE CARVED LIMESTONE HEAD OF GUANYIN, SONG DYNASTY

China, 12th-13th century. The head finely detailed in sensuous volumes, the full fleshy face with downcast eyes accentuated by wide arched eyebrows, with full bow-shaped lips forming a gentle smile, framed by neatly incised hair surmounted by a tall elaborate crown centered by an image of the Buddha Amitabha backed by a halo amid interlacing floral scroll.

Provenance: Swiss trade. Acquired from a private estate in Bern, Switzerland.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, structural cracks, losses, small nicks and remnants of pigments. The stone with a fine patina.

Weight: 80.7 kg (incl. base)

Dimensions: Height 58 cm (excl. base), 77.5 cm (incl. base)

Mounted to a modern base. (1)

Literature comparison: Compare a related gray limestone head of Avalokiteshvara, dated to the Song dynasty, illustrated by Osvald Sirén, Chinese Sculpture from the Fifth to the Fourteenth Century, London, 1970, pl. 563C.

AUCTION RESULT COMPARISON

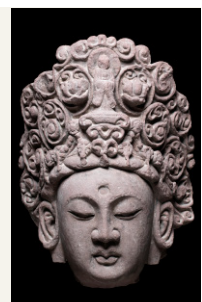
Type: Closely related

Auction: Bonhams London, 17 May 2018, lot 64

Price: GBP 62,500 or approx. **EUR 99,000**
converted and adjusted for inflation at the time of writing

Description: A rare limestone head of Guanyin, 12th/13th century

Expert remark: Compare the closely related modeling and manner of carving with similar crown centered by Amitabha amid floral scroll. Note the smaller size (43.3 cm).



Estimate EUR 15,000

Starting price EUR 7,500





44

A LIMESTONE COLUMN FRAGMENT DEPICTING THE FOUR DIRECTIONAL BUDDHAS, LIAO TO SONG DYNASTY

China, 907-1279 or slightly later. Modeled as four standing Bodhisattvas standing atop a circular base, each with the left arm raised to the chest and the right hand at the waist, holding jewels and implements in their hands, dressed in loosely draped robes tied at the waist. Each with a serene face marked by heavy-lidded eyes and bow-shaped smiling lips, flanked by elongated earlobes, with hair gathered behind a floral tiara.

Provenance: From a German private collection.

Condition: Good condition with old wear, losses, few chips, nicks, and scratches. Distinct signs of weathering and erosion, soil encrustations. The base with deep surface scratches and some nicks. Overall commensurate with age and as expected. Good, naturally grown patina.

Weight: 6.8 kg

Dimensions: Height 32.7 cm

With an associated wood base. (2)

The present lot depicts the **Buddhas of the Four Directions**, namely Ratnasambhava (Baosheng) Buddha in the South, the Amitabha (Amituo) Buddha in the West, the Amoghasiddhi (Bukong chengjiu) Buddha in the North, and the Akṣobhya (Achu) Buddha in the East, all as seen for example on the four exterior walls of the North Pagoda in Chaoyang, Liaoning, dated to 1043-44. The image of each Buddha is located on the side facing the cardinal direction with which the Buddha is associated. Together with the Vairocana Buddha, the group comprises the Five Wisdom Buddhas (wuzhi rulai) that constitute the Diamond World Mandala in the tantric tradition.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 29 November 2022, lot 3016

Price: HKD 504,000 or approx. **EUR 62,000** converted and adjusted for inflation at the time of writing

Description: A pair of marble Bodhisattva groups, Liao-Song dynasty or later

Expert remark: Compare the related modeling and manner of carving. Note the size (47 cm) and different material.



Estimate EUR 4,000

Starting price EUR 2,000



45

A RARE WOOD FIGURE OF MULTI-ARMED GUANYIN, MING DYNASTY

China, 1368-1644. Seated in dhyanasana with twenty-six arms radiating around her holding a sword, skull, arrow, coin, and a miniature house, each arm adorned with three bracelets. She is wearing loose robes draped elegantly over both shoulders and a similarly carved shawl. Her serene face with downcast eyes, arched brows, and bow-shaped lips. The hair arranged in a high chignon secured by a tall tiara.

Provenance: Belgium trade. Acquired from a private estate.

Condition: Remarkably well preserved with old wear, natural imperfections including expected age cracks and signs of insect activity, remnants of pigment, losses, signs of weathering and erosion, nicks, minor repairs. Overall displaying exceptionally well.

Weight: 1,551 g
Dimensions: Width 48.7 cm

This finely carved figure retains all of the robust power and majesty seen in figures of Tang, Song, and Jin dynasty date. The folds of the drapery in the shawl, scarves, and dhoti worn by this figure are reminiscent of that seen in painted wood figures of Song date, but the small mouth with pursed lips, the slender nose and oblique eyes, combined with the crown are more similar to those found in painted sculpture of the Ming dynasty.

Guanyin is the Chinese translation of Avalokiteshvara, the Bodhisattva of Compassion. Bodhisattvas are enlightened beings who chose to stay on earth as accessible examples for Buddhist faithful to follow. Originally depicted as a male or gender-neutral entity able to take on thirty-three manifestations, Avalokiteshvara is a compassionate savior who hears the woes of humankind, regardless of age, gender, or social class. However, in Imperial China, Guanyin became increasingly cemented as a female figure.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 16 March 2015, lot 3198

Price: USD 37,500 or approx. **EUR 45,500** converted and adjusted for inflation at the time of writing

Description: A very rare gilt-lacquered wood figure of multi-armed Avalokiteshvara, Ming dynasty

Expert remark: Compare the closely related subject, modeling, manner of carving, and size (47.9 cm). Note the lacquer gilding and that this figure has fewer arms than the present lot.



Estimate EUR 4,000
Starting price EUR 2,000

A GILT-BRONZE FIGURE OF EKADASHAMUKHA AVALOKITESHVARA, TIBETAN-CHINESE, 18TH CENTURY

Finely cast, standing in samabhanga on an oval lotus dais with a beaded rim, his principal hands clasped in anjali mudra, while his secondary hold a lotus blossom, water pot, ring, with two held in vitarka mudra, and the lowest held in varada mudra. Wearing a billowing shawl and dhoti incised with foliate patterns along the hem, secured at the waist by a sash suspending beaded jewelry, adorned with fine necklaces and arm bands. The base is sealed and incised with a four-pronged vajra.



Provenance: APN Trading Corp, Bay Shore, New York, 13 May 1995. A private collection in Maryland, USA, acquired from the above. A copy of the previous owner's detailed typed inventory, confirming the dating and provenance stated above, accompanies this lot.

Condition: Good condition with expected wear, minor casting flaws, light rubbing to the gilt, small nicks, the back of the base drilled with a small hole, the top of the base with very minor remnants of adhesive.

Weight: 625.9 g
Dimensions: Height 18.6 cm

The eight-arm deity has eleven heads, and most bear the same serene expression. Wearing a panel tiara and large earrings, their faces have almond-shaped eyes, sinuous brows, and bow-shaped lips. The face of a wrathful deity sits beneath the uppermost head of Buddha.

One prominent Buddhist story tells of Avalokiteshvara vowing never to rest until he had freed all sentient beings from samsara. Despite strenuous effort, he realizes that many unhappy beings were yet to be saved. After struggling to comprehend the needs of so many, his head splits into eleven pieces. Amitabha, seeing his plight, gives him eleven heads with which to hear the cries of the suffering. Upon hearing these cries and comprehending them, Avalokiteshvara tries to reach out to all those who needed aid but found that his two arms were shattered into pieces. Once more, Amitabha comes to his aid and invests him with a thousand arms with which to aid the suffering multitudes.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 March 2012, lot 811

Price: USD 25,000 or approx.

EUR 31,000 converted and adjusted for inflation at the time of writing

Description: A gilt bronze figure of eleven-headed Avalokiteshvara, Tibeto-Chinese, 18th century

Expert remark: Compare the related subject, modeling, manner of casting, and gilding. Note the similar size (19.3 cm).



Estimate EUR 6,000
Starting price EUR 3,000

11
X century. A text of the contents of a similar shaven robe in the New York Museum (which reads of the 18th c., which has been used as a dating benchmark for similar objects. #720.
APN Silver reserve price, 1995, 1995-1995, c., inscribed on bottom of Tibetan. The date also refers specifically to the first day year. Probably intended as an offering disk. \$210,000. Total: \$499,000.
5/13/95. APN Silver-Tibetan bronze of standing eight-armed, eleven-headed Avalokiteshvara, gilt (and mercury) gilded. 18th c., approx. 11,0714. Lotus base with double dais, an oval carved lotus wooden base, 7 1/2" x 4 1/2". APN Trading Corp, 1327 Agate St., Bay Shore, NY 11706. Tel 516-664-8174.
Avalokiteshvara is the archetypal Bodhisattva of Great Compassion, the most beloved divine figure in Mahayana Buddhism. Paraguru is one form. He made vows to save all beings, and, with his special mantra (om mani padme hum) - hail the jewel in the lotus flower - he makes it his mission to deliver beings from suffering. He took a special vow to save Tibetans. His mission is the same.
It was out of despair at the misery of the world that Avalokiteshvara's head was split (under an act of self-sacrifice). Out of compassion, the pieces were reassembled as 11 heads by his spiritual father, Amitabha, who added his own as the eleventh. The bottom 10 faces symbolize that he has mastered all 10 Bodhisattva stages. The 10th head is fierce, and the small head of Buddha. Amitabha on top symbolizes that Avalokiteshvara is really a Buddha and is the companion of all the Buddhas. The 11-headed Avalokiteshvara is the Lord who gives to all disciples.
Two arms in front would hold the magic wish-granting gem, which enables the Lord to enlightenment of his disciples of love and wisdom. Top right hand would have held a mirror for seeing his mirror, and bottom right is extended in a boon-granting gesture. Top left hand holds a white vase, symbolizing that the flowering of enlightenment lies in compassionate activity. Bottom left holds a vase of the elixir of immortality, symbolizing that enlightenment results in boundless life.
6/8/95 Purchase from Thomas Moore, 9 Jane Way, #11, Tiburon, CA 94920, (415) 927-1177, 940 Valley CA 94920, tel 415-927-4960, fax 415-925-6011. \$1004 plus \$90 ss.



47

**A GILT BRONZE FIGURE OF 'WILLOWLEAF' GUANYIN,
BHAISAJYARAJA AVALOKITESHVARA,
YUAN TO MING DYNASTY**

China, c. 14th to 16th century. Finely cast seated in dhyānasana, the right hand holding a lotus stem and the left a cup, dressed in loose robes opening at the chest to reveal a beaded necklace, the hems neatly incised with floral designs. The face with a serene expression marked by downcast eyes and a gentle smile, flanked by circular earrings, the hair secured by a slim band and elegantly falling in curled locks over the shoulders.

Provenance: From a private residence in Jersey, Channel Islands, United Kingdom.

Condition: Very good condition with expected old wear, some rubbing, small nicks, light scratches, few minute dents, small losses. The gilding well preserved, thus presenting nicely.

Weight: 1.6 kg (excl. base) and 2.5 kg (incl. base)

Dimensions: Height 14.6 cm (excl. base) and 18.2 cm (incl. base)

With an associated wood base. (2)

The present lot depicts the Bodhisattva in the manifestation known as Bhaiṣajyārāja Avalokiteśvara, known as the 'Willowleaf' Guanyin in Chinese. In this form the Bodhisattva holds a cup or bowl of elixir in the left hand and a stalk of willow leaves in the right. The elixir is believed to cure all physical and spiritual illnesses, and this iconographic form was popular among devotees wishing for good health.

Expert's note: The statue shows several miniature gilt plaques of rectangular shape which are meticulously inlaid to the back. These plaques have a ritual purpose and are frequently found in early Buddhist sculpture.

Literature comparison: Compare a related gilt-bronze figure of a seated Guanyin, dated Ming dynasty, 24.8 cm high, in the USC Pacific Asia Museum, Pasadena, accession number 1993.6.1.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 29 May 2008, lot 605

Price: HKD 264,000 or approx. **EUR 47,500** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze figure of Avalokiteśvara, Yuan/early Ming dynasty

Expert remark: Compare the closely related modeling and manner of casting with similar flat circular base, loose robe with floral hems, and slim band around the head, albeit centered by an ornament with the Buddha Amitabha. Note the size (23 cm).



Estimate EUR 8,000

Starting price EUR 4,000



48

**A POLYCHROME STUCCO FRESKO FRAGMENT
DEPICTING A CELESTIAL MAIDEN PLAYING THE DIZI,
YUAN TO MING DYNASTY**

China, 13th-16th century. Finely painted in polychrome pigments with details picked out in gesso relief. Depicting a winged maiden standing amid wispy clouds, her fine green and blue robes and red shawl billowing naturalistically in the wind. Raising her tasseled flute, a dizi, to her lips, the maiden's serene face accentuated by her finely arranged hair, bound by a ribbon and a gold hairpin.

Provenance: From an old German collection, acquired in China between 1928 and 1930, and thence by descent. Nagel Auktionen, 6 June 2015, lot 722. German private collection, acquired from the above.

Condition: Good condition, commensurate with age, with old wear, soiling, flaking and losses to gilt and gesso, and losses to the right corner. The pigments are remarkably well preserved with only minor fading. The frame with wear, nicks, and scratches. Presenting very well overall.

With a late Qing dynasty wood frame and brass hook for suspension. (2)

The style of the present fresco is inspired by the late Tang dynasty temple painting style. This is evident in the treatment of the roundness of the 'melon-seed'-shaped faces and the swirling scarves, giving a dynamism to the work, which was popular amongst builders and decorators of Buddhist temples of the time and continued throughout the Song, Yuan and Ming dynasties.

The dizi is a traditional Chinese transverse flute used in many genres of Chinese folk music, Chinese opera, as well as the modern Chinese orchestra. Traditionally a dizi is made from a single piece of bamboo. On traditional dizi the finger holes are spaced equidistant, which produces a temperament of mixed whole-tone and three-quarter-tone intervals.

Estimate EUR 3,000
Starting price EUR 1,500

Dimensions: Image size 86.8 x 53.5 cm, Size incl. frame 95.5 x 62.2 cm



49

**A POLYCHROME STUCCO FRESCO FRAGMENT
DEPICTING A CELESTIAL SLEEVE DANCER,
YUAN TO MING DYNASTY**

China, 13th-16th century. Finely painted in polychrome pigments with details picked out in gesso relief. The wispy clouds encompass the winged maiden, clothed in green, red, and white with a midnight blue shawl billowing naturalistically in the wind. Her arms dynamically raised, covered in red sleeves which drape downward as she dances. Her hair is arranged in twin curls atop her head, bound by a blossom hairpin and red ribbon.

Provenance: From an old German collection, acquired in China between 1928 and 1930, and thence by descent. Nagel Auktionen, 6 June 2015, lot 722. German private collection, acquired from the above.

Condition: Good condition, commensurate with age, with wear, soiling, flaking and losses to gilt and gesso. The pigments are remarkably well preserved with minor fading and minimal losses. The frame with wear, nicks, and scratches. Presenting very well overall.

Dimensions: Image size 86 x 52.8 cm, Size incl. frame 94 x 61.5 cm

With a late Qing dynasty wood frame and brass hook for suspension. (2)

This elegant dancer is dressed in the traditional shen yi garment, long layered robes with oversized sleeves. She captures the stately motion and austere spirit of the "sleeve-tossing dance" style (chang xiu wu) which featured a continuous, controlled and coordinated movement of the long sleeves. The Han dynasty writer Zhang Hong (78-139) described this dance form in one of his poems:

Their vermilion slippers danced between plates and goblets
And they waved their long, dangling sleeves
With a curvaceous, cultivated bearing
Their lovely dresses fluttered like flowers in the wind.

The style of the present fresco is inspired by the late Tang dynasty temple painting style. This is evident in the treatment of the roundness of the 'melon-seed'-shaped faces and the swirling scarves, giving a dynamism to the work, which was popular amongst builders and decorators of Buddhist temples of the time and continued throughout the Song, Yuan and Ming dynasties.

Estimate EUR 3,000
Starting price EUR 1,500

A LARGE CAST-IRON FIGURE OF A BODHISATTVA, YUAN TO EARLY MING DYNASTY

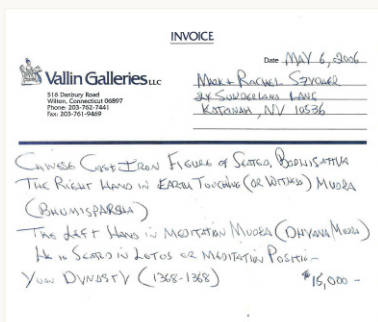
China, 13th-15th century. Seated in dhyanasana, his right hand lowered in bhumisparsha mudra, his left in dhyana mudra, dressed in a fine robe falling in pleats at his feet, the chest adorned with beaded necklaces, the arms with bangles, the round face with heavy-lidded eyes below gently arched eyebrows centered by an urna, his full lips forming a calm smile, the hair tied in a high chignon surmounted by a jewel behind the five-leaf crown, flanked by elongated earlobes suspending ornate earrings.

Provenance: From a New York private collection. Acquired from Vallin Galleries, Connecticut, on 6 May 2006. A copy of the original invoice from Vallin Galleries, Connecticut, dated 6 May 2006, describing the piece as a cast iron figure of a seated bodhisattva from the Yuan dynasty, with a purchase price of USD 15,000 (or approx. **EUR 21,000** converted and adjusted for inflation at the time of writing), accompanies this lot. Vallin Galleries, established in 1940, were dealers of fine Asian art. Owned and operated by Peter L. Rosenberg for nearly thirty years until his sudden death in December 2013, the gallery was widely regarded as an outstanding source for the best of Asian art.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, corrosion, encrustations, few losses, casting flaws, remnants of gilt.



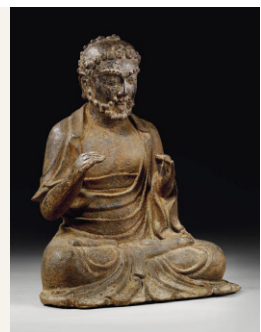
Peter L. Rosenberg and Ai Weiwei with a massive root wood sculpture



Weight: 25.8 kg
Dimensions: Height 61.5 cm

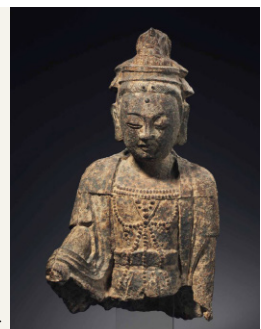
AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Paris, 19 December 2012, lot 160
Price: EUR 37,000 or approx. **EUR 51,500** converted and adjusted for inflation at the time of writing
Description: An iron Bodhidharma statue China, Ming dynasty, circa 16th century
Expert remark: Compare the closely related modeling and manner of casting, with similar seated pose and garment folds. Note the related size (66 cm).



AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 18 March 2016, lot 1412
Price: USD 32,500 or approx. **EUR 38,500** converted and adjusted for inflation at the time of writing
Description: A cast-iron bust of Guanyin, Yuan-early Ming dynasty, 14th-15th century
Expert remark: Compare the closely related modeling and manner of casting, with similar jewelry. Note the size (55.9 cm).



Estimate EUR 8,000
Starting price EUR 4,000



51

A RARE GILT LACQUERED BRONZE FIGURE OF BUDDHA, INSCRIBED JINGANG BUHUI FO (BUDDHA OF ADAMANTINE INDESTRUCTIBILITY), MING DYNASTY, 14TH-15TH CENTURY

China. Finely cast seated in dhyanasana on a double lotus base, his right hand in akasha mudra and his left lowered above his lap, dressed in a loose robe falling in rich folds at his feet. His serene face with downcast eyes, the pupils painted black, and a gentle smile, flanked by elongated earlobes, the hair arranged in tight curls over the ushnisha topped by a jewel.



Inscriptions: To the reverse, the hem is inscribed 'Jingang buhui fo' (Buddha of Adamantine Indestructibility).

Provenance: From a Swiss private collection.

Condition: Good condition with some wear and casting irregularities. The lacquer with some rubbing, flaking, expected age cracks, and minor losses to base.

Weight: 1.2 Kg

Dimensions: Height 21 cm

Expert's note: A small loss at the lower edge of the base shows the thick layers of lacquer covering the bronze, which is a hallmark of earlier Ming dynasty Buddhist sculptures.

AUCTION RESULT COMPARISON

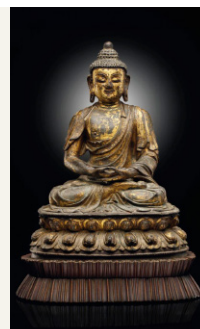
Type: Related

Auction: Christie's New York, 23 March 2012, lot 1778

Price: USD 74,500 or approx. **EUR 90,500** converted and adjusted for inflation at the time of writing

Description: A gilt-lacquered bronze figure of Buddha, Ming dynasty, 15th century

Expert remark: Compare the related modeling and manner of casting with similar base and robe. Note the larger size (32.4 cm) and that this statue does not bear an inscription.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 9 July 2020, lot 2704

Price: HKD 475,000 or approx. **EUR 56,500** converted and adjusted for inflation at the time of writing

Description: A rare gilt-lacquered bronze figure of Buddha Shakyamuni, incised Tianshun 6th Year mark corresponding to 1462 and of the period

Expert remark: Compare the related modeling and manner of casting with similar base and robe. Note the larger size (34.1 cm) and the inscription.



Estimate EUR 6,000

Starting price EUR 3,000





AN EXCEEDINGLY RARE GILT BRONZE FIGURE OF AMITABHA BUDDHA, BY CHEN YIDE, QIANTANG C. 1400-1450

China, first half of the 15th century. Finely cast seated in vajraparyankasana on a double-lotus base with beaded rims, the hands held in dhyana mudra, wearing a pleated robe draped over the left shoulder and falling in loose folds over his legs, with finely worked hems, the serene face with downcast eyes and a meditative expression flanked by long pendulous ears, the hair arranged in tight curls covering the ushnisha and surmounted by a globular jewel.

Inscriptions: To the reverse of the base, signed 'Qiantang Chen Yide Zao' ('made by Chen Yide, from Qiantang').

Provenance: From a noted private collection in Philadelphia, USA.

Condition: Very good condition with expected ancient wear, mostly from worship within the culture, light surface scratches, small nicks, few dents, and casting flaws. The surface neatly polished, showing minor malachite encrustations.

Weight: 1.1 kg

Dimensions: Height 20 cm

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 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 globular jewel on top of the ushnisha, the relatively square face, the forward-turning ears, the full fleshy cheeks, and subtle smile. Woodblock prints such as those made in the late 4th century for the Yanshen Yuan monastery in Hangzhou, illustrated by Heather Stoddard Karmay, *Early Sino-Tibetan Art*, Warminster, 1975, pls. 26, 29 and 30, may have served as an inspiration to artist craftsmen of the early 15th century, such as Chen Yide from Qiantang.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's London, 8 November 2017, lot 67

Price: GBP 187,500 or approx. **EUR 298,000** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze figure of Shakyamuni Buddha, Ming dynasty, early 15th century

Expert remark: Compare the closely related modeling, manner of casting, and signature 'Qiantang Chen Yanqing Zao'. Note that it is assumed that Chen Yide and Chen Yanqing, both from Qiantang, were close relatives, either brothers or father and son.



Estimate EUR 30,000

Starting price EUR 15,000



53

A RARE GILT-BRONZE FIGURE OF VAIROCANA, MING DYNASTY

China, 16th-17th century. Finely cast seated in in vajrasana with exposed soles, the right hand placed over the folded left hand, tips of both index finger touching in a gesture of abhisekama mudra, the full face with eyes downcast in serene contemplation. The hair arranged in rows of small whorls behind a highly elaborate five-leaf diadem, each leaf accommodating the Tathagata within an arched nimbus. The bare chest, above the inner garment tied by a ribbon, the hems finely incised with a floral border.

Provenance: From a private collection in southern France.

Condition: Good condition with old wear, few losses, minor warping, wear to the gilt, remnants of varnish and pigments, nicks, dents, minor cracks, and casting flaws. The base lost. The tip of the diadem slightly bent forward. Overall with a solid, naturally grown patina.

Weight: 10.5 kg

Dimensions: Height 37.3 cm

Vairocana is considered to be the Great Solar Buddha of Light and Truth and is the Bliss Body of the historical Buddha in Buddhist Law. He is one of the Five Dhyani Buddhas, also known as the Five Wisdom Tathagatas, which are representations of the five qualities of the Buddha. The abhisheka mudra displayed by the present figure is one that is specifically associated with this particular deity, along with the dharmadhatu and dharmachakra mudras. Unlike other Buddhas, Vairocana is often depicted with an elaborate five-tiered crown, and in the case of the present figure, the crown is elaborately and finely cast in rich detail.

Expert's note: The statue shows several meticulously inlaid miniature bronze plaques of rectangular shape which are inlaid to the front. These plaques have a ritual purpose and are frequently found in Buddhist sculpture.

LITERATURE COMPARISON

Compare a related but much larger, partially gilded bronze figure of Vairocana in the Royal Ontario Museum, object number 921.31.30 (**fig. 1**). Compare a related larger ungilt bronze figure seated Maitreya Buddha, also wearing a crown, illustrated in *The Crucible of Compassion and Wisdom, Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum, Taipei*, 1987, p. 214, pl. 117.



AUCTION RESULT COMPARISON

Type: Closely related

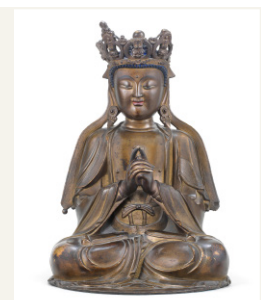
Auction: Bonhams London, 10 November 2016, lot 107

Price: GBP 155,000 or approx. **EUR**

259,000 converted and adjusted for inflation at the time of writing

Description: A rare and large gilt-bronze figure of Vairocana

Expert remark: Compare the closely related modeling and manner of casting. Note the size (47 cm).



Estimate EUR 8,000

Starting price EUR 4,000



A RARE AND LARGE GILT BRONZE FIGURE OF 'WILLOWLEAF' GUANYIN, MING DYNASTY

China, 1368-1644. Finely cast seated in padmasana, holding a willow stem in the raised right hand and a cup in the left hand. Richly adorned in ornate jewelry and clothed in the garments of a monk, the undergarment held in place by a bow-tied sash and the outer garment trimmed with a lotus pattern band. The serene face with downcast eyes and smiling lips, the hair pulled up into a high chignon behind the openwork crown centered by a small figure of the Buddha Amitabha.



Provenance:

From the collection of Paul-Émile Naggiar, and thence by descent in the same family. The base with an old label. Paul-Émile Naggiar (1883-1961) was a



Paul-Émile Naggiar (second from left) in China, 1936

Cairo-born French diplomat stationed in China. He was first stationed in Shanghai as Deputy Consul of France in 1912, then Consul from 1915 to 1917, and later as Consul General in 1926. In 1927, he became the deputy director of the Asia-Pacific department of the Ministry of Foreign Affairs. From 1936 to 1938, he was appointed to the post of French Ambassador to China. While stationed in China, Naggiar was supportive of French efforts to assist with the modernization of China. In 1946, Naggiar was a member of the French delegation to the United Nations General Assembly and established the Far East Committee.

Condition: Good condition with old wear, small nicks, light scratches, minor dents, casting flaws, minuscule losses. Small areas of verdigris here and there. An old repair to the neck. The base plate of the figure is a later addition, probably dating from the late Qing dynasty. Overall presenting exceptionally well.

Weight: 4.2 kg

Dimensions: Height 45.2 cm

The separate gilt-bronze pedestal stand is cast with rows of lotus petals and supported on a column that rises from crashing waves within a hexagonal aproned base with an openwork balustrade. (3)

The present lot depicts the Bodhisattva in the manifestation known as Bhaiṣajyarāja Avalokiteśvara, known as the 'Willowleaf' Guanyin in Chinese. In this form the Bodhisattva holds a cup or bowl of elixir in the left hand and a stalk of willow leaves in the right. The elixir is believed to cure all physical and spiritual illnesses, and this iconographic form was popular among devotees wishing for good health.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Paris, 10 June 2014, lot 89

Price: EUR 59,100 or approx. **EUR 70,000** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze figure of Guanyin, Ming dynasty, 17th century

Expert remark: Compare the closely related subject, modeling, manner of casting, and gilding. Note slightly larger size (52 cm).



AUCTION RESULT COMPARISON

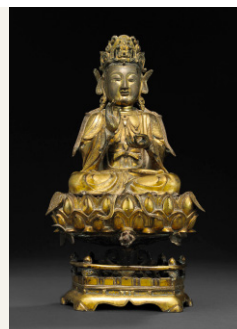
Type: Closely related

Auction: Bonhams San Francisco, 23 June 2015, lot 7083

Price: USD 40,000 or approx. **EUR 48,000** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze figure of the Mahasthamaprabhā Bodhisattva seated on a lotus throne, Ming dynasty

Expert remark: Compare the closely related subject, modeling, manner of casting, and gilding. Note the smaller size (35 cm).



Estimate EUR 15,000

Starting price EUR 7,500



55

A PARCEL-GILT BRONZE FIGURE OF SHAKYAMUNI BUDDHA, 17TH-18TH CENTURY

China. Heavily cast, seated in dhyanasana on a double-lotus pedestal with a finely beaded rim and holding his right hand in dharmachakra mudra. He is wearing monastic robes neatly incised with floral blossoms and foliate scroll along the hems, draped over both shoulders, and gathering in elegant folds below the chest and at his feet. The gilt eyes are cast downwards below the elegantly arched brows centered by the raised urna, his bow-shaped lips forming a calm smile, flanked by long pendulous earlobes. His hair is arranged in tight curls over the high ushnisha topped by a golden jewel.

Provenance: English trade. By repute acquired from a private estate in West Berkshire, United Kingdom.

Condition: Very good condition with expected old wear, casting flaws, rubbing to gilt, few minuscule nicks and light surface scratches, remnants of pigment. The base unsealed.

Weight: 6 kg
Dimensions: Height 30.3 cm

The bronze depicts Buddha at the moment of his first sermon after enlightenment given at Mrigadava, the deer park at Sarnath, where he set in motion the Wheel of Dharma. The episode is personified in the dharmachakra hand gestures, showing the Buddha Shakyamuni with his hands in the gesture of turning the Buddhist Wheel of Law and expounding the dharma. His applied roundel earrings, pursed lips, and angular features are idiomatic of Buddhist bronzes produced under the Qing dynasty, particularly in the 18th century. Similarly, his robe is given much attention, pronounced in relatively high-relief from his body with a double lining over the left shoulder and chasing along the hems with the large flower-heads and stamens flanked by curling leaves.

AUCTION RESULT COMPARISON

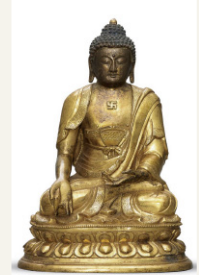
Type: Closely related

Auction: Christie's Hong Kong, 5 April 2016, lot 56

Price: HKD 325,000 or approx. **EUR 44,500** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze seated figure of the Medicine Buddha, Qing dynasty, 18th century

Expert remark: Compare the closely related modeling and manner of casting with similar beaded lotus base, incised hems, and meditative pose. Note the size (26.7 cm).



Estimate EUR 8,000

Starting price EUR 4,000







56

A RARE TWO-TONE GILT BRONZE FIGURE OF VAJRADHARA AND SAMANTABHADRI IN UNION, 18TH CENTURY

Expert's note: This superb bronze is gilt in both yellow and rose gold. The rose gold is visible on the face, arms, and abdomen of Vajradhara and is distinguishable from the yellow gold gilding by its fainter, reddish tone and by its flaking (a natural phenomenon caused by the copper content within the alloy). Yellow gold, visible on the base, legs, and shawl, contains a higher concentration of gold within the alloy, making it more resistant to discoloration from wear.

China. Finely cast, seated in dhyanasana on a double-lotus base with a beaded rim, joined in union (yab yum) to his consort whose legs wrap gently behind, holding a vajra and ghanta in both hands as she holds a kapala and kartika. Wearing a dhoti incised with an elegant pattern along the beaded hem, each adorned with elaborate jewelry and wearing a foliate tiara secured by ribbons. Their serene faces with sinuously lidded eyes and bow-shaped lips, the hair neatly arranged into high chignons falling in strands down the shoulders.

Provenance: From the collection of Laszlo Nagy Szervei, acquired before 1999 in the European trade. Hungarian private collection, acquired from above. A copy of a provenance statement signed and written by Laszlo Nagy Szervei, dated 11 February 2020 and confirming the above, accompanies this lot.

Condition: Very good condition with old wear and casting flaws as expected and commensurate with age, light rubbing to gilt, few small nicks, the inlays lost.

Weight: 1,542 g

Dimensions: Height 17 cm

Yab yum images symbolizing the enlightened integration of wisdom and compassion through the metaphor of 'mother-father' deities in sexual congress are arguably the most enthralling subject in Buddhist art, emblematic of the religion's distinctive character and material culture. Yab yum iconography is frequently deployed to depict yidams, like Guhyasamaja, which are an important class of "meditational deities" in Tantric Buddhism. Other popular yidams include Chakrasamvara, Vajrabhairava, Hevajra, and Kalachakra. These yidams and their retinue within a surrounding mandala are the topic of a class of tantric teachings called the "Unsurpassed Yoga Tantras" (Anuttarayoga Tantra). According to Tibetan exegetes, the practice of Anuttarayoga Tantra is the only means through which the practitioner's ultimate goal of Buddhahood can be achieved; it cannot be achieved through mastering other 'lower tantras' or by the Mahayanist practice of the Bodhisattva Path.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 31 March 2005, lot 186

Price: USD 26,400 or approx. **EUR 39,000** converted and adjusted for inflation at the time of writing

Description: A gilt bronze figure of Tara, Tibeto-Chinese, 18th century

Expert remark: Compare the closely related manner of gilding, with both rose and yellow gold, and size (16.8 cm). Note the different subject and that the bronze depicts one figure only.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 March 2012, lot 814

Price: USD 40,000 or approx. **EUR 50,000** converted and adjusted for inflation at the time of writing

Description: A gilt bronze figure of Shadakshari, Tibeto-Chinese, 18th century

Expert remark: Compare the closely related modeling, manner of casting, and size (17 cm). Note the different subject and that the bronze depicts one figure only.



Estimate EUR 15,000

Starting price EUR 7,500

57

A GILT-BRONZE REPOUSSÉ FIGURE OF BUDDHA DUAN E, QIANLONG INCISED SEVEN-CHARACTER MARK AND PERIOD

China, 1736-1795. Well modeled seated in dhyanasana atop a double-lotus pedestal with a beaded rim, his right hand lowered in bhumisparsa mudra, the left held above his lap. His long robes open at the chest, tied at the midriff, with a shawl draped over both shoulders. His serene face with downcast gaze, sinuous eyelids, and bow-shaped lips forming a calm smile, flanked by long pendulous earlobes. His hair arranged in tight curls over the domed ushnisha topped by a jewel. The sealplate incised with a double vajra. The front edge of the base incised with a central seven-character mark da Qing Qianlong nian jingzao and of the period.

Provenance: Swiss trade. Acquired from a private estate, where it had been in the family for a long time.

Condition: Very good condition with minor wear, manufacturing irregularities, small nicks, minor dents, little rubbing to gilt, remnants of pigment. The base sealed.

Weight: 2,480 g

Dimensions: Height 31.2 cm

The epithet Buddha Duan E (literally 'Breaker of Evil Buddha') likely refers to the Buddha's teaching on the ultimate destruction of evil at the end of the world in the Sattasuriya sutta (Sermon of the Seven Suns), in the Anguttara Nikaya [AN 7.66] of the Pali Canon, according to which, 'All things are impermanent, all aspects of existence are unstable and non-eternal. Beings will become so weary and disgusted with the constituent things that they will seek emancipation from them more quickly. There will come a season, O monks, when after hundreds of thousands of years, rains will cease. All seedlings, all vegetation, all plants, grasses and trees will dry up and cease to be...There comes another season after a great lapse of time when a second sun will appear. Now all brooks and ponds will dry up, vanish, cease to be.' The canon goes on to describe the progressive destruction of each sun. A third sun will dry the mighty Ganges and other great rivers. A fourth will cause the great lakes to evaporate, and a fifth will dry the oceans. Eventually, the final suns will appear: 'Again after a vast period of time a sixth sun will appear, and it will bake the Earth even as a pot is baked by a potter. All the mountains will reek and send up clouds of smoke. After another great interval a seventh sun will appear and the Earth will blaze with fire until it becomes one mass of flame. The mountains will be consumed, a spark will be carried on the wind and go to the worlds of God....Thus, monks, all things will burn, perish and exist no more except those who have seen the path.'



INSCRIPTIONS

The lotus plinth is incised to the top with a four-syllable Tibetan inscription rendered in Uchen script reading, 'Drahi Nakhil.' The front side along the base's rim with a Chinese inscription, 'Respectfully made during the Qianlong reign', flanked by another Chinese inscription on the left reading 'Buddha Duan E,' and another Tibetan inscription on the right reading 'Chawa Pangpo.' The two narrow sides are further inscribed with two sets of Manchu script.



The polyglot inscriptions on the present lot are perhaps indicative of the role that Vajrayana Buddhism played for the court in consolidating control over the Han, Manchu, Mongol, and Tibetan subjects of the Qing realm. In addition, the specific identification of this figure belies an emphasis on iconographic accuracy that was of paramount importance to the Qianlong Emperor. Patricia Berger discusses both of these issues at length in her *Empire of Emptiness: Buddhist Art and Political Authority in Qing China*, 2003, passim.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 19 May 2019, lot 184

Price: GBP 31,312 or approx. **EUR 49,000** converted and adjusted for inflation at the time of writing

Description: A rare gilt-lacquer bronze repoussé figure of Buddha, Qianlong incised seven-character mark and of the period

Expert remark: Compare the closely related subject, modeling, repoussé work, seven-character Qianlong mark, and inscriptions in Chinese, Tibetan, and Manchu. Note the related size (30.5 cm).



Estimate EUR 8,000

Starting price EUR 4,000



58

A GILT-BRONZE REPOUSSÉ FIGURE OF BUDDHA WUBIAN YIN, QIANLONG INCISED SEVEN-CHARACTER MARK AND PERIOD

China, 1736-1795. Finely cast, seated in dhyanasana atop a double-lotus pedestal with a beaded rim, his right hand lowered in bhumisparsa mudra, the left held above his lap. The shoulders covered with a shawl and the long robes open at the chest and tied at the midriff. His face has a benevolent expression with downcast eyes and bow-shaped mouth flanked by long pendulous earlobes, his hair arranged in tight curls over the domed ushnisha topped by a jewel. The front edge of the base incised with a central seven-character mark da Qing Qianlong nian jingzao and of the period.

Provenance: Swiss trade. Acquired from a private estate, where it had been in the family for a long time.

Condition: Very good condition with minor wear, manufacturing irregularities, small nicks, minor dents, little rubbing to gilt, remnants of pigment. The base unsealed.

Weight: 2,274 g

Dimensions: Height 31.5 cm

The epithet Buddha Wubian Yin (Sanskrit: Bhiṣma-garjitasvara-raja Buddha), as inscribed on the present lot, appears in the Lotus Sutra. The name refers to the 'Boundless Sound' of the enlightened Buddha's voice, which has 'great power, and [...] can make all beings enjoy magnificent joy,' as the sutra says.

This elegant and fluidly rendered figure represents the Qianlong Emperor's devotion to Tibetan Buddhism. After the Qing dynasty established their capital at Beijing, during the process of consolidating their rule Tibetan Buddhism was adopted to assist in the collaboration of the Mongols and Tibetans to unify China. Thus, Buddhist figures and ritual implements of the Qing period were often an amalgam of Tibetan and Palace styles, as exemplified in the present piece. A stele in the Yonghe Palace, Beijing, records the words of the Qianlong emperor, 'If one sufficiently promulgates Tibetan Buddhism the Mongols will not rise up. This is a very important thing'.



INSCRIPTIONS

The lotus pedestal is incised to the top with a four-syllable Tibetan inscription rendered in Uchen script, 'Ganga Siti.' The front side along the base's rim with a Chinese inscription, 'Respectfully made during the Qianlong reign', flanked by another Chinese inscription on the left reading 'Buddha Wubian Yin,' and another Tibetan inscription on the right reading 'Poe Ge Langpo.' The two narrow sides are further inscribed with two sets of Manchu script.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 9 June 2020, lot 2710

Price: HKD 500,000 or approx. **EUR 61,500** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze repoussé figure of Velama Buddha, Qianlong incised seven-character mark and of the period

Expert remark: Compare the closely related subject, modeling, repoussé work, seven-character Qianlong mark, and inscriptions in Chinese, Tibetan, and Manchu. Note the related size (30.5 cm).



Estimate EUR 8,000

Starting price EUR 4,000



無邊

大清乾隆年敬造

ཨོཾ་ཨཱ་མཱ་ཨོཾ་

ཧཱུྃ



59

A BRONZE ACUPUNCTURE FIGURE, CHINA, 18TH CENTURY

Heavily cast standing upright, the figure modelled with well-pronounced facial features including a wrinkled forehead and pointed nose flanked by long earlobes, below neatly combed hair extending to a pointed tip below the nape, the rounded stomach framed by slender limbs. Pierced overall with perforations for needles, save for the hair.

Provenance: French trade. Found in an old private estate in the south of France.

Condition: Very good condition with minor wear and casting irregularities. Tiny nicks, few minor losses, and signs of use. The bronze with a smooth dark naturally grown patina.

Weight: 1,964.9 g (incl. stand)
Dimensions: Height 26.5 cm (excl. stand), 28.8 cm (incl. stand)

With an associated wood stand. (2)

Such bronze figures pierced with apertures were used by acupuncturists and doctors to test their needle manipulation skills.

Literature comparison: Compare a closely related bronze acupuncture figure, dated to the Yongzheng period, in the collection of the Science Museum, London, object number A156197.

AUCTION RESULT COMPARISON

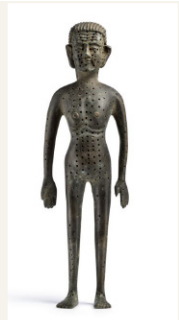
Type: Closely related
Auction: Sotheby's Hong Kong, 21 December 2022, lot 2012

Estimate: HKD 80,000 or approx.

EUR 9,500
converted and adjusted for inflation at the time of writing

Description: A rare imperial bronze acupuncture figure, Qing dynasty, Yongzheng period

Expert remark: Compare the near identical modeling and manner of casting of the bronze and similar perforations all over the body. Note the closely related size (26 cm).



Estimate EUR 3,000
Starting price EUR 1,500

60

**A BRONZE FIGURE
OF A FOREIGNER
OFFERING TREASURES,
HUREN XIAN BAO,
YUAN TO EARLY
MING DYNASTY**

China, 1279-1644, c. 14th century. Well cast kneeling and holding aloft a tripod censer, dressed in a loose robe tied at the waist, his back covered in an open jacket with short sleeves, his face with large eyes and bushy brows, wearing a short turban.

Provenance: From a Swiss private collection.

Condition: Very good condition with expected old wear, few nicks, light scratches, and manufacturing flaws. Fine, dark patina.

Weight: 1.2 kg

Dimensions: Height 18.5 cm

The motif of a foreigner in standing or kneeling position holding a censer, a vase, a pearl, or a branch of coral, is known as 'the foreigner offering treasures' (huren xian bao) and bears stylistic influences from India and Gandhara. Figural representations of foreign people have been part of the Chinese artistic repertoire since the establishment of the Silk Road. The phenomenon first appeared during the Tang dynasty with the flourish of international trade with Central Asian countries, and subsequently came to symbolize a peaceful era under a powerful nation.

**AUCTION RESULT
COMPARISON**

Type: Related

Auction: Christie's
Paris, 9 June 2021,
lot 173

Price: EUR 21,250
or approx. **EUR
23,500** adjusted for
inflation at the time
of writing

Description: A
bronze candlestick, China, Ming dynasty,
16th century

Expert remark: Compare the related
pose and square face with similarly
exaggerated facial features. Note the
candle stick form and larger size (35 cm).



Estimate EUR 6,000

Starting price EUR 3,000



AN ARCHAIC BRONZE RITUAL FOOD VESSEL, GUI, EARLY WESTERN ZHOU DYNASTY

Scientific Analysis Report: A thermoluminescence analysis report issued by Oxford Authentication 8 June 2015, based on sample number C115e88, sets the firing date of two samples taken between 2300 and 3600 years ago, consistent with the dating above. A copy of the report, signed by Doreen Stoneham for Oxford Authentication, accompanies this lot.

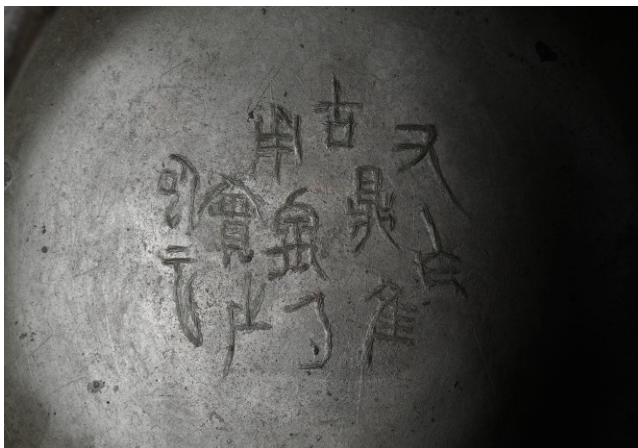
China, 11th century BC. The body is crisply cast in high relief on each side with a pair of coiled dragons with protruding fangs confronted on a notched flange and reserved on a leiwen ground. The vessel is flanked by a pair of loop handles surmounted by animal masks and with a tab cast with a claw and tail feather of a bird projecting from the bottom. The pedestal foot is cast on each side with two dragons confronted on a narrow flange.

Provenance: From an English private collection, by repute acquired in Germany during the 1970s or '80s.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, casting flaws, two cracks, minor losses. Completely original, no restoration of any kind. Drilled holes from sample-taking. The bronze is entirely covered by a naturally grown patina with distinct malachite and cuprite encrustations.

Weight: 2,083 g

Dimensions: Length 26 cm (across handles)



The interior of the vessel with an old inscription mostly written in seal script of the type used around 100 AD. This inscription probably dates either from the Han dynasty, before the vessel was buried, or from the Ming or Qing dynasties, after it was excavated. **The inscription may be translated as 'ancient ritual vessel made for use by the family of a revered deceased individual' and consists of the characters:**

- 又 (You): Pictograph of a hand. **To make.**
- 乍 (Zha): Pictograph of a blade for cutting trees. **First.**
- 古 (Gu): Pictograph of a shield. **Old or ancient.**
- 鼎 (Ding): Pictograph of an ancient cooking pot with two handles and three or four legs. Also refers to an **individual's grand reputation.**
- 隹 (Zhui): Pictograph of a **bird.**
- 用 (Yong): Depicts a bucket with a handle on the right side. **To use;** to employ; to eat or drink.
- 家 (Jia): Pictograph of a pig under a roof. **House, home, residence;** family; home; clan.
- 乃 (Nai): Origin unclear. Various explanations include: (1) a person standing sideways with protruding breasts, or (2) a rope being thrown. **To be.**
- 寶 (Bao): Depicts an assortment of valuable things, such as jade (玉), being stored safely under a roof (宀). **Treasure.**
- 广 + 尸 (Guang Shi) - "House on a cliff" and depiction of a deceased person. **Respected individual,** ceremonial burial.
- 以 (Yi): Depicts a person (人) carrying something. For use.
- 于 (Yu): Pictograph of a musical wind instrument with a reed. Surname, to go or take, emphasis.



Large profile dragons with coiled bodies are identified with Western Zhou bronze-casting. They appear, for example, on the Da Feng gui in the Historical Museum, Beijing, a vessel whose inscription refers to Wen Wang, father of the conqueror Wu Wang. Such dragons embellish other vessels, especially gui, with inscriptions that can be dated to the early Western Zhou period. The motif also appears on bronzes excavated in western China, in Shaanxi and Sichuan provinces, including lei with extravagant flanges. Coiled dragons seem to have been invented at the very beginning of the Western Zhou period, or just before the conquest, taking advantage of a Shang design. The large, coiled body is based upon a dragon such as that shown in the present lot. To create a profile version of the creature the head seems to have been cut off the body and a new profile head attached. See Jessica Rawson, *Chinese Bronzes: Art and Ritual*, British Museum, 1987, cat. no. 23.

Literature comparison: Compare a closely related bronze gui with similar decorations, 26 cm wide, dated to the Western Zhou dynasty, in the British Museum registration number 1984.0531.1, illustrated in Jessica Rawson, *Chinese Bronzes: Art and Ritual*, British Museum, 1987, cat. no. 23. Compare a closely related bronze gui, dated to the Western Zhou dynasty, in the National Palace Museum, Taipei, image number C1A001945N000000000PAD.

AUCTION RESULT COMPARISON

Type: Near identical

Auction: Christie's New York, 14 September 2018, lot 1111

Price: USD 200,000 or approx.

EUR 228,000 converted and adjusted for inflation at the time of writing

Description: A finely cast bronze ritual food vessel, gui, Early Western Zhou dynasty, 11th century BC

Expert remark: Compare the near identical form and decoration, as well as the similar patina. Note the related size (27 cm).



Estimate EUR 15,000

Starting price EUR 7,500





62 A BRONZE RITUAL TRIPOD VESSEL, JUE, SHANG DYNASTY

China, 12th-11th century BC. The deep body is raised on tall, graceful, blade-shaped legs with sharp edges and crisply cast with a band enclosing two slightly raised taotie masks against a leiwen ground, one centered by the handle issuing from a dragon head, below a pair of capped posts rising from the rim.

Provenance: From a private collection in the United Kingdom, and thence by descent in the same family.

Condition: Good condition, commensurate with age. Extensive wear, small nicks, few dents, one leg with a repair, possibly few further smaller repairs. Minor signs of weathering and erosion, encrustations. Superb, naturally grown patina with malachite and cuprite encrustations.

Weight: 783 g
Dimensions: Height 22.3 cm

Jue appear to have been essential to Shang dynasty rituals, as they are one of the most numerous vessels found in Shang tombs. Their shape implies that they were used for the heating and pouring of ritual wines, and possibly for drinking the wine.

AUCTION RESULT COMPARISON

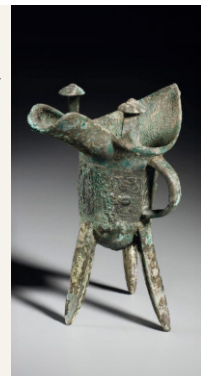
Type: Closely related

Auction: Christie's New York, 14 September 2012, lot 1224

Price: USD 32,500 or approx. **EUR 39,500**
converted and adjusted for inflation at the time of writing

Description: A bronze tripod ritual wine vessel, jue, late Shang dynasty, 11th century BC

Expert remark: Compare the closely related form and decoration with similar raised taotie masks against a leiwen ground. Compare also the similar condition, with one leg reattached and extensive encrustation, and the patina. Note the size (19.7 cm).



AUCTION RESULT COMPARISON

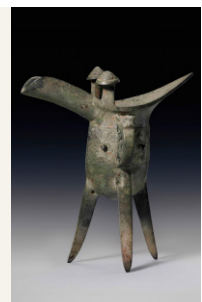
Type: Closely related

Auction: Christie's New York, 17 March 2017, lot 1002

Price: USD 81,250 or approx. **EUR 94,000**
converted and adjusted for inflation at the time of writing

Description: A bronze ritual tripod wine vessel, Jue, Shang dynasty, 12th-11th century BC

Expert remark: Compare the closely related form and decoration with similar bovine masks and incised capped posts. Note the size (20.3 cm).



Estimate EUR 3,000

Starting price EUR 1,500



63 A MINIATURE ARCHAIC BRONZE BELL, YONG, WARRING STATES PERIOD

China, 475-221 BC. Of barrel form with an arched opening, the body finely cast on geometric diapered ground, the upper reserve with three rows of neatly cast protruding bosses, separated by raised lines, surmounted by a tiered handle with a C-shaped hook to the back for suspension. The bronze with a naturally grown rich patina with vibrant malachite encrustations. The casting of 'razor-sharp' quality overall.

Provenance: From the collection of Joseph Rondina, acquired prior to 2000, and thence by descent. Joseph Rondina (1927-2022) was born into a first-generation Florentine-American family in Auburn, upstate New York. Returning to the U.S. after being stationed in Berlin at the end of the Second World War, he studied at the Whitman School of Design before opening Joseph Rondina Antiques on Madison Avenue in Manhattan's Upper East Side in 1957. In the beginning, his interests focused primarily on European 18th-century decorative arts and furniture, over time developing to include Chinese, Korean, Indian, Thai, Cambodian, Persian and Japanese art, bringing a more esoteric and exotic style to the market. His clientele included stars of the stage and screen, royalty, notables, dignitaries, and denizens of the social register from the United States and abroad.

Condition: Very good condition with minor wear and casting irregularities. Tiny nicks and minute abrasions. The bronze with a naturally grown patina with thick and scattered malachite and azurite encrustations.



Joseph Rondina standing at the entrance of his store on Madison Avenue, ca. 1960

Weight: 619.7 g
Dimensions: 15 cm

Following Western Zhou prototype, the small loop near the base of the handle allows suspending the bell at an angle, providing balance and stability while playing. The arched opening allows the bell to strike two tones. The present example may belong to a large set of bronze bells in ascending sizes.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 18 December 2020, lot 1007

Price: HKD 151,200 or approx. **EUR 18,500** converted and adjusted for inflation at the time of writing

Description: A miniature archaic bronze bell, Warring States period

Expert remark: Compare the closely related form and decoration with similar bosses, diapered ground, and tiered handle. Note the related size (14 cm).



Estimate EUR 5,000
Starting price EUR 2,400

AN ARCHAIC BRONZE RITUAL FOOD VESSEL AND COVER, DOU, WITH ELEVEN BANDS OF DECORATION, LATE SPRING AND AUTUMN TO EARLY WARRING STATES PERIOD

China, 6th-5th century BC. Finely cast with a total of eleven (!) bands of decoration, including rope-twist encircling the foot and cover, interlocking kui dragons to the sides and cover, evenly spaced pendent leaves with taotie design below the ring handles, and checkered triangles and swirling designs below the finial with a central floral medallion. The deep rounded sides raised on a pedestal foot and flanked by two ring handles, the domed cover surmounted by a disk-form finial. The crisply cast decorations are additionally inlaid with a black pigment enhancing the contrast.

Provenance: From the private collection of Alan and Simone Hartman, New York. Alan Hartman (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue, with further locations in Dallas and Palm Beach. His wife Simone (née Horowitz) already served as assistant manager of the New York gallery before the couple married in 1975, and together they built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums including the Museum of Fine Arts, Boston (which opened the Alan and Simone Hartman Galleries in 2013) as well as the Metropolitan Museum of Art and Brooklyn Museum in New York.

Condition: Excellent condition, commensurate with age. Extensive wear, signs of weathering and erosion, casting flaws, small nicks, tiny losses, corrosion, minuscule dents, and light scratches. The bronze covered in a superb, naturally grown patina with vibrant malachite and azurite encrustations.



Simone and Alan Hartman

Weight: 1,471.1 g
Dimensions: Height 18.1 cm, Width 22.2 cm (across handles)

These food containers, called dou, are cleverly designed. When turned upside down, the lids serve a secondary function as dishes to serve the food contained within. The Dou first appeared at the end of the Shang dynasty and became part of the ritual set in the Eastern Zhou dynasty, used as a ritual vessel for offering grains.

Expert's note: An ancient foundry site, established by the rulers of the Jin state in the early 6th century BC, was discovered in the mid-20th century in Shanxi province, with over 1200 pottery models and patterned molds for bronze casting excavated, providing greater understanding of the casting techniques and styles of the period. See for example the kui dragon designs, closely related to those found on the present lot, illustrated in *Art of the Houma Foundry: Institute of Archaeology of Shanxi Province*, Princeton, 1992, p. 211, no. 322 and p. 220, nos. 355 and 356.

LITERATURE COMPARISON

Compare a closely related bronze dou cast with similar bands of decoration, dated 6th century BC, 22.2 cm long (across handles), illustrated by Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, 1995, p. 178, no. 24 (**fig. 1**).

Compare a pair of closely related bronze dou cast with similar bands of decoration, dated 5th century BC, in the Minneapolis Institute of Art, accession number 50.46.88.1a,b. Compare a related bronze dou excavated in 1988 at Jinsheng, Taiyuan, Shanxi, illustrated in *Compendium of Chinese Bronze*, Vol. 8, Eastern Zhou II, 1995, p. 37, pls. 40-41.



fig. 1

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 16 September 2010, lot 881

Price: USD 104,500 or approx.

EUR 137,000 converted and adjusted for inflation at the time of writing

Description: A bronze ritual food vessel and cover, Dou, late Spring and Autumn Period, 6th century

Expert remark: Compare the closely related form, decoration, and manner of casting. Note the related size (20.3 cm).



Estimate EUR 8,000
Starting price EUR 4,000



65

A SUPERB TURQUOISE AND GOLD-INLAID BRONZE MIRROR, EASTERN ZHOU DYNASTY, WARRING STATES PERIOD

China, 475-221 BC. Thinly cast, the back centered by a loop and superbly inlaid in gold wire with intertwined stylized dragons arranged in an intricate geometric design, encircled by a band of similarly stylized beasts, all filled in with vibrant turquoise inlay.

Provenance: Koller, Zürich, 29 October 2013, lot 159, sold for CHF 42,000 or approx. **EUR 55,700** (converted and adjusting for inflation at the time of writing). A private collection in Geneva, Switzerland, acquired from the above.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, losses, flaking, nicks, scratches, all as expected. Some inlays have been replaced, the back shows several soldering marks. The bronze is covered overall in a rich, naturally grown patina with fine malachite encrustations. Displaying magnificently.

Weight: 714.3 g

Dimensions: Diameter 18 cm

LITERATURE COMPARISON

Compare a near identical gold and turquoise-inlaid mirror, dated to the Warring States period, 4th-3rd century BC, 18 cm diameter, exhibited by Phoenix Ancient Art at Asia Week New York, March 2016 (**fig. 1**). Compare a closely related turquoise-inlaid mirror excavated at Linzi (a city of the Qi state), Shandong province, dated to the Warring States period, in the Shandong Museum, illustrated in Zhongguo Qingtongqi Quanjì ('Complete Collection of Chinese Bronzes') - 16 - Bronze Mirrors, Beijing, 1998, p. 32, no. 32 (**fig. 2**). Note that this example shows the completely unrestored 'as found' condition of such mirrors after they are excavated. The present lot of course has since its excavation been professionally cleaned and preserved.



AUCTION RESULT COMPARISON

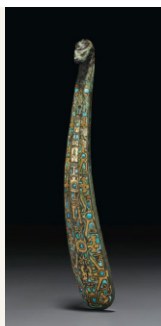
Type: Related

Auction: Christie's New York, 25 September 2020, lot 1529

Price: USD 100,000 or approx. **EUR 109,000** converted and adjusted for inflation at the time of writing

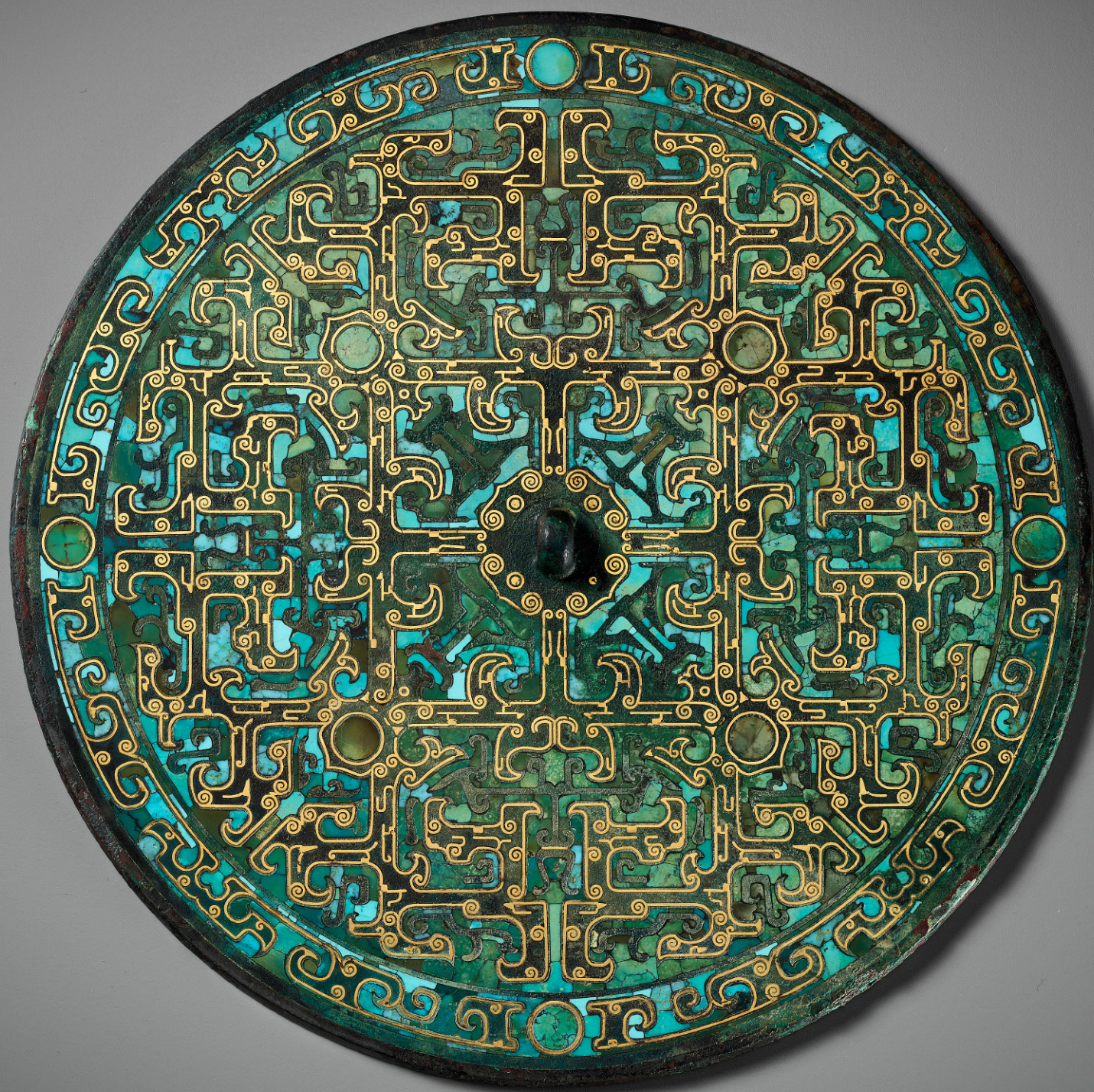
Description: A turquoise and gold-inlaid bronze belt hook, Warring States period, 4th-3rd century BC

Expert remark: Compare the closely related decoration with similar turquoise and gold inlays forming an intricate geometric design. Note the size (19.2 cm).



Estimate EUR 10,000

Starting price EUR 5,000





66

A GOLD AND SILVER-INLAID IRON FIGURE OF A PIG, WARRING STATES PERIOD TO HAN DYNASTY

China, 5th century BC to 2nd century AD. Well cast as a sow standing foursquare on an oval frame, the body finely inlaid in gilt and silver with archaic motifs, the face with almond-shaped eyes and a prominent snout.

Provenance: From the collection of Mary McFadden. Mary McFadden (born 1938) is an American art collector, editor, fashion designer, and writer, who was born in New York City. During the 1960s she worked as the director of public relations for Dior New York. After marrying Philip Harari, a merchant for De Beers diamonds, they relocated to South Africa, where she worked as an editor for the South African Vogue from 1968 to 1970. In 1976 she established her own clothing company Mary McFadden Inc. and in 2012 she published a book titled 'Mary McFadden: A Lifetime of Design, Collecting, and Adventure'.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, corrosion, encrustations, small losses, nicks, scratches, dents, and casting flaws.



Mary McFadden (born 1938)

Weight: 1.1 kg
Dimensions: Length 18 cm

Expert's note:

Bronze and precious metal animal forms were popular in the Eastern Zhou and Han periods, however examples shaped as a pig or cast from iron are exceptionally rare. For a gold-inlaid iron mirror, dated late Eastern Han dynasty to early Six Dynasties period, formerly in the Carl Kempe Collection, see Sotheby's London, 14 May 2008, lot 34. Compare a related gold and silver-inlaid iron finial, also dated Warring States period to Han dynasty, at Sotheby's New York, 10 September 2019, lot 239 (fig. 1).



fig. 1

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 20 March 2015, lot 706

Price: USD 125,000 or approx. **EUR 149,000** converted and adjusted for inflation at the time of writing

Description: A pair of small gold and silver-inlaid bronze animals, China, Warring States or later

Expert remark: Compare the closely related style of inlay. Note the smaller size (8 cm), and that the lot comprises a pair.



Estimate EUR 6,000

Starting price EUR 3,000

A RARE PAIR OF UNUSUAL COWRIE SHELL AND GILT-BRONZE 'STAG' MAT WEIGHTS, WESTERN HAN DYNASTY

China, 207 BC-9 AD. Each with a brown-speckled cowrie shell depicting a deer's body mounted and fitted into a cast bronze flat mount, with four tab-like feet in the form of folded and tucked deer legs, below flanges to secure the shell, a deer head with antlers opposite a rounded flange with incised details depicting a tail. (2)

Provenance: Sotheby's New York, 26 November 1991, lot 235. Private collection of Gerard Arnhold (1918-2010), São Paulo, Brazil, acquired from the above and thence by descent. Each base with a label 'W 77'. George Gerard Arnhold was a German-Brazilian entrepreneur whose contributions to the arts include serving as the president of the Dresden Philharmonic Society and supporting the Dresden State Art Collections.

Condition: Overall good condition, commensurate with age. Extensive wear, nicks, scratches, dents, small losses, repairs to the antlers and flanges, small cracks, and casting flaws. The bronze with a fine, naturally grown patina with malachite encrustations.



George Gerard Arnhold (1918-2010)



Sotheby's New York, 26 November 1991, lot 235

Weight: 440 g and 465.6 g
Dimensions: Length 10.7 cm and 10.5 cm



Mat weights are believed to have been made in sets of four, such as the set of four gilt-bronze and cowrie shell tortoise-form weights found in pairs in each of two coffins in a double burial in a Western Han tomb in Hunyan, Shanxi province. See Wenwu, 1980:6, p. 51, fig. 27 (one of four). These weights were filled with lead to give them additional weight. The entry for the set of four notes that the word for deer, lu, is a homonym for wealth, and that cowrie shells, since ancient times, had been used as currency. Also, the brown spots of the cowrie shell may be seen to allude to the sacred spotted deer which ferrets out lingzhi, the fungus of immortality.

Literature comparison: Compare a related example lacking the antlers, illustrated in *Ausstellung Chinesischer Kunst*, Berlin, 1929, p. 60, no. 84. Compare a pair of similar stag-form mounts (minus the cowrie shell body) from the collection of Carl Kempe illustrated by O. Karlbeck, 'Selected Objects from Ancient Shou-Chou', B.M.F.E.A., Stockholm, 1955, No. 27, pl. 45, fig. 4 (a&b).

AUCTION RESULT COMPARISON

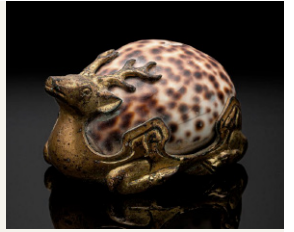
Type: Closely related

Auction: Nagel Auction Stuttgart, 6 December 2022, lot 276

Price: EUR 28,000 or approx. **EUR 29,500** adjusted for inflation at the time of writing

Description: A rare and finely cast gilt-bronze mounted cowrie shell stag mat weight, Han dynasty

Expert remark: Compare the closely related gilt bronze mount. Note the related size (9.2 cm) and that this lot comprises only one weight.



Estimate EUR 8,000

Starting price EUR 4,000



A GILT BRONZE 'DRAGON-HEAD' CHARIOT TERMINAL, HAN DYNASTY

China, 206 BC-220 AD. Finely cast, the cylindrical shaft terminating in a large dragon's head with bulging eyes, thick sinuous brows, a long upturned snout, and elegantly scrolling nostrils and horns. The hollow cylindrical cap finely cast as a dragon head with bulging eyes beneath overhanging eyebrows above a curled snout and ferocious mouth, the ears tucked along the body.

Provenance: Michael Teller, TK Asian Antiquities, Williamsburg, Virginia, USA. The Sachs Family Collection, USA, acquired from the above. An Austrian private collection, acquired from the above.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, corrosion, nicks, scratches, dents, and losses. The bronze with a fine, naturally grown patina with malachite and cuprite encrustations.



Michael Teller

Weight: 86.1 g

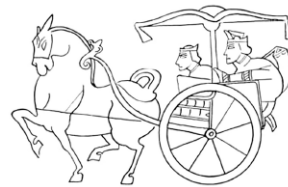
Dimensions: Length 10 cm

Mounted to a modern acrylic stand. (2)

Known as 'terminals' in English, fittings of this type are usually termed yue in Chinese, though they are sometimes also called wushi. This terminal originally capped and concealed the outer end of the wooden draught pole yuan of a horse-drawn chariot chema. The yoke, placed over the horses' front shoulders, would have been hitched to a horizontal crossbar, which was in turn attached to the draught pole, the ensemble transmitting the horses' forward movement to the chariot itself. A viewer facing the horses could have seen this gilt bronze terminal between the horses, more or less at the level of the tops of their forelegs, depending upon the height and possible curvature of the draught pole.

Though Chinese tradition asserts that the chariot was invented during the Xia dynasty (possibly 2070 BC–possibly 1600 BC), the horse-drawn chariot is believed to have been introduced in China in the thirteenth century BC, during the Shang dynasty (c. 1600 BC–c. 1046 BC), probably

from without. From the Shang through the Warring States periods, chariots were typically two-wheeled vehicles drawn by two or four horses harnessed to a single draught pole. The chariot initially was a vehicle for hunting and for projecting status, its military role apparently limited to serving as an elevated, mobile command platform, with no evidence that it was used in battle in significant numbers. After the Zhou conquest of the Shang in c. 1046 BC, however, use of the chariot in warfare became much more widespread; in fact, use of war chariots may have played a decisive role in the Zhou overthrow of the Shang.



A drawing of a Han dynasty relief depicting a horse-drawn chariot, illustrated in C. W. Bishop, *The Horses of Tang Tai-Tsung*, *The Museum Journal*, Vol. IX, *The University of Pennsylvania Museum of Archaeology and Anthropology*, 1918, p. 250, fig. 79

Among the most powerful emblems in Chinese art and culture, the dragon, or long in Chinese, traditionally symbolized auspicious powers, particularly control over water, including not only rivers, lakes, and oceans, but rainfall, hurricanes, and floods as well. In the early, dualistic view of the world that Daoism would espouse, the dragon came to represent the yang, or male forces of the universe, while its counterpart, the phoenix, or fenghuang, came to stand for the yin, or female forces. In due course, the dragon was adopted as the symbol of the emperor, as the personification of yang forces, just as the phoenix was appropriated as the symbol of the empress, as the embodiment of yin forces.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's London, 13 May 2009, lot 56

Price: GBP 7,500 or approx. **EUR 15,500** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze 'dragon head' fitting, Han dynasty

Expert remark: Compare the closely related form, modeling, manner of casting, and gilding. Note the size (14 cm).



Estimate EUR 4,000

Starting price EUR 2,000





69

A LARGE BRONZE STORAGE VESSEL AND COVER, FANGHU, HAN DYNASTY

China, 206 BC to AD 220. The faceted pear-shaped body raised on a slightly spreading square foot and applied to opposing sides with taotie mask handles suspending loose rings, the square cover surmounted by three flat, S-shaped finials.

Provenance: From a French private collection.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, corrosion, encrustations, casting flaws, losses, cracks, nicks, scratches. The bronze with a superb, naturally grown patina with scattered malachite encrustations.

Weight: 3.7 kg

Dimensions: Height 42.2 cm

Literature comparison: Compare a related bronze fanghu, excavated at Shuihudi, Yunmeng, Hubei province, now in the Yunmeng County Museum, published in *Zhongguo qingtongqi quanji* ('Complete collection of Chinese archaic bronzes'), vol. 12, Beijing, 1998, pl. 9. Compare a related bronze fanghu in the collection of the Fujii Yurinkan, Kyoto, illustrated in Sueji Umehara, *Nihon shucho Shina kodo seikwa* ('Select Relics of Ancient Chinese Bronzes from Collections in Japan'), vol. 6, Osaka, 1964, pl. 471.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 19 Sep 2014, lot 1008

Price: USD 9,375 or approx. **EUR 11,000** converted and adjusted for inflation at the time of writing

Description: A bronze ritual wine vessel, Fanghu, Han dynasty (206 BC-AD 220)

Expert remark: Compare the closely related form and manner of casting with similar S-shaped finials, patina, and identical size (42 cm).



Estimate EUR 2,000

Starting price EUR 1,000

**A MASSIVE GILT-BRONZE
TAOTIE MASK FITTING WITH RING HOOK,
PUSHOU, HAN DYNASTY**

China, 206 BC-220 AD. Heavily cast with crisp details in high relief, the large hook protruding from beneath its round nose with a raised bridge between its bulging eyes. A triangle stylized-ruyi central on the forehead with scrolling designs along the sides and a long rectangular strut extending out from behind for mounting.

Provenance: The present lot was part of an important collection of archaic Chinese bronzes, built by three generations of the Chasseloup-Laubat family in France. Prosper de Chasseloup-Laubat (1805-1873), was a prominent aristocrat, politician, and art collector who became Minister of the French Navy and the Colonies under Napoleon III, traveling extensively through all of Asia. His son Louis (1863-1954), an engineer in ship design, significantly expanded the family collection, also during his frequent travels throughout Asia. François (1904-1968), Prosper's grandson, eventually inherited the family passion and became a renowned explorer and participant in the Hoggar Expedition.

Published: J.C. Moreau-Gobard, *Chine – Terres cuites*, 1 July 1965, p. 2, no. 17.

Condition: Very good condition, commensurate with age. Ancient wear, losses, nicks, scratches, flaking to gilt, casting flaws.

French Export License: Certificat d'exportation pour un bien culturel Nr. 243097 dated 20 September 2023 has been granted and a copy accompanies this lot.

Weight: 1,500 g

Dimensions: Height 13 cm, Width 14 cm, Depth 16.4 cm



**Prosper de
Chasseloup-Laubat
(1805-1873)**



An old photograph of the taotie mask in the Chasseloup-Laubat family collection while under ownership of Prosper Chasseloup-Laubat's grandson François (1904-1968)

This impressive door ring holder (pushou) in the form of a taotie mythological beast mask would support a large ring from its lower section and be positioned in the centre of doors or gateways. Its size is evidence of the grandeur of the palace or mausoleum building it once adorned. Its fierce appearance, with bulging eyes, was believed to ward off evil spirits.

LITERATURE COMPARISON

Compare a related gilt-bronze taotie mask fitting, dated 8th century BC, 11.6 cm wide, in the Minneapolis Institute of Art, accession number 50.26.8a.



Estimate EUR 5,000

Starting price EUR 2,400





71

A SET OF ELEVEN BRONZE BELT ORNAMENTS, SIX DYNASTIES

China, 3rd-6th century. Comprising eight rectangular plaques with rectangular slits below a bird motif, one buckle of rectangular form with one end arched, all bearing neatly stippled grounds, and two gilt-bronze plaques with shaped slits. Each finely decorated to depict birds with leafy sprigs and ribbons in their beaks.

Provenance: Collection of Madam L. Wannieck. Hotel Drouot Paris, 22 March 1961, lot 267. Collection of Dr. Wou Kiuan. Wou Lien-Pai Museum, coll. no. T.5.19., acquired from the above. The reverse of the largest buckle with an old label inscribed in Chinese, '[...] gilt bronze [...]'. Marie-Madeleine Wannieck (1871-1960) was a prominent collector and art dealer from the early 20th century until her death. Dr. Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art.

Condition: Good condition, commensurate with age, with ancient wear and extensive traces of usage. Signs of weathering and erosion, encrustations, small nicks, expected losses, and corrosion. The bronze has a naturally grown patina with malachite encrustations and cuprite.



The L. Wannieck
Chinese Imports of
Chinese Art store in
Paris, c. 1920

Weight: 252 g (total)

Dimensions: 5.9 x 3.4 cm (largest), 3.4 x 3 cm (smallest)

With a fitted velvet display stand. (12)

LITERATURE COMPARISON

Compare a closely related belt plaque similarly cast with a stippled ground, an oval belt slot, and zoomorphic decorations, 3.5 x 3.8 cm, dated to the Six Dynasties, in the Metropolitan Museum of Art, accession number 24.100.11.



Estimate EUR 3,000

Starting price EUR 1,500



72 A SILVER FUNERARY MASK OF A NOBLEMAN, LIAO DYNASTY

China, Inner Mongolia, 907-1125. Formed from a sheet of thinly beaten silver and faithfully modeled to the contours of the deceased's face, with ridged eyebrows, closed eyes, the nose long and straight above a thin mouth with subtly bow-shaped lips, the temples pierced with three small holes each, the small ears worked separately and protruding from each side of the face.

Provenance: From the collection of Mary McFadden. Mary McFadden (born 1938) is an American art collector, editor, fashion designer, and writer, who was born in New York City. In 1976 she established her own clothing company Mary McFadden Inc. and in 2012 she published a book titled 'Mary McFadden: A Lifetime of Design, Collecting, and Adventure'.

Condition: Good condition, commensurate with age. Extensive wear, small losses and minor tears around the edges, one with an associated minor repair. Light surface corrosion typical of ancient silver. Superb, naturally grown patina with malachite and azurite encrustations.



Mary McFadden
(born 1938)

Weight: 75 g (excl. stand), 830 g (incl. stand)
Dimensions: Height 21.6 cm (excl. stand), 30.9 cm (incl. stand)

Mounted to an associated modern stand. (2)

Funerary masks are associated with the burial culture of the Qidan Liao and many examples made of bronze, silver sheet, or gilt bronze such as the present example have been found in tombs of the Liao elite in Inner Mongolia. Two impressive gold funerary masks were discovered in the royal tomb of the Prince and Princess of Chen, dated 1018. Similarly made of thin hammered gold sheet, they are supposed to realistically portray some of their owners' facial features.

Literature comparison: Compare a closely related silver alloy mask in the Philadelphia Museum of Art, accession number 2012-53-1. Compare with Zhu Qixinin, 'The Liao Dynasty tomb of a Prince and Princess of the Chen Kingdom', *Orientations*, October 1991, fig. 11. Compare another example made in gilt bronze sheet and excavated from a Liao tomb at Chifeng, Inner Mongolia, see 'The Silk Road in Inner Mongolia', Hong Kong, 2007, cat. no. 18. See also a similar example in the Musée Guimet, Paris, reference number MA2352.

AUCTION RESULT COMPARISON

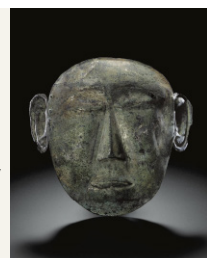
Type: Closely related

Auction: Sotheby's London, 14 May 2008, lot 92

Price: GBP 26,900 or approx. **EUR 54,500**
converted and adjusted for inflation at the time of writing

Description: A silver funerary mask, Liao dynasty

Expert remark: Compare the closely related material and technique, with similar malachite patina and separately worked ears.



Estimate EUR 4,000

Starting price EUR 2,000

73

A FINE SILVER CIRCULAR BOX AND COVER DEPICTING BIRDS AND FLOWERS, TANG DYNASTY

China, 618-907. The small, slightly convex box and cover are each finely chased against a minutely ring-punched ground, the top with a central long-tailed bird in flight amid scrolling foliage, the underside with lotus blossoms borne on leafy stems, and the straight sides with trefoil bands.

Provenance: English trade. Acquired from a Japanese private collection.

Condition: Excellent condition, commensurate with age. Old wear, traces of use, manufacturing flaws, minor tarnishing to the silver, few tiny nicks.

Weight: 20.8 g

Dimensions: Diameter 3.5 cm

With a Japanese wood box. (2)

Literature comparison: Compare a related parcel-gilt silver box depicting a large bird and leafy vines, 4.8 cm in diameter, dated to the 8th century, accession number 1974.268.15a, b.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 12 September 2019, lot 541

Price: USD 22,500 or approx. **EUR 25,000** converted and adjusted for inflation at the time of writing

Description: A small silver circular 'bird and flower' box and cover, Tang dynasty

Expert remark: Compare the closely related form and decoration. Note the size (4.2 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 12 September 2019, lot 544

Price: USD 102,500 or approx. **EUR 115,000** converted and adjusted for inflation at the time of writing

Description: A finely engraved small silver 'mandarin duck' box and cover, Tang dynasty

Expert remark: Compare the related form, decoration, and motif. Note the different material and the closely related size (4.4 cm).



Estimate EUR 3,000

Starting price EUR 1,500





74

A RARE BRONZE 'IMMORTALS' ARROW VASE, TOUHU, YUAN TO EARLY MING DYNASTY

China, 14th-15th century. Finely cast, the compressed globular body rising from a splayed and tiered foot and surmounted by a tall cylindrical neck set with two tubular 'target' lugs. The body decorated in relief with luduan masks divided by flanges below chilong dragons striding across a diaper-patterned ground, the neck with two immortals, Li Tieguai holding aloft his double gourd while supporting himself on his iron crutch and Lu Dongbin carrying his sword on his back, standing over crashing waves, framed by bands of keyfret to the neck and the lugs further with bands of hexagonal diaper.

Provenance: From a private collection in Vienna, Austria.

Condition: Some wear, small nicks, light scratches, losses, old repairs, touchups, casting flaws. The base with a drilled aperture and the foot ring further drilled with an aperture to mount as a lamp.

Weight: 2.9 kg
Dimensions: Height 34.1 cm

Vases of this type are associated with an ancient Chinese game called touhu (lit. 'pitch-pot'), a traditional East Asian game that requires players to throw arrows or sticks from a set distance into a large, sometimes ornate vessel. The game had originated by the Warring States period, probably

invented by archers or soldiers as a pastime during idle periods. It began as a game of skill or a drinking game at parties, but by the time it was described in a chapter of the Chinese Classic Book of Rites, it had acquired Confucian moral overtones. Initially popular among elites, it spread to other classes and remained popular in China until the end of the Qing Dynasty. Touhu was usually a contest between players, who had to throw arrows into the mouth or tubular lugs located at the top of the vase, which was placed at an equal distance between two mats on which the players knelt. Touhu vases continued to be produced in the Song dynasty and later, made in various materials including bronze, cloisonné, and ceramic.

AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams Hong Kong, 29 May 2022, lot 24

Price: HKD 121,125 or approx. **EUR 14,500**
converted and adjusted for inflation at the time of writing

Description: A rare bronze arrow vase, touhu, Yuan dynasty

Expert remark: Compare the related touhu form with two target lugs, relief decoration, and size (35.3 cm).



Estimate EUR 4,000
Starting price EUR 2,000

75

A SAWASA GILT BRONZE CENSER WITH MATCHING HARDWOOD STAND, COVER AND WHITE JADE FINIAL, 17TH-18TH CENTURY

Japan and China. Of lobed form, supported on three feet, flanked by a pair of gilt lion mask handles, the body decorated with lobed cartouches enclosing auspicious flowers, birds, and butterflies above a ring-punched ground, the body and neck finely incised with leafy vines.

The base and cover reticulated with scrolling vines, and the cover surmounted by a pale celadon jade figure of Shoulao holding a lingzhi cane and flanked by a deer and a crane. (4)

Provenance: From a noted French private collector.

Condition: Very good condition with minor old wear, light surface scratches, small nicks, few light dents, the finial reattached to the cover with remnants of adhesive. The preservation as a complete set must be regarded as extremely rare in this superb overall condition.

Weight: 564.4 g (the censer and cover)

Dimensions: Height 13.7 cm (excl. base), 16.4 cm (incl. base)

The fitted hardwood base and cover date to the mid to late Qing dynasty. The white jade handle dates to the 18th to 19th century.

Sawasa describes a distinctive style of metalwork produced in Asia during the 17th and 18th centuries. The base material was a copper-gold alloy, much like the Japanese shakudo. Sawasa articles usually appear in the form of all kinds of containers like tobacco boxes, but also cups and saucers, ewers, and other items for which the material is suited. The production of Sawasa items is primarily associated with Nagasaki, but various records suggest there was also production in both Canton (Guangzhou) and Tonkin (Hanoi). The clientele were mainly the Dutch colonial expat community, who commissioned these items for their own use and to some extent for trade with Europe.

Literature comparison: Compare a related Sawasa ware teacup and saucer, dated 1731, in the Metropolitan Museum of Art, accession number 1984.233a, b.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 19 December 2014, lot 36

Price: GBP 17,500 or approx. **EUR 30,000**

converted and adjusted for inflation at the time of writing

Description: A Sawasa ware Shakudo and gilt copper coffee urn, Edo period (early 18th century)

Expert remark: Compare the material. Note the form and larger size (36.5 cm).



Estimate EUR 15,000

Starting price EUR 7,500



76

A PARCEL-GILT BRONZE FIGURE OF A XINIU, MING DYNASTY

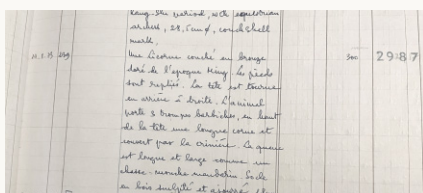
China, 1363-1644. Well cast in a recumbent pose with the left foreleg bent and the others tucked in, the head graciously turned backward, the horned beast well detailed with bulging eyes, funnel-shaped ears, and neatly incised mane, bears, and brows, with scrolling flames to the thighs and shoulders.

Provenance:

A noted private collection in Geneva, Switzerland, acquired in the European trade on 14 August 1973, and thence by descent.

An important part of this collection was on permanent loan and exhibited over several decades at the Asia-Africa Museum in Geneva. Two old collector labels 'Ming 1373-1646' and 'AMA 2987' to the interior, and two old labels '2987' and '217' to the base. A copy of the previous owner's handwritten notes, confirming the acquisition date and with a short description of the present object (numbered '2987'), accompanies this lot.

Condition: Good condition with some old wear and casting flaws as expected, light surface scratches, small nicks. Minor losses, some with associated old fills.



Weight: 1.1 kg (excl. base), 1.4 kg (incl. base)

Dimensions: Length 27.9 cm

With a fitted wood base from the Qing dynasty. (2)

The xiniu is a legendary Chinese animal. In ancient Chinese texts, the term xiniu originally meant rhinoceros. In later periods, the creature became increasingly mythologized after the rhinoceros was extinct in post-archaic China. By the Song dynasty, it had become a beast of legend, known only through literary references. Over time, the depiction of this animal changed to a more bovine appearance with a single curved horn on its head that was used to communicate with the sky, which is why the xiniu is often depicted gazing up at the moon.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 9 November 2017, lot 193

Price: GBP 6,875 or approx. **EUR 11,000** converted and adjusted for inflation at the time of writing

Description: A parcel-gilt bronze model of a mythical beast, Xiniu, Ming Dynasty

Expert remark: Compare the closely related modeling, manner of casting, and gilding. Note the similar size (26.3 cm).



Estimate EUR 5,000

Starting price EUR 2,400



77

A RARE GILT-BRONZE 'MULE' CENSER AND COVER, MING DYNASTY

Exhibited: On loan to the Museum of East Asian Art, Berlin, 2001-2004.

China, 16th-17th century. Finely cast standing foursquare with the head lowered and the legs slightly bent, the back with a separately cast, fitted saddle pierced with a trefoil aperture and saddle cloth, both neatly incised with stylized ruyi heads.

Provenance: Galerie Tseng Tung-fa, Stuttgart, Germany. A German private collection, by repute acquired from the above. On loan to the Museum of East Asian Art, Berlin, 2001-2004.

Condition: Very good condition with minor wear and casting irregularities, few tiny nicks, remnants of varnish. The bronze with a fine, naturally grown, dark patina.

Weight: 1,151 g
Dimensions: Length 22 cm

Expert's note: The well-cast and neatly incised saddle is removable and pierced for the incense smoke to rise, therefore it is impossible that there was an accompanying figure to this censer.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 1 June 2011, lot 3951

Price: HKD 125,000 or approx. **EUR 21,000** converted and adjusted for inflation at the time of writing

Description: A rare Ming parcel-gilt bronze 'mule' censer, Wanli period (1573-1619)

Expert remark: Compare the closely related subject, pose, pierced saddle, and size (20 cm).



Estimate EUR 3,000
Starting price EUR 1,500



78
A LUDUAN-FORM BRONZE CENSER AND COVER,
17TH CENTURY

China. Finely cast standing foursquare, the squat body well detailed with scales to the front, scrolling fur tufts to the sides wrapped around the slender legs terminating in clawed feet issuing neatly incised flames, and a short tail. The separately cast, hinged cover rendered in the form of the beast's one-horned head with bulging eyes, scrolling mane, and funnel-shaped ears, the mouth wide open revealing tongue and sharp fangs.

Provenance: French trade.

Condition: Very good condition with minor wear, few small nicks, few scratches, and casting flaws. The hinge original and remarkably well preserved, thus functioning properly. Naturally grown, rich and very dark patina with malachite-green hues.

Weight: 1.9 kg
 Dimensions: Height 26.5 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 3 June 2015, lot 2870

Price: HKD 275,000 or approx. **EUR 38,500**
 converted and adjusted for inflation at the time of writing

Description: A bronze Luduan-form censer and cover, Late Ming dynasty, 17th century

Expert remark: Compare the related closely related form and manner of casting, the head also separately cast albeit lacking the hinge. Note the size (23 cm).



Estimate EUR 3,000
 Starting price EUR 1,500

A PAIR OF LARGE BRONZE 'BUDDHIST LION' CENSERS, 17TH CENTURY

China. Each cast as a beast seated on its hindlegs, the raised head with large round eyes beneath thick curled eyebrows, the mouth opened revealing sharp fangs, grasping the ends of a twist rope leading to the openwork brocade ball under its paw, the body detailed with a neatly incised combed mane and upright bushy tail. (2)

Provenance: French trade. Acquired from a private estate in the north of France.

Condition: Good condition with minor wear and casting flaws. Few small losses, minuscule nicks, tiny scratches, and small dents. One lion with a slightly loose brocade ball. The bronzes have a smooth, dark, naturally grown patina with scattered malachite encrustations.

Weight: 12.15 kg and 12.48 kg
Dimensions: Height 37 cm (each)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's London, 14 May 2014, lot 305

Price: GBP 7,500 or approx. **EUR 13,000** converted and adjusted for inflation at the time of writing

Description: A bronze 'buddhist lion' censer, 17th century

Expert remark: Compare the closely related modeling and manner of casting with similar openwork brocade ball and neatly incised combed mane and bushy tail. Note this lot comprises a single censer.



Estimate EUR 4,000

Starting price EUR 2,000





80

A PAIR OF IRON 'TIEHUA' PANELS DEPICTING PEONY AND LOTUS, IN ZITAN FRAMES, 17TH-18TH CENTURY

China. Finely wrought with individually crafted elements joined with small bolts, each with large blossoms borne on leafy stems rising from the base of the frame. The three peony blossoms with numerous petals enclosing their central bulbs. The lotus with large pads and two blossoms rising from a riverbank, one bulb remaining closed while the other spread elegantly revealing the cupped interior of its petals.

The frames are original to the panels and carved from Zitan wood.

Provenance: Ben Janssens Oriental Art, London, 2007. Dr. Kenneth P. Lawley (inventory number M.34), acquired from the above. A copy of the original invoice from Ben Janssens, dated 15 February 2007 and stating a purchase price of GBP 5,000 or approx. **EUR 11,000** (converted and adjusted for inflation at the time of writing), accompanies this lot. Ben Janssens has been an authority in Asian antiquities since the late 1990s. His impressive gallery in the heart of London focuses primarily on early Chinese art, hosting impressive exhibits. Dr. Kenneth P. Lawley (1937-2023) was a chemical physicist in The School of Chemistry at the University of Edinburgh. His collection started in the early 1960s, and for the first twenty-five years of his collecting career Dr. Lawley made the majority of his purchases from the Davies Street gallery of Bluett and Sons. Working within a fairly small budget – Lawley had a small private income as well as his emoluments from the University of Edinburgh – he often sold pieces back to the firm to finance more expensive purchases.

Condition: Excellent condition with minor wear and manufacturing flaws.

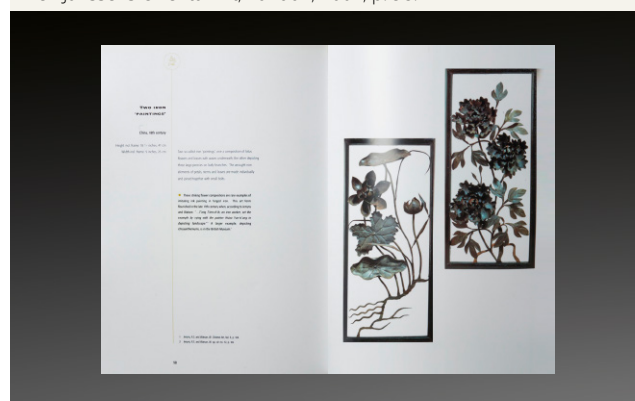


Ben Janssens

Weight: 640 g and 681 g
Dimensions: 41.7 x 22 cm (each)

PUBLISHED & EXHIBITED

Ben Janssens Oriental Art, London, 2007, p. 98.



Tiehua, literally 'iron flowers,' started in Wuhu during the seventeenth century. They were originally hammered as floral-patterned candle holders for local Buddhist temples. Tang Peng, a local blacksmith, was believed to be the first to wrought iron images of flowers and birds, scenery, and insects. In the eighteenth century, tiehua were transported to the capital Beijing and obtained attention from nobles and scholars. Poems and essays were written to praise the beauty of the images and the talents of their producers.

LITERATURE COMPARISON

Compare a related set of four tiehua panels of bamboo, plum blossom, orchids, and chrysanthemum, dated 17th to 18th century, in the National Museum of Scotland, accession number A.1902.466 (**fig. 1**). Compare a related tiehua floral spray panel, 125.7 x 41.4 cm, dated 1750-1850, in the British Museum, accession number 1928,0717.15.



fig. 1

Estimate EUR 4,000

Starting price EUR 2,000

81

A RARE AND INSCRIBED ARCHAISTIC GILT-SPLASHED BRONZE WINE VESSEL, JUE, QING DYNASTY

China, 18th century. Superbly cast, with a pair of short posts on the mouth rim dividing the elongated pouring mouth and an exaggerated lip, decorated around the exterior of the cylindrical receptacle with taotie-masks against a leiwen-ground and divided by vertical flanges, one side with a loop-handle emerging from an animal-head, all raised on three long tapered legs, decorated overall with characteristic gilt splashes. The base carved with a five-character seal script mark.

Inscriptions: To the base, 'Boshen zuo baoyi' (Boshen made this precious vessel).

Provenance: New York trade. Acquired from a noted private collection in the US.

Condition: Very good condition with expected old wear and casting irregularities, the pointed tip of the mouth with a tiny crack.

Weight: 900 g

Dimensions: Height 23.4 cm

The base is inscribed in archaic script with Boshen zuo baoyi, 'Boshen made this precious yi'. Yi may be translated as a cup or libation vessel. It is interesting to note that not only the form and decoration were copied in reverence to archaism, but the inscription had been taken directly from characters inscribed on late Shang/early Zhou dynasty vessels. The name Boshen appears to be unrecorded.

Bronze vessels of this type were valued by the literati class in China for their reverence to archaism, and those bearing an epigraphic inscription were considered even more precious. Gerard Tsang and Hugh Moss in *Arts from the Scholar's Studio*, Hong Kong, 1986, page 184, quote Ulrich Hausmann saying, "Archaic bronzes and their inscriptions, the subject of centuries of epigraphic and stylistic studies by literary men and artists, became inseparable; so much so that since that time scholars writing characters have seen at the back of their minds the image of ancient bronze vessels whose rubbings they had carefully studied. ...what could be more fitting than to embellish one's studio with subtle allusions to the magnificent past, or to furnish the ancestral altar with vessels expressing the continuation of their inheritance."

Literature comparison: A pair of gold-splashed jue bearing the same inscription as the present example was included in the exhibition *The Minor Arts of China*, Spink & Son, London, 1987, cat. no. 77. A further gold-splashed jue is illustrated in Egan Mews, 'Gold-splashed Bronzes in the collection of Mr. Randolph Berens', *Connoisseur*, November, 1915, p. 144.



AUCTION RESULT COMPARISON

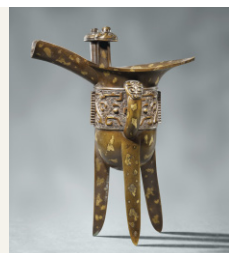
Type: Near identical

Auction: Sotheby's Hong Kong, 4 April 2012, lot 139

Price: HKD 524,000 or approx. **EUR 77,000** converted and adjusted for inflation at the time of writing

Description: A gilt-splashed bronze censer, jue, signed Boshen, Qing dynasty, 18th century

Expert remark: Note that this jue bears the same mark as the present lot and is of similar size (21 cm). This jue is also illustrated by Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, cat. no. 161.



AUCTION RESULT COMPARISON

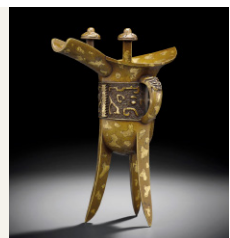
Type: Near identical

Auction: Christie's Hong Kong, 27 November 2013, lot 3591

Price: HKD 600,000 or approx. **EUR 89,500** converted and adjusted for inflation at the time of writing

Description: A rare gilt-splashed archaistic wine vessel, jue, late Ming dynasty, 17th century

Expert remark: Note that this jue bears the same mark as the present lot and is of similar size (22 cm).



Estimate EUR 8,000
Starting price EUR 4,000



82
**A CLOISONNÉ ENAMEL
 'LOTUS' BOTTLE VASE,
 QIANLONG FIVE-CHARACTER MARK
 AND OF THE PERIOD**

China, 1736-1795. The ovoid body supported on a splayed foot and rising to a tall neck gently flaring towards the gilt rim, the exterior brightly decorated between ruyi-head bands at the mouth and foot with stylized lotus blooms borne on meandering leafy tendrils, all reserved on a turquoise ground. The base incised with a four-character mark Qianlong nianzhi and of the period, above a fifth character, 'qi'.

Provenance: Spink & Son, Ltd., London, 10 October 1964. Collection of Herbert Bernenko, New York, acquired from the above and thence by descent. A copy of the original invoice from Spink & Son, Ltd., London, dated 10 October 1964, addressed to H. Bernenko, Esq., describing the present lot as a "cloisonné enamel vase, with ovoid body, slightly flared neck and everted foot; decorated on a turquoise ground with scrolling foliage and flower heads; on the foot is incised the four-character mark of the Emperor Ch'ien Lung", and confirming the dating above, accompanies this lot.

Condition: Good condition with minor wear and manufacturing irregularities, including pitting. Minor rubbing to gilt and nicks to enamel. The mouth slightly warped. Fill and touchup to the yellow lotus blossom.

Weight: 145.7 g
 Dimensions: Height 12.2 cm

Based on its size and shape, this vase was made to hold incense instruments. These types of small cloisonné vases, censers, and instruments (luping sanshi) which were made for the burning of incense had an additional character below the reign mark and were made for the Qianlong court. Some scholars have suggested that the fifth character under the Qianlong mark could have been a way to number the large group of objects in the correct order, see H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, pp. 74-79.

Literature comparison: Compare a similar cloisonné enamel vase in the Pierre Uldry collection, published in Brinker and Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no. 285, p. 283. Compare a related cloisonné enamel vase, Qianlong mark and period, in the Palace Museum, illustrated by Zheng Xinmiao, ed., *Compendium of Collection in the Palace Museum: Enamels 2 - Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 154. For a Kangxi-marked example of similar size and decoration from the Qing Court Collection, see *Metal-bodied Enamel Ware. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2001, pl. 81.

BY APPOINTMENT
TO HER MAJESTY THE QUEEN
MEDALLISTS

DIRECTORS:
D. F. SPINK
E. J. SPINK
A. & M. HAYWARD

SPINK & SON, LTD.

5, 6 & 7, KING STREET,
ST. JAMES'S,
LONDON, S.W.1.

ESTABLISHED 1772.

BY APPOINTMENT
TO H.R.H. THE DUKE OF EDINBURGH
MEDALLISTS

TELEPHONE:
WHITEHALL 3275 (LINES)
CABLES
SPINK, LONDON S.W.1

H. Bernenko, Esq.,
Savoy Hotel,
London, W.C. 2.

10th October 1964

O

1964

October 10

Cloisonné enamel vase, with ovoid body, slightly flared neck and everted foot; decorated on a turquoise ground with scrolling foliage and flower heads; on the foot is incised the four-character mark of the Emperor Ch'ien Lung.

Chinese, period of Ch'ien Lung (1736-1795 A.D.)

£48

- -

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 15 May 2012, lot 7

Price: GBP 23,750 or approx. **EUR 44,000** converted and adjusted for inflation at the time of writing

Description: A small cloisonné enamel 'lotus' vase, Qianlong incised five-character mark and of the period

Expert remark: Compare the closely related lotus decorations, five-character mark, and size (12.5 cm).



Estimate EUR 4,000

Starting price EUR 2,000





A RARE CLOISONNÉ ENAMEL AND GILT BRONZE 'DOUBLE PEACH' TRAY, QIANLONG PERIOD

China, 1736-1795. In the form of two conjoined mirrored peaches with leafy branches issuing from the sides, each section decorated to the interior with shaped panels enclosing two bats above fruiting branches, within a border of further peaches and flowers borne on undulating stems, repeated to the exterior above a cracked ice pattern to the underside of the base, all on a turquoise ground.

Provenance: From a private collection in Rego Park, New York.

Condition: Very good condition with old wear and light scratches, few small nicks and cracks, expected pitting, and minuscule old fills.

Weight: 302.8 g

Dimensions: Length 15.6 cm

Peach trees have a sacred connotation in China and in ancient times the wood of the peach tree was used as a charm against evil. Peaches themselves are a symbol of longevity, and the fact of there being two of them doubles the wish. The association of peaches with longevity arises

from the Star God of Longevity Shou Lao, and is linked with the legend of the peaches which grew in the orchard of Xiwangmu, the Queen Mother of the West. These peaches took three thousand years to ripen, and conferred immortality on anyone who ate them. Items in the form of peaches were a popular birthday gift in the Ming and Qing dynasties. Small items for the scholar's table in the form of a single peach or two peaches, were especially popular in the 17th and 18th centuries.

AUCTION RESULT COMPARISON

Type: Near identical

Auction: Christie's Hong Kong, 30 May 2006, lot 1560

Price: HKD 192,000 or approx. **EUR 35,500** converted and adjusted for inflation at the time of writing

Description: A rare cloisonné enamel and gilt bronze 'double peach' tray, Qianlong period

Expert remark: Compare the identical form, handles, and decoration. Note the slightly larger size (19.5 cm).



Estimate EUR 3,000

Starting price EUR 1,500





84

A GILT-BRONZE AND CLOISSONNÉ ENAMEL 'BIXI AND GU' CENSER, EARLY TO MID-QING DYNASTY

China, c. 1750-1850. Finely cast in two parts, the seated mythical creature with its neck outstretched, mouth agape to let out the fumes, supporting on its back a separately cast gu vase with four loose ring handles. The carapace neatly enameled with hexagonal diaper on a turquoise ground enclosed by a key-fret band; the gu enameled with floral scroll framed by ruyi and petal bands. The base of the bixi detailed with light blue enameled plastron. (2)

Provenance: A private estate in France. Pierre Bergé & Associés, 28 March 2010, lot 690, catalogued as Jiaqing period (1796-1821), acquired from the above. A noted French private collection, acquired from the above.

Condition: Very good condition with minor wear, casting flaws, traces of use, small nicks, and minuscule losses to enamels. Some verdigris here and there. The inside of two parts with a naturally grown patina overall.

Weight: 575.4 g
Dimensions: Length 17.2 cm

The bixi is a figure from Chinese mythology and has the shell of a tortoise and the body of a dragon. Stone sculptures of bixi have been used in Chinese culture for over a millennium as a decorative plinth for

commemorative steles. According to the 1957 survey by Chêng Tê-K'un, the earliest extant tortoise-borne stele is thought to be the one at the tomb of Fan Min. The word bixi is translated by Chinese dictionaries as "strong," "capable to support great weight," hence its use as a base support as it is for the gu in the present lot.

Literature comparison: Compare a related cloisonné turtle, 13.1 cm long, dated to the first half of the 18th century, illustrated by H. Brinker and A. Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, The Asia Society Galleries, USA, 1989, pls. 259.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's London, 14 May 2014, lot 133

Price: GBP 7,500 or approx. **EUR 12,500** converted and adjusted for inflation at the time of writing

Description: A cloisonné enamel 'Xuanwu' water dropper, 17th century

Expert remark: Compare the related mythical turtle subject and decoration with similar hexagonal diaper for the carapace.



Estimate EUR 3,000
Starting price EUR 1,500



85

A CINNABAR LACQUER 'ORCHID' BOX AND COVER, EARLY MING DYNASTY

China, 15th to 16th century. Of rectangular form, finely and densely carved through deep layers of lacquer with two orchid blossoms above leafy foliage. The sides of the box and cover with key-fret bands, and the interior and base covered in a dark red lacquer.

Provenance: Old German private collection and thence by descent.

Condition: Very good condition with old wear, minuscule nicks, expected age cracks, and minor old repairs to two corners.

Weight: 91.2 g

Dimensions: Length 5.8 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 27 May 2021, lot 517

Estimate: HKD 60,000 or approx.

EUR 8,100 converted and adjusted for inflation at the time of writing

Description: A cinnabar lacquer 'lychee' rectangular box and cover, Ming dynasty, 15th-16th century

Expert remark: Compare the closely related rectangular form and manner of carving with similar key-fret decorated sides. Note the size (9 cm).



Estimate EUR 3,000

Starting price EUR 1,500



86

A LARGE RED-LACQUERED AND GILT WOOD SCREEN, DATED 1836 BY INSCRIPTION

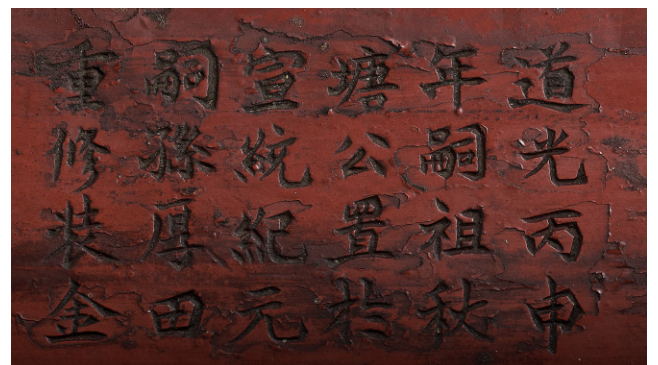
China. Formed as one main central panel flanked by two further side panels, intricately carved in openwork to depict battle scenes within reticulated borders of scrolling foliage and fruiting vine, all raised on a galleried base dotted with lion cubs and carved with panels of lotus blossoms and bats among scrolling clouds.

Inscription: One inscription to the galleried platform, 'In the year Bingshen of the Daoguang era (corresponding to 1836). Ancestor Qiutang-gong. In the first year of the Xuantong era (1909). Renovated and gilded by the grandson'. The reverse with the characters, 'Li', 'Li Zhong', 'si', 'Yuan', 'xiang', 'zhong', and 'zhongshi'.

Provenance: A private collection in Vienna, Austria, acquired in the late 1970s in Milan, Italy. A copy of an email correspondence in May 2018 between the present owner and Mag. Barbara Kreissel from the Austrian Institute for Chinese and Southeast Asian Research, confirming the translation of the inscription above, accompanies this lot.

Condition: Very good condition with expected wear. Few chips to lacquer, natural cracks, rubbing to gilt, and some losses to pegs and carvings. The panels slightly loose. Old restorations, minor repairs and touchups.

Dimensions: Height 114 cm



AUCTION RESULT COMPARISON

Type: Related

Auction: Zacke, Vienna, 11 March 2022, lot 419

Price: EUR 42,976 or approx. **EUR 47,000** converted and adjusted for inflation at the time of writing

Description: A monumental lacquered and gilt wood 'Taishi Shaoshi' openwork wall panel, Qing dynasty

Expert remark: Compare the related manner of carving with similar gilding and openwork. Note the size (227 x 228 cm).



Estimate EUR 8,000

Starting price EUR 4,000



87
**AN IMPERIAL CINNABAR LACQUER
LOBED BOX AND COVER, INSCRIBED FU GUI BAO HE
(BOX OF FORTUNE IN ABUNDANCE),
QIANLONG MARK AND OF THE PERIOD**

Expert's note: The present box belongs to a well-known group of boxes with Qianlong reign marks which bear additional four-character inscriptions relating to their intended use or describing the decorative theme. Only one other box of this exact form and decoration bearing this particular inscription appears to have been published (see auction result comparison).

China, 1736-1795. Of deep quadrilobed form resting on a tall conforming played foot, finely carved in deep relief to the top with bats in flight among blossoming peony borne on leafy stems surrounding a stylized central Shou character, set within key-fret borders in the form of interlocking ruyi-heads, the sides of the box and cover with four main panels and eight smaller panels of 'precious objects' set within dense floral grounds bordered at the rims and foot by further key-fret bands, the interiors and base lacquered black.

The base carved with a six-character seal mark da Qing Qianlong nianzhi and of the period.

Inscriptions: The interior of the cover inscribed 'Fu gui bao he' ('Box of Fortune in Abundance').

Provenance: French trade. The interior with the remnants of an old collector's label. Acquired from an old private estate in the north of France.

Condition: Good condition with minor wear, expected age cracks, chips to edges, and minor losses.

Weight: 1,820 g
Dimensions: Width 28.5 cm

Literature comparison: Compare a related cinnabar lacquer lobed box and cover decorated with swirling clouds, inscribed 'Pan yun bao he' (Swirling cloud treasure box), Qianlong mark and period, in the National Palace Museum.

**AUCTION RESULT
COMPARISON**

Type: Near identical

Auction: Christie's Hong Kong, 30 November 2011, lot 3074

Price: HKD 920,000 or approx.

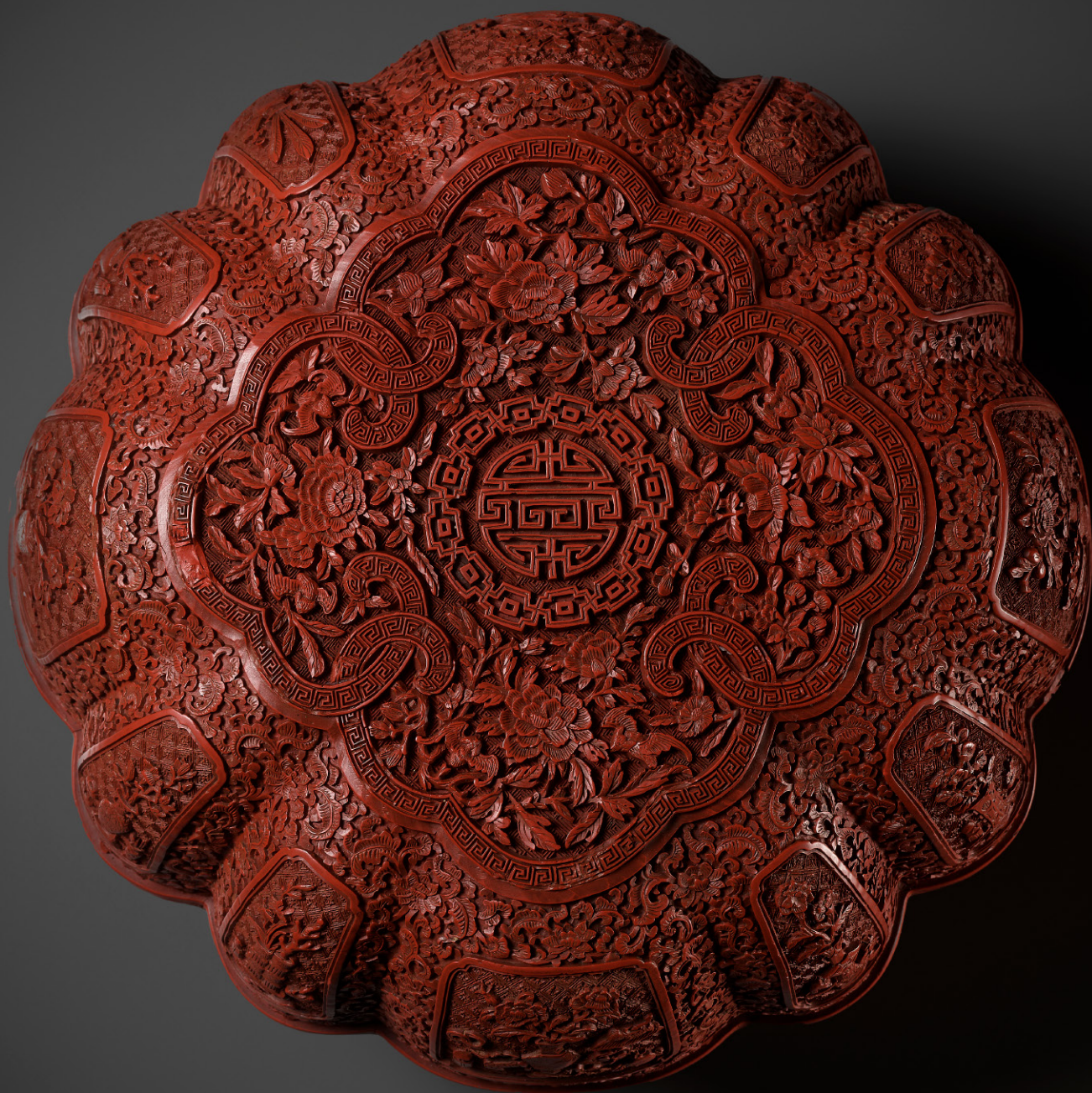
EUR 150,000 converted and adjusted for inflation at the time of writing

Description: A rare carved cinnabar lacquer lobed box and cover, Qianlong six-character mark and of the period

Expert remark: Note the identical mark, inscription, and lobed form with similar densely carved decorations to the body and a central Shou character to the cover. Note the closely related size (28.8 cm).

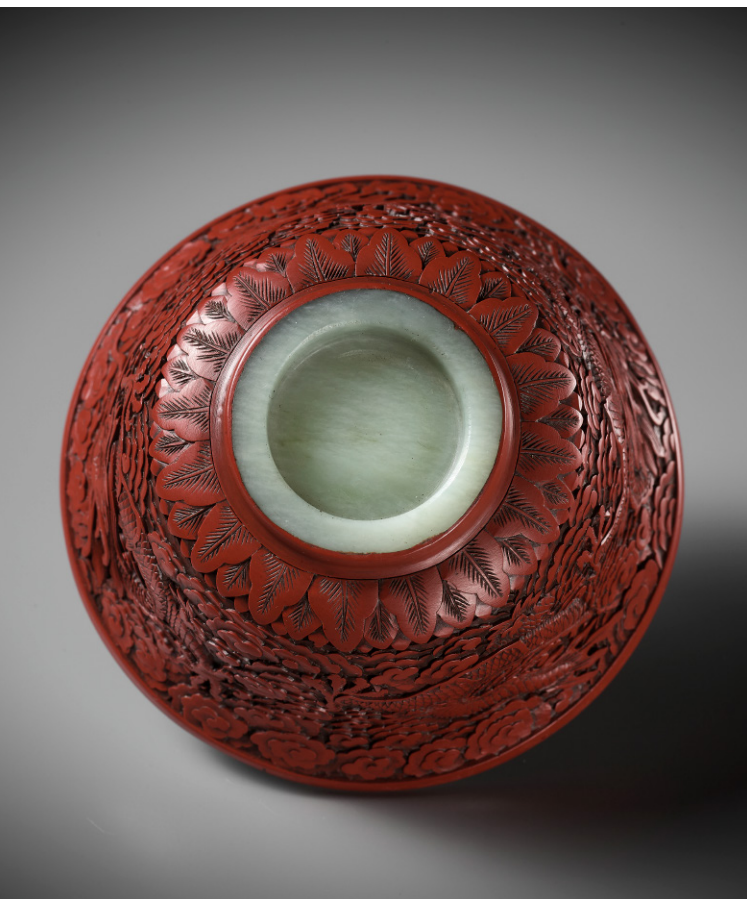


Estimate EUR 15,000
Starting price EUR 7,500



大清
乾隆
年製

富貴
寶盒



88

**AN EXCEEDINGLY RARE CINNABAR
LACQUER-EMBELLISHED JADE BOWL,
QIANLONG PERIOD**

China, 1736-1795. The jade bowl is delicately carved to perfection, with a flared rim and an accentuated round foot. The exterior is covered with red lacquer carved to depict two Imperial, five-clawed dragons in chase of the magical pearl, amid dense swirling clouds above a band of overlapping plantain leaves encircling the foot, the rim and foot left plain.

Provenance: American private collection. Galerie Zacke, Vienna, 16 June 2018, lot 23, sold for EUR 32,864 or approx. **EUR 41,500** (adjusted for inflation at the time of writing). Austrian private collection, acquired from the above.

Condition: Excellent condition with minor wear and manufacturing irregularities, few minute nibbles to rim.

Dimensions: Diameter 9.5 cm

The 18th century was a period of experimentation in which the Qianlong Emperor in particular was very keen to combine or simulate different materials – the bowl at hand is a perfect example for those artistic efforts.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 31 May 2010, lot 1913

Price: HKD 980,000 or approx. **EUR 145,000** converted and adjusted for inflation at the time of writing

Description: An extremely rare carved cinnabar lacquer embellished spinach-green jade bowl

Expert remark: Compare the closely related form, combination of material, carving and style. Note the diameter (12.3 cm).



Estimate EUR 30,000

Starting price EUR 15,000





89

**'DAMO CROSSING
THE YANGZI ON A REED',
DATED 1797 OR 1857**

China. Ink and watercolors on silk. Depicting Damo (Bodhidharma) standing on a reed, dressed in flowing red and white robes, his face with a stern expression accented by a white beard and bushy brows, the eyes looking upwards, surrounded by gushing waves.

Inscriptions: Upper left, dated 'in the winter of the year of Dingsi (corresponding to 1797 or 1857). Three seals.

Provenance: Belgian private collection.
Condition: Good condition with old wear, browning, creasing, small tears, minuscule losses, minor repairs, watermarks, and soiling.

Dimensions: Image size 107.5 x 48.2 cm, Size incl. mounting 158.5 x 66.6 cm

Bodhidharma is regarded as the first Chinese patriarch of Chan Buddhism who lived between the 5th and 6th century. Despite the lack of robust biographical information, early Chinese texts such as the Luoyang Qielan Ji, 'Record of the Buddhist Temples of Luoyang', written around 547 by Yang Xuanzhi, recorded Bodhidharma as a monk who traveled from central Asia to China. Daoxuan described Bodhidharma in Xu Gaoseng Zhuan, the 'Continuation of The Biographies of Eminent Monks', in the mid-seventh century, as a monk from southern India who arrived at the Kingdom of Nanyue during the Song period and then turned north to the Kingdom of Wei.

Legend says that the sage once crossed the Yangzi by riding reeds across the river to transmit the Mahayana teachings to the north. It is also said that he was so dedicated to attaining enlightenment that he cut off his own eyelids to prevent himself from falling asleep during meditation. He is thus always depicted with a stern expression of intense concentration.

Mounted on a silk brocade frame.

Estimate EUR 2,000
Starting price EUR 1,000

90

**'PORTRAIT OF YANG GUIFEI',
BY LU XIAOMAN,
DATED 1945**

China. Ink, watercolors, gouache, and gilt on paper. Mounted as a hanging scroll, on a silk brocade coated paper frame with wooden handles. Superbly painted with the beloved consort of Emperor Xuanzong of Tang, dressed in a diaphanous robe with one side falling down her shoulder as she coyly attempts to shield herself with a fan, her other hand holds a small flower, the face with delicate features framed by an elaborate chignon.

Inscriptions: Upper left, signed 'Lu Xiaoman in Shanghai', dated 'in the Summer of Yishou' (1945), and inscribed with a section of the poem The Song of Everlasting Regret by Bai Juyi (772-846). Two seals, 'Lu Mei' and 'Xiaoman.'

Provenance: English trade.

Condition: Very good condition with minor wear, light stains, foxing, and browning of paper. The mounting in very good condition with usual traces of wear.

Dimensions: Image size 81 x 29.5 cm, Size incl. frame 197 x 49 cm

Yang Guifei (719-756), also known as Yang Yuhuan, known as one of the Four Beauties of ancient China, was the beloved consort of Emperor Xuanzong of Tang during his later years. During the An Lushan Rebellion, as Emperor Xuanzong and his cortege were fleeing from the capital Chang'an to Chengdu, the emperor's guards demanded that he put Yang to death because they blamed the rebellion on her cousin Yang Guozhong and the rest of her family. The emperor capitulated and reluctantly ordered his attendant Gao Lishi to supervise her forced suicide. The Song of Everlasting Regret is a narrative poem by Bai Juyi (772-846) inspired by the love affair between Xuanzong and Lady Yang, detailing the events surrounding her death.

Lu Xiaoman (1903-1965), born in Shanghai, was a celebrated painter, writer, singer, and actor, and studied under painters such as Liu Haisu, Chen Banding, and He Tianjian. As an artist, she specialized in flowers, birds, and light ink landscapes on long Chinese scrolls. She was also known to write poetry, prose, and fiction, but her writings were never published. Nevertheless, her appreciation for poetry inspired her to create a series of ink paintings in honor of the Tang poet Du Fu. Lu Xiaoman was also a singer and debuted on stage after receiving training in the renowned Peking Opera. In the 1950s and 1960s, she worked as a paid artist at the Shanghai Academy of Chinese Painting.



Lu Xiaoman

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 30 May 2016, lot 1629

Price: HKD 118,750 or approx. **EUR 16,000** converted and adjusted for inflation at the time of writing

Description: Lu Xiaoman (1903-1965), Lady holding flower

Expert remark: Note the size (53.5 x 29.5 cm).



Estimate EUR 2,000

Starting price EUR 1,000



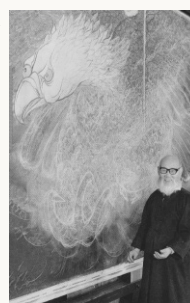


91
'PLUM BLOSSOMS',
BY QI BAISHI (1864-1957),
DATED 1923

China. Ink on paper, with a Japanese silk brocade mounting. Exquisitely painted with a flowering plum tree in the winter, the branches and twigs mostly upright with few hanging down, the blossoms and buds neatly detailed, the thicker branches executed with bold, dynamic brushstrokes.

Inscriptions: Lower left, signed 'Baishi weng' (old man Baishi), inscribed 'The winter plum blossoms and the rest of the year, a thousand-year friendship with the rest of the year', and dated 'in the Winter of the Year of Guihai' (corresponding to 1923). The last character (託) indicates that this work was painted by Qi Baishi in order to entrust it to the recipient.

Provenance: Kono Shuson, Japan, acquired directly from the artist. A private collection, acquired from the above, and thence by descent. The back with an old Japanese paper label from Kono Shuson, stamped and inscribed 'Dai yonhyaku-ju-roku-go, Sai Hakuseki sensei, Kono Shuson sei' (Number 416, Painting of Winter Plum Blossoms by Master Qi Baishi, compounded by Kono Shuson). Two further paper labels, each inscribed '7541'. Kono Shuson (1890-1987) was a Japanese painter and a pivotal figure in promoting the Nanga (Chinese literati) school of paintings in Japan.



Kono Shuson
(1890-1987)

Condition: Good condition with some wear, soiling, and few minor abrasions.

Dimensions: Image size 106.5 x 56 cm, Size incl. mounting 144 x 68 cm

Qi Baishi painted plum blossoms in several styles, including copies of those painted by Jin Nong (1687-1763), which the present lot shares some affinities with, including the absence of colors.



Qi Baishi (1864-1957) is one of the world's most important artists of the 20th century and has received countless honors and awards like no other painter in the People's Republic of China. **Qi Baishi (1864-1957)**

AUCTION RESULT COMPARISON
Type: Related
Auction: Poly International, Beijing, 17 December 2017, lot 1930
Price: CNY 862,500 or approx. **EUR 142,000** converted and adjusted for inflation at the time of writing
Description: Qi Baishi, Plum blossom (1924)
Expert remark: Compare the related manner of painting, also using only ink, but with more hanging branches than the present lot. Note that the work was painted one year later (1924) than the present lot.



Estimate EUR 20,000
Starting price EUR 10,000

**WU ZUOREN (1908-1997):
'GOLDFISH IN A LOTUS POND'**

China, 20th century. Ink and watercolors on paper, laid down on paper. Finely painted with a red and a black goldfish, each with trailing trifurcated tails, frolicking beneath three lily pads and yellow lotus blossoms.

Inscriptions: To the right-hand edge, signed 'Zuoren', dated 'In the spring of 1979', and titled 'By the pond'. Sealed on the upper left edge, 'Yuushui,' and to the bottom right corner, 'Wu Zuoren.'

Provenance: From a private collection in Houston, Texas, USA.

Condition: Very good condition with minor wear, light soiling, and some foxing.

Dimensions: Image size 34 x 22.8 cm, Size incl. frame 40 x 28.8 cm

Wu Zuoren (1908-1997) was a Chinese painter. Born in Suzhou, Jiangsu province, he successfully practiced both traditional Chinese ink painting and European oil painting. His ability was recognized by Xu Beihong while he studied in the department of fine arts at Shanghai Art University in 1927, and one year later he followed Xu to study at the National Central University (renamed Nanjing University in 1949). In 1930 he traveled abroad to study in Europe, returning to China in 1935. With the establishment of the People's Republic of China,



Wu Zuoren in his garden, Beijing, 1988

Wu joined the China Artists Association, later elected as vice president. In 1949 he also became a professor and the first provost of the China Central Academy of Fine Arts. Presented with the opportunity to design postage stamps for the People's Republic, he designed the famous Giant Panda stamps first issued in 1963, which established the giant panda as the emblem of the new China. Wu Zuoren founded and endowed the Wu Zuoren International Foundation of Fine Arts.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 9 October 2014, lot 2

Price: HKD 187,500 or approx. **EUR 27,000** converted and adjusted for inflation at the time of writing

Description: Wu Zuoren (1908-1997): Amusement of Goldfish

Expert remark: Compare the closely related motif, style, and calligraphy on this painting dated 1977. Note the size (41 x 34.5 cm).



Estimate EUR 4,000

Starting price EUR 2,000





93

**'SCHOLAR'S ROCK',
CHINA, 20TH CENTURY**

Ink on silk, mounted as a hanging scroll with a silk brocade frame and wood scroll ends. Naturalistically painted to depict a porous stone formed with jagged outcrops and protrusions as well as numerous interconnected perforations.

Inscriptions: To the back, 'Stone'.

Provenance: A private collection in the USA, acquired in China, circa 1980-1984. Thence by descent.

Condition: Very good condition with minor wear. Some creasing, few folds, and some smudges.

Dimensions: Image size 115 x 50 cm, Size incl. frame 207 x 67,5 cm

The scholar's rock is a fascinating subject which in Chinese history has been the focus of passionate connoisseurship in both the imperial court and literati circles since the Tang dynasty. Admired for its complex patterns and organic textures that suggest infinite natural forms, the rock serves as a microcosmic symbol of the forms in the universe.

**AUCTION RESULT
COMPARISON**

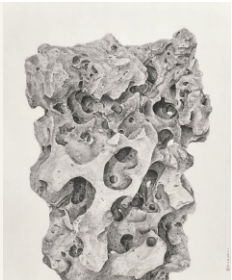
Type: Related

Auction: Christie's Hong Kong, 1 June 2015, lot 914

Price: HKD 325,000 or approx. **EUR 45,500** converted and adjusted for inflation at the time of writing

Description: Tai Xiangzhou (b. 1968), Scholar's Rock

Expert remark: Compare the closely related subject and similar rendition of the naturally porous stone. Note the size (182 x 145 cm).



Estimate EUR 3,000
Starting price EUR 1,500

94

**A FINE GUAN-TYPE CRACKLE-GLAZED
SCHOLAR'S ROCK, CHINA,
CIRCA 1750-1850**

Naturalistically modeled in the form of a scholar's rock of vertical orientation, pierced with crevices and grottoes, covered overall with a bright white glaze suffused with an even network of dark brown crackles, the base left unglazed revealing the buff ware.

Provenance: US East Coast trade, acquired from a local private estate.

Condition: Excellent condition with minor wear and expected firing irregularities.

Weight: 1,236 g
Dimensions: Height 24 cm

**AUCTION RESULT
COMPARISON**

Type: Closely related

Auction: Sotheby's
London, 10 November
2010, lot 299

Price: GBP 15,000 or
approx. **EUR 29,500**
converted and adjusted
for inflation at the time of
writing

Description: A rare porcelain scholars rock, Qing
dynasty, Daoguang period

Expert remark: Compare the closely related subject,
naturalistic modeling, and guan-type glaze. Note the
Shendetang mark.



Estimate EUR 2,000
Starting price EUR 1,000

A RARE LINGBI SCHOLAR'S ROCK IN FORM OF A GIANT FUNGUS, LATE SONG TO MID-MING DYNASTY

Expert's note: This unique scholar's rock bears a striking resemblance to a lingzhi mushroom, a type of fungus that has been revered in Chinese culture for centuries as a potent symbol of immortality and longevity.

China, c. 13th - 16th century. The dark gray stone marbled with white, cream, and russet veins, accentuated by crevices and sharp ridges, rising from a narrow base to form a large cresting overhang with a protuberance to one side resembling a lingzhi fungus.

Provenance: From the private collection of Loyd Taylor and Paxton Gremillion, Dallas, Texas, USA. Loyd Taylor and his partner Paxton Gremillion (1941-2014) met in 1959 at the University of North Texas, where Gremillion studied concert piano and Taylor pursued design. In 1960, they opened an antiques showroom named Loyd-Paxton. Their reputation and inventory grew quickly, and soon they had clients across the globe. The couple started buying Chinese antiques in the 1970s. In 1985, the store relocated to its opulent longtime location on Dallas' Maple Avenue. Loyd-Paxton was a candy jar of Asian and European rarities, frequented by an international jet set that included Sir Elton John. Some of their antiques made their way into Versailles and the Metropolitan Museum of Art in New York.



Loyd Taylor in his home,
built in 1988 in Dallas' Oak
Lawn Heights



The present scholar's
rock displayed in Loyd
Taylor's home

Condition: Very good condition with minor wear. The stone with a rich, weathered patina. The base with few minor scratches.

Weight: 18.3 kg

Dimensions: Height 55 cm (incl. stand), Width 43 cm

With a fitted hardwood stand dating to the 20th century. (2)

Lingbi scholar's rocks, renowned for their extraordinary beauty and cultural significance, are natural limestone rocks formed deep underground in Lingbi County, Anhui Province, China. These unique rocks are shaped over millions of years through intense geological processes, resulting in intricate contours and textures reminiscent of miniature landscapes or abstract sculptures. Their aesthetic allure lies in their diverse shapes, ranging from mountains to intricate abstract forms, and their varying colors, which can range from dark gray to reddish-brown. These rocks are not merely geological wonders; they hold profound cultural symbolism in Chinese tradition. Highly prized by scholars and literati, Lingbi scholar's rocks are symbols of wisdom and endurance, embodying the harmonious relationship between nature and humanity. Collecting and appreciating these rocks has been a popular pursuit amongst intellectuals since the Song Dynasty.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's, Hong Kong, 29 November 2022, lot 3087

Estimate: HKD 120,000 or approx.

EUR 14,500 converted and adjusted for inflation at the time of writing

Description: A lingbi cloud-form scholar's rock, Qing dynasty

Expert remark: Compare the closely related form and material. Note the much smaller size (22.5 cm) and later date.



Estimate EUR 4,000

Starting price EUR 2,000



A YING SCHOLAR'S ROCK, LATE MING TO MID-QING DYNASTY

China, c. 17th-18th century. Of columnar form with extensive perforations and concave surfaces throughout. The stone of an attractive mottled color variegating from charcoal toward the top over pale gray to a creamy beige near the bottom.

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

Condition: Very good condition with minor wear, few structural cracks, minor fissures, nicks, and scratches.

Weight: 6.6 kg (excl. base) and 7.5 kg (incl. base)

Dimensions: Height 54 cm (excl. base) and 65 cm (incl. base)

Mounted to a hardwood base. (2)

As far back as the Song Dynasty, naturally weathered rocks were collected and displayed for pleasure and by the 17th century individual rocks were important and respected enough to have portraits commissioned. Exceptional examples possess good shape, texture and color, and have resonance when struck. Given these qualities a viewer can admire the strength of outline, perhaps seeing a mountain ridge or a rising cloud within the amorphous mass, and delight in following the twisting, undulating surface texture with their eyes. Transplanted from its original location where it was hewn by nature over thousands of years, a rock sitting on a hard-working scholar's desk can represent a whole world in miniature and allow the viewer's imagination to run.

Ying rocks are named after Yingde in central Guangdong province, where the earliest examples were found and harvested in caves. The "dimpled" irregular texture and glossy surfaces of Ying rocks is attributed to the action of water and many Ying rocks are said to have been formed as stalactites.

In his seminal text on Chinese scholar's rocks, *Worlds Within Worlds*, Harvard University, Cambridge, 1997, p. 26, Mowry notes the high opinion accorded to Ying rocks by Ming artists and aesthetes, and mentions in his treatise *Zhangwu zhi* (On the things of the world) as one example: "...Wen Zhenheng (1585-1645) ranked them second among scholars' rocks, trailing only those of Lingbi."

AUCTION RESULT COMPARISON

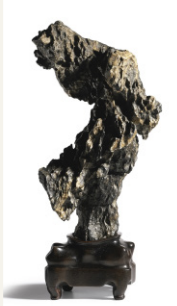
Type: Related

Auction: Sotheby's
Hong Kong, 4 April
2016, lot 2934

Estimate: HKD 200,000
or approx. **EUR 27,500**
converted and adjusted
for inflation at the time
of writing

Description: A ying
scholar's rock, Ming-
Qing dynasty

Expert remark: Compare the related
upright form and Ying rock with similar
surface and mottled color.



Estimate EUR 2,000

Starting price EUR 1,000



97

A LARGE AND IMPRESSIVE LINGBI SCHOLAR'S ROCK, QING DYNASTY

Expert's note: Ranked first among the four types of the famous Chinese scholar's rocks, lingbi stones are mostly carved from calcite and other ancient types of limestone. They originate from Lingbi county in Anhui Province and are fine-grained and delicately textured, found lying deep in the red mud of the Qingshi mountains. Naturally shaped, they need almost no cutting or carving. Depleted after generations of mining, large high-quality Lingbi such as the present lot are now exceedingly rare. Their mineral composition is such that they produce a metallic, distinct sound when tapped. Hence, they are also called 'resonant rocks' (bayinshi). Combining masculine beauty with antique simplicity, Lingbi have been admired by connoisseurs for centuries. In the Northern Song dynasty, Emperor Huizong wrote about a Lingbi in his collection: "The mountain is high while the moon looks small, the water ebbs and the rock juts forth."

China, 1644-1912. The exquisitely formed rock with dramatic cervices, sharp ridges, and jagged protrusions, evocative of mountain peaks, and pierced with perforations of various sizes. The resonant stone is of a distinct blackish-gray tone with brown patches, suffused by gray veins.

Provenance: From the collection of Paolo Bertuzzi. Paolo Bertuzzi (1943-2022) was a fashion stylist from Bologna, Italy. He was the son of Enrichetta Bertuzzi, founder of Hettabretz, a noted Italian fashion company with customers such as the Rothschild family, Audrey Hepburn, and Elizabeth Taylor.

Condition: Very good condition with old wear, minute nicks and losses, light scratches, expected signs of weathering and erosion, possibly minor old fills.

Weight: 49.5 kg
Dimensions: Width 67.5 cm

With a two-part wood stand dated to the late Qing to Republic period. (3)

Traditionally, scholars collected two types of rocks for their studies: vertical peaks and horizontal mountain ranges. The present piece has primarily horizontal mountain ranges with cavities resembling cave topography. Hence, one can appreciate its inner and outer form. In texture and color, the stone resembles black lacquer and is quite lustrous.

Connoisseurs of scholar's rocks throughout the ages have boiled down their criteria for evaluating stones into twelve terms: thin, wrinkled, porous, permeable, clear, ugly, obtuse, clumsy, teal, powerful, beautiful, deep. Stones that have half of these features are considered rare and superior.

AUCTION RESULT COMPARISON

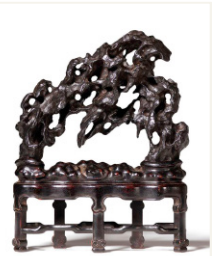
Type: Closely related

Auction: Christie's Hong Kong, 11 June 2021, lot 3200

Price: HKD 375,000 or approx. **EUR 45,500** converted and adjusted for inflation at the time of writing

Description: A lingbi scholar's rock

Expert remark: Compare the closely related mountain form, with jagged peaks and perforations, and color. Note the size (31 cm).



Estimate EUR 6,000
Starting price EUR 3,000

A SMOKY CRYSTAL SCHOLAR'S ROCK, PREVIOUSLY THE PROPERTY OF THE FIFTH PRINCE DING, ZAI QUAN (CHINA, 1794-1854)

The hallmark on the present scholar's rock, Xingyouheng Tang ('Hall of Constancy'), identifies it as having been the property of the fifth Prince Ding, Zai Quan (1794-1854), one of the Qianlong Emperor's great-grandsons. Xingyouheng Tang was the prince's main residence in Beijing. Zai Quan was a leading collector and patron of craftsmen, especially those from the North. His family's prestigious collection of works of art and calligraphy was famous during the Daoguang and Xianfeng periods, and the hallmark is inscribed on numerous artifacts once owned by him, including vessels made of crystal, gourd, and glass, as well as Yixing teapots, snuff bottles, and wood stands for jade vases.

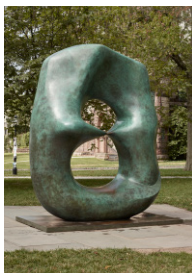
Superbly carved and pierced in imitation of a scholar's rock of vertical orientation with jagged outcrops and protrusions, one of which is meticulously incised with the four-character hallmark Xingyouheng tang. The smoky quartz with inclusions masterfully incorporated and enhanced by the lapidary. Fine polish overall, rendering a unique, lustrous shine.

Provenance: The fifth Prince Ding, Zai Quan (1794-1854), and thence by descent. A private estate in southwestern England. English trade, acquired from the above.

Condition: Very good condition with minor old wear, natural imperfections including small fissures and inclusions, few tiny nicks, the base with a smoothened minute chip. Slightly leaning.

Weight: 2,021 g
Dimensions: Height 23.6 cm

"Like a landscape painting, the rock represented a microcosm of the universe on which the scholar could meditate within the confines of his studio or garden," writes Robert D. Mowry. "Although most scholar's rocks suggest mountain landscapes, these abstract forms may recall a variety of images to the viewer, such as dragons, phoenixes, blossoming plants and even human figures." A few of the mountainscapes may recall specific peaks but most represent imaginary mountains such as the isles of the immortals believed to rise in the eastern sea. However, more than anything it was the abstract qualities that appealed to the Chinese literati, an idea that resonates with the modern collector who will see parallels with the avant-garde forms of Brancusi, Giacometti, and Henry Moore.



Henry Moore, *Oval with Points*, 1969-70, Princeton University Art Museum, object number y1969-128

Zai Quan inherited the title of Prince Ding only in 1836, but his ownership of the Xingyouheng tang has nothing to do with that elevation. According to Zheng Hong, a researcher at the Palace Museum, Beijing, the earliest objects with the Xingyouheng tang mark date from the year 1801, and the latest from 1854, with most having at one point belonged to Zai Quan (see Liu Guoliang, China Archive, 31 August 2021). We have no way of knowing at what exact point Zai Quan started to use this name to inscribe his works of art, but we do know that he was using the title in 1848, since he published a collection of verses under the title Xingyouheng Tang chujì in that year (see Hugh Moss for Sotheby's Hong Kong, 1 June 2015, lot 100).

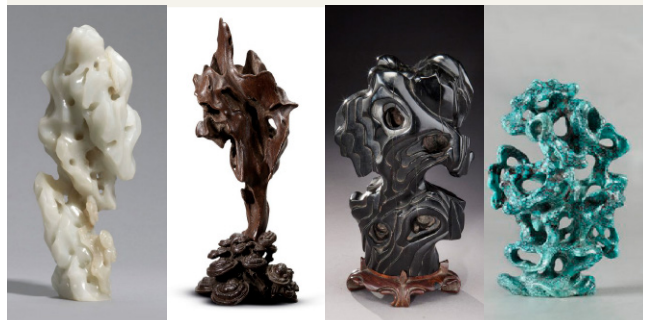


Expert's note:

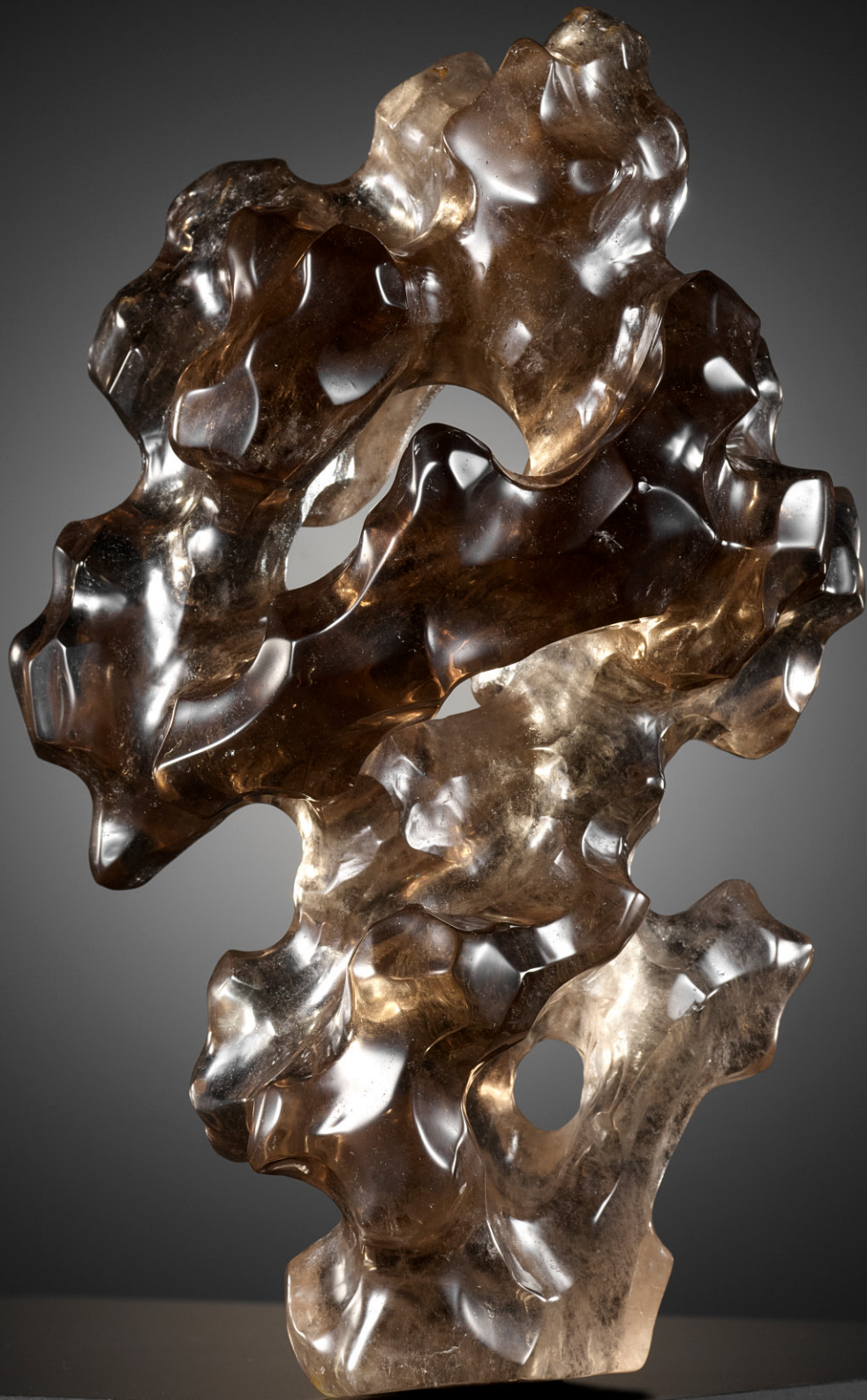
For an example of a work from Zai Quan's collection, see an imperial yellow jade jarlet, dated 1810-1854, at Sotheby's Hong Kong, in The Water, Pine and Stone Retreat Collection, Scholarly Art, 8 October 2010, lot 2232.

AUCTION RESULT COMPARISON

During the Qing dynasty, models of scholar's rocks were carved from a variety of precious materials. Compare a related white jade 'scholar's rock' carving, dated to the 18th century, 17.5 cm high, at Christie's London, 6 November 2018, lot 109 (**sold for GBP 47,500**). Compare a related aloeswood carving of a scholar's rock, dated to the Qing dynasty, 17.5 cm high, at Christie's Hong Kong, 2 December 2015, lot 3265 (**sold for HKD 325,000**). Compare a related carved wumu scholar's rock, with a four-character mark, dated circa 18th-19th century, at Dallas Auction Gallery, 25 September 2019, lot 217 (**sold for USD 22,000**). Compare a turquoise matrix miniature carving of a scholar's rock, illustrated by Eskenazi on their website (**price on request**).



Estimate EUR 8,000
Starting price EUR 4,000



AN ANCIENT WHITE PEBBLE 'KAPALA' BOX AND COVER, WITH A FITTED SPINACH-GREEN JADE STAND, IMPERIAL WORKSHOPS OF SUZHOU, QIANLONG PERIOD

Expert's note: The present pebble probably served some kind of ritual purpose in an ancient culture, such as Sumer, Bactria, or Southern Arabia, as both quartzite and calcite were popular materials among lapidaries in the central Asian world during early antiquity. From there on it may at some point have found its way to the Pala Empire in Northeastern India, where it seems to have been skillfully worked and hollowed into a Kapala with cover, from thereon serving as the famous religious cult object during a time when Kapalas were still primitive in design, especially when compared to the more intricate examples that emerged only much later. From there it was likely brought to Tibet during the Chidar (Phyi dar) by traveling monks who then preserved it in a monastery, where it may have played an important ritual role for generations. What we know for sure is that in the 18th century, a spinach-green jade stand was added, which is skillfully carved from the finest material and perfectly matched to the unregular base of the Kapala, probably at the Imperial Workshops in Beijing. Most likely, this stand was then presented to Tibetan leaders at the Qing Court as a personal gift, possibly even by Emperor Qianlong himself. The stand exhibits all the characteristics and qualities associated with Imperial Qianlong jade lapidaries and thus must be firmly dated to this period without a shadow of a doubt.

China, 1736-1795, the pebble probably much earlier. Of irregular pebble form, the exterior bearing a finely grained surface while the interior is superbly polished, the translucent white quartzite stone with attractive veins and a multitude of speckles in russet, brown, and black.

The spinach-green jade 'lotus' stand neatly carved with a shallow recess to hold the pebble in perfect equilibrium and encircled by meticulously detailed lappets and overlapping petals divided by a beaded bar. (3)

Provenance: From a private collector of Chinese jades in the United Kingdom, who over the last ten years has been supplementing the jade collection he inherited from his father, assembled in London during the 1970s.

Condition: Very good condition with expected old wear, mostly to the pebble, and natural imperfections including fine fissures and microscopic pits, few small nibbles and shallow chips along the edges, the cover with remnants of ancient ritual pigment. A fine, naturally grown patina to the pebble overall.

Weight: 1,901 g (the kapala) and 1,051 g (the stand)
Dimensions: Length 22 cm

In 1777, the Panchen Lama, a Tibetan religious leader second only to the Dalai Lama, presented a set of paintings illustrating the historical Buddha Shakyamuni and the six Buddhas that preceded him to the Qianlong Emperor. This sparked elaborate exchanges of gifts between the Qing Court and the lamas of Tibet, culminating with the Panchen Lama attending the celebration of the Emperor's 70th birthday in 1780.

Considering this exchange of gifts between the Panchen Lama and the Qianlong Emperor, an interesting comparison can be made to a spinach-green jade alms bowl dated 1777, depicting the Seven Historical Buddhas and inscribed with psalms, in the Norton Gallery of Art, accession number 42.66, illustrated by S. C. Nott in *An Illustrated Record of the Stanley Charles Nott Collection of Chinese Jades*, Florida, 1942, p. 348, no. 67. This bowl was ordered to be made by the Qianlong Emperor as a direct result of a Tibetan scroll sent as tribute by the Panchen Lama, as recorded in an essay the Emperor composed in 1770 on the Seven Buddhas to be inscribed on a tablet for the newly finished Seven Buddha Pagoda Pavilion outside the Forbidden City, see 'The Eulogy on The Seven-Buddha-Tower Pavilion', Qifuota bei ji, recorded in Second Compilation of Imperial Writings, juan 30.

The kapala is a skull cup used as a ritual implement in both Hindu Tantra and Buddhist Tantra. It is one of the most important tantric cult objects in Tibetan Buddhism. It is used as an altar, consecration, and sacrificial object. The present box and cover is of elongated form and larger size compared to the commonly found bowls made of real skulls.

In Tibetan monasteries, a kapala is used symbolically to hold bread or dough cakes, tormas, and wine instead of blood and flesh as offerings to wrathful deities, such as the ferocious Dharmapala, the defender of the faith. The dough cakes are shaped to resemble human eyes, ears, and tongues. The Kapala is made in the form of a skull, specially collected and prepared. It is elaborately anointed and consecrated before use.

In Hinduism, Kapalas are used mainly for esoteric purposes such as rituals. Among the rituals using Kapalas are higher tantric meditation to achieve a transcendental state of mind within the shortest possible time; libation to gods and deities to win their favor. Hindu deities that may be depicted with the Kapala include Durga, Kali, and Shiva, especially in his Bhairava form. The Kapalikas were an extinct sect of Shaivite ascetics devoted to the Hindu god Shiva dating back to the 8th century AD, which traditionally carried a skull-topped trident (khatvanga) and an empty skull as a begging bowl.

Quartzite is a metamorphic rock composed largely of granular quartz which is cemented by silica, forming a homogeneous mass of very high tensile and crushing strengths. It is sometimes confused with calcite, which is much softer. During the Paleolithic, quartzite was used for making stone tools. In ancient Egypt, it was frequently used for statues and sarcophagi, including that of Tutankhamun, and quartzite sculptures have also been found in Afghanistan (ancient region of Bactria) and the Yemeni highlands of Southern Arabia.

A feature of quartzite is that much of it does not take the even and glossy polish of the rest of the quartz family, tending towards a slightly more granular surface that, under a magnifying glass, is seen to be minutely pitted all over. It is also more susceptible to subsequent wear.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 2 October 2017, lot 3006

Price: HKD 4,660,000 or approx. EUR 620,000 converted and adjusted for inflation at the time of writing

Description: An important documentary Tibetan gilt-inscribed jade river pebble 'kapala' box and cover, Qing dynasty, Qianlong period, bestowed to the 8th Dalai Lama, ca. 1783

Expert remark: Compare the closely related form, albeit carved from jade and with a later soapstone stand. Note the inscriptions and the smaller size (14.6 cm).



Estimate EUR 8,000
Starting price EUR 4,000



A RARE WHITE MARBLE FIGURE OF A FROG, TANG DYNASTY

China, 618-907. Finely carved as a frog seated on its hind legs atop a rectangular base, its head slightly raised, well detailed with an angular face and bulging eyes, the opaque stone of a creamy-beige tone.

Provenance: From an important south German aristocratic collection, assembled between 1950 and 1990.

Condition: Very good condition, commensurate with age. Old wear, chips, losses, nicks, scratches, signs of weathering and erosion, encrustations. Fine, naturally grown patina overall.

Weight: 324 g

Dimensions: Height 6.9 cm

Expert's note: This piece is a charming example of a Tang animal carving which, despite its small size, possesses the sense of vitality and imminent movement that is characteristic of the period. However, the subject of a frog is rare in Tang art and no examples in white marble are recorded in public collections. For an earlier example from the Shang dynasty, see a marble sculpture of a recumbent frog, dated to the Shang dynasty, at Sotheby's New York, 19 September 2023, lot 219 (**fig. 1**). Compare also a frog-form water pot and dropper dated to the Eastern Han dynasty at Christie's New York, 19 September 2013, lot 1111.



Literature comparison: Compare a bronze bell in the form of a frog, 4.1 cm high, dated to the Tang dynasty, in the collection of the Fitzwilliam Museum, Cambridge, object number O.214-1946. Compare a related stoneware frog of slightly smaller size, dated to the Tang dynasty, in the National Museum of Asian Art, Smithsonian Institution, accession number S2012.9.3200a-b.

AUCTION RESULT COMPARISON

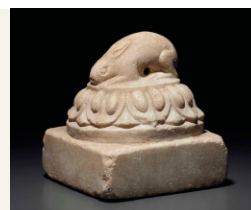
Type: Closely related

Auction: Christie's New York, 20 September 2013, lot 1511

Price: USD 30,000 or approx. **EUR 36,500** converted and adjusted for inflation at the time of writing

Description: A marble carving of a rabbit on a lotus base, Tang dynasty

Expert remark: Compare the related modeling with similar pose and base, manner of carving, zoomorphic subject, and material with similar wear and weathering. Note the size (13.8 cm) and lotus petals.



Estimate EUR 3,000

Starting price EUR 1,500





101

A FINE JADE HALBERD BLADE, GE, SHANG DYNASTY

China, circa 1400-1200 BC. The long blade with a median ridge extending on both sides and beveled edges continuing to where the blade begins to taper to the point, and with a single hole drilled through the tang. The translucent stone of black and dark gray hues with a creamy white patch in the form of a bi disk.

Provenance: From a French private collection.

Condition: Superb condition, commensurate with age. Wear, minor signs of weathering and erosion, minute nibbles and a microscopic chip to the tip.

Weight: 137.4 g

Dimensions: Length 24 cm

Jade ge of the Xia, Shang, and Zhou dynasties were mainly used for ceremonial purposes. A significant number of jade ge were found in the tomb of Fu Hao, at Yinxu in Anyang, Henan Province, demonstrating the importance of the ge ritual blades during the Shang dynasty.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 18 March 2009, lot 266

Price: USD 25,000 or approx. **EUR 33,500** converted and adjusted for inflation at the time of writing

Description: An opaque jade Ge-halberd blade, Shang dynasty, circa 1400-1200 BC

Expert remark: Compare the closely related form and similar imprint from a bi disk. Note the size (31.1 cm).



EXPERT'S NOTE

The stone's natural alteration during burial was clearly influenced by a **bi disk** resting on top of it, which has left a striking imprint to one side.



Estimate EUR 3,000

Starting price EUR 1,500



102 A PALE GRAY AND RUSSET JADE 'CHILONG' SEAL OF THE KING OF ZHONGSHAN, WESTERN HAN DYNASTY

China, 206 BC to 8 AD. Of rounded square form, the top finely carved to depict a chilong with a lingzhi in its mouth, its long horn with a scrolling tip, the tail bifurcated. The translucent stone of a pale celadon, almost grayish-white tone with dark brown shadings, russet veins, and icy inclusions.

Inscriptions: 'Zhongshan Wang Bao' (Seal of the King of Zhongshan).

Provenance: Sam Bernstein, San Francisco, 2006. The collection of Dr. Mark F. Kozloff, Chicago, USA, acquired from the above.

Condition: Good condition with minor wear and minuscule nibbling. The stone with an extensive network of fissures, particularly to the underside, some of which have developed into fine hairline cracks.



Sam Bernstein

Weight: 71.9 g
Dimensions: Length 3.4 cm, Height 3 cm

With an associated wood base. (2)

During the Western Han dynasty, Zhongshan was a kingdom in modern day Hebei province. The kingdom was carved out of Changshan Commandery in 154 BC and granted to Liu Sheng, son of the reigning Emperor Jing (156-141 BC). In 55 BC, the last Prince of Zhongshan in Liu Sheng's lineage died without issue, and the kingdom was abolished. The Liuyi zhi yilu, an art historical work from the Qing dynasty lists a seal with the same inscription (Zhongshan wang bao), and according to this record, the seal was made of jade and with a beast handle. The record further cites older sources which claim that the seal belonged to King Jing of Zhongshan, the son of Emperor Jing and brother of Emperor Wu.



PUBLISHED

Sam Bernstein, Collecting Chinese Seals, San Francisco, 2006, plate 3, p. 58-59.

Sam Bernstein, Things Rarely Seen. The Mark F. Kozloff Collection, San Francisco, 2014, where the present lot is described as 'Seal of the King of Zhongshan' and dated to the Western Han dynasty (**fig. 1**).

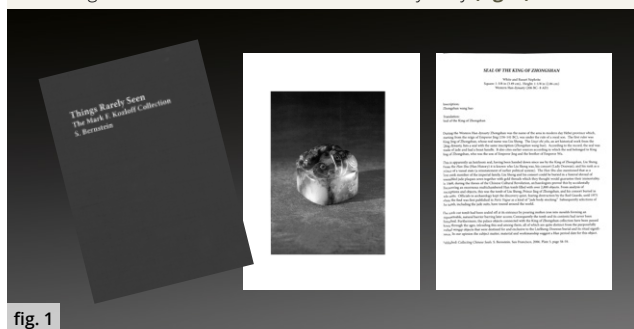


fig. 1

This seal is an heirloom seal, having been handed down since use by the King of Zhongshan, Liu Sheng (d. 113 BC). He was given the fief of Zhongshan by his father Emperor Jing of Han in 154 BC, and therefore reigned in the period right after the Rebellion of the Seven States, when the political atmosphere was one of suspicion regarding the feudal states. Given this atmosphere Liu Sheng was one of the more successful feudal rulers. In the third year of the reign of Emperor Wu, his younger brother, Liu Sheng and several other princes were invited to Chang'an to feast; at the feast Liu Sheng wept and complained about the treatment of the feudal princes by centrally appointed officials, who made use of their role as monitors to constantly trump up charges against the princes. Impressed by this petition the Emperor explicitly ordered that the unfair scrutiny of the princes should stop, and Liu Sheng became one of the most renowned of the feudal rulers of his time.

In 1968, the undisturbed tombs of Liu Sheng and his wife Dou Wan were accidentally found during a defense construction project, marking one of the most prominent archeological discoveries in China during the 20th century. The excavation of the tombs lasted for 150 days, while a total of 10,633 cultural relics were found, some of which have entered the art market.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 2 October 2017, lot 8

Price: HKD 225,000 or approx. **EUR 30,000** converted and adjusted for inflation at the time of writing

Description: A white jade 'dragon' seal, Han dynasty or later

Expert remark: Compare the related form, manner of carving, dragon subject, and size (2.3 cm). Note the color of the jade.



Estimate EUR 4,000
Starting price EUR 2,000



103

A CELADON AND RUSSET 'CHILONG' JADE SEAL, JIANGUTANG (HALL OF APPRAISAL OF ANTIQUITIES), ATTRIBUTED TO ZHAO ZHIQUAN (1829-1884)

China, mid-19th century. Of oval form, finely carved and reticulated to the top with a chilong dragon issuing a lingzhi from his mouth and with a bifurcated tail, cleverly using the russet areas to highlight the chilong's head and the lingzhi. The workmanship of the depiction of the dragon as well as the calligraphy is masterfully rendered. The translucent stone of a grayish pale celadon tone with dark-gray, icy-white, and russet inclusions.

Inscription: The seal face carved with three characters, 'Jiangutang' ('Hall of Appraisal of Antiquities'). This inscription refers to **Zhao Zhiquan's painting atelier** known as the 'Hall of Appraisal of Antiquities' (Jianggutang) and suggests that the artist used this seal to attest works of art.

Provenance: Zhao Zhiquan (1829-1884).

Thence by descent and via the trade to Sam Bernstein, San Francisco. From there into the collection of Dr. Mark F. Kozloff, Chicago, USA. Dr. Mark Kozloff is an oncologist with over 30 years of experience in cancer treatment. He is also a proficient scientist, having co-authored more than 100 research papers that examine the efficacy, safety, and effects of drug therapies for cancer. Dr. Kozloff's interest in jade was piqued during a chance encounter with the late Sam Bernstein at San Francisco's Fairmont Hotel. After several visits and engaging in complimentary lessons in connoisseurship and collecting, the pair began a collaborative exchange of ideas and objects. With the expert guidance of Sam Bernstein aided by Dr. Kozloff's personal tastes, a grand collection slowly took shape. Dr. Kozloff acquired many pieces on his frequent trips around the world, from private collections as well as museums.

Condition: Very good condition with minor wear and minimal nibbling to the edges. The stone with natural fissures, some of which may have developed into thin hairline cracks.

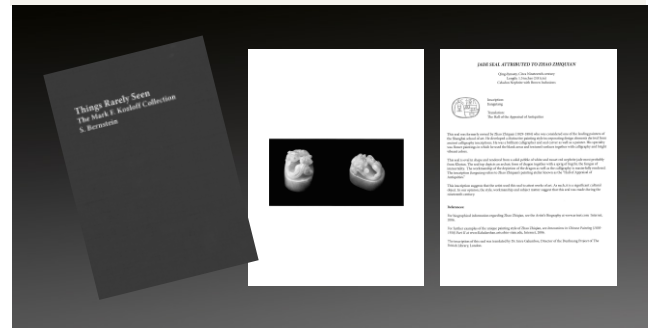


Dr. Mark F. Kozloff



PUBLISHED

Sam Bernstein, *Things Rarely Seen*. The Mark F. Kozloff Collection, San Francisco, 2014, where the present seal is attributed to Zhao Zhiquan.



Weight: 66.9 g
Dimensions: Length 4.2 cm

With an associated wood base. (2)

This seal was formerly owned by Zhao Zhiquan (1829-1884) who was considered one of the leading painters of the Shanghai school of art. He was a renowned Chinese painter, scholar, seal carver, and calligrapher during the later Qing dynasty. Zhao employed a 'square brush' style of calligraphy, inspired by the engraved stone writings of the Northern Wei dynasty. He developed a distinctive style incorporating design elements derived from ancient calligraphy inscriptions. He specialized in flower paintings in which he used the blank areas and textured surfaces together with calligraphy and bright vibrant colors. Zhao's work went on to have an important influence on later artists Wu Changshuo and Qi Baishi.



Zhao Zhiquan (1829-1884)

AUCTION RESULT COMPARISON

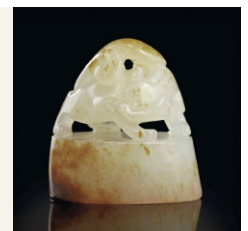
Type: Closely related

Auction: Christie's London, 8 November 2011, lot 257.

Price: GBP 32,450 or approx. **EUR 61,000** converted and adjusted for inflation at the time of writing

Description: A small white and russet jade seal, 18th century

Expert remark: Compare the closely related form and manner of carving. Note the white color with similar areas of russet. Note the size (2.8 cm).



Estimate EUR 4,000
Starting price EUR 2,000



104

A RETICULATED PALE CELADON JADE 'CHRYSANTHEMUM AND BAT' PLAQUE, JIN TO YUAN DYNASTY

Published & Exhibited: S. Marchant & Son, 85th Anniversary Exhibition of Chinese Jades from Tang to Qing, London, 2010, p. 46, cat. no. 25.

China, 13th-14th century. Of oval form, intricately carved with three chrysanthemum flowerheads between two open-winged bats amid scrolling branches and leaves, encircled by twenty-five stylized pearls, with fine detail to the flowerheads, scrolls on the bats' wings, and hairwork along their spines. The translucent stone of a pale celadon tone with cloudy inclusions and few dark specks.

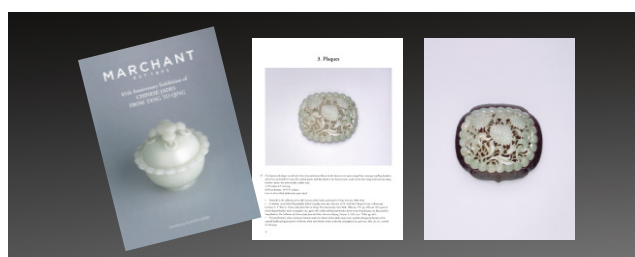
Provenance: The collection of an old German noble family, purchased in China between 1900 and 1920. S. Marchant & Son, London, 2010. Dr. Kenneth P. Lawley, acquired from the above. Marchant & Son was founded in 1925 by Samuel Sydney Marchant (1897-1975). It held a large stock of Asian art, but also dealt in arms and armor, paintings, and continental porcelain. In 1953, Richard Marchant joined his father and from that time onwards the partnership specialized in Asian art. Nowadays the company's focus is on Imperial Chinese Ming and Qing porcelains, jades, cloisonné, pottery, and works of art. Dr. Kenneth P. Lawley (1937-2023) was a chemical physicist in The School of Chemistry at the University of Edinburgh. His collection started in the early 1960s, and for the first twenty-five years of his collecting career Dr. Lawley made the majority of his purchases from the Davies Street gallery of Bluett and Sons. Working within a fairly small budget – Lawley had a small private income as well as his emoluments from the University of Edinburgh – he often sold pieces back to the firm to finance more expensive purchases.

Condition: Good condition with minor wear, tiny nicks, and very tiny losses to extremities. One leaf partially indented, probably original to the making.



Dr. Kenneth P. Lawley (1937-2023)

Weight: 89.6 g
Dimensions: Length 8.5 cm



Chrysanthemum (juhua) represents autumn and is the flower of the ninth moon and a symbol of longevity because of its reputed health-giving properties. It blooms when most flowers wither under the onslaught of an early frost. Bats (fu) are a symbol for blessings.

Literature comparison: Compare a related carved belt slide, from the collection of Dr. and Mrs. Cheng Te-kun, illustrated by James C. Y. Watt in Chinese Jades from Han to Ch'ing, The Asia Society, New York, 1980, no. 175, p. 190, 193. Compare a related pair of round dragon buckles and a rectangular one, again with similar stylized pearl border, dated to the Song dynasty, illustrated by Yang Boda in The Collection of Chinese Jades from the Palace Museum, Beijing, Vol. 5, no. 79-80, p. 44-45.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 March 2013, lot 824

Price: USD 21,250 or approx. **EUR 26,000** converted and adjusted for inflation at the time of writing

Description: A large white jade openwork "spring water" oval plaque, Yuan/early Qing dynasty, 14th-18th century

Expert remark: Compare the closely related manner of carving and style with similar openwork and pearl border. Note the size (10.2 cm) and different subject.



Estimate EUR 3,000
Starting price EUR 1,500

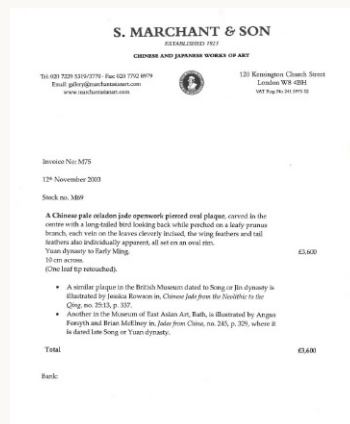
A RETICULATED PALE CELADON 'PHOENIX AND PRUNUS' PLAQUE, YUAN TO EARLY MING DYNASTY

China, 13th-14th century. Of oval form, intricately carved in layered relief and openwork to depict a long-tailed bird looking back while perched on a leafy prunus branch, the leaves with finely incised veins and serrated edges, the feathers similarly apparent, all within a plain rounded border. The translucent stone of a pale celadon tone with cloudy inclusions and very few dark specks.

Provenance: S. Marchant & Son, London, 2003. Dr. Kenneth P. Lawley, acquired from the above. A copy of the original invoice from S. Marchant & Son, London, dated 12 November 2003, confirming the dating above, and stating a purchase price of GBP 3,600 or approx.

EUR 8,800 (converted and adjusted for inflation at the time of writing), accompanies this lot. The base with an old label from Marchant inscribed 'Yuan-E/ Ming'. Marchant & Son was founded in 1925 by Samuel Sydney Marchant (1897-1975). It held a large stock of Asian art, but also dealt in arms and armor, paintings, and continental porcelain. In 1953, Richard Marchant joined his father and from that time onwards the partnership specialized in Asian art. Nowadays the company's focus is on Imperial Chinese Ming and Qing porcelains, jades, cloisonné, pottery, and works of art.

Condition: Very good condition with minor wear, few nicks to the oval base and extremities. One leaf tip with a minute touchup.



Weight: 110 g
Dimensions: Length 10 cm

Both the form and the openwork are characteristic of a large category of ornaments made during the Song, Jin, and Yuan periods. Very often the heads of the birds are wound among the tendrils of flowers. One of the major attractions of the subject matter was its potential as a means of displaying virtuosity in carving three-dimensional openwork. Indeed, jade is suited to the form, as its strength ensures that it does not fracture across slender branches and sprays. In gold or silver, which were also used for similar ornaments, these thin shapes were liable to be bent in use. In later periods these effects were widely exploited in a large category of openwork belt ornaments.

Literature comparison: Compare a closely related jade plaque with a long-tailed bird among prunus, dated to the Song or Jin dynasty, 12th-13th century, in the collection of the British Museum, registration number 2022,3034.214, and illustrated by Jessica Rowson, *Chinese Jade from the Neolithic to the Qing*, no. 25:13, p. 337. Compare a related jade plaque, dated to the late Song or Yuan dynasty, illustrated by Angus Forsyth and Brian McElney, *Jades from China*, no. 245, p. 329.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 17 September 2013, lot 92

Price: USD 35,000 or approx. **EUR 42,500** converted and adjusted for inflation at the time of writing

Description: A reticulated pale celadon jade oval plaque, Ming dynasty

Expert remark: Compare the closely related form, subject, manner of carving, and intricate incision work with similar long-tailed bird, serrated leaves, and prunus blossom.



Estimate EUR 3,000
Starting price EUR 1,500





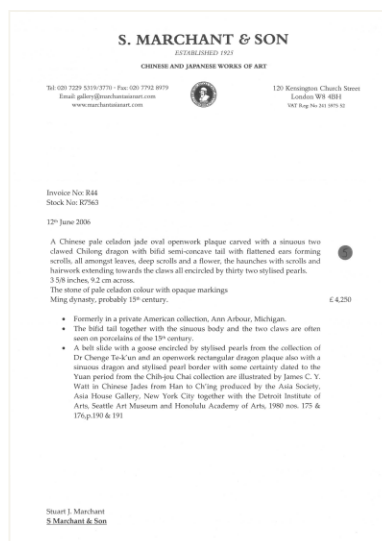
106 A PALE CELADON JADE 'CHILONG' RETICULATED PLAQUE, MING DYNASTY

China, 15th-16th century. Finely carved in openwork within a beaded oval frame, the slightly domed plaque with a central sinuous two-clawed chilong with bifid semi-concave tail and flattened ears forming scrolls, twisting its slender body amid scrolling vines and leafy foliage, the haunches with scrolls and hairwork extending towards the claws, all enclosed by 32 stylized pearls forming the oval frame. The translucent stone is of a pale celadon hue with icy inclusions.

Provenance: A private collection in Ann Arbor, Michigan, USA. S. Marchant & Son, 12 June 2006, stock number R7563. Dr. Kenneth P. Lawley, acquired from the above. A copy of the original invoice from S. Marchant & Son, dated 12 June 2006, confirming the dating above, and stating a purchase price of GBP 4,250 or approx. **EUR 9,800** (converted and adjusted for inflation at the time of writing), accompanies this lot. Marchant & Son was founded in 1925 by Samuel Sydney Marchant (1897-1975). It held a large stock of Asian art, but also dealt in arms and armor, paintings, and continental porcelain. In 1953, Richard Marchant joined his father and from that time onwards the partnership specialized in Asian art. Nowadays the company's focus is on Imperial Chinese Ming and Qing porcelains, jades, cloisonné, pottery, and works of art.

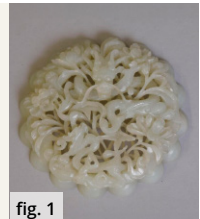
Condition: Excellent condition with minor wear and minuscule nibbling to edges. The jade with natural fissures, some of which may have developed into small hairline cracks.

Weight: 79 g
Dimensions: Width 9.2 cm



LITERATURE COMPARISON

Compare a related rectangular jade plaque with a central chilong amid scrolling vines enclosed by a similar frame, 7 cm long, dated to the Ming dynasty, in the British Museum, registration number 2022,3034.202. Compare a related reticulated jade plaque with a central dragon, dated to the 16th century, in the Victoria & Albert Museum, accession number 1643-1882 (**fig. 1**). A belt slide with a goose encircled by stylized pearls and an openwork rectangular dragon plaque also with a sinuous dragon and stylized pearl border, with some certainty dated to the Yuan period, are illustrated by James C. Y. Watt, *Chinese Jades from Han to Ch'ing*, Asia Society, 1980, p. 190-191, nos. 175 and 176.



Estimate EUR 3,000
Starting price EUR 1,500

A RETICULATED WHITE JADE 'DRAGON' PLAQUE, MING DYNASTY

China, 1368-1644. Finely carved in reticulated layers, the sinuous horned dragon twisting its body in a S-shape with a bird and bat in the upper right and left corners, and lotus blossoms sprouting from a stone at the center of the lower register. The ground is very finely carved with meticulous vines, all set within a rectangular border. The translucent stone is of an even white tone.

Provenance: From the collection of Frank William Pierce (d. 1978), Surrey, United Kingdom, and thence by descent in the same family. Sotheby's London, 13 May 2015, lot 170. A private collection in the United Kingdom, acquired from the above in an after sale transaction. The present lot is listed in an estate valuation done by Christie's in 1978, describing it as "A pale celadon jade rectangular plaque pierced with a dragon amongst foliage". A copy of the evaluation's title page and the page listing the present lot accompanies this lot.

Condition: Very good condition with minor wear, minor nibbling to edges, and a tiny chip to one corner.

Weight: 39.4 g
Dimensions: Width 6.4 cm

Literature comparison: Compare a closely related reticulated jade plaque depicting a dragon flanked by lotus blossoms, a bat, and a bird, 7 cm wide, dated to the Ming dynasty, in the British Museum, accession number 1955,0718.45.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 14 May 2013, lot 111

Price: GBP 6,250 or approx. **EUR 11,000** converted and adjusted for inflation at the time of writing

Description: A rectangular white jade 'dragon' plaque, Ming dynasty

Expert remark: Compare the closely related form, subject, and manner of carving. Note the size (8.4 cm).





108

**AN ARCHAISTIC GREEN AND RUSSET
JADE 'CHILONG WITH LINGZHI' BI DISK,
MING DYNASTY**

China, 1368-1644. Finely carved in high relief with two prowling chilong, one holding a lingzhi sprout in its mouth, the ferocious beasts well detailed with pricked ears and furcated tails. The translucent jade is of a deep green tone with fine russet hues, icy veins, and cloudy inclusions.

Provenance: German private collection, acquired before 1990 in Berlin.

Condition: Very good condition with minor wear and light nibbling to edges. The jade with natural fissures, some of which have developed into small hairline cracks.

Weight: 377.1 g

Dimensions: Diameter 10.8 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 4 November 2014, lot 81

Price: GBP 15,000 or approx. **EUR 26,500** converted and adjusted for inflation at the time of writing

Description: A pale celadon and russet jade 'Chilong' disk, bi, Ming dynasty

Expert remark: Compare the closely related form and manner of carving with similar prowling chilong. Note the closely related size (10.7 cm).



Estimate EUR 4,000

Starting price EUR 2,000



109

**A PAIR OF GILT-DECORATED
SPINACH GREEN JADE PLAQUES,
18TH-19TH CENTURY**

China. Each of rectangular form and finely gilded on both sides with scenes of birds and flowers. One plaque with a kingfisher perched on the branch of a flowering prunus tree to one side and a large peony blossom borne on a leafy stem to the other. The second plaque with chrysanthemum blooms and rockwork to one side and two mandarin ducks in a lotus pond with large leaves and a blossom to the other. The translucent jade of a deep green hue with dark specks and icy inclusions.

Provenance: From a private collection in Honolulu, acquired in Hong Kong between 1970 and 1999.

Condition: The jades in good condition with just a few small nibbles to the edges. The gilt décor unusually well preserved with only minor wear and rubbing to gilt. The leg of one stand with minor old repairs and the second stand drilled for mounting.

Weight: 447 g and 471 g (incl. stand)
Dimensions: Height 25.1 cm and 25.4 cm (incl. stand)

Each mounted on a wood stand dating from the first half of the 20th century. (4)

Finely incised and gilt jade books reveal the dexterity of the carver with the medium, as such thin plaques were extremely fragile and could break if excessive pressure was applied when carving. During the Qianlong period, the production of jade books attained a new apex of quality, reflecting the Emperor's deep admiration and the increased availability of the material following the pacification of the Hui people in Xinjiang. These books were made under Imperial orders by artisans working in the Palace Workshop belonging to the Neiwanfu in the jade workshops of Suzhou, or in those belonging to the Huai and Changlu Administrations.

AUCTION RESULT COMPARISON

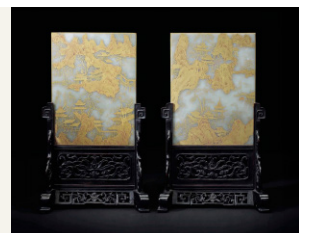
Type: Closely related

Auction: Christie's New York, 17 March 2017, lot 1103

Price: USD 62,500 or approx. **EUR 72,500** converted and adjusted for inflation at the time of writing

Description: A pair of pale green jade gilt-decorated plaques, 18th-19th century

Expert remark: Compare the related form and finely gilt decoration, albeit with landscapes. Note the related size (26 cm) and the paler color.



Estimate EUR 4,000
Starting price EUR 2,000



110 A PALE CELADON JADE FIGURE OF A BEAR, SONG DYNASTY

China, 960-1279. The crouching beast is depicted with the hind legs tucked under the body and the head facing forward, with the mouth slightly open. There are incisions to the side of the face and the short bushy tail, simulating the texture of the bear's fur. The stone is of a pale celadon tone, with honey russet inclusions, as well as calcifications.

Provenance: US trade. By repute acquired from an old private estate in Texas, USA.

Condition: Very good condition, commensurate with age.

Weight: 96.4 cm

Dimensions: Length 7 cm

The bear has been a popular totemic emblem in China since ancient times. China's foundation myths hold that the legendary Yellow Emperor, or Huang Di, early on lived with his tribe in the northwest, presumably in modern Shanxi Province, but then later migrated to Zhuolu, in present-day Hebei Province, where he became a farmer and tamed six different types of ferocious beasts, including the bear, or xiong, with which the Yellow Emperor ever since has been linked. According to legend, Gun — said to have been the great-grandson of the Yellow Emperor and the father of Yu the Great, or Da Yu — stole a special soil with which he planned to build dikes in an attempt to control the Yellow River's constantly recurring and very devastating floods. He failed in his mission, however, and, as punishment for his theft, was killed by Zhurong, the God of Fire. Gun's corpse turned into a yellow bear, or huangxiong, and jumped into a pool. A while later, a golden bear, alternatively said to be a golden dragon, emerged from the corpse's stomach and ascended into heaven, where the Yellow Emperor instructed it to complete his father's work in taming the Yellow River's waters. That bear turned out to be Da Yu, who — according to popular belief — heroically controlled the floods and became the mythological forefather of China's Xia dynasty. Therefore, the bear has been prominently associated with legendary rulers and Chinese national foundation myths since the earliest times.

Bears are native to China, their presence there known since antiquity. They were kept in Han imperial zoos and parks, where the emperor and his entourage enjoyed watching them in performance or in combat with other animals. On the other hand, they were perceived as enlightened creatures and it was believed that they resided in spiritual mountains and possessed the ability to intermediate between heaven and earth. Bears have also been linked with military prowess, shamanism, and immortality. As a corollary, it might be noted that the words for 'bear' and 'virility' are exact homonyms, pronounced xiong. According to the 'Rites of Zhou', Zhou Li, edited during the Han dynasty, bears were employed in exorcism rituals, their skin worn over the head of the performer who, holding a lance and a shield, led the officials to perform the Seasonal Exorcism by searching through houses and driving away pestilences. See J. Lagerway, *Early Chinese Religion. Part One. Shang through Han* (1250 BC-220 AD), Boston, 2008, page 287.

Literature comparison: Compare a closely related jade figure of a bear, dated to the Song dynasty, 8.2 cm long, in the British Museum, registration number 1947,0712.487.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 6 November 2018, lot 113

Price: GBP 27,500 or approx. **EUR 42,500** converted and adjusted for inflation at the time of writing

Description: A rare white jade carving of a recumbent bear, Song dynasty

Expert remark: Compare the closely related form and similar incision work and carving to the face. Note the closely related size (7 cm).



Estimate EUR 3,000

Starting price EUR 1,500

111

A LARGE BLACK AND WHITE JADE 'LION AND ELEPHANT' CARVING, QING DYNASTY

China, 1644-1912. Finely carved with an elephant utilizing the white part of the stone, seated in a recumbent pose beside a Buddhist lion carved out of the black part of the stone. The elephant's trunk is swept to one side next to the lion's bushy tail, the pachyderm's tusks, ears, and wrinkly skin superbly rendered. The lion is likewise well detailed with alert eyes beneath thick scrolling brows, the curled mane and tufts of hair over the arched spine neatly incised. The dense opaque stone has primarily black and white tones with russet veining, clouds, and icy inclusions.

Provenance: English trade. By repute acquired from a private collection in Dorset.

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

Weight: 792 g
Dimensions: Length 16.2 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 6 October 2015, lot 13

Price: HKD 175,000 or approx. **EUR 24,500** converted and adjusted for inflation at the time of writing

Description: A black and white jade 'lion and elephant' pendant, Qing dynasty

Expert remark: Compare the closely related subject and manner of carving, similarly utilizing the black and white parts of the stone. Note this lot is a pendant of smaller size (5.2 cm) than the present lot.



Estimate EUR 6,000

Starting price EUR 3,000





112

**A PALE CELADON JADE 'POMEGRANATE AND BOYS'
VASE GROUP, QIANLONG PERIOD**

China, 1736-1795. Superbly carved in the round to depict a pair of boys clambering up the sides of a group of ripe pomegranates growing from a gnarled leafy bough, the fruit naturalistically carved with bursting seeds with one hollowed to form a vessel, each boy dressed in a short tunic and loose pants with his hair tied in two topknots. The stone of pale celadon tone with tiny russet inclusions.

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

Condition: Excellent condition with minor wear and natural imperfections.

Weight: 253.6 g

Dimensions: Length 10.6 cm

As the Chinese character for 'seed' (zi) is the same as that for 'son', the many-seeded pomegranate is viewed as a symbol for having multiple sons who are expected to continue the family line. The use of puns and rebuses to express wishes for good fortune, longevity, prosperity, and even academic success has been a common theme in Chinese art.

Literature comparison: Compare two related jade water vessels with boys, included in the Oriental Ceramic Society exhibition, Chinese Jade Throughout the Ages, Victoria and Albert Museum, May-June 1975, no. 419.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's London, 15 May 2013, lot 56

Price: GBP 194,500 or approx. **EUR 347,000** converted and adjusted for inflation at the time of writing

Description: A celadon jade 'boys and pomegranate' vase group, Qing dynasty, 18th century

Expert remark: Compare the closely related subject, modeling, manner of carving, and color.



Estimate EUR 3,000

Starting price EUR 1,500



113

A PALE CELADON AND RUSSET JADE 'LOTUS POND' BRUSH WASHER, 18TH CENTURY

China. Finely carved, undercut, and pierced as a furled lotus leaf borne on a gnarled stem issuing flowering buds and leaves which curl around the side of the vessel with three goldfish swimming along. The russet areas of the translucent pale stone cleverly utilized by the lapidary to accentuate the carving. Good, elegant polish overall.

Provenance: French trade.

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

Weight: 405.7 g (incl. stand) and 318.5 g (excl. stand)
Dimensions: Length 11.8 cm

The wood stand finely carved in openwork as a lotus leaf with a curling stem foot and dating from the same period. (2)

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.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams San Francisco, 14 October 2014, lot 6105

Price: USD 6,250 or approx. **EUR 7,500** converted and adjusted for inflation at the time of writing

Description: A jade lotus-form brush washer

Expert remark: Compare the closely related manner of carving, form, motif, and color of the jade. Note the size (14 cm).



Estimate EUR 3,000

Starting price EUR 1,500





114
**A SMALL PALE CELADON JADE FIGURE OF GUANYIN,
 QING DYNASTY**

China, 18th-19th century. Finely carved seated in dhyanasana, one hand raised in shuni mudra and the other holding a tall vase, dressed in a loose-fitting robe cascading in well-carved folds and opening at the chest revealing a beaded necklace, the serene face with downcast eyes, arched brows, and full lips forming a subtle smile, framed by a pair of pendulous earlobes, the hair arranged in a topknot. The translucent stone of a very pale celadon tone with few dark specks and cloudy inclusions.

Provenance: English trade. Acquired from an old private estate.
Condition: Excellent condition with minor old wear. Tiny natural inclusions. Good polish.

Weight: 80.8 g
 Dimensions: Height 6.5 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 8 November 2012, lot 198

Price: GBP 5,250 or approx. **EUR 9,600** converted and adjusted for inflation at the time of writing

Description: A pale green jade seated Guanyin, 18th/19th century

Expert remark: Compare the closely related subject, manner of carving, and pale tone. Note the size (8.5 cm).



Estimate EUR 2,000
 Starting price EUR 1,000

A WHITE JADE RITUAL 'DRAGON' VESSEL AND COVER, FANGDING, QING DYNASTY

China, 1644-1912. Of rectangular form, raised on four cabriole legs issuing from the open jaws of mythical beast heads, flanked by a pair of S-shaped handles to the short sides, well carved to the long sides with archaistic taotie masks, each divided and flanked by geometrically incised flanges, the cover with slanted sides similarly carved with cicada leaves and flanges, surmounted by an openworked finial in the form of a coiled dragon. The translucent stone of a white tone with very pale green shadings and cloudy inclusions as well as few russet veins and spots.

Provenance: English trade. By repute acquired from a private collection in Dorset.

Condition: Very good condition with minor old wear, the rim of the vessel with a tiny nick. Natural inclusions and veins.

Weight: 394.5 g

Dimensions: Height 12 cm, Width 12.5 cm (across handles)

Inspired by the shape and decoration of bronze ritual food vessels, fangding, of the Zhou dynasty, the present lot is a fine example of the stylistic developments during the 18th century inspired by the wishes of the Qianlong Emperor. Aiming to 'restore the ancient ways', the Emperor wished to reinstate the intrinsic qualities of simplicity, sincerity, and happy exuberance of the ancient cultures. For this purpose, the

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 contemporary vessels. See Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp. 49-50.

Literature comparison: Compare a closely related vessel, dated Qing dynasty, in the collection of the National Palace Museum, image number K1C000858N000000000PAD. Compare a related green jade ding, dated to the Qianlong period, in the Palace Museum, Beijing, illustrated in the *Compendium of Collections in the Palace Museum: Jade 10 Qing Dynasty*, Beijing, 2011, p. 94, pl. 64.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 24 November 2013, lot 308

Price: HKD 187,500 or approx. **EUR 29,000** converted and adjusted for inflation at the time of writing

Description: An archaistic jade 'dragon' incense burner and cover, fang ding, Qing dynasty

Expert remark: Compare the closely related form, manner of carving, and color. Note the related size (10.8 cm).



Estimate EUR 4,000

Starting price EUR 2,000





116

**A TRANSLUCENT EMERALD GREEN AND LAVENDER
JADEITE 'LOTUS AND BIRDS' BRUSH WASHER,
QING DYNASTY**

China, 1644-1912. Finely carved in the form of an upturned, furled lotus leaf with two small birds and a quail perched on the upper rim, issuing from winding stems forming the base and bearing further leaves and blossoms, one such leaf providing for a small secondary vessel. The translucent stone of a grayish-white tone with pale apple and deep emerald-green inclusions, skillfully used by the lapidary for a small cricket crawling up a stem towards a blossom at one end of the washer.

Provenance: French trade. Acquired from a private estate.

Condition: Very good condition with expected old wear. Natural inclusions, flaws, and fissures in the material. Possibly microscopic nibbles here and there.

Weight: 324.2 g (excl. stand)
Dimensions: Length 15.9 cm

With a fitted hardwood stand, finely carved in openwork as crashing waves interspersed with lotus seed pods, dating from the Qing dynasty. Also with a fitted and padded storage box. (3)

AUCTION RESULT COMPARISON

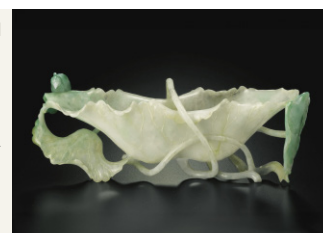
Type: Related

Auction: Sotheby's New York, 19 March 2013, lot 443

Price: USD 26,250 or approx. **EUR 31,500** converted and adjusted for inflation at the time of writing

Description: A jadeite 'lotus' brushwasher Qing dynasty, 19th century

Expert remark: Compare the related openworked foot, bird decoration, and color of the stone.



Estimate EUR 6,000
Starting price EUR 3,000



117

A PAIR OF PALE LAVENDER AND APPLE-GREEN JADEITE BOWLS, QING DYNASTY

China, 1644-1912. Each bowl carved with flared sides raised from a straight foot ring to a slightly lipped everted rim, the translucent stone a pale lavender with dapples of apple-green, as well as dark inclusions and veins.

Provenance: From the estate of Gerald Malina (d. 2018), thence by descent. Gerald Malina started his career as an antique dealer in the 1950s. His focus was on Asian art, especially Chinese jades and porcelains. For over five decades, he has provided valuable services to prestigious museums and prominent private collectors. His gallery G. Malina Inc was located at 680 Madison in New York.

Condition: Excellent condition with minor wear.

Weight: 288 g and 285 g
Dimensions: 16.2 cm (each)

With a pair of fitted storage boxes. (4)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York,
23 March 2012, lot 1849

Price: USD 20,000 or approx.

EUR 24,500 converted and
adjusted for inflation at the time of writing

Description: A pair of transparent mottled pale blue-green jadeite bowls

Expert remark: Compare the closely related form and color with similar blue-green inclusions and lipped rim. Note the similar size (15 cm).



Estimate EUR 4,000

Starting price EUR 2,000





118
AN IMPERIAL AQUAMARINE
GLASS OCTAGONAL VASE,
QIANLONG MARK AND PERIOD

Expert's note: The form, manufacturing flaws including swirls and bubbles, and the wheel cut mark all indicate that the vase most likely dates to the earlier years of the Qianlong period.

China, 1736-1795. Of pear-shaped form, the compressed spherical body supported on a straight foot, elegantly curving to the tall, slightly tapered neck, the transparent glass of an even aquamarine tone, the recessed base with a wheel-cut four-character reign mark Qianlong nianzhi and of the period.

Provenance: German private collection.

Condition: Good condition with minor wear, few minuscule chips to the mouth and foot, light surface scratches, the mouth and foot smoothened, and manufacturing flaws including bubbles and swirls in the glass.

Weight: 266.6 g
 Dimensions: Height 14.2 cm

Literature comparison: Compare a related turquoise glass vase of the same form in the Palace Museum, Beijing, illustrated in Zhang Rong, *Luster of Autumn Water. Glass of the Qing Imperial Workshop*, Beijing, 2004, pl. 22.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 3 October 2017, lot 3728

Price: HKD 500,000 or approx. **EUR 66,500**
 converted and adjusted for inflation at the time of writing

Description: A rare imperial green octagonal glass bottle vase wheel cut, mark and period of Qianlong

Expert remark: Compare the closely related form, transparent glass, Qianlong reign mark, and size (13 cm).



Estimate EUR 3,000
 Starting price EUR 1,500

A WHITE AND RUSSET JADE 'MAGNOLIA' SNUFF BOTTLE, 18TH TO EARLY 19TH CENTURY

China. Extremely well hollowed and superbly carved in the form of a bud just about to blossom, borne on an openworked gnarled stem, the layered petals forming the sides. The translucent stone of a pale celadon almost white color with few icy white inclusions as well as patches and veins, which have been cleverly incorporated into the design to highlight a leaf growing to one side.

Provenance: Gurie Gallery, Montreal, prior to 1970. Collection of Christopher and Genevieve McConnell, acquired from the above. Gurie Gallery, established by the esteemed Gurevich family, traces its origins to Harbin in northeastern China during the first half of the 20th century. Relocating to Canada in the 1950s, the family transplanted its passion for art and design to Montreal, where Gurie Gallery blossomed into a venerable institution within the art and design community. Distinguished as one of the pioneering galleries for Chinese art in Canada, Gurie Gallery garnered acclaim for its dedicated focus on Chinese ceramics, decorative arts, and paintings. Its resonance extended beyond Montreal, capturing the attention of collectors in prominent art hubs such as Toronto and New York. In the 1960s, Alex Gurevich (1929-1990), the son of the founders, assumed leadership of the gallery. Under his stewardship, Gurie Gallery thrived, maintaining its commitment to excellence. Alex diligently sourced exceptional objects, making frequent visits to Hong Kong to curate a collection that reflected the gallery's unwavering dedication to artistic quality and cultural significance. Christopher McConell, a Montreal born engineer and his wife Genevieve, a French doctor of osteopathy and research artist, are both avid collectors of African, Indian, and Chinese art.

Condition: Very good condition with minor wear. The stone with natural fissures, some of which have developed into thin hairline cracks.



Alex Gurevich in front of Gurie Gallery in Montreal, 1950s

Stopper: Blue enameled metal stopper and metal spoon
Weight: 87.9 g
Dimensions: Height including stopper 77 mm. Diameter mouth 6 mm.

The magnolia, with the tree's ability to produce large, fragrant flowers despite its relatively modest size is seen as a metaphor for strength and purity in Chinese culture. Its flowers have been highly regarded since at least the Tang dynasty when it was planted on the grounds of the Emperor's palace. The tree was also known for its healing powers in traditional Chinese medicine, with the bark being used as a sleep aid. Today, it stands as the official city flower of Shanghai.

The subject of the magnolia bud is unusual among naturalistic snuff bottles. The white magnolia, called yulan ('jade orchid') or baiyulan ('white jade orchid'), is a symbol of purity. It is often used as a pictorial pun to represent the word for jade, yu. Hence, the motif and pure white jade of the present bottle are beautifully matched.

Literature comparison: For a related 'magnolia' snuff bottle, see Hugh Moss, Victor Graham, and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 1, Hong Kong, 1996, no. 61.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 26 May 2013, lot 165

Price: HKD 300,000 or approx. **EUR 45,500** converted and adjusted for inflation at the time of writing

Description: A white jade 'magnolia' snuff bottle, Qing dynasty, 18th / early 19th century

Expert remark: Compare the closely related form, subject, and color of the jade.



Estimate EUR 4,000

Starting price EUR 2,000





120

A YELLOW JADE SNUFF BOTTLE, 1750-1850

China. Well hollowed, of rounded rectangular form, supported on a thick oval foot ring, surmounted by a cylindrical neck with flat lip, the surface unadorned to focus attention on the attractive yellow stone. The translucent yellow stone of an even, rich tone throughout with few icy-white inclusions and veins.

Provenance: New York trade. Acquired from a noted old collection.

Condition: Very good condition with minor wear, small nibbles to mouth, foot, and stopper. The stone with natural fissures, some of which may have developed into small hairline cracks over time.

Stopper: Amethyst with black platelet, carved spoon

Weight: 83.9 g

Dimensions: Height including stopper 74 mm. Diameter neck 21 mm and mouth 5 mm.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 16 March 2016, lot 410

Price: USD 62,500 or approx. **EUR 74,500** converted and adjusted for inflation at the time of writing

Description: A yellow jade snuff bottle, 1770-1850

Expert remark: Compare the closely related form and color of the stone. Note the size (6 cm) and stopper.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams New York, 16 March 2015, lot 8018

Price: USD 23,750 or approx. **EUR 28,500** converted and adjusted for inflation at the time of writing

Description: A fine yellow jade snuff bottle, 1750-1820

Expert remark: Compare the closely related form and color of the stone. Note the size (6.3 cm) and stopper.



Estimate EUR 6,000

Starting price EUR 3,000



121

**A RETICULATED BI-COLOR PINK AND GREEN
TOURMALINE 'BATS AND PEACHES' SNUFF BOTTLE,
1760-1880**

China. Well hollowed, modeled as a flattened peach, one side deeply carved in relief and openwork through the outer green layer over the vibrant strawberry-pink beneath to depict a bat flying towards a gnarled branch issuing two peaches.

Provenance: From a private collection in Phoenix, Arizona, USA.

Condition: Very good condition with minor wear. The stone with natural inclusions and fissures, some of which may have developed into thin hairlines cracks.

Stopper: Green tourmaline, carved spoon

Weight: 72.8 g

Dimensions: Height including stopper 63 mm. Diameter mouth 6 mm.

The subject of peaches and bats is very popular in art of the Qing period because it is imbued with auspicious connotations. As peaches denote longevity and bats signify happiness, imagery combining peaches and bats represent the blessing 'may you possess both longevity and happiness'.

Literature comparison: Compare a closely related bi-colored tourmaline snuff bottle carved with children, dated 1760-1790, at Sotheby's Hong Kong, 25 April 2004, lot 353.

AUCTION RESULT COMPARISON

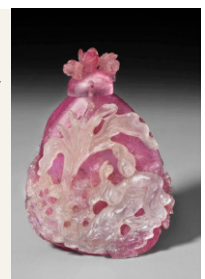
Type: Related

Auction: Christie's New York, 16 September 2015, lot 247

Price: USD 37,500 or approx. **EUR 44,500** converted and adjusted for inflation at the time of writing

Description: An unusual two-toned pink tourmaline snuff bottle, 1880-1950

Expert remark: Compare the related color of the tourmaline, fine carving, and size (57 mm).



Estimate EUR 4,000

Starting price EUR 2,000



122

A PINK TOURMALINE 'SANDUO' SNUFF BOTTLE, CHINA, 1860-1930 OR EARLIER

Well hollowed and finely carved to one side in the shape of a Buddha's hand citron transitioning to a pomegranate to the reverse and issuing a fruiting branch of peaches to the mouth, with a recessed mouth of circular form. The transparent stone of a vibrant pink color with natural inclusions.

Provenance: From a private collection in Phoenix, Arizona, USA.

Condition: Very good condition with minor wear and few tiny nicks and nibbles. The stone with natural inclusions and fissures.

Stopper: Green tourmaline, carved spoon

Weight: 53 g

Dimensions: Height including stopper 58 mm. Diameter mouth 5 mm.

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

The Three Abundances also known as the Three Plentys or Three Lucky Fruits are known in Chinese as 'san duo'. The design consists of a Buddha's hand citron 'fo shou', peach, and pomegranate, symbolizing the message of 'good fortune, longevity, and many sons' because the first syllable of 'fo shou' is a pun on 'fu' meaning good luck. The peach is a symbol of longevity and the pomegranate with its many seeds stands for many sons.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 13 September 2017, lot 284

Price: USD 30,000 or approx. **EUR 31,000** converted and adjusted for inflation at the time of writing

Description: A carved pink tourmaline snuff bottle, 1860-1930

Expert remark: Compare the closely related form, relief carving, and pink color of the stone. Note the different subject and the size (47 mm).



Estimate EUR 4,000

Starting price EUR 2,000



123
**AN EXCEEDINGLY RARE ENAMEL
 ON COPPER SNUFF BOTTLE, POSSIBLY IMPERIAL,
 QIANLONG FOUR-CHARACTER MARK
 AND PERIOD (1736-1795)**

China, Beijing, attributed to the Palace Workshops, circa 1740. Of compressed form with a flat lip and recessed oval foot, masterfully painted in blue and white with a waterfall pouring into a river where on the still waters a boatman glides along the rocky bank beneath tall pine trees. The opposite side with a few buildings and a pier looking out across a wide river flowing through tall mountains. The rim with finely detailed plantain leaves and the stopper with a central floral medallion encompassed by curved lines. The base with a four-character mark *Qianlong nianzhi* and of the period.

Provenance: Luxembourg trade. Acquired from a private collection in Esch-sur-Alzette.

Condition: Very good condition with expected old wear and manufacturing flaws, the enamel with minor flaking to the neck, possibly with minuscule old fills.

Weight: 40.8 g
 Dimensions: Height including stopper 64 mm. Diameter neck 16 mm, mouth 6 mm

Expert's note: Purely blue and white enamel snuff bottles from the Qianlong period are rare. While examples exist, they are most often accompanied by colorful decorative borders, making this lot quite unique, except for a series of blue-enameled snuff dishes which also lack the borders. The talented painter worked in fine lines, detailing the ripples on the shoreline and the wake left by the passing boats in the water. The distinct shading of the mountains gives the work a deep perspective, finely contrasting with the darker blue trees in the foreground.

Literature comparison: Compare a related enamel snuff bottle masterfully painted with a similar river landscape, 46 mm high, dated mid-18th to mid-19th century, in the Royal Ontario Museum, accession number 925X64.8.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Doyle New York, 13 March 2017, lot 303

Price: USD 106,250 or approx. **EUR 124,000** converted and adjusted for inflation at the time of writing

Description: A Chinese enameled snuff bottle, Qing dynasty

Expert remark: Compare the closely related form, enamel decoration, landscape motif, and four-character Qianlong mark to the base. Note the differently colored decorative bands to the rims and the size (54 mm).



Estimate EUR 2,000

Starting price EUR 1,000





124

AN IMPERIAL FAMILLE ROSE SNUFF BOTTLE, DAOGUANG MARK AND PERIOD

China, Jingdezhen, 1821-1850. The flattened spherical body supported on a short oval foot and rising to a slightly tapered cylindrical neck with a gilt lip, the exterior skillfully painted in gilt and bright enamels to one side with a fisherman and lady on a sampan being greeted by a small man standing amid the crashing waves holding a bowl of fruit, and to the other with two guardian immortals standing in front of a fortified gate framed by rockwork and trees.

The recessed base with an iron-red four-character mark Daoguang nianzhi and of the period.

Provenance: French trade.

Condition: Good condition with minor wear, little rubbing to gilt and enamels, tiny nibbles to edges, occasional light scratches, the body with a minor hairline.



Stopper: Carnelian, carved spoon

Weight: 37.3 g

Dimensions: Height including stopper 63 mm. Diameter of the neck 18 mm and mouth 6 mm.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 13 September 2017, lot 249

Price: USD 15,000 or approx. **EUR 17,500** converted and adjusted for inflation at the time of writing

Description: A famille rose porcelain snuff bottle, imperial, Jingdezhen kilns, Daoguang four-character seal mark in iron red and of the period (1821-1850)

Expert remark: Compare the related form, figural decoration, and reign mark. Note the smaller size (5.4 cm).



Estimate EUR 2,000

Starting price EUR 1,000



125 A PAINTED POTTERY 'THREE FISH' BOWL, NEOLITHIC PERIOD

Expert's note: Pottery bowls with painted decoration are among the most remarkable finds from Neolithic cultures that flourished along the banks of the Yellow River, and considerably rarer than the jars which have been found en masse. The flowing curvilinear forms painted on this shallow bowl typify ceramics associated with the Majiayao phase (3300-2500 BC).

China, Majiayao culture, 3300-2500 BC. The rounded sides rising from a flat circular foot to a gently incurved rim with an everted lip, the interior with an abstract geometric design of three fish around a net, the rim similarly decorated with nets and fish eyes, the exterior painted with horizontal and sinuous lines executed in fluid brushstrokes.

Provenance: From the private collection of a Lady, assembled in Hong Kong throughout the 1980s and 1990s, and thence by descent.

Condition: Good condition with expected old wear and firing flaws. Commensurate with age, traces of weathering, encrustations, minor nicks, surface scratches, and small losses. Possibly a few minuscule touchups.

Weight: 921.5 g
Dimensions: Diameter 27 cm

The Majiayao culture was a group of smaller Neolithic communities who lived primarily in the upper Yellow River region of eastern Gansu, Qinghai and northern Sichuan, China. The culture, which existed from 3800 to 2000 BC, produced earthenware pottery that fall into four distinct phases, Shilingxia, Majiayao, Banshan, and Macheng. The second phase, Majiayao, is superbly represented by this bowl, characterized by bold linear patterns and geometric patterns painted with an energetic brush.

People of the second phase of Majiayao culture lived in riverside villages, and made their livelihood by hunting, fishing, and small-scale plant cultivation. Kilns were located just outside the village, but potting does not seem to have been a specialized occupation. There was very little variation in the types of vessels made, and certain shapes remained popular for many centuries.

Museum comparison: Compare a related bowl dated to the Majiayao period, diameter 27.9 cm, in the collection of the Metropolitan Museum of Art, accession number L.1996.55.6. Compare a related bowl, dated 3100-2600 BC, 34 cm diameter, in the Shirley Chang Gallery of Chinese Art of the University of Michigan Museum of Art, accession number 2005/2.89.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 22 September 2023, lot 1043

Price: USD 75,600 or approx.

EUR 69,000 converted and adjusted for inflation at the time of writing

Description: A rare painted pottery basin, Neolithic period, Majiayao culture, Majiayao type, late 4th-early 3rd millennium BC

Expert remark: Compare the closely related form and similar fluid brushwork to the exterior. Note the size (21.5 cm).



Estimate EUR 3,000
Starting price EUR 1,500

A RARE GREEN-GLAZED EWER IN THE FORM OF TWO INTERTWINED DUCKS, LIAO DYNASTY

China, 907-1125. Modeled nesting in a lotus leaf base, the ducks side by side as one winds its neck around the other's, its head raised upwards with the beak open forming the vessel's mouth, the other duck with a straight neck forming the spout. Their plumage, wings, and eyes are finely incised. A stylized scrolling lotus stem forms the handle. Covered in a bright iridescent green glaze.

Provenance: Swedish trade. Acquired from a private estate.

Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering and erosion, flaking, crackling, and losses to the glaze, encrustations, and minor chips.

Weight: 1,102 g

Dimensions: Height 22.5 cm, Length 23 cm

Literature comparison: Compare a closely related ewer modeled as two intertwined ducks illustrated in *Gems of Chinese Art*, Tsui Art Foundation, Hong Kong, 1992, no. 35. A sancai ewer of related form and size was excavated at Lingyuanxian, Liaoning, and is now in the Liaoning Provincial Museum and illustrated in *A Selection of the Treasures of Archaeological Finds of the People's Republic of China*, Beijing, 1987, no. 62.

Estimate EUR 3,000

Starting price EUR 1,500





127 A GREEN-GLAZED 'HILL AND OWL' CENSER AND COVER, BOSHANLU, EASTERN HAN TO WESTERN JIN DYNASTY

China, 1st- early 4th century AD. The censer rises from the center of an integral dish with an everted rim and is raised on a stem foot to a hemispherical bowl surmounted by a lid shaped like a conical mountain. The lid carved with overlapping triangular forms representing mountains, the perforations, partially hidden between the overlapping peaks, intended to release the smoke from the burning incense, as if mysterious clouds were rising from the mountain tops, all topped by an owl form finial. Covered overall in a dark green glaze thinning to brown toward the top.

Provenance: A private collection in Switzerland. Ben Janssens Oriental Art, London, 9 November 2021. Dr. Kenneth P. Lawley (inventory number Cer. 181), acquired from the above. A copy of the original invoice from Ben Janssens, dated 9 November 2021, confirming the dating above, and stating a purchase price for the present lot of GBP 3,200 or approx. **EUR 4,500** (converted and adjusted for inflation at the time of writing), accompanies this lot. Ben Janssens has been an authority in Asian antiquities since the late 1990s. His impressive gallery in the heart of London focuses primarily on early Chinese art, hosting impressive exhibits. Dr Kenneth P. Lawley (1937-2023) was a chemical physicist in The School of Chemistry at the University of Edinburgh. His collection started in the early 1960s, and for the first twenty-five years of his collecting career Dr. Lawley made the majority of his purchases from the Davies Street gallery of Bluett and Sons. Working within a fairly small budget – Lawley had a small private income as well as his emoluments from the University of Edinburgh – he often sold pieces back to the firm to finance more expensive purchases.

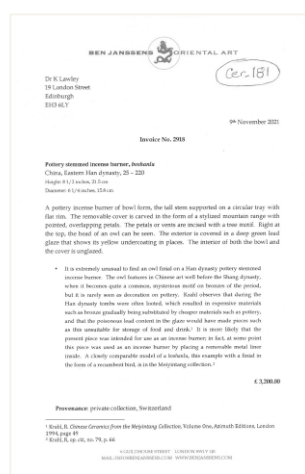
Condition: Very good condition with minor wear and manufacturing irregularities such as pits and burst glaze bubbles. Applied with a thin layer of varnish.



Ben Janssens



Dr. Kenneth P. Lawley (1937-2023)



Weight: 953.9 g
Dimensions: Height 21.5 cm

It is extremely unusual to find an owl finial on a Han dynasty pottery stemmed incense burners. The owl features in Chinese art well before the Shang dynasty, when it becomes quite a common, mysterious motif on bronzes of the period, but it is rarely seen as decoration on pottery. Kroll observes that during the Han dynasty birds were often found, which resulted in expensive ornaments such as bronze gradually being substituted by cheaper materials such as pottery, and that the presence had caused the glaze would have made pieces such as this unsuitable for storage of food and drink. It is most likely that the present piece was intended for use as an incense burner in fact, at some point the piece was used as an incense burner by placing a combustible material inside. A closely comparable model of a boshanlu, this example with a finial in the form of a recumbent bird, is in the Shenyang collection.¹

A boshanlu, or literally, Bo Mountain censer, was a type of incense burner that celebrated the mountain wilderness. Censers were common to altar tables where special incenses were burned in a variety of rituals. Those made in the

form of a sacred mountain depict the mystical overlapping peaks of Mount Peng, regarded in Han dynasty Daoist tradition as a paradise realm for the spirits of immortals.

Through the Han and into the Jin, more mountain censers were made in ceramic. This one includes a bird at the top, a feature that also appears in earlier bronze mountain censer designs, as well as older Chinese incense burners that are shaped like chalices (i.e. ritual dou vessels).

Literature comparison: Compare a closely related Yue stoneware boshanlu with a finial in the form of a recumbent bird, dated to the late Western Jin dynasty, in the collection of The Museum of East Asian Art, Bath, England, record number BATEA: 19. Compare a related Boshanlu censer with a bird form finial, 29.9 cm tall, dated to 1st-2nd century, in the collection of the Minneapolis Institute of Art, accession number 32.54.5a,b. Compare a closely related boshanlu with a finial in the form of a recumbent bird, illustrated in Regina Krah, Chinese Ceramics from the Meiyintang Collection, Volume I, 1994, p. 66, no. 79.

Estimate EUR 3,000
Starting price EUR 1,500



128

**A RARE AND LARGE STRAW-GLAZED
DOUBLE-DRAGON-HANDLED AMPHORA VASE,
TANG DYNASTY**

China, 618-906. The well-rounded ovoid body rising from a flat foot, surmounted by a tall waisted neck and galleried rim, flanked by a pair of curved strap handles terminating in dragon heads biting the cup-shaped rim, the shoulder applied with two ferocious boar-headed figures in mid-stride, and a taotie mask below each handle. The buff earthenware covered with a creamy-beige glaze suffused with a dense network of crackle and stopping irregularly above the foot.

Provenance: New York trade. Acquired from a noted private collection.

Condition: The amphora with repairs to the handles, the base with a filled aperture, minor touchups, small losses, few small chips here and there, light scratches, and firing flaws including firing cracks and glaze flaking. All commensurate with age, the amphora displaying exceptionally well.

Weight: 3.5 kg
Dimensions: Height 44.2 cm

Tang amphorae of this flamboyant form, with freely modeled dragon heads, are among the most characteristic vessel forms of the early Tang dynasty and reflect the international spirit of the period. Their form was inspired by Hellenistic glass vases made in the Roman Empire whose style reached China via the Silk Route, where it was modified by the addition of dragon heads. One of the rare extant Roman glass vessels of this form, which is based on Greek pottery vessels, is the famous amphora found in Olbia on Sardinia, Italy, which can be dated to the 2nd half of the 2nd century AD, and is now on display in the Altes Museum, Berlin, Germany, identity number 30219, 254.

White stoneware pieces of this type can be attributed to the Gongyi kilns in Henan province. Several white dragon-handled amphorae without applications are included in *Zhongguo gu ciyao daxi. Zhongguo Gongyi yao/Series of China's Ancient Porcelain Kiln Sites. Gongyi Kiln of China*, Beijing, 2011, where it is suggested, pp. 325f., that pieces with long neck are predating pieces with short neck, and a color-glazed example of very similar proportions, excavated from a tomb at Guanlin, Luoyang, illustrated fig. 4: 6, is attributed to the period of 618 – c. 690; several white pieces excavated from Tang tombs in the Gongyi region, fragments of similar dragon-head handles from the Baihe kiln site in Gongyi, and one further example from the collection of the Palace Museum, Beijing, are illustrated, *ibid.*, pp. 97-99; p. 262; p. 270, figs 7 and 8; p. 282, fig. 3; p. 309, fig. 16; and p. 413.

Literature comparison: Compare a closely related amphora with similar appliqué decoration and freely modeled dragon heads, dated 7th century, 61.6 cm high, in the Minneapolis Institute of Art, accession number 2004.12.2.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Paris, 10 June 2021, lot 37

Price: EUR 47,880 or approx. **EUR 49,500**
adjusted for inflation at the time of writing

Description: The Eugene and Elva Bernat white-glazed 'Amphora' vase Tang dynasty

Expert remark: Compare the closely related amphora form, straw-white glaze, dragon handles, and appliqué decoration. Note the ribbed neck and the size (42.5 cm).



Estimate EUR 4,000
Starting price EUR 2,000



129 A PAINTED POTTERY 'MYTHICAL BEAST' STAND, EASTERN HAN DYNASTY

Scientific Analysis Report: A thermoluminescence analysis report issued by Oxford Authentication on 29 October 1999, based on sample number C299e82, sets the firing date of two samples taken between 1500 and 2400 years ago. A copy of the report, signed by Doreen Stoneham for Oxford Authentication, accompanies this lot.

China, 25-220 AD. Crisply modeled as a crouching winged mythical beast with large three-clawed feet, well-detailed with bulging eyes, upturned snout, pricked ears, and a short mane extending to the rectangular socket in the back, painted in red, yellow, blue, and black with feather markings and details on a cream-colored ground.

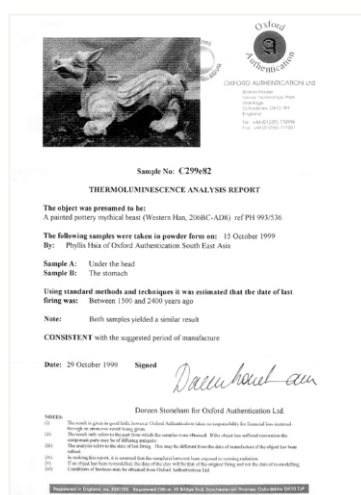
Provenance: Marc Richards, Los Angeles, 1999. A private collection in California, USA, acquired from the above. A copy of the original invoice from Marc Richards, dated 14 December 1999, dating the present lot to the Han dynasty and stating a purchase price for the present lot of USD 30,000 or approx.

EUR 50,000 (converted and adjusted for inflation at the time of writing) accompanies this lot. Marc Richards began his career as a dealer in ancient beads, textiles, and artifacts. In 1979, he opened his eponymous Asian art gallery in Los Angeles, importing art and antiques from India, Indonesia, Nepal, and Hong Kong, and ten years later adding local artists including Mary Corse and John Millei. During his many trips to Asia, Richards began importing ancient Chinese pottery, and befriended Manfred Schoeni in Hong Kong. Since 2014, Richards has been moderating a series of art panels in Los Angeles, interviewing prominent collectors and dealers, including Dean Valentine, Cliff Einstein, Tim Blum, and David Kordansky. Today, the Marc Richards Gallery in Los Angeles specializes in Ancient Chinese Ceramics and Bronzes from the Neolithic, Warring States, Han, and Tang Dynasties.

Condition: Good condition, commensurate with age. Extensive wear with signs of weathering and erosion, flaking to pigments, surface scratches, minor losses, small chips, few hairline cracks, encrustations, drilled holes from sample-taking, and old repairs, all exactly as expected from ancient Han dynasty excavations of this size. Presenting remarkably well.



**Marc Richards at
Art Los Angeles
Contemporary
opening night,
January 2013**



With an associated wood stand. (2)

Literature comparison: Compare a similar figure excavated from an Eastern Han tomb at Xianyang, Shaanxi, illustrated in Zhongguo Meishu Quanji, Diaosu Bian 2, Qin Han Diaosu (The Great Treasury of Chinese Fine Arts, Sculpture, Qin and Han), Beijing, 1985, volume 2, page 48, pl. 129. Compare a similar pair included in the exhibition, Visions of Man in Chinese Art, Kaikodo, 17 March - 19 April 1997, no. 32.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 24 March 2011, lot 1304

Price: USD 25,000 or approx. **EUR 31,500** converted and adjusted for inflation at the time of writing

Description: An unusual painted gray pottery mythical beast-form stand, Eastern Han dynasty

Expert remark: Compare the closely related modeling and manner of painting. Note the related size (40.7 cm).



Weight: 3,138 g
Dimensions: Length 42.5 cm

Estimate EUR 6,000
Starting price EUR 3,000

130

A LARGE GRAY POTTERY FIGURE OF A TORTOISE, HAN DYNASTY

Scientific Analysis Report: A thermoluminescence analysis report issued by Oxford Authentication on 8 December 2006, based on sample number C206f1, sets the firing date of three samples taken between 1500 and 2400 years ago. A copy of the report, signed by Doreen Stoneham for Oxford Authentication, accompanies this lot.

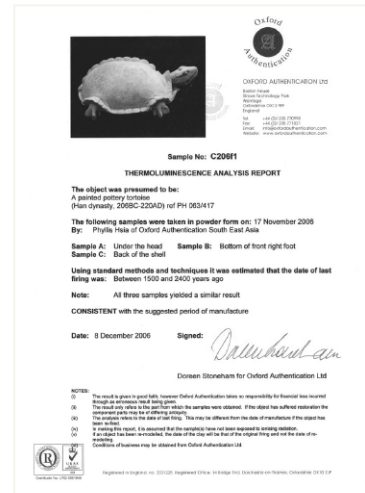
China, 206 BC-220 AD. Heavily potted, the large tortoise stands with its head slightly raised. The boldly modeled face with round bulging eyes and incised lips, the carapace lined with an elegantly curved outer ridge and applied at the top with a row of bosses.

Provenance: Guus Röell, Fine Arts & Antiques Maastricht, Netherlands, c. 2006. A European private collection, acquired from the above. Guus Röell is an expert in the field of colonial antiques and rare artifacts from across the world, including Chinese works of art. An impressive art connoisseur, Röell curates his gallery with an exquisite taste for unique craftsmanship and historical contexts.

Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering and erosion, minor losses, encrustations, firing cracks, a drilled hole from sample-taking. Possibly with old fills and repairs, as expected from ancient Han dynasty excavations.

Weight: 5.1 kg
Dimensions: Length 47.5 cm

Literature comparison: Compare a related pottery tortoise, 11.7 cm long, dated to the Han dynasty, in the Metropolitan Museum of Art, accession number 68.149.2.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 19 March 2019, lot 143

Price: USD 20,000 or approx. **EUR 22,000** converted and adjusted for inflation at the time of writing

Description: A pottery tortoise-form ink stone and cover, Eastern Han dynasty

Expert remark: Compare the related subject, pottery, and modeling with similar pose. Note the much smaller size (20.3 cm).



Estimate EUR 4,000

Starting price EUR 2,000



131

A LARGE AND FINE SANCAI GLAZED APPLIQUÉ-DECORATED POTTERY FIGURE OF A HORSE, TANG DYNASTY

Scientific Analysis Report: A thermoluminescence analysis report issued by Oxford Authentication on 16 February 2023, based on sample number C124b33, sets the firing date of both samples taken between 900 and 1500 years ago, consistent with the dating above. A copy of the report accompanies this lot.

China, 618-907. Superbly modeled standing foursquare with the head turned slightly to the left and the mouth agape. Well detailed with expressive eyes, flared nostrils, pricked ears, and a muscular neck. The appliqué-decorated caparison suspending ornate tassels, the saddle left unglazed revealing the gray body beneath the glaze. Covered in rich green, amber, and straw-colored glazes.

Provenance: French trade.

Condition: Some repairs and touchups as generally expected from Tang dynasty excavations. Losses, fissures, chips, and encrustations. Minor firing flaws, such as firing cracks, glaze flakes, glaze recesses, and dark spots. Overall, very good condition commensurate with age.

Weight: 5,341 g
Dimensions: Length 53.3 cm

Among the most universally admired examples of Chinese ceramic sculpture are the majestic horses made for the tombs of the aristocracy of the Tang Empire (AD 618-907). These horses, representing wealth and power, played a significant part in emphasizing the importance of the occupant of the tomb. They were not only used for war or transport, but employed in a variety of leisurely activities. Polo, for example, was a popular pursuit at the Tang court and was played by both men and women. It was specifically encouraged by two Tang emperors, Taizong and Xuanzong, as being excellent for developing certain useful skills.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 11 May 2021, lot 67

Price: GBP 27,750 or approx. **EUR 39,000** converted and adjusted for inflation at the time of writing

Description: A fine sancai-glazed pottery model of a horse, Tang dynasty

Expert remark: Compare the closely related modeling, glazes, and decoration, with similar appliqué caparison and unglazed saddle. Note the size (48 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 20 September 2013, lot 1269

Price: USD 30,000 or approx. **EUR 36,000** converted and adjusted for inflation at the time of writing

Description: A large sancai-glazed pottery figure of a horse, Tang dynasty

Expert remark: Compare the closely related modeling, glazes, and decoration, with similar appliqué caparison and unglazed saddle. Note the size (48.2 cm).



Estimate EUR 10,000

Starting price EUR 5,000

OXFORD AUTHENTICATION
ANTIQUE AUTHENTICATION USING TL TESTING
THERMOLUMINESCENCE ANALYSIS REPORT

SAMPLE NO: C124b33

The object was presumed to be:
A sancai-glazed pottery figure
(Tang dynasty, 618-906 AD)

The following samples were taken in powder form on: 2 February 2024

By: Helen Mason of Oxford Authentication Ltd

Sample A: Ionto rear of firing hole
Sample B: Ionto front of firing hole

Using standard methods and techniques it was estimated that the date of last firing was: Between 900 and 1500 years ago

Note: Both samples yielded a similar result

CONSISTENT with the suggested period of manufacture

Date: 16 February 2024

Signed for Oxford Authentication Ltd: Dr Greg Roberts OPA (2024) Helen Mason

NOTES:
1. This report will only be valid if the object is kept in the same condition as it was when the report was issued.
2. The object must be kept in a secure environment and not subjected to any form of repair or restoration.
3. The object must be kept in a secure environment and not subjected to any form of repair or restoration.
4. The object must be kept in a secure environment and not subjected to any form of repair or restoration.
5. The object must be kept in a secure environment and not subjected to any form of repair or restoration.
6. The object must be kept in a secure environment and not subjected to any form of repair or restoration.
7. The object must be kept in a secure environment and not subjected to any form of repair or restoration.
8. The object must be kept in a secure environment and not subjected to any form of repair or restoration.
9. The object must be kept in a secure environment and not subjected to any form of repair or restoration.
10. The object must be kept in a secure environment and not subjected to any form of repair or restoration.

OXFORD AUTHENTICATION LTD WAS FOUNDED BY DOREEN TOWNSEND IN 1997
OXFORD AUTHENTICATION LTD | BOSTON TRADING | GLOUCESTER BUSINESS PARK | WINDRIDGE | CHICHESTER | OX12 9EF | UK
REGISTRATION NUMBER: 061 3901205 | REGISTERED IN ENGLAND AND WALES | VAT NO: GB 995 054 007





132

**A SANCAI-GLAZED FIGURE
OF A LEONINE EARTH SPIRIT,
ZHENMU SHOU,
TANG DYNASTY**

China, 618-907. Well modeled seated on its haunches with hooved feet atop a waisted base pierced with circular apertures. The leonine face with a ferocious expression, the mouth wide open in a warning roar, revealing tongue, teeth, and fangs, framed by the flared mane, further detailed with funnel-shaped ears and chin beard. Splashed in green, ochre, and cream glazes.

Provenance: From the collection of Dr. Wou Kiuan. Wou Lien-Pai Museum, coll. no. T.3.43. Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art.

Condition: Some repair, filling and touchups as generally expected from Tang dynasty excavations. Losses, fissures, chips, firing cracks, and encrustations, remnants of pigments. Natural wear and weathering overall.



**Dr. Wou Kiuan,
Paris, November
1939**

Weight: 4.2 kg
Dimensions: Height 55 cm

Guardian figures with ferocious or powerful aspects, such as is seen on the present lot, were buried in the entrances of tombs and served to protect the precinct of the dead from threatening evil spirits.

**AUCTION RESULT
COMPARISON**

Type: Closely related

Auction: Christie's New York, 20 September 2013, lot 1266

Price: USD 6,875 or approx. **EUR 8,300** converted and adjusted for inflation at the time of writing

Description: A Sancai-glazed pottery figure of an earth spirit, Tang dynasty
Expert remark: Compare the closely related modeling and glaze with similar pose and ferocious expression. Note the similar size (52 cm).



Estimate EUR 4,000
Starting price EUR 2,000



133

A PAINTED RED POTTERY FIGURE OF A DRINKING HORSE, TANG DYNASTY

China, 618-907. Standing foursquare on a platform, the horse inclined forward with its hindlegs slightly bent as it lowers its head, arching the neck gracefully, the head crisply and realistically modeled with bulging eyes and planular cheeks, the mouth open, covered overall in a white slip with traces of black and red pigment.

Provenance: Chicago private collection.

Condition: Good condition, commensurate with age. Extensive wear, losses, fissures, firing cracks, nicks, chips, signs of weathering and erosion, encrustations, repairs, touchups, as generally expected from authentic Tang dynasty excavations.

Weight: 8,003 g
Dimensions: Height 40 cm

Pottery horses, such as the present lot, once held deep significance, representing high social status and immense wealth. Proudly displayed in the tombs of elite, they served as a testament to the deceased's prominence and position within society. The Chinese firmly believed in the continuity between the earthly and afterlife realms, emphasizing the need for essential provisions during the journey beyond. Thus, by including these majestic horses in their final resting places, the departed were revered, honored, and equipped for their transcendental voyage.

LITERATURE COMPARISON

Compare a related painted gray pottery horse, dated Northern Dynasty, 6th century, in the Eisei Bunko Museum, Tokyo (**fig. 1**). Compare a related pottery horse, dated to the Tang dynasty, 31.4 cm tall, in the collection of the Metropolitan Museum of Art, accession number 1985.214.138.



fig. 1

Estimate EUR 5,000
Starting price EUR 2,400



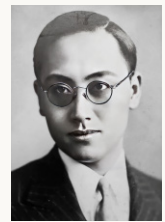
134

A SANCAI GLAZED FIGURE OF AN EARTH SPIRIT, ZHENMU SHOU, TANG DYNASTY

China, 618-907. Well modeled seated on its haunches with hooved feet atop a short base. The unglazed human face with a fearsome expression marked by bulging eyes, flanked by wide elephantine ears, the head surmounted by a tall twisted horn, the body covered in streaked amber and green glazes.

Provenance:

From the collection of Dr. Wou Kiuan. Wou Lien-Pai Museum, coll. no. T.3.42 (label to base). Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art.



Dr. Wou Kiuan, Paris, November 1939

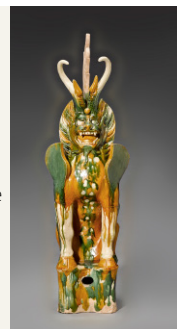
Condition: Good condition, commensurate with age. Extensive wear, firing flaws, nicks, chips, losses, repairs and touchups, all exactly as expected from authentic Tang dynasty excavations.

Weight: 7.2 kg
Dimensions: Height 64 cm

Guardian figures with ferocious or powerful aspects, such as is seen on the present lot, were buried in the entrances of tombs and served to protect the precinct of the dead from threatening evil spirits.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams San Francisco, 24 June 2013, lot 1169
Price: USD 10,625 or approx.
EUR 13,000 converted and adjusted for inflation at the time of writing



Description: A Sancai pottery figure of an earth spirit, Zhenmu shou, Tang dynasty

Expert remark: Compare the closely related modeling and glaze with similar pose and ferocious expression. Note the similar size (69 cm).

Estimate EUR 4,000
Starting price EUR 2,000

135

**A STRAW-GLAZED
PHOENIX HEAD EWER,
LATE TANG TO EARLY
NORTHERN SONG DYNASTY**

China, 10th century. The round body tapering to the splayed foot and rising to a tall slender neck surmounted by a phoenix head topped by a cup-shaped mouth with lobed rim. The shoulders incised with a double line border. Covered in a finely crackled straw-colored glaze stopping well above the foot to reveal the creamy-white ware.

Provenance: From the estate of Phillip Allen (1938-2022), who was a widely respected collector and expert of Chinese ceramics and works of art as well as a director of the Oriental Ceramic Society for many years. He co-authored and edited several exhibition catalogues for the OCS and was best known as the cataloguer of the Sir Victor Sassoon collection of Chinese ivories in the British Museum.



Phillip Allen

Condition: Commensurate with age, the vase with cracks and repairs, touchups, losses, and chips to the base. Presenting well.

Weight: 1 kg

Dimensions: Height 33.5 cm

Ceramic phoenix-headed ewers from the Tang dynasty, such as the present lot, derived from prototypes made in gold and silver. These metal wares were imported from Sasanian Persia along the Silk Road. Ceramic phoenix-headed ewers gained popularity during the Tang dynasty and were made at various kilns.

Literature comparison: Compare a related phoenix-head ewer, dated 10th century, 37 cm tall, in the Brooklyn Museum, accession number 54.7. Compare a related phoenix-head ewer, dated 960-1020, formerly in the George Eumorfopoulos Collection and now in the British Museum, registration number 1936,1012.206. Compare a related Ding phoenix-headed ewer, dated to the Song dynasty, exhibited by the McClung Museum of Natural History & Culture, University of Tennessee, 2,000 Years of Chinese Art: Han Dynasty to the Present, 23 January-23 May 2010.

**AUCTION RESULT
COMPARISON**

Type: Related

Auction: Sotheby's New York, 22 March 2011, lot

Price: USD 31,250 or approx. **EUR 39,500** converted and adjusted for inflation at the time of writing

Description: A 'Qingbai'-type phoenix-head ewer 10th century

Expert remark:

Compare the related design and similar condition with chips and losses. Note the Qingbai glaze and the size (38 cm).



Estimate EUR 2,000

Starting price EUR 1,000



A SANCAI GLAZED PILLOW, TANG DYNASTY

China, 618-906. The ingot-shaped pillow with a broad slightly concaved top, covered overall in finely crackled, splashed glazes of amber, green, and straw, the top with a stylized floral pattern, the foot covered with a brown wash and pierced with four small apertures.

Provenance: The Jiyuanshanfang Collection. Currently housed on New York's Upper East Side and originally founded upon an old family collection, a comprehensive catalog of the Jiyuanshanfang collection titled "Song Ceramics: The Eight Kiln Groups" was published in 2008 with a foreword written by Li Zhiyan, Research Fellow at the Beijing Palace Museum. Another contributor to this catalog was Martin Lorber, formerly Director of Sotheby's New York. Jiyuanshanfang's first exhibition was held in 2012 at the Morris Museum in New Jersey. In 2015, Jiyuanshanfang lent early Chinese ceramics to a large-scale exhibition at the Norton Museum of Art in Palm Beach, Florida, titled "High Tea: Glorious Manifestations – East and West".

Condition: Very good condition with minor wear and firing flaws, including glaze recesses and kiln grit.

Weight: 374 g (excl. stand)

Dimensions: Length 12 cm, Height 5.9 cm (excl. stand)

With an associated wood stand. (2)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams New York, 21 September 2020, lot 202

Price: USD 6,325 or approx. **EUR 6,800** converted and adjusted for inflation at the time of writing

Description: A Sancai glazed pillow, Tang dynasty

Expert remark: Compare the related form and glaze. Note the size (17.4 cm).



Estimate EUR 2,000

Starting price EUR 1,000





137

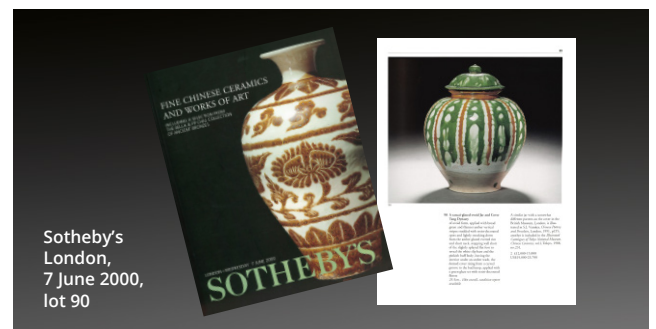
A SANCAI-GLAZED OVOID JAR AND COVER, WAN NIAN, TANG DYNASTY

China, 618-906. Of ovoid form, supported on a slightly waisted foot, surmounted by a short neck with lipped rim, the cover domed and with bud-shaped finial. The body applied with broader green and thinner amber vertical stripes studded with resist-decorated spots and lightly streaking down from the amber glazed everted rim, stopping well above the foot to reveal the white slip base and pinkish buff body. The interior covered in an amber wash, the cover applied with a green glaze set with resist-decorated florets.

Provenance: Sotheby's London, 7 June 2000, lot 90. The Barbara and Lester Levy collection, acquired from the above. Barbara Jean and Lester A. Levy were the quintessential 'collector' couple. Lester's business, based in Dallas, Texas, took him around the world and Barbara often travelled with him opening his eyes to the cultural side of the exotic places they visited. The couple focused on both Sancai and early Qing Imperial wares, decorating the library of their home in La Jolla, California. The choice was always based on quality, but the pieces had to 'chime' with each other and create an overall 'whole' that became the room they most enjoyed entertaining in. The Sancai collection grew to such a level that the couple created their own secret 'gallery' for the group – a place where only the most honored guests were brought to admire the scintillating colors and dazzling array of ancient Sancai wares.

Condition: Very good condition with minor wear, flaking to the glaze, minor touchups, small chips, and manufacturing flaws including glaze crazing and warping.

Weight: 1.6 g
Dimensions: Height 24.7 cm



Expert's note: The shape of this lidded jar is known as Wan Nian ('myriad year') because these jars were favored as a burial type. The decoration of stripes and florets, thought to be based on contemporary Tang textile designs, has been achieved by use of a resist, either of powdered kaolin or wax.

Literature comparison: Compare a closely related Sancai-glazed covered jar dated ca. late 7th–first half of the 8th century, 24.9 cm high, in the Metropolitan Museum of Art, accession number 1991.253.6.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's London, 14 May 2014, lot 102

Price: GBP 17,500 or approx. **EUR 30,000**
converted and adjusted for inflation at the time of writing

Description: A Sancai-glazed jar and a cover, Tang dynasty

Expert remark: Compare the related glaze and form. Note the additional blue stripes.



Estimate EUR 4,000
Starting price EUR 2,000

A SANCAI-GLAZED POTTERY TRIPOD CENSER, TANG DYNASTY

Scientific Analysis Report: A thermoluminescence sample analysis conducted by Oxford Authentication, based on sample number C198f45 taken on 5 March 1998, sets the firing date between 900 and 1500 years ago. A copy of the thermoluminescence report, dated 20 March 1998 and signed by Doreen Stoneham (d. 2022), accompanies this lot. A copy of a Polaroid photograph of the present lot, inscribed 'Submitted as C198f45' (the sample number), accompanies this lot.

China, 618-907. Potted with a compressed globular body, surmounted by a short neck with an everted rim, splashed with green and amber glaze, stopping in an irregular line at the base to expose the buff body, all supported on three lion paw-form feet.

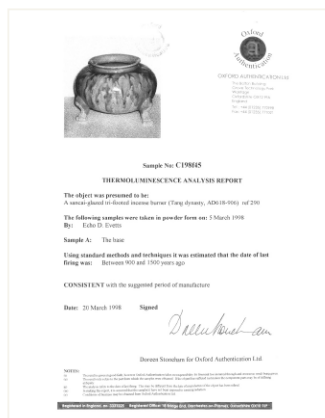
Provenance: Flores & Iva, New York, 2000. A New York private collection, acquired from the above. Flores & Iva was an antique wholesale business run by Ferdinand Flores, providing collectors and dealers from around the US and elsewhere thousands of objects ranging from neolithic to modern decorative art, and specializing in Oriental, European, African, and tribal art.

Condition: Good condition with some wear and firing flaws, the rim with three hairline cracks, one with a minor touchup, the base with drilled holes from sample-taking.

Weight: 1.4 kg

Dimensions: Diameter 21.5 cm

Literature comparison: Compare a related sancai-glazed tripod globular jar, Tang dynasty, illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, nos. 237 and 238.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 11 May 2021, lot 62

Price: GBP 9,562 or approx. **EUR 14,000** converted and adjusted for inflation at the time of writing

Description: A Sancai-glazed globular tripod jar, Tang Dynasty

Expert remark: Compare the closely related form, glaze, and size (21 cm).



Estimate EUR 3,000

Starting price EUR 1,500





139

A WHITE-GLAZED JAR AND COVER, TANG DYNASTY

China, 618-907. Well potted, of ovoid form with a short neck and lipped rim, covered overall with a white slip under a finely crackled clear glaze that falls short of the flat base to expose the fine white ware. The similarly glazed, domed cover with everted rim is surmounted by a tall bud-form finial.

Provenance: From a private collection in Cliffside Park, New Jersey, USA.

Condition: Excellent condition, commensurate with age, with minor wear, firing flaws, glaze recesses, dark spots, and minuscule chips to interior of the cover and to the foot.

Weight: 1,499.2 g
Dimensions: Height 25.4 cm

Expert's note: Slight variations in glaze color between Tang dynasty jars and their covers are common, as seen in the present lot and numerous other examples (see auction result comparisons below), resulting from the kiln conditions of the period necessitating differences in firing location, temperature, and length, as well as the usual wear occurring over time. Thus, such minor glaze color variations by no means indicate that the respective jar and cover were associated at a later time.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 18 March 2016, lot 1509

Price: USD 21,250 or approx. **EUR 25,000** converted and adjusted for inflation at the time of writing

Description: A straw-glazed ovoid jar and cover, Sui-Tang Dynasty, 6th-8th century

Expert remark: Compare the closely related form, glaze, and size (25.5 cm).



Estimate EUR 4,000

Starting price EUR 2,000



140

A STONEWARE PEDESTAL DISH AND COVER, THREE KINGDOMS PERIOD, KOREA, 5TH-6TH CENTURY

Silla Kingdom. Finely potted, supported on a tall spreading foot with two bands of square apertures supporting the shallow rounded sides surmounted by a domed cover incised with a circular herringbone pattern around the knob finial.

Provenance: From a German private estate, acquired in the local trade.

Condition: Very good condition, commensurate with age. Extensive wear, firing flaws, signs of weathering and erosion, small chips, and soil encrustations likely from prolonged period of burial. Presenting exceptionally well.

Weight: 457.7 g

Dimensions: Height 15.2 cm

This type of covered dish was used in daily life as well as in mortuary rituals and is typical of ceramic ware produced in the kingdom of Silla and the Gaya Federation (42 BC-562 AD). These vessels are still being excavated in large amounts from tomb sites along the Nakdong River, in southeast Korea, the area of the former territories of Silla and Gaya. The excavations of Anjap-ji, a pond within a 7th century palace compound, revealed much about the daily life and material goods of the Korean aristocracy during the Silla dynasty. High-fired stoneware in elegant, wheel-turned shapes, like this one, were commonly used as tableware.

One of the first states to unify and govern a large portion of the Korean peninsula, the Silla often buried their dead with an assortment of objects they would need in the next life. This mounted dish and cover with its reticulated base is a distinctly Silla form and probably reflects popular eating vessels of the period.

LITERATURE COMPARISON

Compare a closely related ceramic pedestal dish and cover with a similar finial on the cover, 21.2 cm high, dated 5-6th century, in the Minneapolis Institute of Art, accession number 73.46.9A,B (**fig. 1**). Compare a related ceramic pedestal dish and cover with a similar pedestal foot and incised herringbone decorations, 24.1 cm high, dated 5th-6th century, in the Metropolitan Museum of Art, accession number 1997.34.9a, b.



fig. 1

Estimate EUR 1,000
Starting price EUR 500

141

A RARE QINGBAI GLAZED CENSER, NORTHERN SONG DYNASTY

China, 960-1279. The vessel is potted with a wide circular flange surmounting a ribbed body, raised on a three-tiered ribbed foot, and is covered inside and out with a bubble-suffused, pale blue glaze pooling to a slightly darker tone in the recesses and thinning at the edges, the unglazed base further revealing the white body, with some areas burnt to orange in the firing, and with a small circular aperture to the center.

Provenance: New York trade.

Condition: Good condition with minor wear and firing flaws including small glaze lines and minute dark spots.

Weight: 291.5 g

Dimensions: Height 13.3 cm

During the Song dynasty, burning incense became a scholarly pursuit, and was practiced in small interior settings. Exquisite incense burners, such as the present example, are most suitable for use in a scholar's studio.

Literature comparison: Compare a closely related Qingbai censer, also with a central circular aperture to the base, dated to the Song dynasty, 8.8 cm high, in the Ashmolean Museum, accession number EAX.1160. Two qingbai censers of related form, one from the Carl Kempe Collection and the other from the collection of Sir Alan and Lady Barlow, are illustrated by J. Wirgin, *Sung Ceramic Designs*, London, 1979, pl. 29a & b. Compare a large Qingbai censer of similar form in the collection of the Tokyo National Museum, illustrated in the *Oriental Ceramics: the World's Great Collections*, vol. 1: Tokyo National Museum, Tokyo, 1982, no. 65.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 15 September 2016, lot 726

Price: USD 20,000 or approx. **EUR 29,500** converted and adjusted for inflation at the time of writing

Description: A small and rare Qingbai censer, Northern Song dynasty (960-1279)

Expert remark: Compare the related form and glaze. Note the size (8.3 cm).



Estimate EUR 2,000

Starting price EUR 1,000



A RARE AND IMPORTANT FIGURE OF SHOULAO, DING WARE, SONG DYNASTY

Published:

R.L. Hobson, The George Eumorfopoulos Collection. Catalogue of the Chinese, Korean, and Persian Pottery and Porcelain, vol. 3, London, 1927, p. 33, no. C236, pl. 38.

Sotheby & Co., The Eumorfopoulos Collections. Catalogue of the celebrated collection of Chinese ceramics, bronzes, gold ornaments, lacquer, jade, glass, and works of art, formed by the late George Eumorfopoulos, Esq., London, 1940, p. 39, no. 118.

China, 960-1279. Modeled standing atop a rock base, dressed in a long flowing robe, a ruyi scepter cradled in his right arm, the face with a contemplative expression, downcast eyes below gently arched eyebrows, a long beard, and pendulous earlobes, all below the majestically towering forehead. Covered overall in an ivory-white glaze save for the base which is partly covered in a brown wash.

Provenance:

The distinguished collection of George Eumorfopoulos (1863-1939), London. Sotheby's London, 28-31 May 1940, lot 118.

The collection of Queen Maria of Yugoslavia (1900-1961), acquired from the above (according to label).

A private collection in Cambridge, United Kingdom, acquired from the above.



George Eumorfopoulos
(1863-1939)



Queen Maria of Yugoslavia
(1900-1961)

The base with an old label 'Shoulao 14th C Kiangsu ware. H.M. Queen Marie of Yugoslavia Col. Eumo Collection Cat 236', and two old labels to the back, '[X] 51 4496 [X] 0A1-1- 14th Cent' and 'Eumo. CAT. C.236 H.M.Q of Yugoslavia'.

George Eumorfopoulos (1863-1939), popularly known as 'Eumo', was a well-known London based collector of Chinese antiquities of all kinds but with a particular interest in Chinese ceramics. He was the co-founder and first president (1921-1939) of the Oriental Ceramic Society, a member of the Burlington Fine Arts Club and the Royal Asiatic Society, a fellow of the Society of Antiquaries and a benefactor of the Egypt Exploration Society. He was a successful Greek tycoon working for the firm of Ralli Brothers. He started collecting in 1891, initially focusing on European and Japanese art, but soon included Qing porcelain and then Han, Tang, and Song ceramics. Eumorfopoulos' collection was published in six folio volumes by R. L. Hobson, with a further two volumes by W. P. Yetts and another one by Laurence Binyon. After the death of his widow Julia Eumorfopoulos, R.L. Hobson wrote an eleven-volume catalogue on his collections, entitled 'The George Eumorfopoulos Collection' (London, 1925-32).

Queen Maria of Yugoslavia (1900-1961) ruled as Queen of the Serbs, Croats, and Slovenes from 1922 to 1929 and Queen of Yugoslavia from 1929 to 1934 as the wife of King Alexander I, until his assassination in 1934. She was a keen collector of Oriental art, including jades and ceramics.



Condition: Very good condition with expected old wear and firing irregularities including firing cracks, few small hairlines to the right arm with minor associated glaze flakes.

Weight: 906.1 g

Dimensions: Height 27.1 cm

This exceedingly rare white porcelain figure can be attributed to the Ding kilns. Ranking among the Five Great Wares of the Song dynasty (960-1279), the Ding kilns are world famous for their various types of white porcelain vessels. Although they are also known for some sculptural items such as pillows in form of a boy or a lady, examples of which are preserved in the Palace Museums in Beijing and Taipei, Ding potters made very few figures.

It is extremely rare, however, to find a figural subject with white glaze from any of the northern kilns, since most known figures from the Song (960-1279) and Yuan (1279-1368) dynasties are covered with either a qingbai ('bluish-white') or a celadon glaze and to derive from the Jingdezhen kilns in Jiangxi or the Longquan kilns in Zhejiang province, respectively, both in south China. This might explain R. L. Hobson's description of the present lot as "Kiangsu ware" in his catalogue of the George Eumorfopoulos Collection, repeated by Sotheby's in their 1940 catalogue.

Literature comparison: Compare a Ding figure of Guanyin sold by Sotheby's London, 5 July 1977, lot 146, and again on 9 June 1992, lot 111. See also a Ding fragment of a seated figure, dated Northern Song dynasty, at Sotheby's Hong Kong, 4 April 2016, lot 2802, which along with a fragment of an arhat head, discovered at the Ding kilns during excavations carried out jointly by the School of Archaeology and Museology, Peking University and Hebei archaeologists, demonstrates that **Buddhist figures were made at the Ding kilns.** The head is very comparable to a white porcelain arhat in the collection of the Tongliao Municipal Museum, Inner Mongolia, probably also made at the Ding kilns. The two pieces are illustrated in the exhibition catalogue *Ding Ware: The World of White Elegance*, Recent Archaeological Findings, Museum of Oriental Ceramics, Osaka, 2013, cat. no. 23, and accompanying reference illustration.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 7 October 2019, lot 3003

Price: HKD 3,750,000 or approx. **EUR 478,000** converted and adjusted for inflation at the time of writing

Description: An extremely rare Dingyao 'boy' pillow northern Song – Jin dynasty

Expert remark: Compare the figural subject and glaze. Note the smaller size (19.2 cm)



Estimate EUR 8,000

Starting price EUR 4,000





143

A RARE SILVERY RUSSET-PAINTED BLACK GLAZED FLORAL JAR, SONG DYNASTY

China, 960-1279. The globular body with well-rounded sides surmounted by a flanged neck, covered overall in a black glaze, swiftly painted on the shoulder with silvery russet strokes evoking floral sprays, the foot ring left unglazed revealing the buff ware.

Provenance: New York trade. Acquired from a private estate.

Condition: Good condition with minor wear and manufacturing flaws including firing cracks and pitting. Light surface scratches, the lip with three small chips, two with associated minor touchups.

Weight: 1.7 kg
Dimensions: Height 21 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 2 October 2017, lot 24

Price: HKD 75,000 or approx. **EUR 10,000** converted and adjusted for inflation at the time of writing

Description: A Cizhou black-glazed russet-decorated 'floral' globular wine jar, Song dynasty (960-1279)

Expert remark: Compare the closely related form, neck, silvery-russet decorations, and size (23.3 cm).



Estimate EUR 2,000
Starting price EUR 1,000

144

**A CIZHOU BROWN-GLAZED
RIBBED VASE, MEIPING,
NORTHERN SONG TO JIN DYNASTY,
11TH-12TH CENTURY**

Published: Song Ceramics, the Eight Kiln Groups at a Glance, Examples from the Jiyuanshanfang Collection, 2008, page 132.

China. Well potted with a slender body tapering towards the foot and rising to high rounded shoulders surmounted by a short waisted neck with an outward-curved lipped rim, covered in a lustrous dark brown glaze over a light brown slip. The upper body decorated with five clusters of three raised vertical ribs descending from the shoulder to the lower body where the glaze falls short, revealing the brown-washed body, the thick foot rim showing the gray ware.

Provenance: The Jiyuanshanfang Collection. Currently housed on New York's Upper East Side and originally founded upon an old family collection, a comprehensive catalog of the Jiyuanshanfang collection titled "Song Ceramics: The Eight Kiln Groups" was published in 2008 with a foreword written by Li Zhiyan, Research Fellow at the Beijing Palace Museum. Another contributor to this catalog was Martin Lorber, formerly Director of Sotheby's New York. Jiyuanshanfang's first exhibition was held in 2012 at the Morris Museum in New Jersey. In 2015, Jiyuanshanfang lent early Chinese ceramics to a large-scale exhibition at the Norton Museum of Art in Palm Beach, Florida, titled "High Tea: Glorious Manifestations – East and West".

Condition: Very good condition with minor wear, light surface scratches, few minuscule chips to the foot rim, and firing flaws including glaze recesses and pottery lines.

Weight: 1.4 kg
Dimensions: Height 29.4 cm

Meiping vases with ribbed decoration are extremely rare and their shapes are usually peerless between any two. This vase was likely produced at a kiln in Hebei province. The technique, in which white slip trails were applied over a dark iron rich slip and then covered in a transparent brown glaze, was particularly effective in producing pale coffee-colored stripes against a rich dark brown.

**AUCTION RESULT
COMPARISON**

Type: Closely related
Auction: Sotheby's New York, 11 September 2019, lot 721
Price: USD 18,750 or approx.
EUR 20,500 converted and adjusted for inflation at the time of writing
Description: A brown-glazed meiping, Song-Jin dynasty
Expert remark: Compare the closely related form, glaze, and ribbed decoration. Note the related size (27 cm).



Estimate EUR 3,000
Starting price EUR 1,500





145
A DING PERSIMMON-GLAZED CONICAL TEA BOWL,
NORTHERN SONG DYNASTY

Expert's note: It is rare to find a 'Ding' bowl of this elegant form and exquisite glaze color. Although persimmon-glazed bowls were made by many northern kilns during the Song dynasty in China, the striking near-white body exposed at the foot and equally visible through the glaze at the rim, are distinctive of the 'Ding' kilns which made the finest and rarest examples.

China, 960-1127. Finely potted of elegant tapering conical form supported on a short foot, covered in a rich persimmon glaze, thinning at the rim to reveal the white body and stopping irregularly above the foot.

Provenance: New York trade. Acquired from a noted private collection.
Condition: Very good condition with old wear as expected, some firing flaws including uneven glazing, and a minuscule chip to the upper rim.

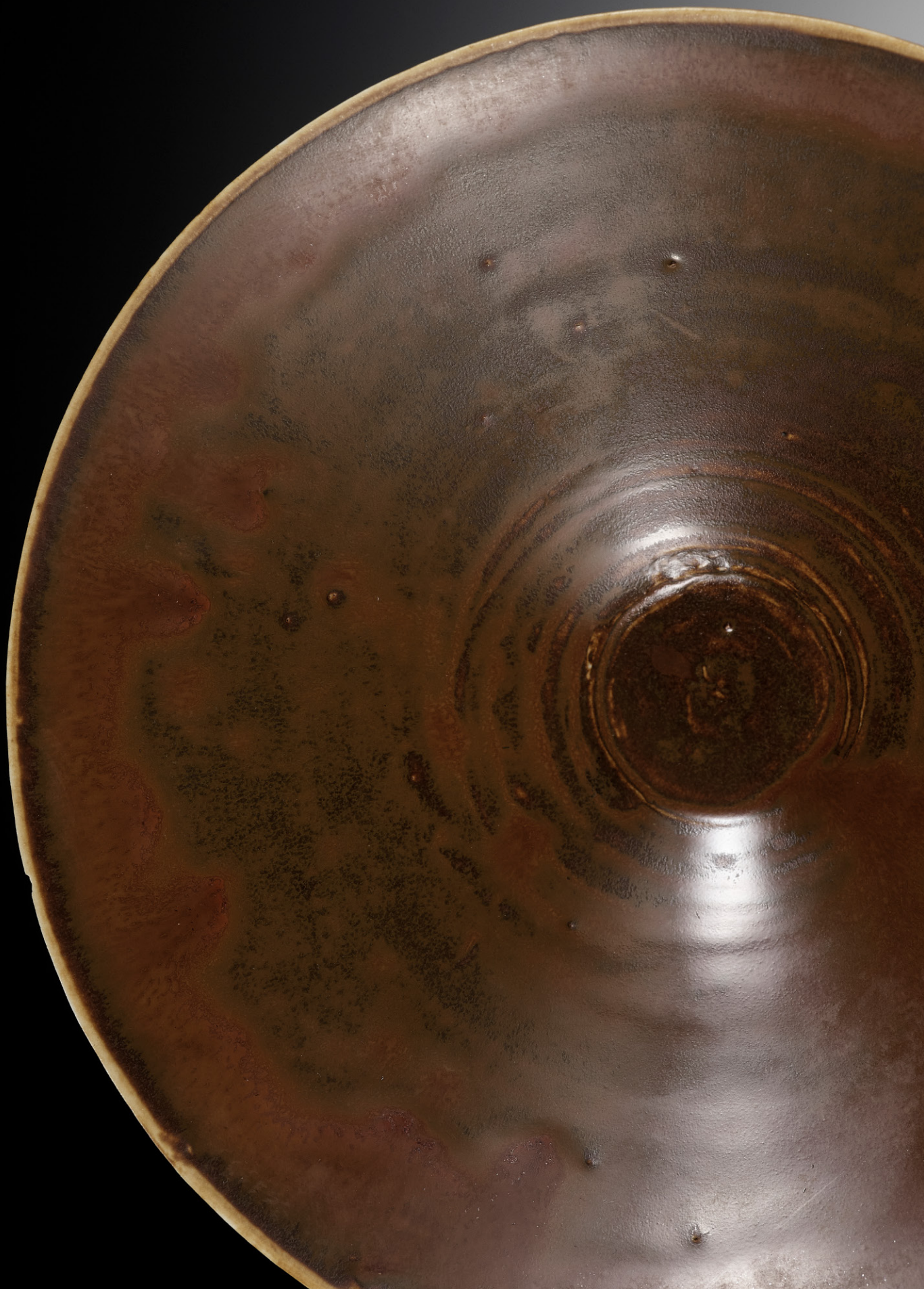
Weight: 188.8 g
 Dimensions: Diameter 16.5 cm

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Hong Kong, 9 July 2020, lot 2808
Price: HKD 212,500 or approx. **EUR 26,500** converted and adjusted for inflation at the time of writing
Description: A Ding persimmon-glazed conical tea bowl, Northern Song dynasty
Expert remark: Compare the closely related conical form, persimmon glaze thinning at the rim, and near-white body exposed at the foot. Note the size (13.4 cm).



Estimate EUR 4,000
 Starting price EUR 2,000



146

**A LARGE SKY-BLUE GLAZED JUN BOWL,
NORTHERN SONG OR JIN DYNASTY**

China, 12th-13th century. Finely potted with deep rounded sides rising from a short foot, covered overall with an opaque glaze of milky blue suffused with a pale crackle, thinning to mushroom at the rim, pooling elegantly around the body, and stopping unevenly just above the unglazed foot.

Provenance: Mokubaku Auction Tokyo, Fall 2020, lot 71. A private collection in Japan, acquired from the above. A copy of the original invoice from Mokubaku Auction Tokyo, confirming the dating above and stating a purchase price of JPY 1,519,980 or approx. **EUR 10,000** (converted and adjusted for inflation at the time of writing), accompanies this lot.

Condition: Very good condition with minor wear and firing flaws including slight discoloration from overfiring to the rim, small open bubbles, minor glaze recesses, and kiln residue on the foot.

Weight: 784 g
Dimensions: Diameter 23.6 cm

With a fitted silk-lined box. (2)

The lustrous sky-blue glaze of this bowl is traditionally considered to be the most desirable color for monochrome Jun wares. One of the 'Five Classic Wares' (wu da yao) of the Song dynasty, Jun ware was much admired over the centuries by both Chinese and Western connoisseurs for the beautiful depth and intensity of its glaze, which varies from a thick opaque sky-blue to brilliant mauves and lavenders.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 1 June 2016, lot 3118

Price: HKD 1,000,000 or approx.

EUR 136,000 converted and adjusted for inflation at the time of writing

Description: A large Jun sky-blue glazed bowl, Northern Song-Jin dynasty, 12th-13th century

Expert remark: Compare the closely related form and glaze, which is similarly thinning to mushroom at the rim, pooling around the body, and stopping just above the short unglazed foot. Note the related size (21.2 cm).



請求書 INVOICE

張曉 攝

休博2020第二回秋オークション

パドル番号:

下記の通りご請求申し上げます。

ご請求金額 1,519,980.00 円



沐博Auction株式会社

T226-0002 神奈川県建設局

川崎区横町9-2 新井 恒

TEL: 044-589-1Auctio

FAX : 044-589-4222

FAX: 044-237-2200

[illegible]

AUCTION RESULT COMPARISON

Type: Closely related

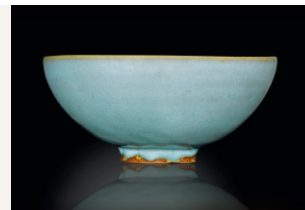
Auction: Christie's London, 15 May 2012, lot 399

Price: GBP 39,650 or approx. **EUR**

73,500 converted and adjusted for inflation at the time of writing

Description: A large Jun-ware bowl, Song dynasty, 12th/13th century

Expert remark: Compare the closely related form and glaze, which is similarly thinning to mushroom at the rim, pooling around the body, and stopping just above the short unglazed foot. Note the closely related size (23 cm).



Estimate EUR 10,000
Starting price EUR 5,000



147

A PURPLE-SPLASHED JUN-GLAZED DISH, JIN TO YUAN DYNASTY

China, 1115-1368. The shallow rounded sides rising from a short foot to a broad everted rim with a finely raised lip. Overall covered by a thick, finely crackled, lavender-blue glaze pooling in the recesses and thinning to mushroom on the raised section of the rims as well as the glazed foot and base. The interior and exterior decorated with distinct purple splashes suffused with hues of malachite green. The slightly recessed base bears five small spur marks.

Provenance: From a private collection in Mt Laurel, New Jersey, USA.

Condition: Very good condition with some surface wear, traces of use and shallow scratches, all as expected. Some firing irregularities including glaze crackling, minor pitting and few dark spots. The form minimally warped. The tops of the spur marks at the base have been smoothened, either through natural wear or intentionally.

Weight: 352.7 g

Dimensions: Diameter 18.5 cm

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

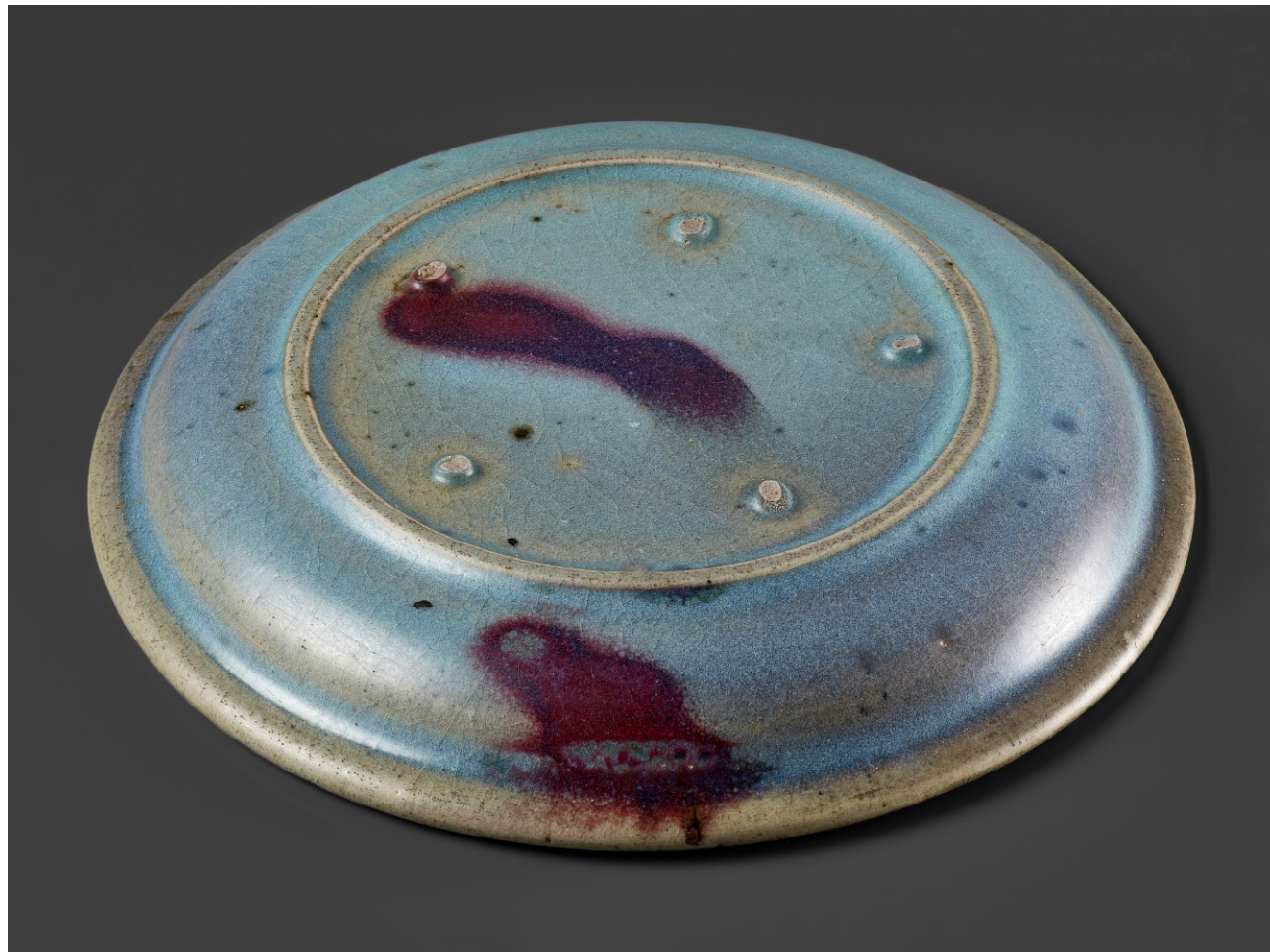
Compare a related purple-splashed Jun-glazed dish with glazed base and spur marks, dated Jin to Yuan dynasty, in the National Palace Museum, Taiwan, image number K1B006543N000000000PAC (**fig. 1**). Compare a related Jun dish, 18.8 cm, published in *A Panorama of Ceramics in the Collection of the National Palace Museum*, Chun Ware, 2000, p. 148, no. 56; Compare a related Jun dish, 18.5 cm, illustrated by Rosemary Scott, *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, London, 1989, pl. 15.

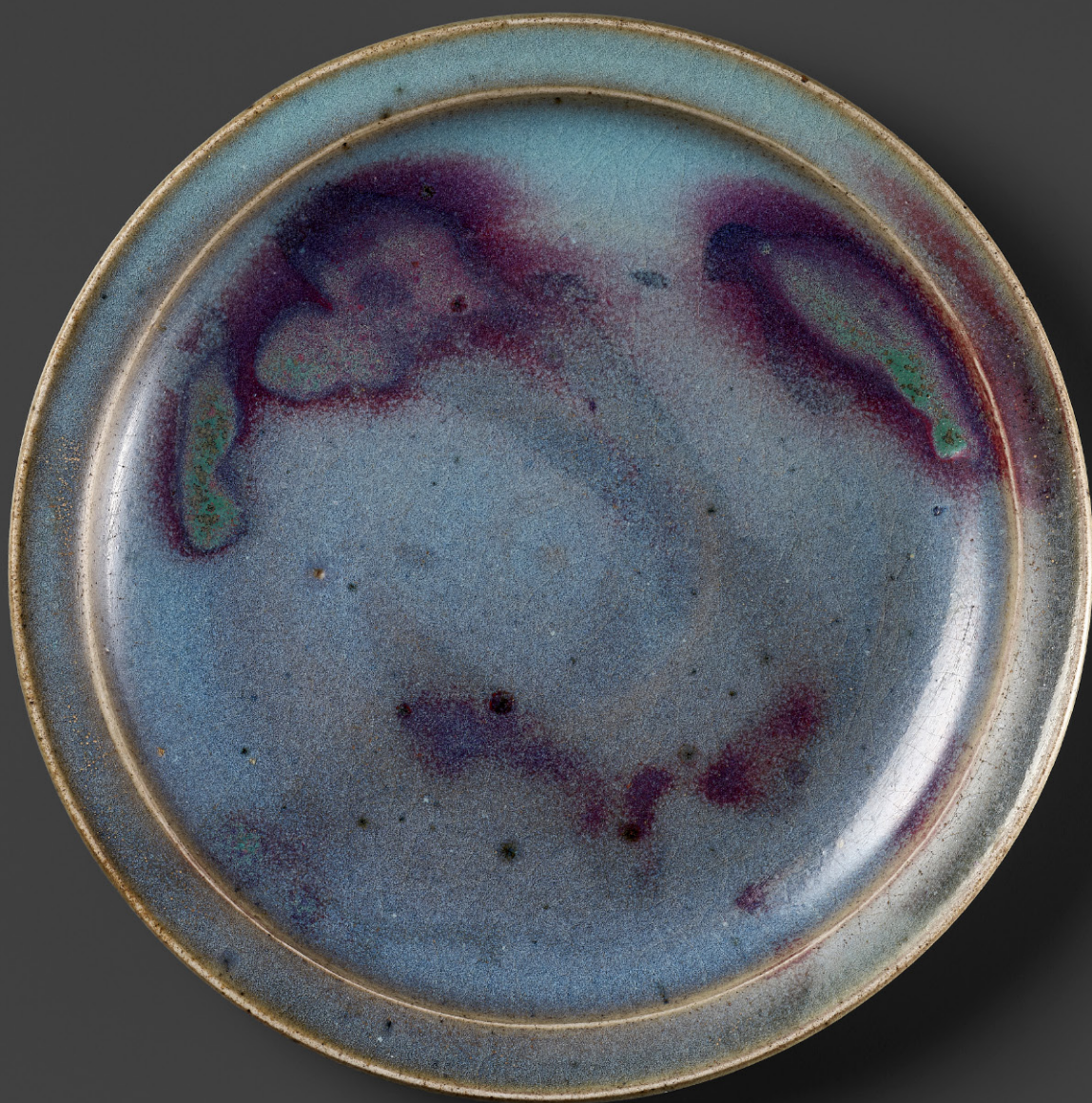


fig. 1

Estimate EUR 8,000

Starting price EUR 4,000





A PAIR OF RARE AND LARGE SANCAI-GLAZED FIGURAL ROOF TILES, MOUNTED AS LAMPS WITH JADE FINIALS, MING DYNASTY

China, 1368-1644. Each powerfully modeled to depict Zhenwu and Wenchang, both standing in a dynamic stride with one leg supported on a raised platform, dressed in long robes and boots. Wenchang is holding a brush and a plaque in his hands, while Zhenwu wears a helmet. The tiles are covered in green, ochre, straw, and black glazes.

Provenance: Collection of Sarah McNeal Few, thence by descent in the same family. Gifted to the Speed Art Museum, Louisville, Kentucky, USA, in 2023, accession number P2023.1.9 a.b. Sarah McNeal Few (1938-2015) was an interior designer with the Strassel Company from 1963-1982, serving as a protégé of Louise A. Mendel. She spent 1982-1989 as a partner in



Sarah McNeal Few (1938-2015)

Allen House, and in 1989 founded her own firm, Sarah McNeal Few Company. Her design work took her from Canada to the British West Indies and from Aiken, S.C., to New York City, Louisiana, and Florida. A New York City town house was featured in the November 1968 issue of Architectural Digest portraying her style at its best. She was an avid collector and a passionate advocate for not only the Speed Art Museum, which she was the first woman to chair, but also the Actors Theatre of Louisville of which she was a founder. The Speed Art Museum is the oldest, largest, and foremost museum of art in Kentucky, USA. The Speed houses ancient, classical, and modern art from around the world. Hattie Bishop Speed established the museum in memoriam of her husband James Breckenridge Speed, a prominent Louisville businessman, art collector, and philanthropist.

Condition: Overall good condition with expected wear, minor nicks, chips to the extremities, and firing flaws including firing cracks, and glaze flaking. One figure with a few cracks to the rockwork. The other figure with minor losses to the finial of the helmet. The metal mounts with little wear, nicks, and dents. The shades with minor wear and few loose threads.

Weight: 7.2 kg and 8 kg (incl. stands)

Dimensions: Height 42.3 cm and 45 cm (incl. stands, excl. shades), total height c. 81 cm (incl. stands and shades)

Each affixed to an associated bronze stand and mounted as a lamp. The lamp shades with circular jade finials carved and pierced with the Hehe Exian, dating from the early 20th century. (8)

Glazed tiles are today considered one of the hallmarks of classical Chinese architecture. However, despite their popularity in modern times, they were relatively scarce until after the end of the Tang Dynasty. Even then, during the Song and Yuan Dynasties, they were still infrequently used. It was not until the rise of the Ming Dynasty that glazed tiles became a popular decorative devise extensively employed in temples, altars, imperial palaces, and gardens. Beijing became the center of glazed architectural tile production during the Ming period, and colorfully decorated pagodas began to sprout up around this region.

LITERATURE COMPARISON

Compare a related sancai-glazed roof tile depicting a demon striking a similar pose, dated c. 1490-1620, 37 cm high, in the British Museum, registration number 1946,0715.14. Compare a related sancai-glazed roof tile depicting Yanluo, King of Hell, dated 1523, in the Royal Ontario Museum (fig. 1).



fig. 1

Estimate EUR 6,000

Starting price EUR 3,000





149

A FAMILLE VERTE 'BUDDHIST LIONS' BOTTLE VASE, KANGXI PERIOD

China, 1662-1722. Of compressed globular form rising from a short circular foot to a tall neck with a gently everted rim, the body brightly enameled with three Buddhist lions gamboling among ribbons and flower heads with brocade designs, the shoulder with a foliate band with leafy blossoms below upright ruyi-lappets, the rim with a diaper band surmounting downturned ruyi-lappets suspending tassels.



Provenance: From an English private collection in Sussex.

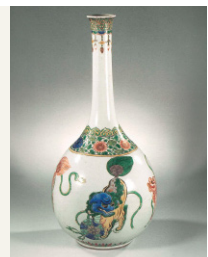
Condition: Good condition with expected old wear and manufacturing irregularities like pitting and dark spots. Scattered surface scratches and two chips to the mouth rim. The neck slightly leaning. Possibly minimal touchups to enamels.

Weight: 2,734 g

Dimensions: Height 42.5 cm

LITERATURE COMPARISON

Compare a closely related famille verte bottle vase in the collection of the Rijksmuseum, Amsterdam, object number AK-RBK-15882, published in Christiaan J.A. Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam, The Ming and Qing Dynasties*, London 1997, p. 166, no. 182, formerly in the collections of James A. Garland and J. Pierpont Morgan.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 16 May 2019, lot 44

Price: GBP 20,062 or approx. **EUR 30,500** converted and adjusted for inflation at the time of writing

Description: A large famille verte 'Buddhist lions' bottle vase, Kangxi

Expert remark: Compare the closely related compressed globular form and decoration with similar brocade design and tassels. Note the related size (44 cm).



Estimate EUR 4,000

Starting price EUR 2,000

150

A LANGYAO GLAZED VASE, YUHUCHUNPING, 18TH CENTURY

China. Finely potted with a swelling pear-shaped body rising from a short splayed foot to a flared trumpet neck, covered with a streaked deep copper-red glaze thinning to a finely crackled mushroom, the interior and base covered in a finely crackled ivory-white glaze.

Provenance: From a private collection in Zagreb, Croatia, acquired in the French trade. The base with an old label, '1526 dean fin XVIII'.

Condition: Expected old wear and few small chips. The mouth smoothened, with a small repair and minor losses. The base with a drilled aperture and associated losses.

Weight: 2 kg

Dimensions: Height 32.8 cm

Langyao is a vitreous red glaze that was developed at the Jingdezhen imperial kilns under the supervision of Lang Tingji (1663-1715), governor of Jiangxi Province between 1705 and 1712. This copper glaze turns red after being fired in a reducing or oxygen-deprived atmosphere. It sometimes

drips down the vessel during firing, creating drops around the foot. It is incredibly hard to achieve, with layers of clear and copper-rich glazes allowing for depths of color, as clearly evidenced by the present lot. The glaze must be of a certain thickness to turn red, so areas where it is thin can be lighter in color, ranging from pinkish hues to pale celadon, mushroom, and sometimes even white.

LITERATURE COMPARISON

Compare a related bottle vase, with similar hues of copper red and mushroom, dated to the Qianlong period, 20.7 cm high, in the Walters Art Museum, accession number 49.489.

Compare a related bottle vase with similarly streaked glaze, dated to the 19th century, in the Rijksmuseum, object number AK-MAK-616.



Estimate EUR 2,000

Starting price EUR 1,000



151

A LARGE PAIR OF CHINESE EXPORT PORCELAIN HOUNDS, QIANLONG PERIOD

China, 1736-1795. Each modeled seated with its head raised and turned, mouth agape, finely detailed with iron-red hair markings, a tasseled green collar suspending a gilt bell around their necks. (2)

Provenance: From the collection of Bo Ive (1922-1981), Denmark, and thence by descent within the same family.

Condition: Excellent condition with expected old wear and small manufacturing irregularities. Minor remnants of soiling.

Weight: 1,242.7 g, 1,073.5 g
Dimensions: Height 23.5 cm (each)

Literature comparison: Compare a related model of a dog illustrated in D. Lunsingh Scheurleer, *Chinese Export Porcelain*, pl. 332. Compare a related model of a dog illustrated in D. S. Howard, *A Tale of Three Cities*, Canton, Shanghai and Hong Kong, p. 137, no. 175.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 19 April 2023, lot 412

Price: USD 21,420 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing

Description: A large pair of Chinese export porcelain hounds, Qianlong period (1736-1795)

Expert remark: Compare the closely related modeling and decoration with similar tasseled collar and floppy ears. Note the similar size (25.5 cm).



Estimate EUR 4,000
Starting price EUR 2,000





152

A PAIR OF LARGE CHINESE EXPORT FAMILLE ROSE FIGURES OF HAWKS, 19TH CENTURY

Well modelled, each hawk with an alert expression, clutching a small yellow sparrow in its left claw, perched on a pierced rockwork base, finely decorated with meticulous detail, brightly enameled in light blue, brown, and yellow with purple crowns. (2)

Provenance: Belgian trade.

Condition: Each bird with a small area of touchup ca. 3 x 3 cm below the back of its head as well as touchups encircling the lower edge of the base. Overall good condition and displaying very well, with minor wear and firing irregularities, minute flaking to enamels.

Weight: 1,862 g and 1,882 g
Dimensions: Height 30 cm and 30.3 cm

Literature comparison: Hawks were widely depicted in Chinese art and the flying of hawks was a pursuit of emperors and the nobility. For three various models of hawk figures see Michael Cohen and William Motley, *Mandarin and Menagerie*, Reigate, 2008, pp. 268-271. The authors note that hawks in Chinese are known as 'ying', a homophone for 'heroic', and that a hawk on a rock is a symbol of heroism standing fast in the world.

AUCTION RESULT COMPARISON

Type: Near-identical

Auction: Sotheby's New York, 24 January 2014, lot 36

Estimate: USD 5,000 or approx. **EUR 6,100** converted and adjusted for inflation at the time of writing

Description: A pair of Chinese export porcelain famille-rose figures of hawks, 19th century



Estimate EUR 4,000

Starting price EUR 2,000



153

**A FINE FALANGCAI 'FLORAL' DISH,
YONGZHENG BLUE ENAMEL FOUR-CHARACTER MARK
AND POSSIBLY OF THE PERIOD**

China, 18th-19th century. Delicately potted, the shallow rounded sides rising from a short tapered foot, finely painted in bright enamels to the interior with a flowering prunus branch and leafy sprays of blossoming peony, narcissus, and hawthorn. The base inscribed in blue enamel with a four-character mark Yongzheng nianzhi within a double square.

Provenance: From the private collection of Terence Harnden, United Kingdom, acquired between 1937 and 1940 in Hong Kong, thence by descent. Terence E. B. Harnden was a British Army Private in the Machine Gun Corps during the First World War and later served as a Senior Naval Stores Officer in Hong Kong.

Condition: Fine condition with expected old wear, mostly to the enamels, and some firing irregularities including little pitting, few dark spots, and small glaze bubbles. The rim with a tiny chip and short hairline.

Weight: 182.3 g
Dimensions: Diameter 19.5 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Nagel, Stuttgart, 8 December 2014

Estimate: EUR 6,000 or approx. **EUR 7,500** adjusted for inflation at the time of writing

Description: A fine 'falangcai' saucer, China, blue enamel Yongzheng four-character mark and probably of the period

Expert remark: Compare the closely related form, decoration, motif, and mark. Note the much smaller size (13.6 cm).



Estimate EUR 3,000
Starting price EUR 1,500



154

**A CANTON ENAMEL
'ANTIQUE TREASURES' DISH, ANBAXIAN,
QIANLONG MARK AND PERIOD**

China, c. 1750. The shallow rounded sides supported on a short foot and rising to an everted rim. Finely painted to the interior with a central medallion enclosing precious objects including three black-glazed and gilt-decorated vessels, a turquoise censer, coral branches, lotus, and a ruyi scepter. Enclosed by a gilt-framed key-fret band, encircled by lotus blossoms borne on leafy scrolling vines alternating with pairs of ribboned attributes of the Eight Daoist Immortals (anbaxian). The exterior similarly decorated with leafy floral sprays including lotus, peony, iris, and hibiscus.

Provenance: From the collection of Dr. Wou Kiuan, Wou Lien-Pai Museum, coll. no. Q.9.35 (label to base). Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art.

Condition: Good condition with minor wear and manufacturing irregularities, few small losses, minimal corrosion to rim.

Dimensions: Diameter 22.8 cm

EXPERT'S NOTE

A relatively rare and noteworthy feature of the present dish is the exceptionally large seal mark, which occurred only on painted enamel wares (as opposed to porcelain or glass) during the mid-18th century. Compare the mark on the present lot (**fig. 1**) with the mark on a canton enamel plate with birds and flowers, dated mid-18th century, 45 cm diameter, in the Metropolitan Museum of Art, accession number 24.80.326 (**fig. 2**).



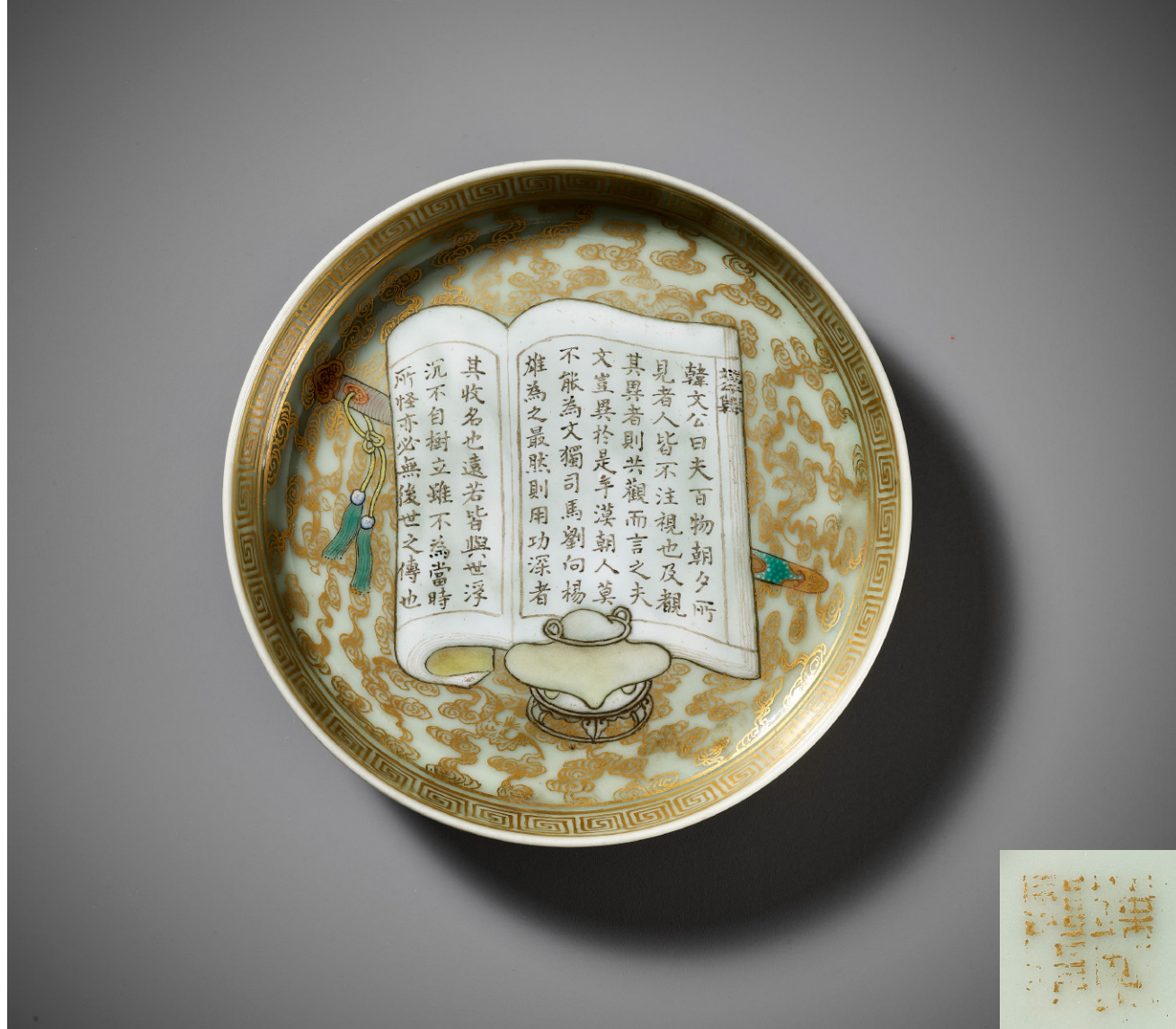
fig. 1



fig. 2

Estimate EUR 4,000

Starting price EUR 2,000



155 A RARE CELADON-GLAZED POLYCHROME-ENAMELED AND GILT-DECORATED 'HAN YU' DISH, QIANLONG MARK AND POSSIBLY OF THE PERIOD

China, 1736-1949. Well potted, the shallow sides supported on a short foot and rising to a tall, slightly everted rim. The interior finely decorated with an open book, inscribed with an excerpt from a letter from Han Yu to Liu Zhengfu, partly obscuring a sheathed sword, the handle with a ruyi pommel and tasseled string, before a small tripod censer filled with white ash raised on an openworked stand, all against flying bats amid swirling clouds below a band of key-fret painted in gilt on the celadon-glazed ground, the exterior similarly decorated with bats and clouds, the recessed base with a gilt four-character seal mark Qianlong nianzhi.

Inscriptions: To the interior on the book, 'Nobody would pay attention to the myriad matters which are seen day and night. It is only until people witness something different that they will look at it together and talk about it. How does writing differ from this? Nobody during the Han Dynasty was incapable of writing, but only Sima Xiangru, Sima Qian, Liu Xiang, and Yang Xiong were the best. However, those who made deep efforts saw their fame spread far. If they all sank and floated with the rest of the world, without setting up their own [style], then they would definitely not have been seen differently at the time, and they would certainly not have been transmitted to later generations either.'

Provenance: Australian trade, acquired from a private estate in Melbourne.

Condition: Very good condition with some old wear, expected minuscule firing flaws, rubbing and minute losses to gilt and enamels.

Weight: 97.6 g
Dimensions: 11.2 cm

Han Yu (768-824), commonly known by his posthumous name Han Wengong, was an essayist, Confucian scholar, poet, and government official during the Tang dynasty who significantly influenced the development of Neo-Confucianism. The historian William H. Nienhauser described him as "comparable in stature to Dante, Shakespeare or Goethe" for his influence on the Chinese literary tradition. Han Yu stood for strong central authority in politics and orthodoxy in cultural matters. In 796, after failing to secure a position in the civil service at the capital, Yu went into the service of the provincial military governor of Bianzhou until 799, and then of the military governor of Xuzhou. He gained his first central government position in 802 on the recommendation of the military governor. However, he was soon exiled for several possible reasons: for failing to support the heir apparent's faction, his criticism of the misbehavior of the emperor's servants, or his request for reduction of taxes during a famine.



Han Yu as depicted in the Wanxiatang, a collection of portraits of famous historical figures of Imperial China, drawn and compiled by Shanguan Zhou in 1743

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 26 May 2014, lot 653

Price: HKD 200,000 or approx. **EUR 29,000** converted and adjusted for inflation at the time of writing

Description: An inscribed celadon-ground 'bamboo' dish seal mark and period of Qianlong

Expert remark: Compare the related form and similar celadon ground with enamel decorations and inscription. Note the different motif and lack of gilt decoration.



Estimate EUR 3,000
Starting price EUR 1,500

A LARGE PUNCH BOWL DEPICTING A TIGER HUNT, QIANLONG PERIOD

China, 1736-1795. Well potted with deep rounded sides supported on a tapered foot, intricately painted in bright enamels with two panels depicting a tiger hunt, one side showing the capture and the other with the tiger being carried back home, separated by smaller panels depicting beauties in gardens, one depicting two ladies playing with a dog and the other a maiden with her suitor, each panel enclosed by gilt-decorated scrolling vines with stylized bats and dragons, against a brocade-patterned ground.

Provenance: From a noted private collection in Slovakia.

Condition: Old wear and firing irregularities, rubbing and losses to enamels, some cracks which have been stabilized with staples, few tiny losses, and a glaze flake below the rim with an associated minor old fill. Overall presenting very well.

Weight: 2,186 g

Dimensions: Diameter 34.5 cm

The rim encircled to the interior by a band of gilt bamboo and enameled floral blossoms, the well finely painted with melons, hibiscus, pomegranate, peony blossoms, and plums, and the foot with a gilt band of lotus scroll.

The imperial hunt of the Qing dynasty was an annual rite of the emperors of China during the Qing dynasty. It was first organized in 1681 by the Kangxi Emperor at the Imperial hunting grounds at Mulan in modern-day Weichang Manchu and Mongol Autonomous County, near what would become the summer residence of the Qing emperors at Chengde. Starting in 1683 the event was held annually at Mulan during the autumn, lasting up to a month. The Qing dynasty hunt was a synthesis of earlier Chinese and Inner Asian hunting traditions, particularly those of the Manchus and Mongols. The emperor himself participated in the hunt, along with thousands of soldiers, imperial family members, and government officials.

Kangxi's son, the Yongzheng Emperor, never hunted at Mulan as an emperor, though he had done so as a prince. Yongzheng regretted his failure to continue the custom, and instructed his sons to maintain their hunting skills. The next emperor to hunt at Mulan was Qianlong, who revived and expanded his grandfather's tradition. Mulan held deep significance for Qianlong, who erected a stele there in 1751. The Qianlong Emperor held over forty hunts in his reign.

To protect him from potentially dangerous game such as bears or tigers, the emperor would be accompanied by a number of troops such as the 'tiger-gun brigade'. If a tiger was caught, the emperor usually killed it personally, as part of the spectacle demonstrating the bravery and martial skill of the imperial lineage. In 1692, the Kangxi Emperor killed a bear by wounding it with an arrow and finishing it off with a pike. Under the Kangxi Emperor, tiger hunts were conducted by having captive animals brought in cages, and then releasing them into the hunting grounds.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 10 April 2019, lot 48

Price: USD 40,000 or approx. **EUR 45,000** converted and adjusted for inflation at the time of writing

Description: A rare large tiger and foxhunting bowl, Qianlong period, circa 1775

Expert remark: Compare the closely related subject and decorations with similar restorations, cracks, and chips to the rim. Note this lot is painted to the interior with an English foxhunting scene. Note the size (40.6 cm).



Estimate EUR 8,000

Starting price EUR 4,000



Detail from a painting by Giuseppe Castiglioni titled *Hongli Spearing a Tiger*, dated to the Qianlong reign, 1736, 1795, in the Palace Museum, Beijing, accession number 故00006489



Tiger hunt on the present lot



AN UNDERGLAZE-BLUE AND YELLOW-GLAZED 'DRAGON' DISH, QIANLONG MARK AND PERIOD

China, 1736-1795. Delicately potted, the interior decorated with a five-clawed dragon writhing amidst clouds and flames in pursuit of a flaming pearl, encircled by two further dragons chasing flaming pearls amidst clouds, the exterior is similarly decorated above a band of petal lappets, all in lemon yellow reserved on an underglaze-blue ground. The recessed base with an underglaze-blue six-character mark *da Qing Qianlong nianzhi* and of the period.

Provenance: The private collection of the Société Industrielle de Mulhouse, preserved in the society for over 100 years. The base with a collector's number 'AD 974.319.1'. Founded in 1826, the Société Industrielle de Mulhouse (SIM) is based in Alsace, France, established under Charles X by Protestant industrialists, including Émile Dollfus and Joseph Koechlin-Schlumberger. Throughout the 19th century, the SIM was a laboratory of ideas, where the 'Mulhouse model' was developed, a unique convergence of industry, research, and education. A collection was established with the aim to bring together knowledge in a central location, whether in natural sciences, fine arts, or history. Today, thousands of works remain from these collections, some of them highly prestigious in their fields. Over the decades, much of the collection was given to local museums and cultural institutions.

Condition: Good condition overall with some wear and minimal firing irregularities, light scratches, three short hairlines and one small shallow chip to the rim. Displaying remarkably well with crisp and intensive colors.



The Société Industrielle de Mulhouse (SIM), Place de la Bourse

Weight: 604 g
Dimensions: Diameter 24.7 cm

Literature comparison: This design and color combination is based on porcelains from the Kangxi period, see for example a dish illustrated in Mayuyama, *Seventy Years*, vol. I, Tokyo, 1976, no. 1047, p. 349. A similar dish is illustrated by Shincho Kogei No Bi, New York, 1995, pl. 126, p. 45 or by Qian Weipeng in *Tian Wu Guan Cang Ci*, Shanghai, 2011, vol 1, pp. 198/9.

AUCTION RESULT COMPARISON

Type: Near identical

Auction: Christie's New York, 25 March 2022, lot 1130

Price: USD 107,100 or approx. **EUR**

107,000 converted and adjusted for inflation at the time of writing

Description: An underglaze-blue and yellow-glazed 'dragon' dish, Qianlong seal mark in underglaze blue and of the period (1736-1795)

Expert remark: Compare the near identical decorations, glaze, and size (25 cm).



AUCTION RESULT COMPARISON

Type: Near identical

Auction: Christie's London, 7 November 2017, lot 84

Price: GBP 100,000 or approx. **EUR**

161,000 converted and adjusted for inflation at the time of writing

Description: A blue-ground yellow-enamelled 'dragon' dish, Qianlong six-character seal mark in underglaze blue and of the period (1736-1795)

Expert remark: Compare the near identical decorations, glaze, and size (25 cm).



Estimate EUR 8,000
Starting price EUR 4,000





158

**A LARGE BLUE AND WHITE 'NINE DRAGON'
JARDINIÈRE, QING DYNASTY**

China, c. 1750-1850. The deep rounded sides tapering towards the base and surmounted by a broad everted rim. The exterior is finely painted in shades of cobalt blue depicting nine four-clawed dragons pursuing flaming pearls amid swirling ruyi-shape clouds above crashing waves, all between line borders and below a band of key-fret, the everted rim painted with leafy vines, and the base left unglazed.

Provenance: French trade

Condition: Very good condition with minor wear and firing flaws including dark spots, pitting, glaze oxidization, and few glaze recesses.

Weight: 19.8 kg

Dimensions: Diameter 46.9 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York 21 March 2018, lot 713

Price: USD 65,000 or approx. **EUR 73,500** converted and adjusted for inflation at the time of writing

Description: A large blue and white 'dragon' jardinière, Qing dynasty, 19th century

Expert remark: Compare the related form, cobalt-blue decoration, and dragon motif. Note the larger size (61 cm).



Estimate EUR 3,000

Starting price EUR 1,500



A ROBIN'S-EGG GLAZED 'EIGHT TRIGRAMS' CONG-FORM VASE, 18TH CENTURY

China. Delicately potted, the square vase with a gently spreading foot and short tapered neck, molded to each side with the Eight Trigrams (bagua) and covered overall in a vibrant mottled turquoise-blue glaze suffused with lavender.

Provenance: Weisbrod & Dy Ltd. Fine Oriental Works of Art, New York, 1981. Collection of Emanuel M. Sulkes, acquired from the above and thence by descent in the same family. The base with an old label from Weisbrod & Dy Ltd. inscribed '926'. Copies of an invoice and two appraisals from Weisbrod & Dy Ltd. addressed to E. M. Sulkes, confirming the dating and provenance stated above, accompany this lot. Michael B. Weisbrod is a noted scholar of Chinese art, who has published extensively on the subject over a time span of more than 50 years. In 1972, Michael joined his father Dr. Gerald Weisbrod's Asian art gallery in Toronto, Canada. The father-and-son team opened their New York location on Madison Avenue in 1977, and during the next 45 years the gallery held a significant number of exhibitions, selling to museums and private collectors across the globe, eventually adding further locations in Shanghai and Hong Kong. Emanuel 'Manny' Sulkes (d. 2006) was a captain in the United States Army during World War II and owner of International Building Products for 60 years. He served as president of the Oriental Art Society and the Archives of American Art.

Condition: Excellent condition with minor wear and firing irregularities.



Michael B. Weisbrod

Weight: 276.6 g
Dimensions: Height 12 cm

Advances in technology and experimentation at the Imperial kilns during the 18th century led to the introduction of various new intriguing monochrome glazes. The 'Robin's-Egg' glaze is generally thought to have been developed as a free interpretation of Song dynasty Jun glazes and reflects the contemporary interest in producing glazes that were both attractive in color but also innovative in their use of texture. The extraordinary effect of the robin's-egg glaze is achieved with the use of copper and arsenic as an opacifier to create an opaque stippled turquoise glaze.

Literature comparison:

Compare a related larger example of a robin's-egg glazed cong dated to the Qianlong period, in the Qing Court Collection in the Palace Museum, Beijing, illustrated in *Monochrome Porcelain. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, p. 209, no. 188.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 24 November 2013, lot 234

Price: HKD 600,000 or approx. **EUR 90,000** converted and adjusted for inflation at the time of writing

Description: An archaistic robin's-egg glazed vase, cong, 18th century

Expert remark: Compare the closely related cong form, robin's-egg glaze, and relief decoration. Note the similar size (14.4 cm).



Estimate EUR 3,000
Starting price EUR 1,500





160

A MING-STYLE BLUE AND WHITE BOTTLE VASE, GUANGXU MARK AND PERIOD

China, 1875-1908. The globular body is finely painted in vibrant shades of cobalt blue with a composite floral scroll above a band of lotus petals and classic scroll at the foot, and below a trefoil cloud collar and another composite floral scroll around the shoulder. The tall neck is further decorated with key fret and upright plantain leaves, and breaking waves at the flaring mouth. The base with an underglaze-blue six-character mark *da Qing Guangxu nianzhi* and of the period.

Provenance: Christie's Paris, 16 December 2022, lot 106, sold for EUR 40,320 or approx. **EUR 43,000** adjusted for inflation at the time of writing. A private collector, acquired from the above.

Condition: Excellent condition with minor wear and firing irregularities, including few minute glaze gaps.

Weight: 2,418 g
Dimensions: Height 39 cm

Literature comparison: A similar Guangxu-period vase is illustrated in *Blue and White Porcelain with Underglazed Red (III)*. The Complete Collection of Treasures of the Palace Museum, vol. 36, Hong Kong, 2000, p. 174, no. 159. See a related vase from the Daoguang period, illustrated by G. Avitabile, *Vom Schatz der Drachen (From the Dragon's Treasure)*, London, 1987, p. 65, no. 87, where the author notes that "this type of bottle vase is mentioned in the imperial lists of the Tongzhi and Guangxu periods, and was used as a gift for the distinguished service to the emperor".

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 23 March 2018, lot 787

Price: USD 52,500 or approx. **EUR 59,500** converted and adjusted for inflation at the time of writing

Description: A Ming-style blue and white bottle vase, Guangxu six-character mark in underglaze blue and of the period

Expert remark: Compare the closely related form and decoration. Note the size (35.5 cm).



Estimate EUR 30,000
Starting price EUR 15,000

161

**A LARGE FAMILLE ROSE 'NINE PEACH' VASE,
TIANQIUPING, GUANGXU MARK AND PERIOD**

China, 1875-1908. Finely potted, the rounded body rising to a tall cylindrical "stick" neck. Exquisitely painted in bright enamels with a gnarled branch bearing large peaches, dark and pale green leaves, and peach blossoms budding red, yellow, and white.

The base with an iron-red six-character mark *da Qing Guangxu nianzhi* and of the period.

Provenance: From the collection of an English gentleman. The vase was in storage for a number of years while he lived abroad. By repute purchased at Sotheby's Chester in the 1970s or 80s.

Condition: Excellent condition with minor wear and firing irregularities.

Weight: 6,407 g

Dimensions: Height 49.8 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 10 November 2015, lot 289

Price: GBP 20,000 or approx. **EUR 34,500** converted and adjusted for inflation at the time of writing

Description: A large famille rose 'nine peach' bottle vase, Tianqiuping, Guangxu iron-red six-character mark and of the period

Expert remark: Compare the closely related form and decorations with nine peaches suspended from gnarled branches. Note the size (55 cm).



Estimate EUR 8,000

Starting price EUR 4,000



大清光緒
年製



162

**A REPOUSSÉ SILVER 'NAGA'
RELIQUARY CONTAINING
A SMALL GOLD BUDDHA,
BURMA, 18TH-19TH CENTURY**

Finely chased and embossed to depict a fierce naga containing a separately worked repoussé gold figure of Buddha seated in dhyanasana atop a lotus base with his right hand lowered in bhumisparsha mudra, behind an enclosure of four separately worked lotus blossoms. The serpent raised on a three-tiered circular base, its scales and spine finely articulated.

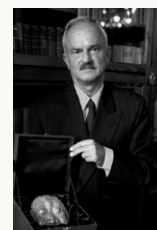


The Zelnik István Southeast Asian Gold Museum

Provenance:

The 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



Dr. István Zelnik

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 some wear and traces of use, light tarnishing, small dents, minor cracks, and minuscule losses, with the original bitumen and plaster cores intact.

Weight: 980 g
Dimensions: Height 21.4 cm

The present lot recalls Muchalinda, the naga who protected the Gautama Buddha from the elements after his enlightenment. It is said that six weeks after Gautama Buddha began meditating under the Bodhi Tree, the heavens darkened for seven days, and a prodigious rain descended. However, the mighty King of Serpents, Muchalinda, came from beneath the earth and protected with his hood the One who is the source of all protection. When the great storm had cleared, the serpent king assumed his human form, bowed before the Buddha, and returned in joy to his palace.

Literature comparison: Compare a related silver repoussé Buddha similarly posed and decorated in the Victoria & Albert Museum, accession number IS.14-1962.

Estimate EUR 3,000

Starting price EUR 1,500

163

**A MAGNIFICENT BRONZE
FIGURE OF CROWNED BUDDHA,
JAMBHUPATI, ARAKAN STYLE,
15TH-17TH CENTURY**

Myanmar. Finely cast standing in samabhanga atop a circular waisted lotus pedestal raised on a square plinth, his right hand lowered in varada mudra and his left raised in vitarka mudra, wearing a diaphanous sanghati, richly adorned with beaded jewelry. His serene face with heavy-lidded eyes, sinuous brows, and full lips forming a calm smile, framed by the tall elaborate crown flanked by ribbons.

Provenance: From an English private collection.

Condition: Very good condition with minor wear, casting flaws, small nicks, light scratches. The bronze is covered in a rich, naturally grown patina with beautiful malachite encrustations.

Weight: 2,100 g
Dimensions: Height 35.5 cm

The tradition of depicting Buddha crowned stems from Indian Pala-period sculpture but gained new local significance and unmatched popularity in Southeast Asia. In Myanmar, the image is known as Jambhupati Buddha, and became widespread during Arakan's Ava period (1364-1555). The image is associated with a legend wherein an arrogant ruler named Jambhupati is humbled and converted by the Buddha. Jambhupati intimidated the monarchs of neighboring states and in order to quell his hubris, Shakyamuni transformed himself into a mighty king, with splendid crown, jewelry, and palace.

**AUCTION RESULT
COMPARISON**

Type: Related

Auction: Bonhams
New York, 14

March 2016, lot 77

Price: USD 112,500
or approx. **EUR**

135,000 converted
and adjusted for
inflation at the time
of writing

Description:

A large copper alloy processional image of Buddha as supreme healer, Myanmar, Arkan style, 15th-17th century

Expert remark: Compare the related modeling and manner of casting. Note the different pose and larger size (87 cm).



Estimate EUR 5,000
Starting price EUR 2,400



A MASSIVE BRONZE RAIN DRUM, KAREN PEOPLE, REGION OF MYANMAR AND THAILAND, 19TH CENTURY OR EARLIER

Expert's note: The present rain drum displays the typical marks of a later date than its predecessors from the Dong Son culture, including the twelve-ray star, elephant and snail decorations to the walls, and larger size. The naturally grown patina and extremely fine craftsmanship clearly point towards a dating in the 19th century, or possibly even earlier.

The drum shows a central twelve-ray star medallion on the flat top encircled by concentric bands of decoration and with four groups of frogs piled on top of one another, the tapering body with further decorative bands and double-strap handles, a procession of three elephants in relief descending down one side, and four snails. The surfaces displaying an elegant mottled malachite-green patina.

Provenance: Austrian private collection, acquired in Myanmar circa 1930. Galerie Zacke, Vienna, 1994. A private collection in Vienna, Austria, acquired from the above. A copy of an expertise from Galerie Zacke, written and signed by Wolfgang Zacke, dated February 1994, and dating the present lot to the 19th century, accompanies this lot.

Condition: Good condition with minor wear, small dents, nicks, scratches, casting flaws, soil encrustations, all commensurate with age and size. The bronze with a fine, naturally grown, mottled patina with rich malachite encrustations.

Weight: 28.2 kg
Dimensions: Diameter 66.5 cm, Height 49.9 cm

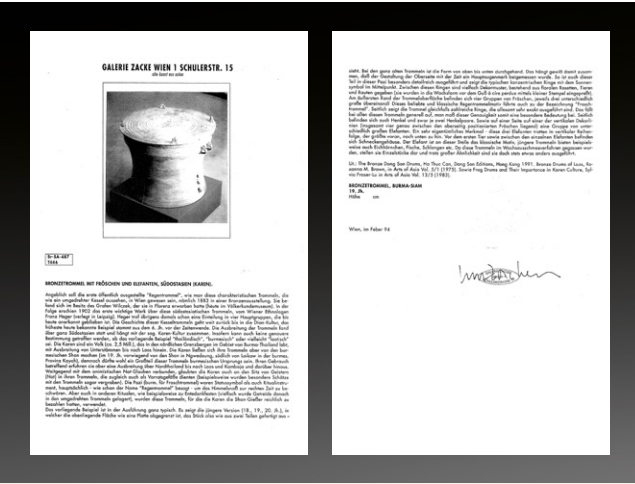
The drum is fitted with a modern glass top to serve as a side table. (2)

The Karen used to store their treasures in frog drums and bury them secretly in the ground, believing that they could take their possessions with them after death. Until the sixteenth century it was the custom of the Shan, Karen, and other tribes of eastern Burma at the death of a chief to bury his possessions, including his wives, elephants, weapons and other valued objects. The Karen, like other drum users in Yunnan and Vietnam, were known to bury their drums with their owners. Bayinnaung (1551-1581), one of Burma's greatest conquerors who in his heyday ruled over all of Burma (and a large part of Thailand) except for the Arakan coast, being a devout Buddhist forbade such funerary practices. As a compromise, token offerings were subsequently placed in graves. In place of a complete drum, a piece often in the form of a frog was cut off and buried.

The American missionary and naturalist Dr. Francis Mason wrote in 1868 that no Karen was considered rich without a frog drum, regardless of whatever his precious possessions might be. Anyone with money endeavored to turn it into a frog drum. Such drums were insurance against crop failure and famine, for they could readily be sold to buy food in times of hardship. They could be owned both by individuals or clans. A village with many drums was the envy of other villages and was often the cause of inter-tribal feuds to obtain possession of them. Drums were frequently beaten to heighten morale before Karen warfare, which generally consisted of a lightning raid of a rival village, killing the inhabitants as they tried to escape and then setting fire to the longhouse in which the village lived. A successful outcome was naturally a cause for celebration and further beating of the drums.



Karen drums being cast in Burma, image taken in 1923



Expertise from Galerie Zacke, written and signed by Wolfgang Zacke, dated February 1994

Karen bronze drums were cast by Shan craftsmen at Nwe Daung (Silver Mountain), the only recorded casting site in Burma, between approximately 1820 and 1889. Karen drums were cast by the lost wax technique; a characteristic that sets them apart from the other bronze drum types that were made with molds. A five-metal formula was used to create the alloy consisting of copper, tin, zinc, silver, and gold. Most of the material in the drums is tin and copper with only traces of silver and gold.

The importance of these drums to the Karen meant that the master craftsmen of the Shan people had to undergo certain purification rites before a drum could be cast at a time predetermined by astrological calculations. On the day before, they were required to undergo a cleansing ritual to invoke spiritual guidance during casting. After bathing, they made offerings of fruit and candles, then slept undisturbed that evening. When they arrived at the foundry the following morning, a circle was marked out in which the casting was to be performed. Within this area the wearing of footwear was prohibited. Swearing and the consumption of intoxicants were also forbidden until the work was completed. In addition to the various sub-groups of Karen, buyers from Laos, Thailand and Cambodia used to converge on Ngwedaung at the end of the rainy season in October-November to purchase drums to sell to various tribal groups such as the Tsa Khamu. During the late 19th century, non-Karen hill people, attracted to the area by the prospect of work with British teak loggers, bought large numbers of Karen drums and transported them to Thailand and Laos. Consequently, their owners frequently incorrectly identify their drums as being indigenous to these countries.

Literature comparison: Compare related examples illustrated in Sylvia Fraser-Lu, *Burmese Crafts: Past and Present*, Oxford University Press, 1994; and Pratapaditya Pal, *Art from Sri Lanka & Southeast Asia: Asian Art at the Norton Simon Museum*, Yale University Press, 2004; and Paul and Elaine Lewis, *Peoples of the Golden Triangle*, Thames & Hudson, 1984.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 March 2015, lot 1011

Price: USD 32,500 or approx. **EUR 38,500** converted and adjusted for inflation at the time of writing

Description: A Southeast Asian bronze rain drum, 18th/19th century

Expert remark: Compare the closely related form, the elephants, the twelve-rays star, and the size (52.6 cm).

Estimate EUR 4,000
Starting price EUR 2,000





165

A MONUMENTAL SANDSTONE FIGURE OF BUDDHA, THAILAND, DVARAVATI PERIOD, 7TH CENTURY

Superbly carved standing on a short base, his hands thrust forward, dressed in a diaphanous sanghati, the folds elegantly draped over his left shoulder and elbow, gathered at the ankles. His face with finely delineated features and serene expression marked by downcast eyes, incised pupils, sinuous lids, and elegantly arched brows, his full lips forming a calm smile, flanked by long pendulous earlobes, the hair arranged in snail-shell curls over the ushnisha.

Provenance: A private collection in Venice, Italy. Collection of Leonardo Vigorelli, Bergamo, acquired from above. Leonardo Vigorelli is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.



Leonardo Vigorelli

Condition: Excellent condition, commensurate with age. Ancient wear as expected, distinct signs of weathering and erosion, scattered small nicks, shallow scratches, losses. Some natural cracks with associated old fills. The surface with a fine and smooth polish overall. Naturally grown patina.

Italian Export License: Attestato di libera circolazione, N. 18943, dated 24 August 2016, has been granted by the Ufficio Esportazione di Milano, Ministero dei beni e delle attività culturali e del turismo. A copy accompanies this lot.

Dimensions: Height 174 cm

LITERATURE COMPARISON

Compare a closely related sandstone figure of the Buddha preaching, Southern Cambodia, late 7th century, 94 cm high, in the collection of the Musée Guimet, reference number MG18891 (**fig. 1**), and exhibited in the Metropolitan Museum of Art, Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century, April 14, 2014–July 27, 2014, cat. no. 44. Compare a closely related sandstone figure of the Buddha, Central Thailand, first half of the 7th century, 171 cm tall, in the collection of the National Museum, Bangkok, reference number DV6, and exhibited *ibid.*, cat. no 117.



fig. 1

AUCTION RESULT COMPARISON

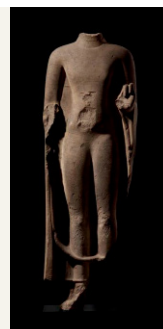
Type: Closely related

Auction: Christie's New York, 17 March 2015, lot 35

Price: USD 413,000 or approx. **EUR 500,000** converted and adjusted for inflation at the time of writing

Description: An important stone figure of Buddha, Thailand, Dvaravati period, 8th century

Expert remark: Compare the closely related modeling and manner of carving with similar robe and folds. Note the smaller size (111.7 cm).



Estimate EUR 40,000

Starting price EUR 20,000





166
A STONE HEAD OF BUDDHA,
MON DVARAVATI PERIOD, 7TH-9TH CENTURY

Thailand. Sensitive carved with heavy-lidded downcast eyes and finely incised pupils, below gently arched brows, a wide nose, elongated earlobes, and full lips forming a calm smile, the hair arranged in snail-shell curls.

Provenance: German trade.

Condition: Very good condition, commensurate with age. Old wear, signs of weathering and erosion, nicks, scratches, cracks and small losses.

Weight: 7.6 kg (incl. stand)

Dimensions: Height 22.8 cm (excl. stand), 28 cm (incl. stand)

Mounted on a modern metal stand. (2)

While there is great variation within the Mon-Dvaravati tradition, the sensitivity paid to the modeling of these facial features is in keeping with the period's focus on the purity and fluidity of form. As expressed by Jean Boisselier in *The Heritage of Thai Sculpture*, 1975, page 73, "The school of Dvaravati may stand alongside the great Buddhist artistic traditions of India, so enduring were its innovations and so persuasive its influence on most of the art of Southeast Asia."

AUCTION RESULT COMPARISON

Type: Closely related

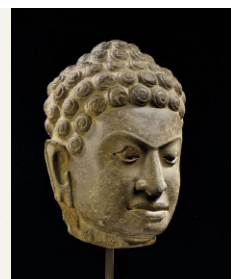
Auction: Christie's Paris, 12 June 2018, lot 239

Price: EUR 15,000 or approx. **EUR 17,000**

adjusted for inflation at the time of writing

Description: A stone head of Buddha Shakyamuni, Thailand, Dvaravati period, 8th-9th century

Expert remark: Compare the related manner of carving with similar facial features. Note the size (32 cm).



Estimate EUR 5,000

Starting price EUR 2,400

A RARE BRONZE FIGURE OF A STANDING BUDDHA, MON DVARAVATI PERIOD

Thailand, 8th century. Cast standing on a flat base with the arms extended and hands held in shuni mudra, draped in subtly detailed monastic robes draped over his left shoulder. His serene face with a benevolent expression, downcast eyes, arched joined brows, and full lips forming a gentle smile, flanked by long pendulous earlobes, his hair tightly arranged in exquisitely modeled snail-shell curls over the ushnisha.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired during the 1980s in the Luxembourg or Belgian trade, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, casting flaws, small touchups, rubbing, encrustations, nicks, scratches, possibly minor old repairs, and minuscule losses, all as expected. The bronze with a rich, naturally grown patina with vibrant malachite encrustations.



Robert Ronveaux
(b. 1955)

Weight: 3.4 kg (incl. stand)

Dimensions: Height 36.4 cm (excl. stand), 45.8 cm (incl. stand)

Mounted on an associated modern stand. (2)

The Mon polity of Dvaravati was one of the earliest and most important societies in mainland Southeast Asia. Based around the Chao Phraya and Mae Klang River basins of central Thailand, Dvaravati was known from early Chinese textual sources, as well as being mentioned in a single local inscription that dates to roughly 550-650 AD.

Compared to earlier and later Thai kingdoms, Dvaravati was geographically and economically isolated, which contributed to the distinct qualities of its sculpture. Their style was bold, self-assured, recognizable, and highly influential on subsequent Thai sculpture and artistic production throughout Southeast Asia.

Within the context of the dominant Theravada school of Buddhism, which emphasized the singularity of the Buddha Shakyamuni, bronze sculptures from this area also demonstrate a remarkably cohesive design. As unifying features, the Buddha is clad in the humble dress of a religious renunciant, with the thin garment clinging closely to the body to reveal his delicate proportions and graceful contours that lie beneath. His face is characterized by high cheekbones, full lips, prominent eyes, and – as stated – the curved brows that form the characteristic V-shape at the bridge of the nose.

As expressed by Jean Boisselier, “The school of Dvaravati may stand alongside the great Buddhist artistic traditions of India, so enduring were its innovations and so persuasive its influence on most of the art of Southeast Asia” (J. Boisselier, *The Heritage of Thai Sculpture*, 1975, page 73). Bronze sculptures of this type and large size are exceedingly rare.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 17 March 2015, lot 29

Price: USD 269,000 or approx. **EUR 325,000** converted and adjusted for inflation at the time of writing

Description: A Bronze Figure of Buddha, Thailand, 8th Century

Expert remark: Compare the closely related pose, facial features, expression, robe, and size (36.1 cm).



Estimate EUR 10,000

Starting price EUR 5,000





168

A RARE AND LARGE BRONZE HEAD OF BUDDHA, MON DVARAVATI PERIOD

Opinion: Most Buddha bronzes from the Mon-Dvaravati period that have survived are of considerably smaller size. The present large bronze head of a seated Buddha must therefore be considered as exceedingly rare.

Thailand, 7th-9th century. Sensitive modeled and crisply cast, the serene face with sinuously lidded, downcast eyes below gently arched eyebrows, his neatly incised, bow-shaped lips forming a calm smile, flanked by elongated earlobes, the hair in tight curls over a high ushnisha.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired during the 1980s in the Luxembourg or Belgian trade, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Good condition, commensurate with age. Manufacturing flaws including a structural crack, small chips, scratches, losses, malachite encrustation, minor touchups, signs of weathering, encrustation, and remnants of ancient gilt.

Weight: 3.3 kg (excl. stand)

Dimensions: Height 28.3 cm (excl. stand), 32 cm (incl. stand)

Mounted on an associated metal stand. (2)

The Mon polity of Dvaravati was one of the earliest and most important societies in mainland Southeast Asia. Based around the Chao Phraya and Mae Klang River basins of central Thailand, the Dvaravati polity was known from early Chinese textual sources, as well as being mentioned in a single local inscription that dates to roughly AD 550-650. Due to the large number of Buddhist sculptures associated with the culture, it is most likely that the rulers were patrons of the Buddhist faith. The images of Buddha are heavily influenced by contemporary Indian sculptural styles, including the Gupta style based around the site of Sarnath. The facial features of the Mon Dvaravati Buddhist images, however, display arched, joined eyebrows which are unlike those found in India, and which are therefore characteristic of the Mon Dvaravati style. Compared to earlier and later Thai kingdoms, Dvaravati was relatively geographically and economically isolated, which contributed to the distinct qualities of its sculpture, such as the aforementioned eyebrows, the broad face, and the full, prominent lips.

LITERATURE COMPARISON

Compare a closely related Thai bronze head of Buddha, dated 7th-9th century, 27 cm high, in the Museum Five Continents (formerly the State Museum of Ethnology), Munich.



Estimate EUR 10,000

Starting price EUR 5,000

169

A BRONZE TRIAD WITH LOKESHVARA, ANGKOR PERIOD

Khmer empire, 12th-13th century. Each deity standing in samapada on a square base raised on a stepped plinth, the central Lokeshvara holding in his four hands a lotus bud, water vessel, scroll, and rosary, dressed in a short sampot with a striated belt with pendants, richly adorned with beaded jewelry, his face with almond-shaped eyes below thick brows centered by his third eye, his full lips forming a calm smile, framed by elongated lobes with pendent earrings. (4)

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired during the 1980s in the Luxembourg or Belgian trade, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Good condition, commensurate with age. Wear, tiny nicks, few minor losses and dents, encrustations, signs of weathering and erosion, all as expected. The figures and base each with a fine, smooth, naturally grown patina, the figures with encrustations of cuprite and malachite, the base with more extensive encrustations of malachite and azurite.



Robert Ronveaux (b. 1955)

Weight: 1,850 g

Dimensions: Height 22.5 cm, Length 17.5 cm

Lokeshvara is flanked by a male and a female deity, each two-armed and similarly dressed, the latter wearing a long, floral-incised sampot with a fishtail fold at the front. The two gods have cylindrical topknots centered by snakes, while the goddess has a conical chignon.

Expert's note: The stepped plinth matches the three figures forming this triad. The three oblong holes pierced at the top, for the mounting of the figures, appear to have been added or at least refined at a later time, possibly still within the Angkor period, as evidenced by a distinct natural patina with extensive encrustations of malachite and azurite.

LITERATURE COMPARISON

Compare a related Khmer bronze triad of Shiva, Lakshmi, and Vishnu, 22.5 x 15.5 cm, dated to the 12th-13th century, in the Walters Art Museum, Baltimore, accession number 54.2715.



Estimate EUR 8,000

Starting price EUR 4,000





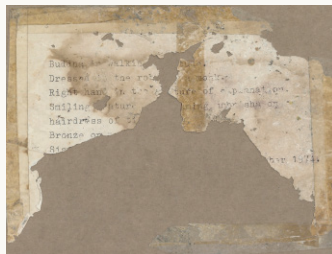
170

A VERY LARGE AND HIGHLY IMPORTANT BRONZE FIGURE OF A WALKING BUDDHA, SUKHOTHAI KINGDOM

Thailand, 14th-15th century. Superbly cast striding with the right leg slightly raised, his left hand held in vitarka mudra and his right gracefully extended alongside his body, wearing a diaphanous sanghati elegantly draped over his left shoulder and flaring downward in a gently undulating hemline. The serene face with downcast eyes below gently arched brows, flanked by elongated earlobes, his hair arranged in tight curls over the ushnisha topped by a sirasapata.

Provenance: Formerly in a private collection in the United Kingdom, acquired in 1974, and thence by descent in the same family. An old typewritten paper label, partially deteriorated, with the following inscription was found inside the base of the present lot: "Buddha in walking [att]itude. Dressed in the rob[es] of a monk. Right hand in the g[es]ture of explanation. Smiling [n]ature. [F]laming ushnisha on hairdress [...]. Bronze [...]. Sia[m]. [...] 1974."

Condition: Very good condition with wear commensurate with age. Few nicks, tiny dents, and signs of weathering and erosion. The heavily cast bronze with a smooth, naturally grown patina overall. The stand with signs of weathering and age.



The base with an old typewritten label showing a description of the present lot and the acquisition date '1974'

Weight: **32.6 kg (!)** including wood stand
Dimensions: Height 90 cm (excl. base), 104 cm (incl. base)

With an associated old wood stand. (2)

The 'Walking Buddha' is a striking and iconic Thai invention emerging in bronze sculpture during the 14th century. Known in Sukhothai as *cankrama* (walking back and forth) it refers to the pacing of Buddha during the third week after Enlightenment. When Shakyamuni renounced his princely life, he dismounted from his horse to become a peripatetic mendicant. Buddhist texts describe his constant wandering from city to city in the course of his teaching, exemplifying the important role walking had upon the Buddha's life.

Translated as 'Dawn of Happiness', the Sukhothai kingdom's reign lasted for 200 years and is now regarded as the Thai Golden Age. Having wrested power from the Khmers, the Sukhothai rulers endeavored to cease production of Buddha images in the Khmer style and develop a new, uniquely Thai aesthetic. With the assistance of Singhalese Theravadan monks, they adhered to textual prescriptions in ancient Pali treatises (*shastras*). Composed as similes, among Buddha's signs of greatness (*mahalakshanas*), he has a nose 'like a parrot's beak', a chin 'like a mango stone', his long and sinuous arms 'like the trunk of a young elephant', and his elegant hands 'like a lotus bud opening'. Their efforts yielded a beautiful Thai image informed by poetry.

LITERATURE COMPARISON

Sukhothai period bronze images of the walking Buddha, particularly those of large size and exceptional quality like the present example, are extremely rare. The majority of the known examples are in museums. Compare a closely related bronze figure of the Walking Buddha, dated to the 14th-15th century, in the collection of the National Museum, Bangkok (**fig. 1**). Compare a closely related bronze figure of the Walking Buddha, dated 15th-16th century, 117 cm high, in the Asian Civilisations Museum, Singapore, accession number 19999-01714.



fig. 1

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 13 September 2017, lot 635
Price: USD 100,000 or approx. **EUR 115,000** converted and adjusted for inflation at the time of writing
Description: A rare bronze figure of a Walking Buddha, Thailand, Sukhothai period, 15th century
Expert remark: Compare the closely related modeling and manner of casting with a similarly fluid and dynamic walking pose and crisply delineated features. Note the much smaller size (43.7 cm).



Estimate EUR 30,000
Starting price EUR 15,000

171

AN IMPRESSIVE BRONZE HEAD OF BUDDHA, AYUTTHAYA KINGDOM

Thailand, 15th-16th century. Superbly cast, the masterfully modeled face with a serene expression, heavy-lidded eyes and long sinuously arched brows, an aquiline nose, and full lips forming a calm smile, all detailed with elegantly curved lines, flanked by long pendulous earlobes, the hair arranged in tight snail shell curls over the high ushnisha.

Provenance: From a Swedish private collection, acquired in the local trade.

Condition: Superb condition, commensurate with age, showing extensive wear, weathering, and expected casting flaws. Some losses, nicks, scratches, encrustations, and warping. The bronze with a smooth, naturally grown, dark patina.

Weight: 22.9 kg (incl. stand)

Dimensions: Height 36 cm (excl. stand), 49 cm (incl. stand)

Wirth a nice old wood stand, dating from c. 1900, well fitted. (2)

During the 14th through 16th centuries, Thailand's Ayutthaya kingdom became one of the most powerful forces on mainland Southeast Asia. Continuing the artistic trajectory set forth under the Sukhothai, the Theravada polity sponsored the production of Buddha images fashioned in a new distinct style. The faces display a curvilinear contour with the hairline lower towards the sinuous browline accentuated by elongated ears flared at upper and lower tips. The eyes, extending evenly across the width of the face, are three-quarters closed to endow the figure with a sense of serenity that is at once inwardly directed and also engaged with the world.

Literature comparison: Compare a closely related bronze head of Buddha, dated 15th-16th century, 39.4 cm high, in the Metropolitan Museum of Art, accession number 2019.570.12.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 20 March 2009, lot 1221

Price: USD 62,500 or approx.

EUR 72,000 converted and adjusted for inflation at the time of writing

Description: A bronze head of Buddha, Thailand, Ayutthaya style, 15th century

Expert remark: Compare the closely related modeling and manner of casting with similar sinuous eyes and brows. Note the related size (33 cm).



Estimate EUR 8,000

Starting price EUR 4,000





172

**A LARGE AND IMPORTANT BRONZE
HEAD OF BUDDHA, AYUTTHAYA KINGDOM,
THAILAND, C. 1500**

Superbly cast, the oval face with a serene expression, the heavy-lidded downcast eyes neatly inlaid with mother-of-pearl, below arched brows converging on a narrow nose bridge, the full bow-shaped lips forming a calm crescent smile, flanked by elongated concave ears, the hair tightly arranged in small snail-shell curls over the high ushnisha.

Provenance: From a French private estate. By repute in the same family since the early 20th century.

Condition: Good condition, commensurate with age, with expected old wear, small nicks here and there, obvious losses, encrustations, minor casting irregularities, remnants of gilt. The eye inlays are quite well preserved which is rare. Naturally grown, almost black patina overall. The heavily lead-cast flame finial of slightly later date, c. 17th-18th century.

Dimensions: Height 64 cm (excl. base), 82 cm (incl. base)

Mounted on an associated stand. (2)

During the 14th through 16th centuries, Thailand's Ayutthaya kingdom became one of the most powerful forces on mainland Southeast Asia.

Continuing the artistic trajectory set forth under the Sukhothai, the Theravada polity sponsored the production of Buddha images fashioned in a new distinct style. The faces display a curvilinear contour with the hairline lower towards the sinuous browline accentuated by elongated ears flared at upper and lower tips. The eyes, extending evenly across the width of the face, are three-quarters closed to endow the figure with a sense of serenity that is at once inwardly directed and also engaged with the world.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams New York, 19 March 2019, lot 877

Price: USD 50,075 or approx. **EUR 56,500** converted and adjusted for inflation at the time of writing

Description: A large copper alloy head of Buddha, Central Thailand, Ayutthaya period, circa 1500

Expert remark: Compare the closely related modeling and manner of casting with similar head shape, hairline, ears, and patina. Note the related size (44.7 cm).



Estimate EUR 4,000

Starting price EUR 2,000



173 A MONUMENTAL BRONZE HEAD OF BUDDHA, SUKHOTHAI STYLE

Thailand, c. 17th century. The Buddha's slightly elongated oval face sensitively modeled with neatly incised downcast eyes, elegantly arched brows, aquiline nose, and full bow-shaped lips, flanked by pierced pendulous earlobes. The hair arranged in rows of snail-shell curls over the ushnisha culminating in a flame finial.

Provenance: From a Dutch private collection.

Condition: Superb condition, commensurate with age. Extensive wear, signs of weathering and erosion, casting flaws, losses, nicks, scratches. The bronze has a rich, naturally grown patina with malachite encrustations. The wood base with age cracks and flaking to lacquer.

Weight: 13.6 kg (incl. base)

Dimensions: Height 63 cm (excl. base), 84 cm (incl. base)

Mounted to a wood base. (2)

Expert's note: Thai bronzes of this size and preservation are exceptionally rare. It's challenging to imagine the immense scale of the complete sculpture to which this head belonged, probably standing at around two or three meters tall. While the head is cast in the classic Sukhothai style, there are several elements that point towards a slightly later date, including the integral flame finial.

LITERATURE COMPARISON

Compare a related earlier bronze head of Buddha, 54 cm high, dated 14th-15th century, in the British Museum, accession number 1880.1002 (**fig. 1**).

Compare a related earlier bronze head of Buddha, 43 cm high, dated to the second half of the 14th century, in the Walters Art Museum, accession number 54.2766.



fig. 1

Estimate EUR 6,000

Starting price EUR 3,000



174

A MASSIVE GILT-BRONZE FIGURE OF BUDDHA, AYUTTHAYA KINGDOM

Thailand, 16th-17th century. Heavily cast, standing in samabhanga atop a separately cast lotus pedestal, holding both hands in abhaya mudra. Wearing diaphanous monastic robes secured at the waist by a belt, his serene face with heavy-lidded downcast eyes, thin lips forming a calm smile, elegantly arched brows, and his hair arranged in pointed curls around a high ushnisha surmounted by a four-flame siraspatha. The base cast with a ring.

Provenance: Collection of Godfried Wauters, Belgium. Godfried Wauters has been active in the Belgian trade for over 40 years. He has built a substantial art collection including Chinese and Buddhist sculptures, significantly expanding on the collection already built by his late father Gustaaf (1905-1992).

Condition: Very good condition with expected wear and traces of use and worship, casting flaws, signs of weathering and erosions, extensive flaking to the gilt, small encrustations, and casting cracks.

Weight: 105 kg
Dimensions: Height 175 cm

The Ayutthaya Kingdom considered the Buddha as a symbol of enlightenment and wisdom, and was known for its patronage of Buddhism, and many temples built during the period. These temples housed images of the Buddha and other Buddhist deities and were regarded as sacred places where people could practice their faith. The Ayutthaya Kingdom's rulers also used Buddhism as a means of legitimizing their power, considering themselves as "Buddha's representatives on earth," and their patronage of Buddhism was seen as a sign of their moral authority and righteousness.

LITERATURE COMPARISON

Compare a related gilt-bronze Buddha, 119 cm high, dated 15th-16th century, in the Victoria and Albert Museum, accession number IS.11-1996

(fig. 1). Compare a related gilt-bronze figure of Buddha, dated 16th century, in the Bangkok National Museum.

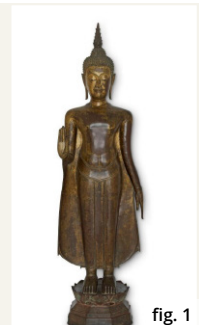


fig. 1

Estimate EUR 20,000
Starting price EUR 10,000



175

**A BRONZE FIGURE OF BUDDHA IN PARINIRVANA,
AYUTTHAYA KINGDOM, 1351-1767**

Thailand, circa 17th-18th century. Finely cast reclining on a rectangular double lotus base, the right hand supporting his head, wearing a long flowing monastic robe draped over his left shoulder, the serene face with downcast eyes and gently smiling lips, the hair arranged in tight snail-shell curls over the ushnisha topped by a flaming cintamani.

Provenance: English trade. Acquired from a private estate in London.

Condition: Very good condition with minor wear, small dents, few nicks and scratches, and casting flaws. Fine, dark brown patina.

Weight: 4.5 kg

Dimensions: Length 32.3 cm

In Buddhism, Parinirvana is commonly used to refer to nirvana-after-death, which occurs upon the death of someone who has attained nirvana during their lifetime. It implies a release from the Samsara, karma and rebirth as well as the dissolution of the skandhas. In some Mahayana scriptures, notably the Maha Parinirvana Sutra, parinirvana is described as **the realm of the eternal true Self of the Buddha**.

Estimate EUR 2,000

Starting price EUR 1,000





176

A PAIR OF LARGE BRONZE FIGURES OF SARIPUTRA AND MAUDGALYAYANA, RATTANAKOSIN PERIOD

Expert's note: This pair of disciples was once part of a larger group centered of course by a figure of Buddha, typically displayed in hierarchical proportion, being at least three to four times the size of the other figures. Given the size of these two disciples, the central Buddha would have been between approximately 150-200 cm tall, or perhaps even larger.

Thailand, 19th century. Heavily cast, each disciple kneeling with his hands held in anjali mudra, wearing a close-fitting monastic robe, the serene face with downcast eyes and slender lips forming a calm smile, flanked by pendulous earlobes, the hair neatly arranged in tight curls.

Provenance: From an old English private collection of an academic and well-traveled gentleman, assembled during the 1950s and 1960s, and thence by descent in the same family.

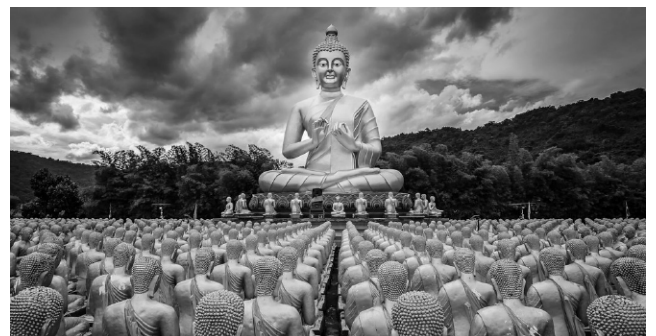
Condition: Good condition with expected old wear, casting flaws, minor signs of weathering and erosion, small nicks, losses to base.

Weight: 31 kg (each)

Dimensions: Height 56.5 cm (each)

Each with a fitted metal stand. (4)

Sariputra and Maudgalyayana were the Buddha's chief male disciples. Traditional accounts say they became spiritual wanderers in their youth. After having searched for spiritual truth for a while, they heard the Buddhist teaching through verses that had become widely known in the Buddhist world. Eventually they met the Buddha himself and were ordained as monks under him. Sariputra was considered the wisest of all Buddha's disciples. Both disciples became teachers, and Maudgalyayana became known for his psychic powers which he taught to his pupils.



Makha Budha Park in Nakhon Nayok, Thailand

LITERATURE COMPARISON

Compare a closely related pair of similarly posed bronze disciples, dated to the 19th century, 53 and 53.5 cm high, in the Walters Art Museum, accession numbers 54.2990 and 54.2991.



Estimate EUR 3,000

Starting price EUR 1,500



177
A GILT-LACQUERED BRONZE FIGURE OF MAITREYA, RATTANAKOSIN KINGDOM

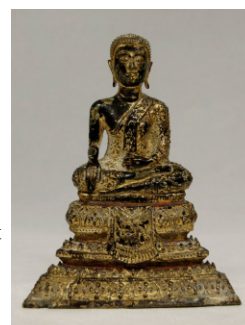
Thailand, 19th century. Heavily cast, seated on a pedestal throne in dhyanasana, his right hand in bhumisparsha mudra and the left resting in his lap, wearing a close-fitting sanghati. His serene face with heavy-lidded eyes below gently arched brows and full lips forming a calm smile, flanked by long pendulous earlobes, his hair arranged in tight curls. The bronze covered in black lacquer beneath a thick layer of gilding and the base highlighted in red lacquer.

Provenance: French trade.

Condition: Good condition with minor wear, casting flaws, minor flaking, minuscule nicks, rubbing to the gilt, and the siraspatha lost.

Weight: 17.8 kg
 Dimensions: Height 42.4 cm

Expert's note: At first glance, this figure appears to depict the Buddha Gautama seated in bhumisparsha mudra, signaling his enlightenment by touching the earth. However, the gesture of this figure's left hand and the figure's lack of a flame radiance or head bump evidencing enlightenment (ushnisha) above the head show that the statue is not of the Buddha. It depicts instead the bodhisattva Maitreya, who will be the next Buddha to come to the earth in the future. See a closely related smaller gilt bronze figure of Maitreya, 16.3 cm, in the British Museum, registration number 1996,0117.2.



Literature comparison: Compare a related gilt lacquer figure of Buddha seated on a plinth throne, 53.3 cm high, dated to the late 19th century, in the Minneapolis Institute of Art, accession number 17.116.

Estimate EUR 2,000
 Starting price EUR 1,000



178

A GILT-LACQUER COPPER ALLOY FIGURE OF BUDDHA, RATTANAKOSIN KINGDOM

Expert's note: Buddha images wearing such patterned robes, a symbol of royalty, were introduced during the reign of King Rama III (reigned 1824-1851) and disappeared thereafter. It is thus most likely that this majestic sculpture was one such royal commission produced under King Rama III's reign.

Thailand, reign of King Rama III, 1824-1851. Seated in virasana on a short base with a beaded rim, his hands lowered in dhyana mudra, wearing a close-fitting sanghati finely cast with diapered floral designs and embellished in 'gesso' conveying a lavishly embroidered cloth. The face showing a meditative expression with downcast eyes inlaid in mother-of-pearl, arched eyebrows, and a subtle smile, flanked by long earlobes, the hair arranged in tight spikes over the domed ushnisha.

Provenance: London trade. Acquired from a private estate.

Condition: Very good condition with wear, casting flaws, rubbing to the gilt, few nicks, signs of weathering, and the siraspata lost. Good patina to the lacquer overall.

Weight: 88 kg
Dimensions: Height 79.8 cm

Literature comparison: See further examples of Rattanakosin period gilt-lacquer bronze Buddha images discussed in Rod-Ari, *The Buddha as Sacred Siamese King: Brocaded Buddhas of the Third Reign*, *The Walters Art Museum Journal*, vol. 73, 2018, figs. 1-5.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams New York, 23 July 2020, lot 841

Price: USD 22,575 or approx. **EUR**

24,500 converted and adjusted for inflation at the time of writing

Description: A gilt lacquer copper alloy figure of Buddha, Thailand, Rattanakosin period, 19th century

Expert remark: Compare the closely related modeling, manner of casting, and lacquer gilding, with similarly ornate sanghati typical of sculpture during the reign of King Rama III. Note the size (90 cm).



Estimate EUR 4,000
Starting price EUR 2,000

**A RARE AND IMPORTANT
SANDSTONE FIGURE OF HARIHARA,
PRE-ANGKOR PERIOD, PRASAT
ANDET STYLE**

Khmer Empire, 8th century. Powerfully carved, standing in a graceful pose with one leg slightly bent, dressed in a pleated sampot with a chain tied around the waist, the musculature of the body finely rendered. The serene face with almond-shaped eyes below gently arched eyebrows centered by Shiva's half third eye, an elegant nose, wavy moustache, and full lips, flanked by elongated earlobes. The head surmounted by a finely carved conical headdress.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired in the Luxembourg or Belgian trade during the 1970s or 1980s, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Overall good condition, commensurate with age. Extensive wear, signs of weathering and erosion, nicks, scratches, losses.



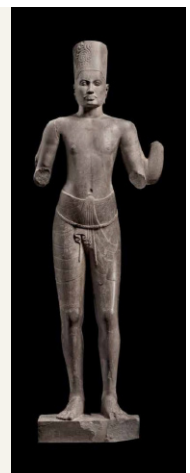
Robert Ronveaux with the present piece

Weight: 96.7 kg
Dimensions: Height 128 cm (excl. stand), 129 cm (incl. stand)

In Harihara imagery, Shiva is represented as the right half of the deity, his vertical third eye, lightly incised into the forehead, truncated at the Vishnu divide. The facial features are undifferentiated, unlike in their Indian counterparts, where a masculine and feminine cast is given to each half. This Harihara makes clear the extent to which the Khmer conception differentiated the two deities only in the partition of the headdress into a combined jatamukuta-miter and in the provision of half of a third eye on Shiva's side. The popularity of this hybrid deity was largely confined to the seventh century in Cambodia.

**LITERATURE
COMPARISON**

Compare a closely related sandstone figure of Harihara, with a similar chain tied around the waist, dated Pre-Angkor period, Prasat Andet style, 194 cm tall, in the National Museum of Cambodia, inventory number Ka.1635, illustrated in John Guy, *Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia*, The Metropolitan Museum of Art, p. 4, fig. 3.



Estimate EUR 20,000

Starting price EUR 10,000



180

A RARE AND MASSIVE KHMER SANDSTONE FIGURE OF GANESHA, PRE-ANGKOR, 7TH TO 9TH CENTURY

Carved as Ganesha seated on a rectangular base with the legs crossed in a meditative pose, dressed in a pleated dhoti, his right holding his broken tusk, the trunk curled to sample from the sweets held in his left hand.

Provenance: Sandstone Antiques, Bangkok, 1997. A private collection, Hyde Park Square, London, acquired from the above. A copy of a stamped certificate with an old photograph of the present lot from Sandstone Antiques, dated 19 July 1997, accompanies this lot.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, losses, soil encrustations, structural cracks, and small nicks. The sandstone with a rich, naturally grown patina.

Weight: 115.6 kg (incl. base)

Dimensions: Height 64 cm (excl. base), 76 cm (incl. base)

Mounted to a modern base. (2)

Recent archaeological attention to proto-historic societies in peninsular and northeastern Thailand as well as southern Vietnam illustrates that these 'late pre-historic' societies were more involved with international trade than previously assumed. These pre-Angkor societies covered much of what is known today as Thailand, southern China, Laos, and southern Vietnam. Ganesha, the Hindu deity revered as the Remover of Obstacles and a God of Success, was held in great importance in terms of everyday existence throughout this region. He was venerated before turning to other gods, thus removing potential obstacles between the worshiper and the divine. In these regions of Southeast Asia, Ganesha had a more independent status than in India, with his images often housed in separate temples as primary icons of worship.

EXPERT'S NOTE

Pre-Angkorian depictions of Ganesha are extremely rare. Certain aspects of the current lot show a clear evolution from the earliest depictions, such as the Mathura Ganesha offered by Christie's, New York, 16 September 2008, lot 352 (**fig. 1**). Note the enlarged proportions of the top of the head and manner in which the back of the head and ears were carved. There is clear stylistic influence in the current lot from early Indian examples that predate others dated to the pre-Angkor style. The evolution is clearly evident when looking at later Cambodian examples dated to the 9th century, such as with the Khmer Ganesha offered by Christie's, New York, 22 March 2011, lot 476 (**fig. 2**), which almost has a watered-down appearance of the Indian characteristics that were once so prominent.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 22 March 2011, lot 476

Price: USD 43,750 or approx. **EUR 70,000** converted and adjusted for inflation at the time of writing

Description: A stone figure of Ganesha, Khmer, pre-Angkor, circa 9th century

Expert remark: Compare the closely related modeling and manner of carving with similar pose and base. Note the closely related size (68.6 cm) and the strong weathering.



Estimate EUR 10,000

Starting price EUR 5,000



fig. 1



(our lot)



fig. 2





181

A RARE AND MONUMENTAL SANDSTONE HEAD OF A GUARDIAN MONKEY, ANGKOR PERIOD, BANTEAY SREI STYLE

Khmer Empire, 10th-11th century. Finely carved, the face with a fierce expression, round bulging eyes below bushy eyebrows, a wide nose, and a large open mouth forming a grim smile and revealing sharp fangs, flanked by wing-shaped ears suspending large circular earrings, the hair arranged in a tiered conical chignon behind a flared tiara decorated with floral and geometric motifs.

Provenance: From the private collection of Camille Mines (1950-2018), Luxembourg. By family repute acquired by his father, René Mines, in the local trade before 2000. By descent to Robert Mines. A copy of a provenance statement written and signed by Robert Mines, dated 22 January 2024, confirming the above, accompanies this lot.

Condition: Overall good condition, commensurate with age. Extensive wear, signs of weathering and erosion, losses, nicks, scratches, chips, and small structural cracks.

Weight: 69.8 kg

Dimensions: Height 60 cm (excl. stand) and 81 cm (incl. stand)

Mounted to a modern metal stand. (2)

Such imposing carvings, a symbol of both caution and importance, once served as guardians at the gates and entrances of sacred temple sites throughout Southeast Asia. Two sandstone temple guardians in the form of Hanuman with closely related facial features, ears, and conical headdress, dating back to the Angkor period, 10th century, are located in the Banteay Srei temple, Cambodia.

LITERATURE COMPARISON

Compare a closely related sandstone figure of a guardian monkey, dated Angkor period, Banteay Srei style, late 10th century, in the National Museum of Cambodia, inventory number Ka.701.



Estimate EUR 20,000

Starting price EUR 10,000







182

A MONUMENTAL SANDSTONE HEAD OF AVALOKITESHVARA, ANGKOR PERIOD

Khmer Empire, Angkor Wat style, 12th century. Superbly carved, the face is square with the eyebrow undulating in a continuous line over almond-shaped eyes with double incised lines defining the eyelids and the pupils. The mouth is finely sculpted betraying a gentle smile. The hair arranged in a meticulously modeled, tiered conical chignon, behind the ornate crown with floral and geometric motifs.

Provenance: From the private collection of Camille Mines (1950-2018), Luxembourg. By family repute acquired by his father, René Mines, in the local trade before 2000. By descent to Robert Mines. A copy of a provenance statement written and signed by Robert Mines, dated 22 January 2024, confirming the above, accompanies this lot.
Condition: Overall good condition, commensurate with age. Extensive wear, signs of weathering and erosion, losses, small nicks and cracks, possibly with a few old repairs.

Weight: 62.3 kg
Dimensions: Height 56 cm (excl. stand), 76 cm (incl. stand)

Mounted to a modern metal stand. (2)

This sculpture depicts the bodhisattva Avalokiteshvara who is identified by the small figure of Buddha Amitabha seated in his chignon.

LITERATURE COMPARISON

Compare a closely related sandstone figure of Avalokiteshvara with a similar conical headdress, dated 1150-1175, 101.6 cm tall, in the Norton Simon Museum, accession number F.1972.31.1.S.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Paris, 12 June 2012, lot 330
Price: EUR 37,000 or approx. **EUR 44,500** converted and adjusted for inflation at the time of writing
Description: A sandstone head of a male divinity, Cambodia, Khmer, Angkor Wat style, 12th century
Expert remark: Compare the closely related manner of carving with similar facial features, expression, and ornate crown. Note the much smaller size (32 cm).



Estimate EUR 12,000
Starting price EUR 6,000

183

**A RARE AND MONUMENTAL
SANDSTONE STATUE OF VISHNU,
ANGKOR PERIOD, ANGKOR WAT STYLE**

Khmer Empire, 12th century. The Preserver of the Universe standing in samapada on a rectangular base, holding the conch and chakra in his raised secondary hands. His serene face sensitively modeled with almond-shaped eyes, round pupils, sinuous brow, full lips, and wavy mustache. The hair piled up into an elaborate conical chignon, with neatly incised braids surmounted by towering rows of petals, behind the meticulously carved foliate tiara neatly tied with string at the back.

Provenance: From the collection of Professor Giuseppe Federici, Bologna, Italy, early 1990s. Collection of Leonardo Vigorelli, Bergamo, acquired from the above. Professor Giuseppe Federici was a collector, musician, and traveler, who assembled an eclectic collection containing pieces from across Asia and the world.

Leonardo Vigorelli is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.

Condition: Good condition, commensurate with age. Extensive wear, losses, some old repairs, signs of weathering and erosion, structural fissures, nicks, and scratches. The stone with a fine, naturally grown, smooth patina overall.

Italian Export License: Certificato di Avvenuta Importazione, N. 448, dated 17 December 2013, has been granted by the Ufficio Esportazione di Milano, Ministero dei beni e delle attività culturali e del turismo. A copy of the document accompanies this lot.



Leonardo Vigorelli

Dimensions: Height 225 cm

The short sampot is arranged in multiple patterns, including tightly spaced vertical pleats around the right leg enhanced by a fishtail fold and loosely fanned diagonal waves across the left. A double-anchor fold bridges the thighs, the gathered fabric pulled snugly between the legs from the verso and then set in an elegant crest on back and front just below the top, secured with a broad belt.

Angkor Wat, erected by King Suryavarman II (r. 1113 - circa 1150), the great ruler of the Khmer empire, was built both as the royal temple complex dedicated to the Hindu deity Vishnu and as the ruler's personal mausoleum. The magnitude of this building program underscored the intention of the King to establish his authority and strength as a leader. By linking himself directly to Vishnu, the deity associated with restoring cosmic order, he legitimized his spiritual and worldly power. This is captured aesthetically in the sturdy figural proportions and powerfully frontal images created during his time, evident here in this present sculpture of Vishnu.

The style of Angkor Wat seen here harks back to the earlier styles of the Koh Ker and Pre Rup traditions of the tenth century, rather than the preceding style of the Baphuon period. Lerner states that for a "ruler concerned with martial campaigns and responsible for such a gigantic personal monument as Angkor Wat, the Baphuon figural style may have appeared too consciously unheroic and sensuous." (see Martin Lerner, *Ancient Khmer Sculpture*, New York, 1994, p. 46). Instead, rather than soft contours, each element has weight. The sampot for example is made of thick material, and the face and crown show solidity too, with the broad face firmly supporting the conical diadem decorated in a linear and formulaic patterning.

Estimate EUR 60,000

Starting price EUR 30,000







184

A GRAY SANDSTONE HEAD OF VISHNU, KHMER, PHNOM DA STYLE, PRE-ANGKOR PERIOD

7th-8th century. Finely carved with bow-shaped lips and a short swirling moustache below a broad nose, almond-shaped eyes and gently arched brows, the head with a cylindrical miter that is rounded on top.

Provenance: From the private collection of Olivier Maréchal, Belgium, inherited from his father. Olivier Maréchal (b. 1973) is a noted Belgian collector and dealer specializing in the arts of India, Cambodia, Vietnam, and Thailand. He began his career in the mid-1990s, learning from his father who helped him with his first purchases. He later managed Surya Gallery in Brussels, Belgium.

Condition: Good condition, commensurate with age. Wear, losses, nicks, chips, scratches, encrustations, signs of weathering and erosion, all as expected. Minor touchups.

Weight: 13.63 kg (excl. stand), 15.3 kg (incl. stand)
Dimensions: Height: 29 cm (excl. stand)

With an associated metal stand. (2)

Phnom Da is the first art style in the pre-Angkorian period, and together with the nearby Angkor Borei, was the capital of the so-called Funan empire in the 6th century. Sculptures of this period are characterized by smooth surfaces, distinctive cylindrical miters and naturalistic treatment of the garments.

Estimate EUR 6,000
Starting price EUR 3,000

185

A RARE AND LARGE FOUR-ARMED SANDSTONE FIGURE OF VISHNU, ANGKOR PERIOD

Khmer Empire, 10th-12th century. Standing in samapada, wearing a short pleated sampot, tied at the front below the navel with the folds splayed across the left thigh and secured with a butterfly sash at the back, the extra material folding over at the waist. The serene face sensitively modeled with neatly incised details, such as the almond-shaped eyes, full lips, and wavy mustache. The face flanked by pendulous earlobes suspending ornate earrings. The hair piled up into an elaborate conical chignon secured by a foliate tiara.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired in the Luxembourg or Belgian trade during the 1970s, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Overall good condition, commensurate with age. Extensive wear, signs of weathering and erosion, nicks, scratches, losses, possibly with a few minor old repairs.



Robert Ronveaux
(b. 1955)

Weight: 84.5 kg
Dimensions: Height 122 cm (excl. stand), 123 cm (incl. stand)

Mounted to a modern metal stand. (2)

Literature comparison: Compare a related four-armed sandstone figure of Vishnu, dated Angkor period, in the National Museum of Cambodia, inventory number Ka.867. Compare a closely related sandstone figure of Vishnu, dated to the 12th century, in the Tokyo National Museum, collection reference no. TC-382.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Paris, 11 December 2013, lot 342

Price: EUR 121,500 or approx.

EUR 144,000 converted and adjusted for inflation at the time of writing

Description: A rare and important sandstone figure of Vishnu, Cambodia, Khmer, Pre-Rup style, mid-10th century

Expert remark: Compare the related modeling, manner of carving, and similar size (121 cm).



Estimate EUR 16,000
Starting price EUR 8,000





186

A STONE FIGURE OF BUDDHA, MON-DVARAVATI, 6TH CENTURY

Thailand. Well carved, dressed in a short dhoti, the face with downcast eyes and full lips forming a gentle smile, flanked by elongated earlobes, the hair incised with curls and surmounted by an ushnisha. The stone of a dark brown color with a distinct, naturally grown patina of elegant cuprite color.

Provenance: German trade.

Condition: Good condition, commensurate with age, extensive wear, signs of weathering and encrustations, nicks, scratches, and losses. Overall presenting well.

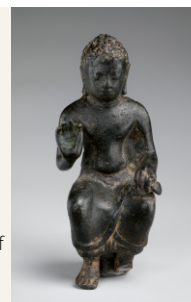
Weight: 5.4 kg (incl. stand)

Dimensions: Height 43.4 cm (excl. stand), 50.3 cm (incl. stand)

Mounted to a modern metal stand. (2)

LITERATURE COMPARISON

Compare a related Mon-Dvaravati copper-alloy figure of a seated Buddha, with similar facial features, dated to the second half of the 6th century, in the Metropolitan Museum of Art, accession number 2015.782.2.



Estimate EUR 2,000

Starting price EUR 1,000

187

**A KHMER GRAY SANDSTONE TORSO
OF A MALE DEITY, BAKHENG STYLE,
ANGKOR PERIOD**

Khmer Empire, 10th century. Sensitive carved with a regal appearance, the standing figure wearing a pleated sampot secured by a flat belt with central tripartite clasp, the garment with a double-anchor fold and pouch across the left thigh, one edge pulled between the thighs.

Provenance: French trade. Acquired from an old private collection.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, losses, nicks, scratches, structural cracks. Some old repair work where the feet connect with the base.

Weight: 23.3 kg (excl. base), 24.7 kg (incl. base)
Dimensions: Height 69 cm (excl. base)

Mounted on an associated stand. (2)

**AUCTION RESULT
COMPARISON**

Type: Closely related

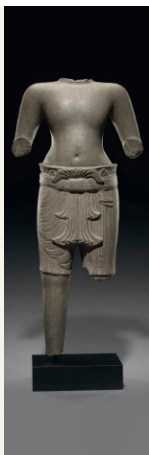
Auction: Christie's New York,
20 March 2012, lot 172

Price: USD 25,000 or approx.

EUR 31,000 converted and
adjusted for inflation at the
time of writing

Description: A sandstone
torso of a male deity, Khmer,
Angkor period, Bakheng style,
10th century

Expert remark: Compare
the closely related manner of
carving with a similar double
anchor fold, and the condition.
Note the size (59.7 cm).



Estimate EUR 3,000

Starting price EUR 1,500



A LARGE BRONZE FIGURE OF VISHVAKARMAN, BAYON STYLE, ANGKOR PERIOD

Expert's note: This extremely rare bronze figure of Vishvakarman originated during a time when the divine architect was first introduced to the Khmer Empire. The figure is dense and its modeling typical of the Bayon style. Bronze was not as readily available as sandstone or limestone, making bronze figures an expensive commodity at the time. Vishvakarman is the celestial lord of architects and craftsmen, making it likely this bronze was commissioned for a wealthy temple complex.

Khmer Empire, 12th-13th century. Finely cast half-kneeling on a square base with his right knee raised, his right hand raised and his left resting on his knee. He is wearing a short striated sampot tucked around the belt and elegantly tied with a butterfly tang to the back. His serene face with almond-shaped eyes and full lips flanked by elongated earlobes. The hair arranged in a high chignon secured by a tall flared headband tied at the back of his head.

Provenance: From the private collection of Darwin Freeman, collected between 1968 and 1971, and thence by descent within the same family. Born 1946 in Idaho, USA, Darwin Freeman was a member of the armed forces and later became an avid collector. He met his wife in the mid-1960s, and the pair later relocated to her hometown of Innsbruck, Austria. In 1967, Freeman was drafted into the U.S. Army and served in Germany and Thailand. While he was stationed at the Embassy in Bangkok, between 1969 and 1971, he actively began engaging in the exploration and collection of ancient bronzes and other works of art. Upon completing his duty, Freeman arranged for his collection to be shipped to Austria, where it remained in storage until this day.

Condition: Very good condition, commensurate with age. Ancient wear, signs of weathering and erosion, casting flaws, small nicks, and soil encrustations, possibly from a prolonged period of burial. The original casting core is partly preserved to the base. The bronze has a distinctive, naturally grown patina with vibrant malachite encrustations.

Weight: 12.7 kg (!)
Dimensions: Height 40.5 cm

Vishvakarman was first mentioned in ancient India in the Epics and Puranas and is still worshiped by Indian and Cambodian craftsmen today. Khmer architects would beseech Vishvakarman for guidance when planning the construction of a temple. The god was not introduced to Khmer until the 12th century, a time which coincided with Jayavarman VII's initiation of his vast building programs; the god's name is mentioned on a stele from the king in 1191. Despite being a Hindu deity, he was passionately adopted by Khmer Buddhists who created a vast number of sculptures of bronze and stone to commemorate the divine architect.

LITERATURE COMPARISON

Compare a related bronze figure of Vishvakarman, 24 cm high, dated 12th -13th century illustrated by Emma C. Bunker and Douglas Latchford, *Adoration and Glory: The Golden Age of Khmer Art*, p. 275-277, no. 95a, b (**fig. 1**). Compare a related bronze figure of a kneeling male figure similar in size, 43.2 cm high, dated to the 11th century, in the Cleveland Museum of Art, accession number 1978.8. Compare a related bronze figure of a female lantern carrier, 30 cm high, dated to the 12th century, in the National Museum, Phnom-Penh, illustrated in Madeleine Giteau, *Khmer: Kunst und Kultur von Angkor*, 1973 p. 155, pl. 16.

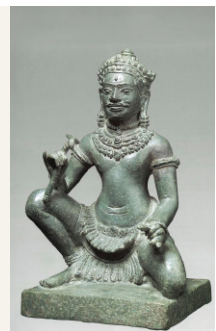


fig. 1

AUCTION RESULT COMPARISON

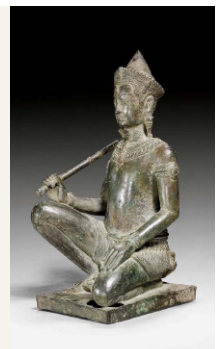
Type: Related

Auction: Koller, Zurich, 18 September 2010, lot 343

Price: CHF 38,400 or approx. **EUR 42,500** converted and adjusted for inflation at the time of writing

Description: A fine and rare bronze figure of the Celestial Architect Vishvakarman, Khmer, Bayon style, 12th/13th century

Expert remark: Compare the closely related subject as well as the related modeling and manner of casting. Note the smaller size (21.5 cm).



Estimate EUR 30,000

Starting price EUR 15,000





A LARGE AND IMPORTANT BRONZE FIGURE OF A CROWNED BUDDHA, ANGKOR PERIOD, 12TH CENTURY

Khmer Empire. Finely cast standing in samapada, both hands raised in vitarka mudra revealing chakras on the palms, dressed in a sheer robe that hangs gracefully from his forearms, with a beaded pleat and tapering hems, adorned with foliate belt and jewelry, the face with almond-shaped eyes and bow-shaped lips, flanked by elongated earlobes with large pendeloque earrings, the hair arranged in neat petal-like rows pulled up into a high conical chignon and secured with an ornate crown centered by a flowerhead.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired in the Luxembourg or Belgian trade during the 1980s, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering and encrustations, a few small nicks and dents, a fine hairline to the back, expected casting flaws. Fine malachite patina.



Robert Ronveaux
(b. 1955)

Weight: 10.4 kg

Dimensions: Height 55 cm (excl. base), 62 cm (incl. base)

Mounted to an associated modern base. (2)

The image of the Buddha in royal attire, with both hands raised, appeared in late Khmer art around the mid-12th century.

This unusual iconographic convention derived from Mon representations of the Buddha of the Dvaravati period (7th-10th centuries). The richly ornamental figure type finds its immediate precursor in the lintel reliefs of Pimai, a 12th-century provincial Khmer center in eastern Thailand. Crowned Buddhas of this type are associated with both Angkor and the Buddhist art of Lopburi. The large size of the present lot makes this bronze extremely rare.

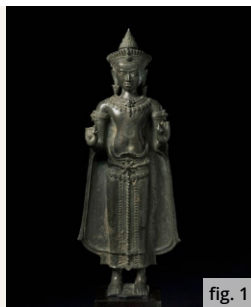


Detail of a lintel with similarly
ornamental figures, Pimai National
Museum, Thailand

LITERATURE COMPARISON

Compare a closely related smaller bronze figure of Buddha, dated mid-12th century, Angkor Wat style, 37 cm high, in the Victoria and Albert Museum, accession number IS.34-1988 (**fig. 1**).

Compare a closely related smaller figure of Buddha, dated c. 1200, 29.2 cm high, in the Norton Simon Museum, accession number M.1977.30.15.S.



AUCTION RESULT COMPARISON

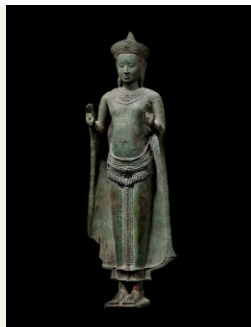
Type: Closely related

Auction: Christie's Paris, 13 June 2013, lot 273

Price: EUR 193,500 or approx. **EUR 230,000** adjusted for inflation at the time of writing

Description: An important bronze figure of Buddha Shakyamuni, Cambodia, Khmer, Angkor Vat style, 12th century

Expert remark: Compare the closely related modeling, manner of casting, patina, and size (52.5 cm).



Estimate EUR 30,000

Starting price EUR 15,000





190

A KHMER BRONZE FIGURE OF BUDDHA SHAKYAMUNI, LOPBURI STYLE, 13TH CENTURY

Cast standing in samabhanga on a small flat base, with his hands held before him in vitarkamudra, wearing adornments and a samghati secured by a belt. His face with ridged eyebrows set above almond-shaped eyes, elongated earlobes with pendeloque earrings, and a tiara in front of the conical-shaped ushnisha.

Provenance: German trade. Remnants of an old collector's label, from Paris, France, to backside.

Condition: Good condition, commensurate with age and as expected for a bronze from this period. Extensive wear, signs of weathering and erosion, minor losses, encrustations and casting flaws. Fine, naturally grown malachite patina. The stand with nicks, scratches, and minuscule losses.

Weight: 1 kg (excl. stand), 4.8 kg (incl. stand)

Dimensions: Height 25.7 cm (excl. stand), 33.7 cm (incl. stand)

Mounted on a marble stand, dating from the second half of the 20th century. (2)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 9 November 2008, lot 106

Price: GBP 5,250 or approx. **EUR 11,000** converted and adjusted for inflation at the time of writing

Description: A Khmer-Lopburi style bronze figure of Buddha Shakyamuni, 13th century

Expert remark: Compare the closely related modeling, manner of casting, patina, and size (24.5 cm)



Estimate EUR 4,000

Starting price EUR 2,000

191

A BRONZE FIGURE OF SHIVA, BAYON STYLE, 13TH CENTURY

Khmer Empire. Cast standing in samabhanga on a square base, the hands raised to the waist, dressed in a short sampot tied around the waist and with a fishtail to the front and a butterfly knot at the back, the neck adorned with a collar, the face with almond-shaped eyes above full lips and a third eye to the forehead, the head surmounted by a tall chignon decorated with a snake symbol.



Lempertz Cologne, 9 December 2005, lot 47

Provenance: A private collection in Hamburg, Germany. Lempertz, Cologne, 9 December 2005, lot 47. A private collection, acquired from the above. Nagel, Stuttgart, 7 May 2011, lot 2051. A German private collection, acquired from the above. Lempertz, Cologne, 7 December 2019, lot 285, offered at an estimate of EUR 8,500, or **EUR 10,500** (adjusted for inflation at the time of writing), Art Loss Register Reference 4734. MB.

Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering and erosion, small losses, nicks, scratches, minor old repairs. Superb, naturally gown patina, with vibrant malachite and cuprite encrustations.

Weight: 772 g

Dimensions: Height 24.5 cm (excl. base), 32.1 cm (incl. base)

Mounted on an associated wood base. (2)

Literature comparison: Compare a related bronze figure of Vishnu with similar fishtail hem, Bayon style, 16 cm high, in the National Museum of Cambodia, inventory number Ga.627. Compare a related bronze figure of Shiva, 17.8 cm high, Bayon style, in the National Museum of Cambodia, inventory number Ga.1324.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 September 2007, lot 366

Price: USD 21,250 or approx. **EUR 29,000** converted and adjusted for inflation at the time of writing

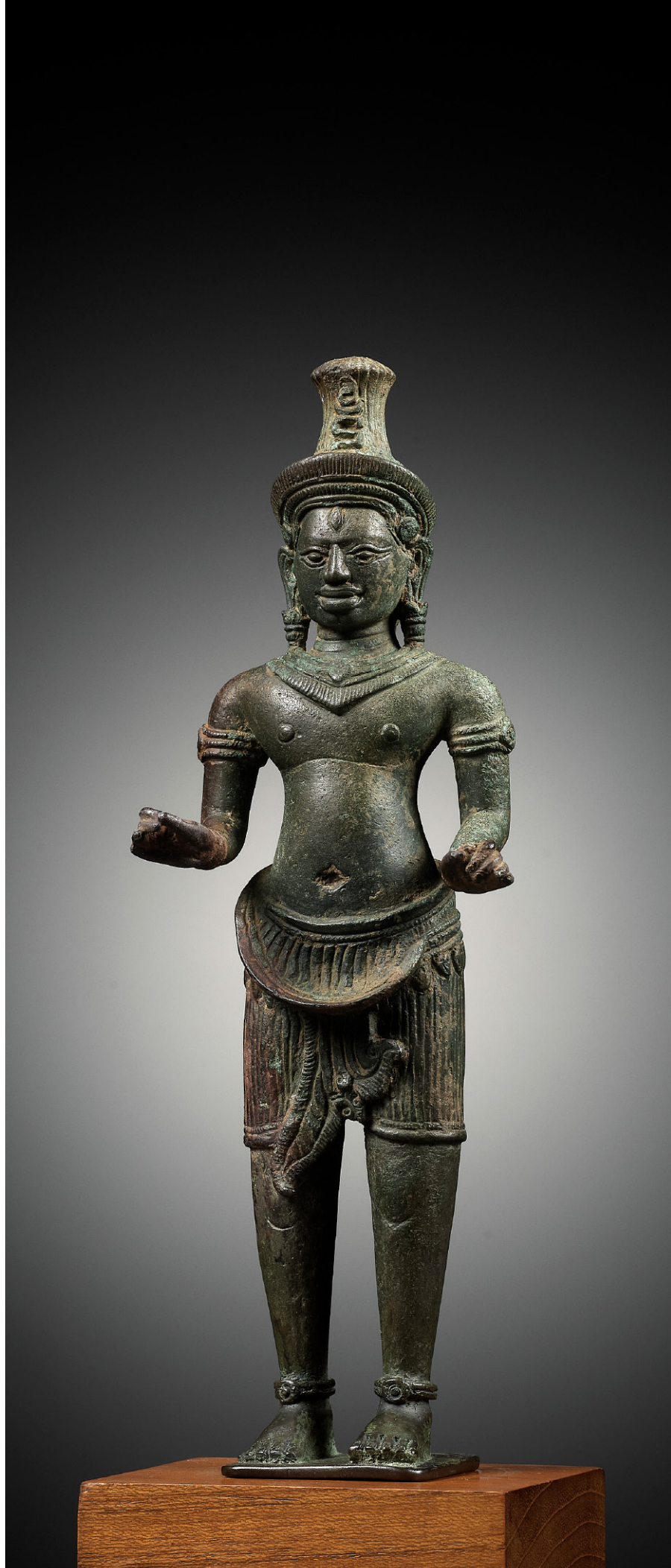
Description: A bronze figure of Lokeshvara, Khmer, Angkor period, Bayon style, 13th century

Expert remark: Compare the closely related modeling, manner of casting, and patina. Note the related size (26.5 cm) and different subject.



Estimate EUR 4,000

Starting price EUR 2,000



A BRONZE FIGURE OF BUDDHA MUCHALINDA, SRIVIJAYA PERIOD

Thailand, 12th-13th century. Separately cast, the deity seated in ardha padmasana on the coils of Muchalinda, the deity's hands in bhumisparsha mudra, sheltered by the seven-headed canopy of the serpent king. Dressed in finely pleated monastic robes draped elegantly over the shoulder, the face with a serene expression, detailed with full lips and downcast eyes under arched brows, all flanked by pendulous lobes. (2)

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired during the 1980s in the Luxembourg or Belgian trade, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Good condition, commensurate with age, and casting flaws. Wear, pitting, tiny nicks, small losses, soil deposits, signs of weathering and erosion, all as expected. Few structural cracks and possible repairs. Remnants of varnish, old fills, minor touchups. The bronze with malachite encrustations.



Robert Ronveaux
(b. 1955)

Weight: 5,526 g

Dimensions: Height 35.4 cm, Length 13.5 cm

A decorative necklace adorns each of the seven naga heads and each breast has a lotus-pattern rosette formerly set with a jewel. Arranged in three horizontal bands, the coils are punctuated at the middle and at either side, each centered by a large blossoming lotus flower.

This iconic image of Siddhartha Guatama's pursuit of enlightenment shows the scene when torrential rain threatened to drown him. The king of the nagas, Muchalinda, rose from the earth, coiling his body to form a seat swelling his great hood to shelter Buddha beneath his seven-headed canopy.

Literature comparison: Compare a closely related larger Srivijaya bronze figure of Muchalinda sheltering Buddha, 165 cm tall, dated 12th-13th century, with strikingly similar garment folds and floral decoration to the base and naga hood, in the collection of the National Museum, Bangkok.

Estimate EUR 10,000

Starting price EUR 5,000





193

A SANDSTONE FIGURE OF BUDDHA MUCHALINDA, BAYON STYLE, ANGKOR PERIOD

Khmer Empire, late 12th to early 13th century. Powerfully carved, seated in dhyanasana on the scaled coils of Muchalinda, his hands lowered in dhyanamudra, richly adorned with jewelry. The face with downcast eyes in a benevolent expression, flanked by elongated lobes with pendant earrings. The hair arranged in snail-shell curls over the conical ushnisha, beneath the well-detailed seven-headed naga hood, their bodies decorated with sun wheels.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired during the 1980s in the Luxembourg or Belgian trade, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Good condition, commensurate with age. Extensive wear, small chips, scratches, minor losses, some nicks and shallow surface scratches, signs of weathering and erosion. The back with water marks. Overall with a consistent natural patina and presenting exceptionally well.

Weight: 31.2 kg
Dimensions: Height 64.2 cm

Muchalinda is the name of a naga sheltering the Buddha from the elements after his enlightenment. When a storm raged and torrential rain fell for a whole week, the king of the nagas, Muchalinda, rose from the earth, coiling its body to form a seat and swelled its great hood to shelter Buddha. When the great storm had cleared, the serpent king assumed his human form, bowed before the Buddha, and returned to his palace. Seven-headed nagas are often depicted as guardian statues, carved as balustrades on causeways leading to main Cambodian temples, such as those found in Angkor Wat.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Paris, 11 June 2014, lot 370

Price: EUR 18,750 or approx. **EUR 20,000** adjusted for inflation at the time of writing

Description: A sandstone figure of Buddha Muchalinda, Cambodia, Khmer, Bayon style, 13th century

Expert remark: Compare the closely related modeling and manner of carving, though with less detail than the present lot. Note the size (73 cm).



Estimate EUR 10,000
Starting price EUR 5,000

194

A RARE AND LARGE BRONZE FIGURE OF HEVAJRA IN YABYUM, ANGKOR PERIOD, BAYON STYLE

Expert's note: Many bronze images of Hevajra were made during the reign of Jayavarman VII lasting between 1181 and 1218, but only very few Khmer images of Hevajra in the ecstatic embrace of his consort Nairatmya are recorded in public or private collections, making the present lot an extremely rare example.

Khmer Empire, late 12th to early 13th century. Well cast as Hevajra in yabyum with his consort Nairatmya, his 16 arms radiating around the body, the right hands holding 7 animals including an elephant, a bull, a lion, and a seated figure of a human, the left hands holding 8 seated humanoid figures, standing atop a prostrate figure, dressed in a short sampot secured by a belt and with long fish-tail shaped flange falling between the legs, the reverse with a butterfly shaped element, bejeweled, his head consisting of 8 faces all with incised ridged eyebrows set above incised almond-shaped eyes, broad lips and elongated earlobes with pendeloque earrings.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired during the 1980s in the Luxembourg or Belgian trade, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, casting flaws, nicks, scratches, touchups, possibly small repairs, and minuscule losses, all as expected. The bronze has a rich, naturally grown patina with vibrant malachite encrustations.



Robert Ronveaux
(b. 1955)

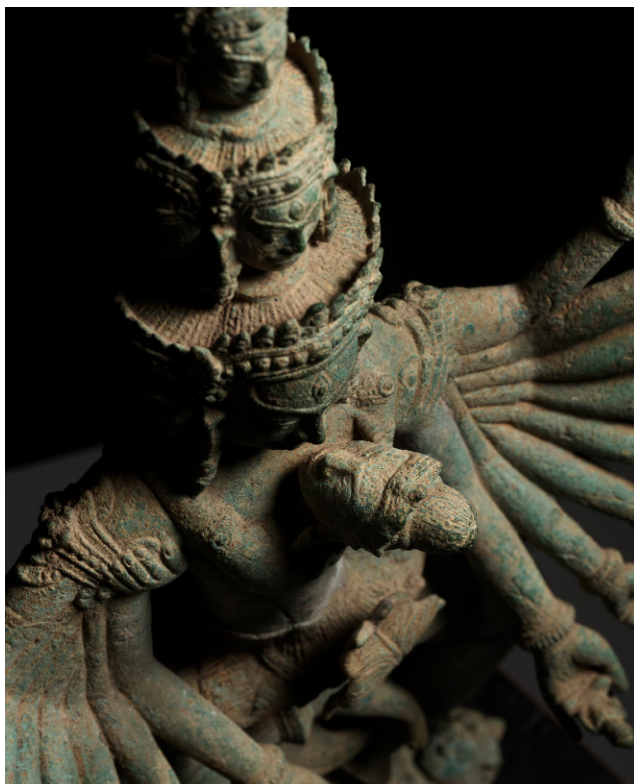
Weight: 5.5 kg (incl. stand)

Dimensions: Height 39 cm (excl. stand) and 45.4 cm (incl. stand)

Mounted on an associated modern stand. (2)

Hevajra was an important figure signaling the practice of Buddhist rituals. King Jayavarman VII placed particular emphasis on Hevajra during consecration rituals and set up a colossal stone sculpture of dancing Hevajra at the east gate of his fortified city in the Khmer capital at Angkor. In the Cambodia of Jayavarman VII, tantric Buddhism became public and widespread, practiced together with other more mainstream forms of Buddhism, Hinduism, and ancestor worship.

According to the Hevajra tantra, the deity is holding in his left hands humanoid figures that represent the cosmic aspects of Hevajra, which are the Indic Gods of Wealth, Death, Sun, Moon, Fire, Wind, Water and Earth. His right hands are holding seven animals and one human, including a bull, lion, cat, camel, goat, horse, and elephant. It would appear that some hand-held attributes of Khmer Hevajra images were changed to match the local fauna, such is the case for the camel which sometimes was substituted for a tiger as camels were unknown in Thailand and Cambodia.



Literature comparison: For a related bronze figure of Hevajra in yabyum with his prajna Nairatmya, dated twelfth century, 23 cm high, see Spink, 1998, p. 16, no. 25, illustrated by Emma C. Bunker and Douglas Latchford, Adoration and Glory, The Golden Age of Khmer Art, p. 400, fig. 16.4. Compare a related bronze figure of Hevajra, Cambodia, dated 12th-13th century, 30.8 cm high, in the Museum of Asian Art, Berlin, identification number II 1138. Compare a related bronze figure of Hevajra surrounded by Yoginis, dated c. 1200, 46 cm high, in the Cleveland Museum of Art, accession number 2011.143.

AUCTION RESULT COMPARISON

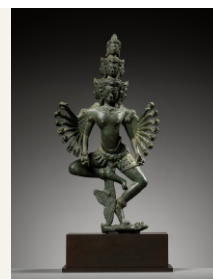
Type: Closely related

Auction: Galerie Zacke, Vienna, 9 March 2023, lot 220

Price: EUR 33,800

Description: A bronze figure of a dancing Hevajra, Angkor Period, Bayon style

Expert remark: Compare the closely related modeling with similar pose and the same number of heads and arms, and malachite patina. Note the size (37.5 cm).



Estimate EUR 20,000

Starting price EUR 10,000





195

AN IMPORTANT BRONZE BUDDHIST STUPA, BAYON STYLE, ANGKOR PERIOD

Khmer Empire, 13th century. Finely cast in three separate parts on a stepped plinth raised on four feet, the central section with the four Directional Buddhas, each richly bejeweled and standing in arched niches decorated with foliate designs, below numerous smaller images of Buddha seated in dhyanasana with the right hand held in bhumisparsha mudra, the domed cover rising to a spiked finial. (3)

Provenance: From a noted private collection.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, nicks, scratches, minor losses, and encrustations. The bronze covered in a fine, naturally grown patina with vibrant malachite encrustations.

Export license: A copy of an export license, issued by the government of the Kingdom of Thailand, E8-3990/2023, accompanies this lot.

Weight: 6.9 kg

Dimensions: Height 60 cm

Expert's note: Bronze models of stupas are extremely rare in the context of Khmer art and only few examples of this type have been recorded in private or public collections.

Literature comparison: Compare a related bronze Buddhist shrine, dated Angkor period, 13th century, Thailand, 49.5 cm tall, in the Metropolitan Museum of Art, accession number 1993.387.7a–d.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 19 September 2002, lot 116

Price: USD 71,700 or approx. **EUR 114,000** converted and adjusted for inflation at the time of writing

Description: A rare and large bronze stupa, Khmer, Bayon style, 13th century

Expert remark: Compare the closely related form, manner of casting, and subject. Note the similar size (55.8 cm).



Estimate EUR 20,000

Starting price EUR 10,000





196

A MINIATURE CRYSTAL LINGAM, PRE-ANGKOR PERIOD

Khmer Empire, 7th-8th century. Of upright form, supported on a square base with an octagonal mid-section rising to the neatly incised domed top, the base incised with a symbol. The transparent stone with natural inclusions and cloudy areas.

Provenance: From an old Bavarian private collection, collected since the 1960s.

Condition: Very good condition with expected ancient wear, nibbling, surface scratches, erosion. The stone with natural fissures, some of which may have developed into small hairline cracks.

Weight: 34.3 g

Dimensions: Height 5.5 cm

LITERATURE COMPARISON

Compare a rock crystal lingam of similar size but different form, also dated to the Pre-Angkor period, in the National Museum of Cambodia, inventory number Ka.3275.



Estimate EUR 1,000

Starting price EUR 500



197

A SMALL KHMER ROCK CRYSTAL LINGAM, PRE-ANGKOR PERIOD

Khmer Empire, 7th to 8th century. Of upright form, supported on a square base with an octagonal mid-section rising to the neatly incised domed top, the base incised with a spiral. The transparent stone with natural inclusions and cloudy areas.

Provenance: From an old Bavarian private collection, collected since the 1960s.

Condition: Good condition with some wear, nibbling, and small chips that have been smoothened over time. The stone with natural fissures, some of which have developed into thin hairline cracks.

Weight: 182 g

Dimensions: Height 8.9 cm

LITERATURE COMPARISON

For related examples, see Spink & Sons, *A Divine Art: Sculpture of Southeast Asia*, 1997, p. 102-103, including a closely related larger crystal lingam, 24 cm high, sold at Christie's New York, 23 March 1999, lot 221.



Estimate EUR 1,000

Starting price EUR 500

198

AN ANCIENT GOLD AND GLASS 'APSARA, GARUDA AND NAGA' RING, ANGKOR PERIOD

Khmer Empire, 9th century. Finely worked, the dark green glass inlay enclosed in a lotus blossom supported by two apsaras standing amid swirling clouds, flanked by nagas above Garuda heads.



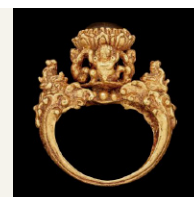
Provenance: From the private collection of Darwin Freeman, collected between 1968 and 1971, and thence by descent within the same family. Born 1946 in Idaho, USA, Darwin Freeman was a member of the armed forces and later became an avid collector. He met his wife in the mid-1960s, and the pair later relocated to her hometown of Innsbruck, Austria. In 1967, Freeman was drafted into the U.S. Army and served in Germany and Thailand. While he was stationed at the Embassy in Bangkok, between 1969 and 1971, he actively began engaging in the exploration and collection of ancient bronzes and other works of art. Upon completing his duty, Freeman arranged for his collection to be shipped to Austria, where it remained in storage until this day.

Condition: Excellent condition, commensurate with age, with wear, manufacturing irregularities, tiny dents, and some soil encrustations, likely from a prolonged period of burial.

Weight: 27.2 g
Dimensions: Width 3.6 cm

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 28 July 2021, lot 1015
Price: HKD 214,200 or approx. **EUR 26,500** converted and adjusted for inflation at the time of writing
Description: A gold and agate 'Apsara and Makara' ring, Khmer, Angkor period, 9th century
Expert remark: Compare the closely related form and decoration. Note the smaller size (2.2 cm).



Estimate EUR 5,000
Starting price EUR 2,400



199

A GOLD RING WITH A RUBY, CHAM PERIOD

Vietnam, former kingdoms of Champa, circa 9th-10th century. The ring set with a corundum ruby held by four gold brackets encircled by finely chased vines within minutely beaded borders, flanked by fierce kala masks.

Provenance: From the private collection of Darwin Freeman, collected between 1968 and 1971, and thence by descent within the same family. Born 1946 in Idaho, USA, Darwin Freeman was a member of the armed forces and later became an avid collector. He met his wife in the mid-1960s, and the pair later relocated to her hometown of Innsbruck, Austria. In 1967, Freeman was drafted into the U.S. Army and served in Germany and Thailand. While he was stationed at the Embassy in Bangkok, between 1969 and 1971, he actively began engaging in the exploration and collection of ancient bronzes and other works of art. Upon completing his duty, Freeman arranged for his collection to be shipped to Austria, where it remained in storage until this day.

Condition: Very good condition with minor wear, manufacturing flaws, encrustations, minuscule dents, the stone with natural fissures.

Weight: 5.6 g
Dimensions: Width 2.9 cm

LITERATURE COMPARISON

Compare two closely related gold rings with similar repoussé decorations, 3.1 cm and 2.9 cm wide, dated 9th-10th century, illustrated in Janos Jelen et al., *Gold Treasures of the Cham Kingdoms from the Collection of Dr. Zelnik*, Volume 1, Budapest, 2007, pp. 112 & 114, nos. 48 & 52.



Estimate EUR 3,000
Starting price EUR 1,500



**A LARGE SANDSTONE FIGURE OF TARA,
CHAM PERIOD, LATER MY SON E1 STYLE,
8TH-9TH CENTURY**

Vietnam. Superbly carved standing in samabhanga on a flat base with sensuously modeled figure, dressed in a long, pleated sampot tied at the front, the long central fishtail fold draping down the front, held together at the hips with a stylized knot, the serene face with almond-shaped eyes below gently arched brows and full lips forming a gentle smile, flanked by elongated earlobes, the hair arranged in finely incised foliate braids tied to a thick topknot secured with a geometric incised band.

Provenance: Collection of Leonardo Vigorelli, Bergamo. Leonardo Vigorelli is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.

Condition: Very good condition, commensurate with age. Wear, losses, nicks, scratches, and casting flaws.

Italian Export License: Attestato di libera circolazione, N. 13590, dated 24 February 2015, has been granted by the Ufficio Esportazione di Milano, Ministero per i Beni Culturali e Ambientali, and a copy accompanies this lot.

Dimensions: Height 95 cm (excl. tang), 142 cm (incl. tang)

Cham art is an absolute pillar of Vietnamese culture. In its glorious days, the ensemble of Champa territories used to run from the North of Quang Binh all the way to the edge of the Saigon region, showcasing the most outstanding sculptures and architectural jewels. Rediscovered by French scholars, what was once a great civilization managed to survive centuries of vicissitudes, abandonment, and wars. In its origin, Cham art demonstrates how an Austronesian population, probably from Borneo in the 4th century, chose to adopt and integrate Indian ideology deeply into its local customs, successfully creating a whole statuary art, as imposing as its competitor from Khmer.

The height of Cham civilization occurred during the 7th to 10th centuries, when the seafaring Cham controlled the silk and spice trade in the South China Sea between China, India, the Indonesian archipelago and the Abbasid empire. However, this period was also marked by several raids by Javanese kingdoms, near-continuous warfare with the Dai Viet to the north as well as a fierce and often bellicose rivalry with their western neighbors, the Khmer of Angkor in present-day Cambodia. Much like the Khmer had to abandon Angkor after a Thai invasion in 1431, the Cham gradually lost their northern territories to the Dai Viet between the 10th and 15th centuries, beginning with the sack and eventual abandonment of Indrapura and culminating in the destruction of the Cham capital Vijaya in 1471, after which only the southern principality of Panduranga remained.

LITERATURE COMPARISON

Compare a closely related larger sandstone figure of Siva, with similar pose, slender body, and hairstyle, dated circa 8th century, late My Son E1 style, 196 cm high, in the collection of the Da Nang Museum of Cham Sculpture, and illustrated by Emmanuel Guillon in *Hindu-Buddhist Art Of Vietnam: Treasures from Champa*, 2001, p. 79, fig. 17.



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 19 March 2008, lot 247

Estimate: USD 50,000 or approx. **EUR 66,000** converted and adjusted for inflation at the time of writing

Description: Female Divinity (Lakshmi?) Sandstone Vietnam, Cham Period, My Son A1 style

Expert remark: Compare the related modeling and manner of carving with similar topknot. Note the smaller size (75 cm).



Estimate EUR 20,000

Starting price EUR 10,000







201

A SANDSTONE RELIEF OF AN ADORING APSARA, CHAM PERIOD, 10TH-12TH CENTURY

Vietnam, former kingdoms of Champa. Finely carved, the deity with hands in anjali mudra, clasped together at the chest in adoration. The serene face with downcast eyes, broad nose, and full lips forming a calm smile, flanked by elongated earlobes and surmounted by a three-tiered mitre crown, backed by a mandorla with radiating leaves and stylized flames.

Provenance: From an old French private collection, acquired in Vietnam between 1920 and 1930, thence by descent.

Condition: Good condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, encrustations, nicks, scratches, chips.

Weight: 31.8 kg (incl. base)

Dimensions: Height 37.8 cm (excl. base) and 45.3 cm (incl. base)

Mounted to an associated metal base. (2)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 19 March 2008, lot 245

Price: USD 121,000 or approx. **EUR 163,000** converted and adjusted for inflation at the time of writing

Description: Adoring Apsaras sandstone Vietnam, Cham period, Tra Kieu style

Expert remark: Compare the closely related subject and material, as well as the related modeling and manner of carving. Note the size (61 cm).



AUCTION RESULT COMPARISON

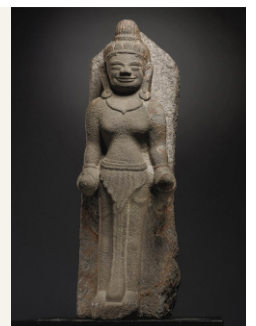
Type: Closely related

Auction: Sotheby's New York, 19 March 2008, lot 247

Estimate: USD 50,000 or approx. **EUR 67,500** converted and adjusted for inflation at the time of writing

Description: Female divinity (Lakshmi?) sandstone Vietnam, Cham period, My Son A1 style

Expert remark: Compare the closely related material, modeling, and manner of carving. Note the size (75 cm).



Estimate EUR 8,000

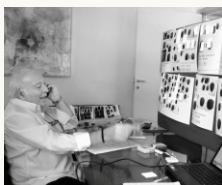
Starting price EUR 4,000

A RARE BRONZE GROUP DEPICTING SHIVA AND PARVATI WITH NANDI, CENTRAL JAVA, CIRCA 900-950 AD

Indonesia. Well cast with Shiva and Parvati each seated in ardhpadmasana on a beaded double lotus base raised on a shared rectangular tiered plinth, the holy bull Nandi seated in a recumbent pose before them. The shared openwork foliate throne-back centered by a flowerhead and surmounted by two flaming mandorlas, each topped with a small chattri. Both are wearing a neatly incised dhoti and richly adorned with ornate jewelry, their faces with serene expressions, marked by almond-shaped eyes, elegantly arched brows, and gently smiling lips.

Provenance: Galleria La Balastra Antichita, Bologna, Italy. Collection of Paolo Bertuzzi, acquired from the above (invoice not available). Paolo Bertuzzi (1943-2022) was a fashion stylist from Bologna, Italy.

Condition: Very good condition, commensurate with age. Wear and casting irregularities. Minor losses, dings, little warping, signs of erosion, weathering, and corrosion, encrustations. The bronze covered with a rich, naturally grown patina with vibrant malachite encrustations.



Paolo Bertuzzi working on one of his books, *Goa Made. An Archaeological Discovery*

Weight: 1,431 g

Dimensions: Height 15 cm, Width 8.7 cm

Shiva's right hand is held in karana mudra with the left holding a water pot, his secondary hands holding a mala and a fly whisk, the upavita (sacred thread) in the form of a snake with its hood raised near the left shoulder, his hair arranged into a high jatamukuta centered by a skull and crescent moon, secured by a foliate tiara, a few locks elegantly falling over his shoulders. His consort Parvati has her hands held in karana mudra and her hair is similarly arranged.

LITERATURE COMPARISON

Compare a closely related bronze group of Vairocana and his Consort, Jawa Timur (Province), dated 900-950, in the collection of the Nationaal Museum van Wereldculturen and included in the permanent exhibition at the Museum Volkenkunde, Leiden, The Indonesian Bronzes (**fig. 1**). Compare a closely related bronze group of Ratnasambhava and Mamaki, Eastern Java, c. 10th century, exhibited by the Ethnological Museum, Berlin, 2014, no. 243.



fig. 1

Estimate EUR 3,000

Starting price EUR 1,500





203

A LARGE BRONZE TRISULA-FORM HALBERD HEAD WITH NAGA DRAGONS, EAST JAVA, 13TH-14TH CENTURY

Of trident form, rising from a hollow shaft applied with foliate decorations to a pair of opposing dragon-like nagas each supporting on the back of its head a pierced single-edged blade, centered by a double-edged blade flanked by two smaller naga heads, the beasts detailed with upturned noses and open jaws revealing sharp fangs and long curling foliate tongues.

Provenance: Galleria La Balastra Antichita, Bologna, Italy. Collection of Paolo Bertuzzi, acquired from the above (invoice not available). Paolo Bertuzzi (1943-2022) was a fashion stylist from Bologna, Italy.

Condition: Very good condition, commensurate with age. Wear and casting irregularities. Minor losses, dings, little warping, signs of erosion, weathering, and corrosion. The bronze covered with a rich, naturally grown patina with vibrant malachite encrustations.

Weight: 3,102 g
Dimensions: Length 51.5 cm

With a modern stand. (2)

The present lot belongs to a group of halberd heads or finials found in large hoards of ceremonial objects obviously buried on purpose. Although each of these hoards contains ceremonial utensils used in religious ceremonies, the finials are emblems of royalty or nobility, carried

in parades of loyal retainers rather than religious objects carried around in processions. The use of similar finials continued in the Javanese keratons until modern times.

Chinese contacts with Indonesia existed from at least as early as the Han dynasty, and trade between China and the various Indonesian kingdoms continued intermittently from that time. The closest association, however, existed during the Majapahit period, after Kublai Khan's punitive expedition to Java in 1292 decisively ended the Singasari dynasty. The problem of to what precise degree Chinese prototypes influences Eastern Javanese dragon nagas of the second half of the thirteenth century remains unresolved, but there can be no doubt that Chinese designs served as partial inspiration, primarily by way of ceramics exported to Indonesia.

The halberd head blends two motifs frequently used for ceremonial objects, the dragon-like naga and the trident, into one single emblem. In ancient Indian literature, one specific duty of the nagas is the guarding of the amrita.

Literature comparison: Compare a closely related Javanese halberd head with nagas and blades, dated to the second half of the 13th century, 43.8 cm high, in the Metropolitan Museum of Art, accession number 2000.284.29a, b. Compare a closely related finial with nagas and blades, dated 13th-14th century, 17.5 cm, East Java, in the collection of the Museum Nasional, Jakarta, inventory number 844, and illustrated by Jan Fontein, *The Sculpture of Indonesia*, 1990, p. 266, no. 94.

Estimate EUR 5,000
Starting price EUR 2,400



204

A RARE BRONZE FIGURE OF MAITREYA, SRIVIJAYA, 7TH CENTURY

Indonesia, Sumatra, Jambi. The Future Buddha standing in samapada, clothed in a long sarong tied at the waist with a cord below a second cord with a clasp, his serene face with almond-shaped eyes and full lips flanked by pierced, elongated earlobes, the hair arranged in a jatamukuta with towering locks centered by a stupa, identifying the figure as Maitreya.

Provenance: A private collection in Jakarta, Indonesia, since 1981. Gallery 101, Alexander Goetz, Bali, Indonesia. The private collection of Michael Phillips, acquired from the above. A copy of a signed statement, describing the piece as 'Maitreya, Jambi/Sumatra - Indonesia, 7th century', and signed by Alexander Goetz, accompanies this lot.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, minor nicks, casting flaws. The bronze with a rich, naturally grown patina with vibrant malachite encrustations.



Michael Phillips and Queen Elizabeth II

Weight: 10 kg (incl. base)
Dimensions: Height 39 cm (excl. base), 48.2 cm (incl. base)

Mounted to a modern base (2).

Estimate EUR 30,000
Starting price EUR 15,000



205
A BRONZE FIGURE OF JAMBHALA,
JAVA, 9TH-10TH CENTURY

Indonesia. The rotund God of Wealth seated in lalitasana on a lotus base, the left foot resting on a jar filled with treasure tipped on its side with the contents spilling onto another vessel resting on the square plinth next to further treasure jars. Holding a gem-shaped fruit in his right hand and a mongoose in his left. Adorned in royal attire with rich jewelry and an ornate headdress.

Provenance: From a private collection in Belgium.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, casting flaws, small nicks, minor losses, old repairs.

Weight: 409 g
 Dimensions: Height 13.1 cm

Literature comparison: Compare a related bronze figure of Jambhala similarly surrounded by jars of treasure, dated 9th-10th century, in the Victoria & Albert Museum, accession number IS.59-1998.

AUCTION RESULT COMPARISON

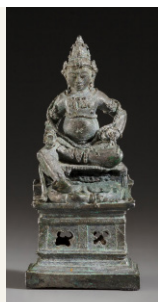
Type: Closely related

Auction: Bonhams New York, 17 March 2014, lot 94

Estimate: USD 20,000 or approx. **EUR 24,000**
 converted and adjusted for inflation at the time of writing

Description: A copper alloy figure of Jambhala, Java, 9th/10th century

Expert remark: Compare the closely related subject, modeling, and manner of casting with similar headdress and square plinth supporting the lotus dais. Note the closely related size (13 cm).



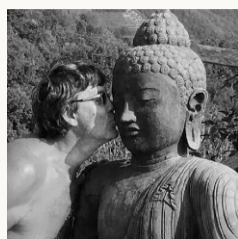
Estimate EUR 3,000
 Starting price EUR 1,500

A RARE AND LARGE ANDESITE FIGURE OF BUDDHA, CENTRAL JAVANESE PERIOD, SHAILENDRA DYNASTY

Java, Indonesia, 9th-10th century. The boldly carved volcanic stone statue depicts Buddha seated in vajrasana on a double lotus throne with his right hand resting on his leg, severed from the rest of his arm, and the left lowered above his lap, dressed in a sheer sanghati elegantly draped over the left shoulder and gathered in folds under the ankles. His face is serene with a broad nose, heavy-lidded eyes, and full lips forming a gentle smile. His hair is carved with snail-shell curls and is surmounted by a domed ushnisha. Overall, this is a quite spectacular example of the most ancient Buddhist art found in Indonesia.

Provenance: Collection of Moreno Maria Majandi, by the late 1980s. Collection of Paolo Bertuzzi, acquired from the above, circa 2000. Paolo Bertuzzi (1943-2022) was a fashion stylist from Bologna, Italy. He was the son of Enrichetta Bertuzzi, founder of Hettabretz, a noted Italian fashion company with customers such as the Rothschild family, Audrey Hepburn, and Elizabeth Taylor. Paolo Bertuzzi later took over his mother's business and designed exclusive pieces, some of which were exhibited in the Costume Institute of the Metropolitan Museum in New York, USA. He was also an avid collector of antiques for more than 60 years. His collection includes both archaic and contemporary art, and he edited two important books about Asian art, *Goa Made - An Archaeological Discovery*, about a large-scale archaeological project carried out with the Italian and Indonesian governments, and *Majapahit, Masterpieces from a Forgotten Kingdom*.

Condition: Very good condition, commensurate with age. Extensive ancient wear, distinct traces of weathering and erosion, encrustations, losses. It has become exceedingly rare to find ancient Buddhist statues in a 100% original and 'as found' condition, such as the present lot.



Moreno Majandi

Dimensions: Height 100 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 drapery of the robe as well as the manner of carving of the hands and feet is consistent with central Javanese period images of Buddha from temple sites. The purpose of these images of Buddhas is to represent the stages of the path to enlightenment in Buddhist cosmology. As visitors to temples ascend through the different levels, they are guided through the process on a symbolic journey from the realm of desire to the realm of form and finally to the realm of formlessness, ultimately reaching enlightenment at the summit.

The present statue is almost certainly from Borobudur or a related temple site, such as Sewu or Plaosan 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.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Paris, 11 December 2013, lot 357

Price: EUR 85,500 or approx. **EUR 101,500** adjusted for inflation at the time of writing

Description: A rare and important volcanic stone figure of Amoghasiddhi Buddha, Indonesia, Central Java, circa 9th century

Expert remark: Compare the closely related pose, manner of carving, and losses. Note the similar size (107 cm).



Estimate EUR 15,000

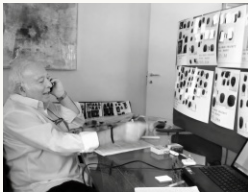
Starting price EUR 7,500



**A LARGE VOLCANIC STONE RELIEF OF TARA,
EAST JAVA, 14TH-15TH CENTURY OR EARLIER**

Indonesia. The andesite figure finely carved standing in samabhanga on a lotus base, surrounded by an intricate relief of lotus and foliate designs. The deity holds a flywhisk which hangs above her shoulder. She is clad in a diaphanous dhoti secured by a festooned belt, her chest richly adorned with beaded and foliate jewelry. Her face with a peaceful expression marked by downcast eyes and full lips forming a calm smile, flanked by long ornate earrings. The hair piled up into an elegant high chignon secured by a floral tiara.

Provenance: Collection of Moreno Maria Majandi, by the late 1980s. Collection of Paolo Bertuzzi, acquired from the above, circa 2000. Paolo Bertuzzi (1943-2022) was a fashion stylist from Bologna, Italy. He was the son of Enrichetta Bertuzzi, founder of Hettabretz, a noted Italian fashion company with customers such as the Rothschild family, Audrey Hepburn, and Elizabeth Taylor. Paolo Bertuzzi later took over his mother's business and designed exclusive pieces, some of which were exhibited in the Costume Institute of the Metropolitan Museum in New York, USA. He was also an avid collector of antiques for more than 60 years. His collection includes both archaic and contemporary art, and he edited two important books about Asian art, *Goa Made - An Archaeological Discovery*, about a large-scale archaeological project carried out with the Italian and Indonesian governments, and *Majapahit, Masterpieces from a Forgotten Kingdom*.



Paolo Bertuzzi working on one of his books, *Goa Made. An Archaeological Discovery*

Condition: Very good condition, commensurate with age. Extensive ancient wear, signs of weathering and erosion, encrustations, losses. The stone with a fine, naturally grown, smooth patina.

Dimensions: Height 92 cm

Literature comparison: Compare the famous Prajnaparamita of Java from 13th century Singhasari, East Java, and now in the National Museum of Indonesia, Jakarta. Compare two related stone reliefs depicting Devi and Lakshmi, dated 15th century, in the Musée Guimet, Paris.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 30 March 2006, lot 101

Price: USD 102,000 or approx. **EUR 146,000** converted and adjusted for inflation at the time of writing

Description: A volcanic stone figure of Tara, Eastern Java, circa 13th century

Expert remark: Compare the related modeling and manner of carving with similar peaceful expression, foliate belt, beaded jewelry, and floral accents. Note the smaller size (65 cm), different pose and base, and fleshier physique.



Estimate EUR 6,000

Starting price EUR 3,000





208

**A POTTERY FIGURE OF JAMBHALA,
MAJAPAHIT PERIOD,
14TH-16TH CENTURY**

Java. The deity seated on a rectangular plinth with the soles of his feet adjoined, the hands resting on his knees with palms facing upwards and holding two accoutrements, the plump body with incised navel, adorned with a foliate collar around the neck, the round face with downcast eyes below elegantly arched eyebrows and full lips, flowing coiffure and the face flanked by large earrings.

Provenance: German trade.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, expected cracks, old repairs to the figure and base, firing flaws, all as expected from Majapahit pottery pieces. Overall displaying extremely well.

Weight: 13.5 kg

Dimensions: Height 49.5 cm

Estimate EUR 4,000

Starting price EUR 2,000

A TERRACOTTA VOTIVE TEMPLE, CHANDI, EASTERN JAVA, 13TH-14TH CENTURY

Indonesia. Raised on a stepped square base with raised ridges, the entrances in each cardinal direction adorned with a kirtimukha above, surmounted by the separately crafted tower of tapering tiers decorated with wheel and foliate designs. (2)

Provenance: From the collection of a late diplomat, acquired in the 1960s, thence by descent.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, chips, nicks, losses, structural cracks, old repairs.

Dimensions: Height 111.5 cm (together)

The present votive temple could have been the ekagrata (the aim of worship) during religious ceremonies, or, in contrast, used as a kapuradani (incense burner). Fragments of similar temple miniatures found in Trowulan are now stored in the Majapahit Information Center Museum.

Flourishing in East Java, Indonesia, between the late 13th and the early 16th centuries, art from Majapahit had a decisive influence on the development of Southeast Asian culture: its highly distinctive style was characterized by the subtle balance between form and decoration and by a rich iconography strongly influenced by Sivaism and Buddhism.

LITERATURE COMPARISON

Compare a closely related Votive Temple (Chandi), Indonesia, Eastern Java, 13th-14th century, in the collection of the Los Angeles County Museum of Art, accession number M.86.346.2 (**fig. 1**), illustrated by Pratapaditya Pal, *Icons of Piety, Images of Whimsy*, 1987, cat. no. 37, p. 72-73. Compare a closely related terracotta miniature temple, 105 cm tall, illustrated by Agus Aris Munandar, *Majapahit: Sculptures from a Forgotten Kingdom*, 2023, p. 20, no. 002.



fig. 1

Estimate EUR 4,000

Starting price EUR 2,000





210 A BRONZE FINIAL OF A MYTHICAL BIRD, CENTRAL JAVANESE PERIOD, 9TH-10TH CENTURY

Indonesia. Finely and intricately cast in openwork as a mythological bird with open beak, bulging eyes, and a long scrolling tail.

Provenance: A private collection in Jakarta, Indonesia, since 1979. Gallery 101, Alexander Goetz, Bali, Indonesia. The private collection of Michael Phillips, acquired from the above. A copy of a signed statement, describing the piece as 'Bronze Finial, Central Java, Indonesia 9th to 10th century, and signed by Alexander Goetz, accompanies this lot. Michael Phillips (born 1943) is an

Academy Award-winning film producer. Born in Brooklyn, New York, his parents were Lawrence and Shirley Phillips, noted New York dealers in Asian fine arts, selling to the Met, the LACMA, the Chicago Art Institute, and the British Museum among others. Michael Phillips is a collector of Asian art himself, particularly Indian, Southeast Asian, and Himalayan sculpture. His most important films include *The Sting* (winning the Academy Award for Best Picture in 1973), *Taxi Driver* (winning the Palme d'Or at the 1976 Cannes Film Festival), and Steven Spielberg's *Close Encounters of the Third Kind*.

Condition: Excellent condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, tiny areas of corrosion, casting flaws, small cracks, and minor old repairs. The bronze covered in a rich, naturally grown patina with vibrant malachite and azurite encrustations.



Michael Phillips and Queen Elizabeth II

Weight: 321.6 g (incl. base)

Dimensions: Length 19 cm

Mounted on a fitted wood base. (2)

Literature comparison: Compare a closely related bronze finial of a bird in the Denver Art Museum, accession number 2006.98. Compare a related bronze finial of a cockerel, dated first half of the 10th century, in the Metropolitan Museum of Art, accession number 1982.462.1.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Amsterdam, 16 December 2003, lot 204

Price: EUR 50,190 or approx. **EUR 77,000** adjusted for inflation at the time of writing

Description: An important central Javanese bronze finial, 9th century

Expert remark: Compare the closely related form and manner of casting. Note the size (22 cm).



Estimate EUR 3,000

Starting price EUR 1,500



211

A MASSIVE BRONZE 'DRAGON' KETTLE, CEROK, BORNEO, 19TH CENTURY

Heavily cast, the compressed globular body supported on a tall foot and rising to a cylindrical neck with slightly everted rim surmounted by a domed cover. The spout issuing from a dragon's open mouth. The shoulder with two seated warriors holding a weapon and shield, each fitted with one end of the overhanging handle. Finely decorated with foliate designs along the body and foot, the body encircled by numerous horned beasts alongside stylized dragons with scaly bodies. The cover topped with a mythical beast finial.

Provenance: English trade. Acquired from a British diplomat's estate, by repute.

Condition: Good condition with wear, casting flaws, small dents, and minor old repairs some of which are likely inherent to the manufacture. Solid, naturally grown black patina overall.

Weight: 6.5 kg
Dimensions: Width 37.1 cm

The present kettle was used for the washing of hands at ceremonial occasions. This type of object was also used as a way of storing wealth and traded like currency, especially by the Iban people on Borneo. The large size and elaborate decoration on the present lot indicates it was meant to be used for important ceremonies, particularly weddings, and belonged to a wealthy household.

LITERATURE COMPARISON

Compare a closely related bronze teapot from Borneo, 39.4 cm wide, dated to the 19th century, in the Horniman Museum, London, accession number 18.3.64/1.



Estimate EUR 2,000
Starting price EUR 1,000



212

**A BAMBOO-INLAID WOOD 'UDOK'
DAYAK BABY CARRIER, BAHAU, BORNEO,
LATE 19TH TO EARLY 20TH CENTURY**

Finely carved in the round with three frontal facing masks, each with large circular eyes, the bamboo inlays each finely incised with a spiral, pierced noses, and an open mouth revealing teeth. With a narrow band of vines above inlaid with three further bamboo discs and separated by four flanges, and a wider inlaid band with abstract patterns below.

Provenance: Jean Porchez, La Société Objets de l'Outre Mer, acquired in Kuqing in the 1960s. The Panagopoulos collection, Illinois, acquired from the above. La Société Objets de l'Outre Mer is a Parisian business run by Jean Porchez selling rare and fascinating objects collected around the world, many of which are now in important private and public collections such as J. P. Barbier or the Musée du quai Branly.
Condition: Good condition with old wear, traces of use, few natural age cracks, nicks and scratches. One of twelve bamboo discs is lost. Fine, naturally grown patina overall.

Weight: 1.2 kg
Dimensions: Height 31.2 cm

The present lot is from the central highlands of Borneo, where it was believed that in the early stages of a child's life the soul was not firmly attached to the body, thus able to wander through the forest and encounter danger. Hence the Dayak performed elaborate rituals to help repel bad spirits which included elaborate carriers to protect their children. Mothers on the island of Borneo carry their infants on their backs using this type of carrier. The decorations are intended to protect infants from harm. This carrier bears the face of an udok, an underworld creature with the power to keep evil spirits at bay.

In their seminal study, Whittier and Whittier (Baby Carriers. A Link Between Social and Spiritual Values Among the Kenyah Dayak of Borneo, 1988) divide the baby carriers of the Kenyah-Kayan Dayak complex into three categories: those with wickerwork backs decorated with beaded mesh, those supported by carved wooden or bone uprights, and finally those made of hardwood, featuring - as here - carved faces in high relief. This last type, reserved for high-ranking families, is both the rarest and the most remarkable. The presence of bamboo disc inlays places it among the earliest of these examples as later carriers were decorated with conus shell discs. The faces, carved in deep relief with pierced nostrils and decorated with conus bamboo discs, position this example among some of the best that have come to market in recent years.

LITERATURE COMPARISON

Compare a closely related Dayak baby carrier, dated late 19th to early 20th century, in the Metropolitan Museum of Art, accession number 1987.453.2. Compare a closely related Dayak baby carrier, dated mid-20th century, in the Fowler Museum at UCLA, accession number X85.1076 (**fig. 1**).

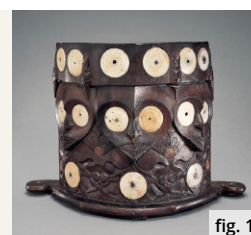


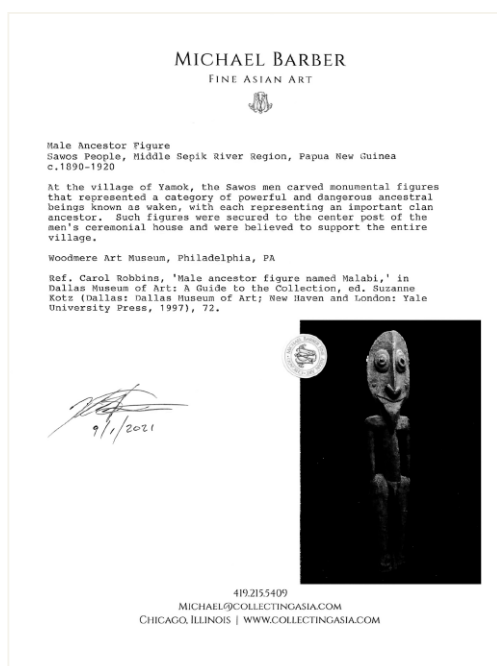
fig. 1

**AUCTION RESULT
COMPARISON**

Type: Closely related
Auction: Sotheby's Paris, 14 December 2016, lot 39
Price: EUR 68,750 or approx. **EUR 81,500** adjusted for inflation at the time of writing
Description: Baby carrier, Dayak, Borneo
Expert remark: Compare the closely related form, decorations, disc inlays, and size (32 cm).



Estimate EUR 15,000
Starting price EUR 7,500



213

A CARVED WOOD MALE ANCESTRAL COMMUNITY FIGURE, MIDDLE SEPIK RIVER, EAST SEPIK PROVINCE, PAPUA NEW GUINEA

Yamok village, Sawos people, c. 1890-1920. Boldly carved standing with both arms extended alongside the body, which is neatly incised with a large eye. His flat oval face with bulging eyes, arrow-shaped nose, and long outstretched tongue.

Provenance: The Woodmere Art Museum, Philadelphia, deaccessioned in 2021. Michael Barber Fine Asian Art, Chicago. A private collection, acquired from the above. A copy of a certificate written and signed by Michael Barber, dated 1 September 2021, confirming the dating above, accompanies this lot.

Condition: Good condition with wear and natural imperfections including natural age cracks. Chips, nicks, scratches, minor signs of weathering and erosion, losses. Remnants of ancient pigment. Good patina overall. Displaying exceptionally well.



The Woodmere Art Museum, Philadelphia

Dimensions: Height 268 cm

In the village of Yamok, the Sawos men carved monumental figures that represented a category of powerful and dangerous ancestral beings known as waken, with each representing an important clan ancestor. Such figures were secured to the center post of the men's ceremonial house and were believed to support the entire village.

LITERATURE COMPARISON

Compare a closely related ancestral figure, 1890-1910, Middle Sepik River, in the Dallas Museum of Art, illustrated by Suzanne Kotz (ed.) Dallas Museum of Art: A Guide to the Collection, 1997, no. 72 (**fig. 1**). Compare related ancestor figure, 182.9 cm high, dated 19th century or earlier, in the Metropolitan Museum of Art, accession number 1979.206.1561.

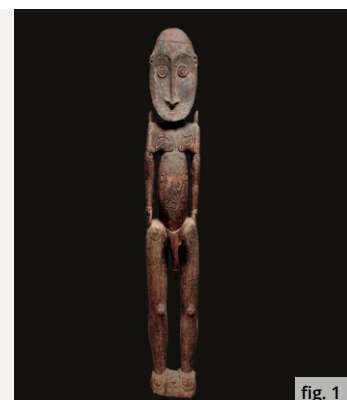


fig. 1

Estimate EUR 6,000

Starting price EUR 3,000





214

A BRONZE FIGURE OF BUDDHA, KANDYAN PERIOD

Sri Lanka, 18th to early 19th century. Finely cast standing in samabhanga on a stepped circular base with a tapered foot, his right hand raised in abhaya mudra and his left extended alongside, his robe draped over one shoulder with undulating folds and a plain sash, his rounded face with crisply delineated features such as downcast eyes, spiral urna, full lips, and a prominent chin, flanked by long pendulous lobes, his peaked hairline formed from beaded curls rising to a five-fold sirasapata.

Provenance: English trade. Acquired from a private estate.

Condition: Good condition with some wear and casting flaws, including scattered pitting and two casting fissures at the chest and knees. Few minor dents, tiny nicks, light scratches. Good patina.

Weight: 1,366 g

Dimensions: Height 28.5 cm

Buddhism was revived throughout the Kandyan kingdom

– after a period of decline lasting a few centuries – in the second half of the eighteenth century under the King Kirti Sri Rajasinha (r. 1747-1782), who encouraged Buddhist monks from Burma and Thailand to emigrate to Sri Lanka, and heavily patronized the Buddhist institutions within his kingdoms. During his reign, images of the Buddha transitioned into a style defined by a hieratic stance, a right hand in abhaya mudra ornamented with flowers, and a highly abstract treatment of the robe's pleats.

This work represents Kandyan-period Buddhist imagery at its finest.

The figure's physique is robust, marked by broad square shoulders; the full face lacks the softness of features found in lesser works of the period. Auspicious marks (lakshana) appear here, and the lowered left arm is a convention that persisted throughout the later Kandyan period.

Literature comparison: Compare a related larger bronze figure of Buddha, dated 19th century, 46 cm high, in the British Museum, registration number 1898,0702.1. Compare a related image of Buddha in U. von Schroeder, *Buddhist Sculptures of Sri Lanka*, 1990, pl. 165-67.

AUCTION RESULT COMPARISON

Type: Closely related

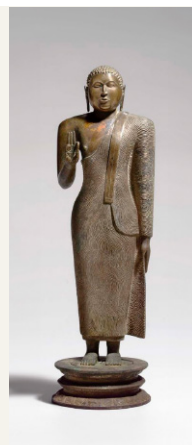
Auction: Christie's New York, 21 September 2005, lot 51

Estimate: USD 28,800 or approx.

EUR 41,000 converted and adjusted for inflation at the time of writing

Description: A bronze figure of Buddha, Sri Lanka, Kandyan period

Expert remark: Compare the closely related modeling and manner of casting. Note that this figure, like the present lot, lacks gilding. Note the missing sirasapata and larger size (43.2 cm).



Estimate EUR 3,000

Starting price EUR 1,500

215

**A COPPER ALLOY FIGURE OF BUDDHA,
KANDYAN PERIOD, SRI LANKA,
18TH CENTURY**

Finely cast, standing in samabhanga on a stepped circular plinth with his right raised in vitarka mudra, wearing an elaborately pleated sanghati with deeply incised undulating folds and a sash draped over his left shoulder. His rounded face cast with crisply delineated features, the eyes lidded and downcast, the aquiline nose and pursed lips flanked by long pendulous pierced lobes.

Provenance: Collection of Sigurd Reininghaus. Collection of Dr. Ferdinand and Dr. Gudrun Thaler-Szulyovsky, acquired from the above and thence by descent in the same family. The base with an old collector's label, '118', and inscribed with the initials of the previous owner Sigurd Reininghaus, 'S.R. 118'.



**Ferdinand and Gudrun
Thaler-Szulyovsky**

Condition: Good condition with expected old wear, casting flaws, small nicks, the siraspata lost. The wood base with minor age cracks and remnants of pigment and adhesive.

Weight: 1,671 g (incl. base)

Dimensions: Height 21 cm (excl. base)

Mounted on an associated old painted wood base of waisted double-lotus form. (2)

This sculpture is solid cast, as is characteristic in Sri Lanka beginning with the late Anuradhapura period, and as dictated by the Sariputra, the canon of proportions to be followed for making Buddha images. The consistency of style is further guaranteed by the employment of matrices of body parts for the wax models in preparing the casts. However, while Kandyan sculpture is consistent in its broad shouldered outline, there is considerable variation in the rendering of the robe, with various degrees of undulation in the wave patterns of the folds, as well as the hemline of the sanghati draped across the left shoulder. Instead of an ushnisha, the more familiar cranial flaming protuberance is characteristic of Sri Lankan images of the Buddha.

The folds of the robe are draped asymmetrically across his body, emulating the Anuradhapura style and indicating the soft, delicate cotton garment worn in a tropical climate. The gentle drapes of cloth suggest the sheer texture of the fabric beneath the right chest. In the 18th century Kandy, the continuous pleats of the earlier visual culture evolved into a symphony of rippling intensity that enlivens the otherwise static Buddha figure. His right hand raised in the gesture of teaching bears an etched lotus, which is an element unique to the Kandyan period.

After a period of decline lasting a few centuries, Buddhism in Sri Lanka was revived throughout the Kandyan kingdom in the second half of the eighteenth century under the King Kirti Sri Rajasinha (r. 1747-1782), who encouraged Buddhist monks from Burma and Thailand to emigrate to Sri Lanka, and heavily patronized the Buddhist institutions within his kingdoms.

Estimate EUR 3,000

Starting price EUR 1,500



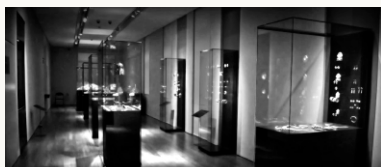


216 A RARE SILVER REPOUSSÉ RELIQUARY IN THE FORM OF A STUPA, ANCIENT REGION OF GANDHARA

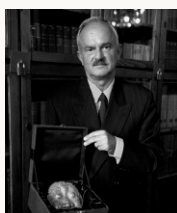
Kushan empire, 1st-2nd century AD. Finely worked, comprised of four fitted parts with spherical dome supporting a four-tiered umbrella, resting on a cylindrical base supported on a square plinth. The dome and edges are finely decorated with beading.

Provenance: The 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.

Condition: Good condition, commensurate with age, with expected wear, small dents, expected traces of use, slight tarnishing, some warping, and minor losses.



The Zelnik István
Southeast Asian Gold
Museum



Dr. István Zelnik

Weight: 225 g
Dimensions: Height 22.4 cm

Literature comparison: Compare a closely related gold reliquary in the form of a stupa, 5 cm high, dated to the 1st century, in the British Museum, accession number 2004,0331.1. Compare a related copper alloy reliquary in the form of a stupa, 12.9 cm high, dated 2nd-3rd century, in the British Museum, accession number 1887,0717.23.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 22 March 2011, lot 376

Price: USD 25,000 or approx. **EUR 32,000** converted and adjusted for inflation at the time of writing

Description: A rare silver stupa, Gandhara, 2nd/3rd century

Expert remark: Compare the related tiered umbrella attached to the silver dome reliquary. Note the similar size (24.6 cm).



Estimate EUR 3,000
Starting price EUR 1,500

217

A RARE ROCK CRYSTAL RELIQUARY IN THE FORM OF A STUPA, ANCIENT REGION OF GANDHARA OR SRI LANKA, 1ST-4TH CENTURY

The six separately carved segments all of circular section, the bottom four forming the base and drum, each neatly incised with circumferential ribs, the upper four forming the tower and finial with parasols. (6)

Provenance: From a private collection in Switzerland.

Condition: Good condition, commensurate with age. Ancient wear, natural fissures and inclusions, nicks, small chips, scratches, few old repairs.

Weight: 2.2 kg

Dimensions: Height 30.5 cm

The present work probably served as a reliquary deposited within a larger stupa or monument. Typically made of stone and bronze, stupas of gold and rock crystal are rare and were likely perquisites of the elite.

LITERATURE COMPARISON

Compare a closely related Gandharan rock crystal reliquary stupa, dated 1st-3rd century, 28 cm high, in the Art Gallery of New South Wales, accession number 287.2007.a-j.

Compare a related Gandharan schist stupa, dated ca. 1st century, 11.9 cm tall, in the Metropolitan Museum of Art, accession number 1987.142.96a-c. Also compare a related rock crystal stupa, Sri Lanka, 3rd to 4th century, 3.2 cm tall, in the Metropolitan Museum of Art, accession number 2010.475.1a, b (**fig. 1**).



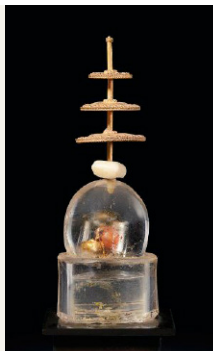
AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 24 September 2020, lot 962

Price: USD 27,500 or approx. **EUR 30,000** converted and adjusted for inflation at the time of writing

Description: A small rare rock crystal stupa, ancient region of Gandhara or Sri Lanka, 2nd-4th century
Expert remark: Compare the subject, material, and manner of carving. Note the stone and gilt-bronze mounting, as well as the much smaller size (10.8 cm).



Estimate EUR 3,000

Starting price EUR 1,500





218

A GRAY SCHIST DISH WITH BUDDHA, ANCIENT REGION OF GANDHARA

Kushan empire, 1st-3rd century AD. Of circular form, deeply carved with Buddha seated in dhyanasana at the center on a high throne above two goats centered by a vessel and surrounded by disciples, above two small chambers, the rims neatly incised with geometric designs.

Provenance: European private collection, acquired in the 1970s. Belgian trade, early 2000s. The collection of a London gentleman, acquired from the above. A private collection in Luxembourg, acquired from the above.

Condition: Good condition, commensurate with age. Wear, signs of weathering and erosion, encrustations, nicks, scratches, chips, minor losses.

Weight: 2,856 g
Dimensions: Diameter 25.3 cm

There has been speculation and debate regarding the original function of the stone dishes. The minimal wear on the dishes as well as their iconography suggest that they were made for ritual rather than utilitarian or ornamental purposes. The division of the dishes into internal sections points to their use for libations and other offerings. However,

unlike other Gandharan sculpture, the artifacts have been found in the remains of houses and not of sacred structures, which might indicate that they were used for rituals practiced within the domestic context. In all probability, the plates were considered luxury goods at the time, partly because of their highly skilled craftsmanship and also given their predominant emergence from important urban centers.

Literature comparison: Compare a related Gandharan schist dish with Herakles, dated 1st century AD, 15.6 cm diameter, in the Metropolitan Museum of Art, accession number 1987.142.40.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 19 March 2014, lot 1064

Price: USD 22,500 or approx. **EUR 27,500** converted and adjusted for inflation at the time of writing

Description: A gray schist dish, Gandhara, 2nd/3rd century

Expert remark: Compare the form and relief carving. Note the smaller size (13 cm) and carving to the reverse.



Estimate EUR 3,000
Starting price EUR 1,500

219

A GRAY SCHIST RELIEF OF A LOTUS FLOWER, ANCIENT REGION OF GANDHARA, 2ND-3RD CENTURY

Kushan period. The lotus flower delicately carved with two concentric layers of overlapping petals, highlighted with grooves running down the middle and along the edge, extending from the central receptacle incised with carpels.

Provenance: British private collection, since the 1980s. Simon Ray Ltd. From the collection of the late A. John Lippitt (1928-2019), Hampshire, acquired from the above on 2 July 2003. A copy of the original invoice addressed to John Lippitt, C.B., dated 2 July 2003, and describing the piece as 'Lotus Roundel, Ancient region of Gandhara, 1st-2nd century', accompanies this lot. Simon Ray Ltd. is a noted London based art dealer focusing on Indian and Islamic works of art, who once worked for Michael Spink and Francesca Galloway. John Lippitt (1928-2019) was a civil servant who dominated British industrial policy in the 1970s and became a commercial negotiator for the General Electric Company in East Asia. He was involved in major projects including the Guangdong power station in China, the Pergau Dam in Malaysia, and in defense and high technology projects all over Southeast Asia. Lippitt was said to be a tough negotiator, and his Chinese counterparts gave him the nickname 'The man behind the jade screen'.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and encrustations, losses, nicks, and scratches.



John Lippitt as a young man

Weight: 2.4 kg (incl. base)

Dimensions: Size 15.7 x 16 cm (the relief), Height 18.3 cm (incl. base)

Mounted to a modern base. (2)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 23 September 2020, lot 603

Price: USD 8,750 or approx. **EUR 9,500** converted and adjusted for inflation at the time of writing

Description: A green schist decorative relief with a lotus and column, ancient region of Gandhara, probably Swat Valley, 2nd-4th century CE

Expert remark: Compare the closely related stone, subject and manner of carving. Note the size (16.2 x 21.3 cm).



Estimate EUR 2,000

Starting price EUR 1,000

**A RARE AND LARGE SCHIST HEAD OF A BODHISATTVA,
ANCIENT REGION OF GANDHARA, 2ND-3RD CENTURY**

Finely carved, the serene face with heavy-lidded almond-shaped eyes, elegantly arched brows centered by an urna, full lips, and a wavy mustache, flanked by pendulous ears suspending circular earrings. His wavy hair tied in a high chignon, secured by beaded and jeweled bands with two plaits falling on his shoulders. The neck adorned with a floral collar and beaded jewelry.



Provenance: A noted American private collector. Heather James Fine Art and Antiquities, Los Angeles, California, November 1999, acquired from the above. Lowell and April Blackfort, Beverly Hills, California, acquired from the above and thence by descent in the same family. The base inscribed 'Gandara [sic] Bodhisattva Head – 2nd/3rd century A.D.' A copy of the original invoice addressed to Lowell and April Blackfort, dated 11 July 1999, confirming the dating above, and stating a purchase price of USD 40,000 or approx. **EUR 68,000** (adjusted for inflation at the time of writing), accompanies this lot. Heather James Fine Art, located in California, established in 1996, boasts a large spectrum of genres including Buddhist, Impressionist and Modern Art. Over the years, the gallery has expanded into an international network with locations in London, New York, and Basel. The gallery placed works with some of the world's most prestigious institutions, including the National Gallery of Art in Washington DC, the Art Institute of Chicago, the Denver Art Museum, and the Montreal Museum of Fine Arts. Lowell Arnold Blankfort (1926-2015) was an American journalist and noted publisher. During his career, Mr. Blankfort visited hundreds of political hot spots around the world, from Afghanistan and Iran to Russia and Cuba, for major publications such as The Wall Street Journal. He reported on post-communism society in China, Taiwan and Eastern Europe. Mr. Blankfort also served as president of the United Nations Association.

Condition: Good condition, commensurate with age. Extensive wear, signs of extensive weathering and erosion, losses, chips, soil encrustations, structural cracks, and the nose with some losses.

Weight: 44.3 kg
Dimensions: Height 50.5 cm (excl. base), 62.5 cm (incl. base)

Mounted to a modern base. (2)

Of exceptional scale with a commanding presence, this head is a superlative example of the Gandharan style of sculpture that flourished in the northwestern part of the Indian subcontinent from roughly the 1st through the 5th centuries of the Common Era. The region of Gandhara, which comprised parts of modern day Pakistan and Afghanistan, was strategically located at the hub of the ancient Silk Routes and was an area of prime military and commercial significance in antiquity. The region was particularly influenced by Hellenistic culture resulting from the military campaign of Alexander the Great in the 4th century BCE. The legacy of Hellenism that he left in his wake was integrated with local traditions creating a multi-cultural lexicon out of which was born the Gandharan School of art, a unique amalgam of East and West. Gandharan sculptures, as seen in the present lot, are executed in a strongly 'Classical' Greco-Roman style that was applied to a purely Buddhist and Indic iconography.

The hybrid character of Gandharan art found powerful expression in Buddhism, a new religion that was founded in northern India towards the end of the first Millennium before the Common Era. The Buddhist creed, which placed emphasis on righteous and moral deeds as the path to salvation, was embraced by the cosmopolitan population of Gandhara and became the dominant religion in this area. Buddhist iconographic and artistic conventions were given eloquent form in the ateliers of Gandhara under the patronage of successive Indo-Greek rulers followed by the mighty Kushan emperors who oversaw the construction of hundreds of Buddhist temples and monasteries throughout their domain.

The elegantly modeled face of this bodhisattva displays the classic fusion of Indic and Hellenistic artistic traditions that characterized Gandharan art. The serene countenance with its contemplative and deeply spiritual expression is masterfully executed. The jeweled headdress is part of the rich suite of aristocratic accoutrements known as bodhisattvabharaṇa, which indicated the deity's divine identity and also acted as symbols representing the material and spiritual wealth to be gained by lay worshippers.

Literature comparison: Compare a closely related schist head of a bodhisattva, dated 2nd-3rd century, 54.6 cm high, in the Walters Art Museum, accession number 25.265.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 March 2012, lot 723

Price: USD 74,500 or approx. **EUR 92,000**

converted and adjusted for inflation at the time of writing

Description: A schist head of a bodhisattva, Gandhara, 2nd/3rd century

Expert remark: Compare the closely related modeling and manner of carving with similar expression and hairstyle. Note the much smaller size (30.5 cm).



HEATHER JAMES ART & ANTIQUITIES		Invoice	
73-080 El Paseo, Palm Desert, CA 92260 (760) 346-8926 Fax (760) 346-8134		DATE 10-27-99	INVOICE NO. 10-99-7
BILL TO Lowell & April Blackfort		SHIP TO	
M.O.P. TERMS REP SHIP DATE SHIP VIA RESALE NO.			
ITEM DESCRIPTION QTY RATE AMOUNT			
15	Gandhara, 2nd-3rd c. Schist Bodhisattva Head		* 40,000
	Khmer, 12th c. Sandstone Figure of a King		* 32,000
Total			* 72,000



Heather James Fine Art in Palm Springs



AUCTION RESULT COMPARISON

Type: Closely related

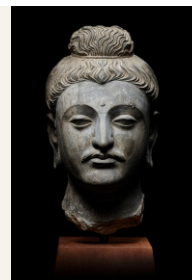
Auction: Bonhams New York, 19 March 2018, lot 3078

Price: USD 275,000 or approx. **EUR 311,000**

Description: A large schist head of Buddha,

ancient region of Gandhara, 3rd/4th century

Expert remark: Compare the related modeling and manner of carving. Note that this head depicts Buddha but is of similar size (47.3 cm) to the present lot.



Estimate EUR 20,000

Starting price EUR 10,000



221

**A LARGE GRAY SCHIST HEAD OF BUDDHA
SHAKYAMUNI, ANCIENT REGION OF GANDHARA,
2ND-3RD CENTURY**

Expert's note: This head was once part of a monumental frieze, from which it was removed a long time ago. It shares this property with a near-identical head that currently resides in the Musée Guimet in Paris, and which is known among collectors from all over the world.

Elegantly carved with stylized curls drawn up to the ushnisha, having a broad forehead and urna above finely chiseled brows curving into a strong aquiline nose. The lowered eyes serene and downcast, with a bow-shaped mouth and subtle mustache.

Provenance: English private collection. A private collection in Indiana, USA, acquired from the above, and thence by descent in the same family.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, nicks, encrustations, structural cracks, obvious losses, old repairs.

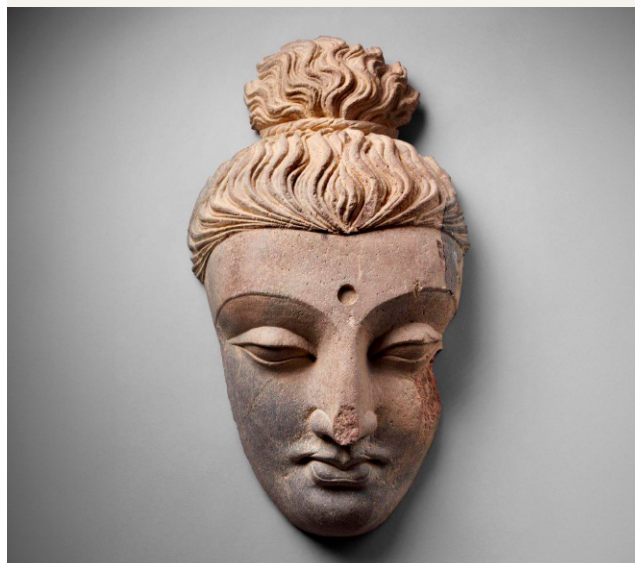
Weight: 13.6 kg (incl. stand)

Dimensions: Height 33 cm (excl. stand) and 43 cm (incl. stand)

Mounted on a metal stand. (2)

LITERATURE COMPARISON

Compare a closely related head of Buddha, similarly lacking the back half, dated 1st-3rd century, 51 cm high, in the Musée Guimet, Paris. For the treatment of the hair in spiral curls, see for example I. Kurita, Gandharan Art, vol. II, 2003, fig. 238.



Estimate EUR 10,000

Starting price EUR 5,000



222

**A GRAY SCHIST HEAD OF BUDDHA,
ANCIENT REGION OF GANDHARA, 2ND-3RD CENTURY**

Finely carved, the serene face with heavy-lidded almond-shaped eyes, below elegantly arched brows, centered by a circular urna. The pronounced aquiline nose above full bow-shaped lips, flanked by elongated earlobes, and the hair arranged in long wavy locks over the ushnisha.

Provenance: From the collection of Yvette Starck, Luxembourg, by c. 1970, and thence by descent. A noted Belgian collector, acquired from the above. A copy of a provenance statement, written and signed by the previous owner, dated 25 November 2022 and confirming the provenance stated above, accompanies this lot.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, a tiny chip to the nose, scratches, obvious losses, encrustations, and old repairs to the left earlobe and neck.

Weight: 17.5 kg (incl. stand)

Dimensions: Height 36.5 cm (excl. stand) and 46.3 cm (incl. stand)

Mounted on an associated stand. (2)

Literature comparison: Compare a related gray schist head of Buddha, Gandhara, dated 2nd-3rd century, 38.7 cm high, in the British Museum, museum number 1929,1104.2.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 March 2012, lot 701

Price: USD 43,750 or approx. **EUR 54,500**
converted and adjusted for inflation at the time of writing

Description: A gray schist head of Buddha, Gandhara, 2nd/3rd century

Expert remark: Compare the closely related modeling and manner of carving, with similar facial features and hair, as well as the similar color of the stone. Note the size (35.1 cm).



AUCTION RESULT COMPARISON

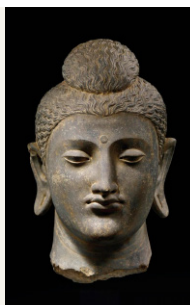
Type: Closely related

Auction: Christie's Paris, 14 December 2011, lot 200

Price: EUR 32,200 or approx. **EUR 39,000**
adjusted for inflation at the time of writing

Description: A gray schist head of Buddha Shakyamuni, Gandhara region, 2nd/3rd century

Expert remark: Compare the closely related modeling and manner of carving, with similar facial features and hair, as well as the similar color of the stone. Note the size (33 cm).



Estimate EUR 15,000

Starting price EUR 7,500

223

**A SCHIST FRIEZE DEPICTING A PENSIVE PADMAPANI,
ANCIENT REGION OF GANDHARA**

Kushan period, 2nd-3rd century. Seated in royal ease under a leafy canopy with one foot resting on a support and the other drawn up to support his elbow, the left hand delicately holding the stem of a lotus, dressed in a dhoti and sanghati and adorned with multiple necklaces, the face tilted to the side in deep thought, the head surmounted by a turban with a lotiform crest. Flanked on each side by a disciple standing on a lotus dais holding a tasseled rope, as well as pairs of kneeling and praying devotees at his feet and shoulders, the entire scene backed by a nimbus.

Provenance: Yvette Starck, Luxembourg. Jacques Grosbusch, Luxembourg, by repute acquired from the above. Collection of Olivier Maréchal, Belgium, acquired from the above. Olivier Maréchal (b. 1973) is a noted Belgian collector and dealer specializing in the arts of India, Cambodia, Vietnam, and Thailand. He began his career in the mid-1990s, learning from his father who helped him with his first purchases. He later managed Surya Gallery in Brussels, Belgium.

Condition: Good condition commensurate with age. Wear, nicks, chips, losses, signs of weathering and erosion, encrustations, all as expected.

Weight: 27 kg (incl. stand)

Dimensions: Height 43 cm (excl. stand), 45 cm (incl. stand)

With an associated metal stand. (2)

Literature comparison: Compare a related figure of Padmapani, 54 cm high, dated 2nd-3rd century, in the British Museum, registration number 1950,0726.1, illustrated by Wladimir Zwalf, *A Catalogue of the Gandhara Sculpture in the British Museum*, 1996, no. 79, where the author suggests that the figure is of "the type now commonly called the pensive Bodhisattva." Note the gently lowered head and similar loss of the right arm.

Estimate EUR 12,000

Starting price EUR 6,000



224

A LARGE STUCCO HEAD OF BUDDHA, GANDHARA, 3RD CENTURY

Kushan period. A superb example of stucco sculpture with delicately and crisply modeled features. The face retains a smoothly polished surface. The ovoid face with full lips, downcast eyes under arched brows centered by an urna, the wavy hair pulled over the ushnisha.

Provenance: Galerie La Reine Margot, Paris, 1996. Collection of Jean-Marc Andral, Belgium, acquired from the above. A copy of a provenance statement, written and signed by Jean-Marc Andral, dated 21 October 2023, confirming the above, accompanies this lot. Galerie La Reine Margot is the oldest archeological gallery in Paris, created by Madame Mengin in 1938. Jean-Marc Andral is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.



Jean-Marc Andral

Condition: Very good condition, commensurate with age. Losses, wear, nicks, chips, few structural cracks with associated touchups, signs of weathering and erosion, all as expected.

Weight: 9,980 g (incl. stand)

Dimensions: Height 34 cm (excl. stand) and 47 cm (incl. stand)

Literature comparison: Compare a closely related stucco head, dated 3rd century, in the Musée Guimet, Paris, accession number AO 2960. Compare a closely related stucco head, dated 4th-5th century, 39.2 cm high, in the Victoria & Albert Museum, accession number IM.3-1931.

EXPERT'S NOTE

The present stucco head is of earlier date than most, depicting wavy hair with not even a trace yet of the later Indian-influenced development of snail-like curls arranged all over the skull. The closest example in this regard is a head in the Musée Guimet, Paris, accession number AO 2960, discovered in Shahbaz Garhi and dated to the 3rd century, displaying a very similar hairline and rows of wavy locks.



AUCTION RESULT COMPARISON

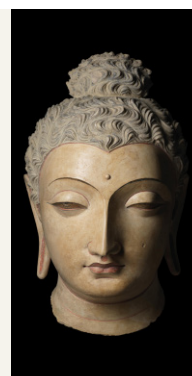
Type: Related

Auction: Bonhams Hong Kong, 2 October 2018, lot 8

Price: HKD 4,660,000 or approx. **EUR 601,000** converted and adjusted for inflation at the time of writing

Description: A polychromed stucco head of Buddha, ancient region of Gandhara, circa 4th/5th century

Expert remark: Compare the related modeling and features, depicting wavy hair with traces of curly hair on top, this head thus being of slightly later date than the present lot. Note the excellent condition, polychromy, and size (61 cm).



Estimate EUR 40,000

Starting price EUR 20,000





225

A GRAY SCHIST FIGURE OF A PENSIVE BODHISATTVA, GANDHARA, 2ND-3RD CENTURY

Seated in royal ease with one foot resting on a support and the other drawn up to support his elbow, his right hand raised to the temple while the left holds a lotus, dressed in a dhoti and sanghati and adorned with multiple necklaces, the face tilted to the side in deep thought surmounted by a turban with lotiform crest and backed by a nimbus. A devotee looks on from a lower step, his hands joined in adoration and prayer.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired during the 1970s in the Luxembourg or Belgian trade, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Good condition, commensurate with age. Wear, tiny nicks, small losses with associated touchups, signs of weathering and erosion, encrustations, all as expected.



Robert Ronveaux
(b. 1955)

Weight: 2,994 g (incl. stand)

Dimensions: Height 26 cm (excl. stand), 31 cm (incl. stand)

With an associated metal stand. (2)

This rare type of 'Pensive Bodhisattva' originates in the Gandharan region during the Kushan period and is of extraordinary significance for further stylistic and iconographic developments throughout Asia, culminating in the iconographic type of a seated Maitreya in Korea and Japan by the 7th century. There are three possible identifications. In the Gandharan context, historical scenes of the 'Pensive Bodhisattva' generally represent Prince Siddhartha at his First Meditation on life's sorrows. As a free-standing sculpture, in a slanting leg pose, the Bodhisattva generally holds a lotus bud, identifying him as Padmapani. In the Swat Valley context, he may be part of the Maitreya triad.

For a further discussion based on an example of a Pensive Avalokiteshvara from Mathura, see M. Lerner, *The Flame and the Lotus*, 1984, pp. 30-35, where the author argues for a prerequisite of this iconographic type in the ancient Gandharan region, as the pensive figures invariably wear sandals, a late Hellenistic influence otherwise uncommon in Mathuran sculpture.

LITERATURE COMPARISON

Compare a related Gandhara schist figure of a pensive bodhisattva, 25.5 cm high, dated to the 3rd century, in the Ashmolean Museum, Oxford, accession number EAOS.26.c (**fig. 1**). Compare a related larger schist figure of a pensive bodhisattva, dated 2nd-3rd century, 49.5 cm high, formerly in the James W. and Marilynn Alsdorf Collection and now in the Art Institute of Chicago, reference number 1987.361.8.



fig. 1

Estimate EUR 8,000

Starting price EUR 4,000



226

A LARGE GRAY SCHIST RELIEF DEPICTING BUDDHA AND A ROYAL DONOR, ANCIENT REGION OF GANDHARA

Kushan period, 2nd-4th century AD. Superbly carved, standing in slight contrapposto with one hand clutching his sanghati cascading in deep voluminous folds, the royal donor at his side, a Kushan king or prince, looks up at the Buddha with devotion and reverence. He is dressed in a heavy cloak and long tunic over breeches tied at the ankles. His mustachioed face with almond-shaped eyes and bow-shaped mouth, framed by neatly incised curled hair.

Provenance: A private collection in Italy. Collection of Leonardo Vigorelli, Bergamo, acquired from above. Leonardo Vigorelli is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.

Condition: Good condition, commensurate with age. Extensive wear, losses, nicks, scratches, structural cracks, old repairs.

Italian Export License: Attestato di libera circolazione, N. 30337, dated 23 April 2019, has been granted by the Ufficio Esportazione di Milano, Ministero per i Beni Culturali Ambientali, and a copy accompanies this lot.



Leonardo Vigorelli

Dimensions: Height 85 cm (excl. stand), 90 cm (incl. stand)

With an associated stand. (2)

The Kushans, descendants of nomadic tribes from the steppes of China, swept down into the Gandharan and Gangetic regions in the early 1st century and established a powerful empire stretching across Northern India and Central Asia. Wily politicians, the Kushans preserved, and in some cases adopted themselves, many of the traditions and institutions of their conquered territory. Buddhism was perhaps the most important of these adoptions. It is during the Kushan period that Indian artists began to craft images of the Buddha in his anthropomorphic form, as seen contemporaneously in both Gandhara and the Indian region of Mathura.

The Kushan kings clearly understood the importance of the image in establishing and maintaining their legacy in India. Several large portrait sculptures of the Kushan kings have been unearthed in their capital at Mathura, including a figure of Kanishka (reigned circa 127-140 AD), currently at the Government Museum, Mathura (see J. Kumar, Masterpieces of Mathura Museum, 1989, p. 53, pl. 20). In that image, Kanishka stands with his huge feet turned outwards, dressed in a dhoti under a long cloak, the folds of which flare outwards in a triangular shape. He holds the scepter of royal power in one hand and the hilt of a sword in the other. To avoid any confusion, he had his name emblazoned across the front to proclaim his rule. **The figure of Kanishka and the present figure are very similarly dressed** in the garb of a Central Asian nomad, with boots, leggings, and a heavy cloak.



A figure of the Kushan king Kanishka (reigned circa 127-140 AD), currently at the Government Museum, Mathura

There are extremely few examples that have survived with the royal donor in the presence of the Buddha. In this case, the work is a visual statement of support for the Buddhist institution from the Kushan nobility. As a demonstration of humility, the donor figure has been rendered considerably smaller than Buddha. The Kushan noble then has been rendered not as a demi-god, as other kings would have sought to portray themselves as, but as a humble devotee to the grace of Buddha.

Estimate EUR 18,000
Starting price EUR 9,000



227

A PUBLISHED GRAY SCHIST FIGURE OF BUDDHA SHAKYAMUNI, ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY

Published & Exhibited: Galerie Zacke, Buddhistische u.a. Skulpturen. Bronzen und Friesfragmente ab dem 2. Jh., 10 February - 15 March 1988, catalogue number 1.

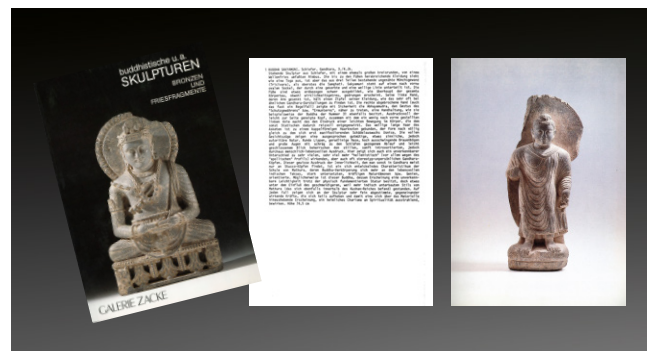
Finely carved, standing in samabhanga atop a cushioned pedestal, his left hand holding the hem of his robe. His serene face with heavy-lidded eyes, gently arched brows, and bow-shaped lips. The neatly incised wavy hair rising to form the domed ushnisha, backed by a nimbus encircled by an undulating border.

Provenance: Galerie Zacke, Vienna, 1988. A private collection in Vienna, Austria, acquired from the above, and thence by descent.
Condition: Very good condition, commensurate with age. Extensive wear, obvious losses, nicks, scratches, signs of weathering and erosion, few structural cracks, remnants of ancient pigment.

Weight: 32.7 kg
Dimensions: Height 74.5 cm

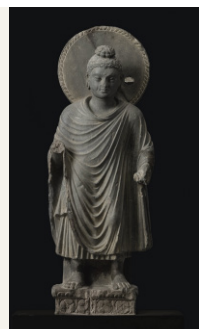
The ancient region of Gandhara was once an important center for trade and religious activities. Carved stone monuments and iconic statuary were created for Buddhist patrons while drawing on Greco-Roman sculptural traditions. The present work is one such example, incorporating the emphasis on naturalism, seen in the treatment of the Buddha's heavy, monastic robe wrapping around his neck in thick layers and forming U-shaped folds on his legs with a convincing sense of gravity.

Literature comparison: Compare a related schist figure of a standing Buddha, 72.8 cm high, dated 2nd-3rd century, in the British Museum, accession number 1902,1002.2.



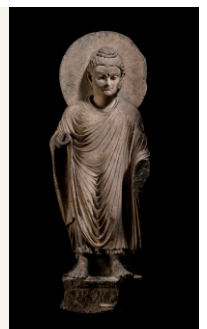
AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's New York, 15 March 2017, lot 258
Price: USD 40,000 or approx. **EUR 46,500**
converted and adjusted for inflation at the time of writing
Description: A gray schist figure of a standing Buddha, ancient region of Gandhara, Kushan period, 2nd/3rd century
Expert remark: Compare the closely related modeling and manner of carving with a similar nimbus encircled by an undulating border.



AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams New York, 22 March 2022, lot 303
Price: USD 50,312 or approx. **EUR 50,500**
converted and adjusted for inflation at the time of writing
Description: A schist figure of Buddha, ancient region of Gandhara, 3rd/4th century
Expert remark: Compare the closely related modeling and manner of carving with similar wavy hair and heavy-lidded eyes. Note the similar size (80.7 cm).



Estimate EUR 10,000
Starting price EUR 5,000

228
**A GRAY SCHIST STELE OF THE BODHISATTVA
 MAITREYA WITH A DEVOTEE,
 ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY**

Seated in dhyanasana on a throne, his hands folded in dhyanamudra above his lap. He is wearing a pleated dhoti and shawl with well carved folds. His chest, face, and arms are richly adorned with fine jewelry. His serene face is marked by his almond-shaped eyes, aquiline nose, moustache, and smiling lips, the hair secured by a turban. A devotee kneels before the bodhisattva, who sits under a canopy with grape bunches and leafy vines, supporting a seated central Buddha flanked by kneeling worshippers.

Provenance: From the private collection of Camille Mines (1950-2018), Luxembourg. By family repute acquired by his father, René Mines, in the local trade before 2000. By descent to Robert Mines. A copy of a provenance statement written and signed by Robert Mines, dated 22 January 2024, confirming the above, accompanies this lot.
Condition: Good condition, commensurate with age. Extensive wear, small chips, scratches, losses, signs of weathering and erosion, and encrustations.

Weight: 28.3 kg (incl. stand)
 Dimensions: Height 50.5 cm (excl. stand), 53.5 cm (incl. stand)

Mounted on an associated modern stand. (2)

Literature comparison: Compare a related schist relief depicting Maitreya preaching to an audience, dated ca. 3rd century, 24.5 x 61.8 cm, in the Museum für Indische Kunst, Berlin, object number MIK I 87.

PROVENANCE LETTER – TO WHOM IT MAY CONCERN

Rodange, January 22th 2024

I, the undersigned Robert Mines,

residing in Rodange L-4833, 2 Route de Luxembourg, state, based on my information received

by my late father's art dealer, that the following art piece :

Is from the private Luxembourg collection of Camille MINES (1950-2018), or his father René

and was acquired in the local trade during the early 1980 still the end 1990s, and thence by

descent.

Said piece has been in the custody of my late father's art dealer since before his death.

Pour Robert MINES empliçhé

Benjamin NERVA, Avocat au Barreau de Diekirch

B

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 23

September 2020, lot 612

Price: USD 100,000 or approx. **EUR**

108,000 converted and adjusted for

inflation at the time of writing

Description: A gray schist relief with the

bodhisattva Maitreya and devotees, ancient region of Gandhara, 3rd-4th

century CE

Expert remark: Compare the related subject, modeling, and manner of

carving. Note the size (41.6 x 68.6 cm).

Estimate EUR 12,000
 Starting price EUR 6,000





229

A SCHIST RELIEF PANEL DEPICTING THE GIFT OF THE GOLDEN CLOTH, ANCIENT REGION OF GANDHARA

Kushan period, 2nd-4th century. Finely carved, the upper register with the enlightened Buddha standing tall against a large plain nimbus, clutching his sanghati, carved with deeply grooved folds, his body is slightly turned towards the devotees as he raises his right hand in benediction, the protector Vajrapani stands to his right, amply bearded, the muscular figure is dressed in a simple dhoti wrapped around the waist, one hand cradles a large hourglass-shaped vajra aloft. The lower register is carved with Maitreya seated in dhyanasana on a stool under a canopy, with worshipers at either side.

Provenance: A private collection in Italy. Collection of Leonardo Vigorelli, Bergamo, acquired from above.

Condition: Good condition, commensurate with age. Extensive wear, obvious losses, signs of weathering and erosion, structural cracks, nicks, scratches.

Italian Export License: Attestato di libera circolazione, N. 30337, dated 23 April 2019, has been granted by the Ufficio Esportazione di Milano, Ministero per i Beni e le Attività Culturali. A copy accompanies this lot.

Dimensions: Length 52 cm, Height 36 cm

The upper scene illustrates Anathapindika, a wealthy merchant, gifting the Cloth of Gold to Buddha. Buddha divides it and gives one half to his disciple Ananda who later comments on how his half has lost its lustre. Buddha explains that this is the final sign for His departure from this world.

According to a variant in a later Pali canon, a Mallian disciple, Pukkusa, was instructed to fetch a pair of cloth-of-gold robes for the Buddha and was told to clothe Him in one and Ananda in the other. But later Ananda comments, 'Lord, it seems as if their brilliance has died out.' The Blessed One says, 'So it is, Ananda, so it is. There are two occasions when the color of the Perfect One's skin becomes exceptionally clear and bright. What are the two? They are on the eve of his discovery of the Supreme Full Enlightenment and the eve of his final attainment of Nirvana.'

As Buddhism expanded into Asia and fused with Hellenistic influences into Greco-Buddhism, the Greek hero Heracles was adopted to represent Vajrapani. In that era, he was typically depicted as a hairy, muscular athlete, wielding a short diamond club.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 20 September 2006, lot 33

Price: USD 43,200 or approx. **EUR 53,000** converted and adjusted for inflation at the time of writing

Description: A rare gray schist relief with the Gift of the Golden Cloth, Gandhara, 2nd/3rd century

Expert remark: Compare the closely related subject, modeling, and manner of carving. Note the smaller size (36 cm wide).



Estimate EUR 8,000

Starting price EUR 4,000



230

**A RARE SCHIST RELIEF TRIAD OF BUDDHA
SHAKYAMUNI WITH BODHISATTVAS,
ANCIENT REGION OF GANDHARA, 4TH-5TH CENTURY**

Deeply and finely carved in high relief with the central Buddha seated in dhyanasana atop a lotus base, flanked by the bodhisattvas Avalokiteshvara and Maitreya standing in front of smaller figures of Brahma and Indra, under a canopy with two diminutive figures of the Buddha and a bodhisattva, all raised on a rectangular base carved to the front with a central seated Buddha surrounded by numerous standing figures of disciples and worshippers.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired during the 1980s in the Luxembourg or Belgian trade, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Good condition, commensurate with age. Extensive wear, losses, small chips, scratches, structural cracks, repairs to the upper right corner and the small figure in the upper segment, signs of weathering and erosion, and encrustations.



Robert Ronveaux
(b. 1955)

Weight: 24.5 kg (excl. stand)

Dimensions: Size 41.5 x 39.5 cm (excl. stand), Height 42.5 cm (incl. stand)

The Buddha's hands are held in dharmachakra mudra, and he is wearing a loose-fitting robe falling in pleats. His serene face is sensitively modeled with almond-shaped eyes, elegantly arched brows, a circular urna, and full lips, the wavy hair with a high ushnisha, backed by a halo.

Mounted on an associated modern stand. (2)

AUCTION RESULT COMPARISON

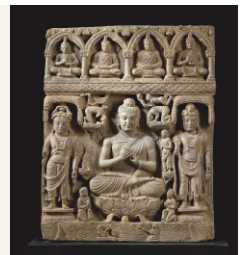
Type: Related

Auction: Christie's Paris, 8 June 2010, lot 423

Price: EUR 70,600 or approx. **EUR 88,000**
adjusted for inflation at the time of writing

Description: An important gray schist relief, Gandhara region, 3rd/4th century

Expert remark: Compare the related manner of carving. Note the larger size (76 x 59.5 cm).



Estimate EUR 12,000

Starting price EUR 6,000





231
A RARE GRAY SCHIST HEAD OF A BODHISATTVA
WITH 'GARUDA' TURBAN CREST,
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY

Expert's note: The turban on the present bodhisattva head has remained intact, providing a rare opportunity to observe ancient haute couture. It gives an exacting rendition of a Kushan turban, with figural decoration at the sides and ruffled fabric surrounding a splendid crest depicting the mythic eagle Garuda whisking away a Naga above two maidens. The vast amount of Gandharan bodhisattva sculptures have damaged or lost turban crests, making the present head **extremely rare**.

Finely carved, the serene face with heavy-lidded almond-shaped eyes, elegantly arched brows, full lips, and a wavy mustache. His coiffure is secured by a finely embellished and jeweled turban and immaculately arranged in a topknot fronted by a crest depicting Garuda with wings spread out and a naga caught in its beak, above two maidens, the sides carved with centaurs holding bows and arrows.

Provenance: Collection of Mr. Demesmaeker, Brussels, Belgium. Thence to his wife Dr. René Schroeder. Jacques Grosbusch, Luxembourg, acquired from the above in 2018. A copy of a signed provenance statement by Jacques Grosbusch, dated 28 August 2023, confirming the above, accompanies this lot. A copy of a signed sale certificate by Dr. René Schroeder, dated 15 February 2018, confirming the above, accompanies this lot.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, chips, scratches, obvious losses, encrustations, structural cracks, possibly smaller old repairs, and remnants of gilt and pigment.

Weight: 28.1 kg (incl. stand)

Dimensions: Height 36 cm (excl. stand) and 51.5 cm (incl. stand)

Mounted on an associated stand. (2)

The subject of the turban's crest derives from the Jataka tales, stories about the previous lives of the historic Buddha, Siddhartha Gautama, while he was still a bodhisattva: a Buddha in-potentiate. There are a number of jatakas that feature Garuda, the King of the Birds, which scholars have pointed to as the source. Traditionally, the emblem has been viewed as an amalgamation of the perpetual feud between the garuda and the nagas, mythic serpents here being anthropomorphized as a clan (see Czuma, *Kushan Sculpture*, Cleveland, 1985, p. 182). The reference to a narrative from the Jataka tales, which recount the previous lives of the bodhisattva who went on to be reborn as Siddhartha Gautama, suggests the subject of this sculpture is likely prince Siddhartha.

Literature comparison: The same type of emblem appears on the turban crest of the 'Foucher Bodhisattva' in the Musée Guimet, Shabaz-Garhi, Pakistan, dated 3rd-4th century, inventory number AO 2907. This sculpture is named after "the father of Gandharan studies", A. Foucher, who collected it on an expedition ending in 1925 (see Auboyer, *Rarities of the Musée Guimet*, New York, 1975, p. 25, no. 1). The crest is also the subject of at least three known free-standing sculptures, one held by the Peshawar Museum, illustrated by Luczani (ed.), *Gandhara*, Mainz, 2008, p. 279, no. 210; another in the British Museum, illustrated by Zwalf, *Gandharan Sculpture*, London, 1990, p. 67, no. 106; and the third in the Metropolitan Museum of Art, accession number 1980.325.

AUCTION RESULT
COMPARISON

Type: Closely related

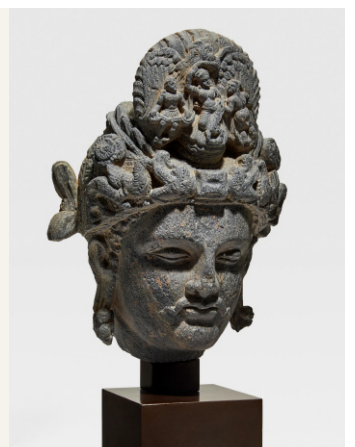
Auction: Bonhams New York, 23 July 2020, lot 809

Price: USD 50,075 or approx.

EUR 55,000 converted and adjusted for inflation at the time of writing

Description: A schist head of Siddhartha, Ancient region of Gandhara, circa 3rd century

Expert remark: Compare the related modeling and manner of carving, with a similar crest depicting Garuda on the turban. Note the size (33.7 cm).



Estimate EUR 20,000

Starting price EUR 10,000



232

A LARGE STUCCO HEAD OF A BODHISATTVA, ANCIENT REGION OF GANDHARA, 4TH-5TH CENTURY

The head modeled with finely curled hair and wearing an elaborately adorned tiara centered by a stylized flower, the face with elegant features, such as the finely incised arched eyebrows, heavy-lidded, almond-shaped eyes, aquiline nose, gentle smile, and long earlobes with floral earrings.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired during the 1980s in the Luxembourg or Belgian trade, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, minor touchups, small chips, scratches, losses, firing flaws, minor cracks, possibly old repairs, and encrustations.



Robert Ronveaux
(b. 1955)

Literature comparison: Compare a related stucco head of a bodhisattva, dated to the 5th century, 50.2 cm high, in the Metropolitan Museum of Art, accession number 1977.191. Compare a related stucco head of a bodhisattva, dated 3rd-5th century, 19 cm high, in the Victoria & Albert Museum, accession number IS.12-1974. Compare a related stucco head of a bodhisattva, dated 4th century, 13 cm high, in the Ashmolean Museum Oxford, accession number EA1996.60.

AUCTION RESULT COMPARISON

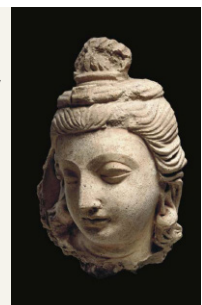
Type: Related

Auction: Christie's New York, 23 September 2004, lot 8

Price: USD 14,430 or approx. **EUR 21,500** converted and adjusted for inflation at the time of writing

Description: A small stucco head of a bodhisattva, Gandhara, circa 4th century

Expert remark: Compare the related modeling and manner of carving with similar facial features and incised hair. Note the smaller size (17 cm).



Weight: 7.6 kg (excl. stand)

Dimensions: Height 29 cm (excl. stand), 35.5 cm (incl. stand)

Estimate EUR 10,000

Starting price EUR 5,000



233

**A STUCCO HEAD OF VAJRAPANI
IN THE FORM OF HERACLES,
ANCIENT REGION OF GANDHARA,
3RD-4TH CENTURY**

Powerfully modeled, the face framed by dense facial hair arranged into thick naturalistic tufts, wavy hair exuding from beneath his turban, a billowing mustache below a straight nose, and a full beard set around full lips. His stern expression with thick, furrowed brows, the wrinkle of his frown showing on his forehead.

Provenance: From the collection of an American gentleman. The private collection of Irene and Wolfgang Zacke (1942-2022), acquired from the above.

Condition: Good condition, commensurate with age, with wear, signs of weathering and erosion, few encrustations, obvious losses, small structural cracks, and minor flaking.

Weight: 3,872 g (incl. stand)

Dimensions: Height 19.5 cm (excl. stand), 31.8 cm (incl. stand)

This stucco head is a rare legacy of the ancient kingdom of Gandhara, encapsulating the rich cultural interplay and hybrid art styles derived from Hellenistic and Indian influences. It depicts the bodhisattva Vajrapani, the protector of Buddhism, represented with the iconography of the Greek god Hercules, who was widely venerated as a hero and savior in western Asia during the early centuries of the present era. As a great champion, yet one who nevertheless understood the human condition, Heracles was easily assimilated into Mahayana Buddhism. Like other Gandharan bodhisattvas, he is depicted as an earthly prince with his aristocratic bearing and posture, but the naturalistic face is reminiscent of Greco-Roman sculpture.

In addition to schist, stucco was a popular medium for sculpture in the ancient Gandhara region. A lightweight, malleable ware, stucco readily lends itself to delicate detailing and sensitive modeling, conveying an emotional presence exemplified in this fine head of Buddha. With idealized proportions, beatific expression, and flowing robes, the serene figure is the embodiment of compassion.

Literature comparison: Compare a related terracotta head of Dionysos, dated to 4th-5th century Gandhara, in the collection of the Metropolitan Museum of Art, accession number 1979.507.2.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Amsterdam, 18 April 2005, lot 32

Price: EUR 18,000 or approx. **EUR 29,000** adjusted for inflation at the time of writing

Description: A Gandhara stucco head of a man, circa 4th century

Expert remark: Compare the related style with similarly modeled facial features and wavy beard and hair.



Estimate EUR 4,000

Starting price EUR 2,000

234

A RARE POLYCHROME STUCCO RELIEF DEPICTING A MONK WITH A SKULL, ANCIENT REGION OF GANDHARA

Kushan period, 4th-5th century. Modeled as a standing figure dressed in monastic garbs, the monk carefully holds a skull as he ponders in deep contemplation, his rounded face marked by heavy-lidded almond-shaped eyes with dark pupils below elegantly arched brows, above pursed bow-shaped lips, with a scarf tied around the head.

Provenance: An important London collection of ancient art, formed in the 1970s, and thence by descent. A private collection in Britain, formed in the 1990s, acquired from the above. An Oxfordshire art professional, acquired from the above.

Condition: Extensive wear, encrustations, signs of weathering and erosion, all commensurate with age. Obvious losses, nicks, and scratches. Minor old fills and touchups, remnants of numerous layers of pigment renewed over centuries. Overall with a good, naturally grown patina.

Weight: 8,100 g (excl. stand)
Dimensions: Height 51 cm (excl. stand)

Marāṇasati (mindfulness of death) is a Buddhist meditation practice of remembering (frequently) that death can strike at any time, and that we should practice assiduously and with urgency in every moment, even in the time it takes to draw one breath. According to the Maranasati Sutra, a monk should reflect on the many possibilities which could bring him to death, and then turn his thoughts to the unskillful mental qualities he has yet to abandon.

The philosophical underpinnings of Maranasati draw parallels to the Western trope of Memento mori (Latin for 'remember that you will die') in their shared exploration of mortality. In ancient Greece, Stoic philosophers like Seneca and Epictetus advocated for accepting the inevitability of death, akin to the Buddhist concept of Maranasati. Plato's Phaedo, where the death of Socrates is recounted, introduced the idea that the proper practice of philosophy is "about nothing else but dying and being dead".

Gandharan art is at the confluence of the east and west, with its characteristic sculptures drawing inspiration from both Buddhist iconography and classical European culture. The present stucco serves as a poignant reminder of this convergence. In both traditions, whether through Greco-Roman philosophical thought or Buddhist teachings, the contemplation of mortality emerged as a unifying theme, which permeated through art, prompting individuals to live mindfully and cultivate virtues in the face of the inevitable.

In addition to schist, stucco was a popular medium for sculpture in the ancient Gandhara region. A lightweight, malleable ware, stucco readily lends itself to delicate detailing and sensitive modeling, conveying an emotional presence exemplified in this contemplative figure of a monk. Of the surviving Gandharan stuccos, some still show traces of their coloring, such as the present lot. On this head the eyebrows and irises are black. A distinct orange-red pigment is used on the lips and to outline several other features. Fewer bodies survive, since on them the more durable stucco was thinly spread over clay.

LITERATURE COMPARISON

Compare a closely related sculpture of a monk with a skull in hand, 19 cm tall, dated to the 1st-5th century AD, in the collection of the Museum für Asiatische Kunst, Berlin, on display at the Humboldt Forum, 3rd floor, room 314, identity number I 125. Compare a closely related Gandharan figure of a child with a skull, in the collection of the Musée Guimet, Paris.



Estimate EUR 8,000
Starting price EUR 4,000





235

A RARE 22K GOLD FIGURE OF AVALOKITESHVARA, ANCIENT REGION OF GANDHARA, 2ND-3RD CENTURY

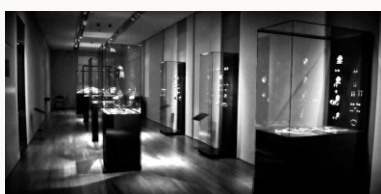
Kushan period. Finely wrought of solid gold, Avalokiteshvara is seated in dhyanasana, dressed in loose robes falling in neatly detailed folds along the body, the hands holding a large lotus blossom at the chest, the body richly adorned in ornate jewelry, the mustachioed face with a serene expression, framed by circular earrings and the turban tied above the forehead and centered by a diminutive figure of the Buddha Amitabha.

Provenance: Ex-

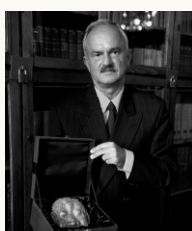
Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Dr. István Zelnik, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast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

Condition: Very good condition with minor wear, some irregularities inherent to production, encrustations, nicks, scratches, and dents.

Alloy composition range: 91.09% gold, 7.40% silver, 1.23% copper, 0.27% iron. The figure was tested by the Zelnik István Southeast Asian Gold Museum.



The Zelnik István Southeast Asian Gold Museum



Dr. István Zelnik

Weight: 68.6 g
Dimensions: Height 8.3 cm

Literature comparison: Gold figures from the ancient region of Gandhara are extremely rare. Compare a related gold standing figure, dated 1st-2nd century AD and attributed to the North-West frontier of the Kushan Empire (modern-day Punjab), 5.1 cm high, in the Victoria & Albert Museum, accession number IS.13-1948. Compare a related gold figure of a bull, dated 1st century BC and attributed to Bactria or Gandhara, 5.2 cm long, in the Ashmolean Museum, Oxford, accession number EA1993.21. Compare a related Gandharan bronze finial depicting the enthroned Buddha, dated 4th-5th century, in the Metropolitan Museum of Art, accession number 2015.782.1.

AUCTION RESULT COMPARISON

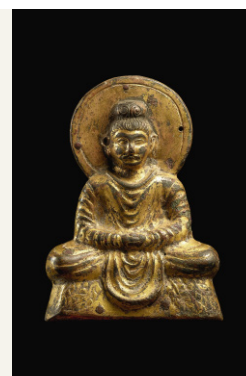
Type: Closely related

Auction: Sotheby's Hong Kong, 8 October 2019, lot 3625

Price: HKD 1,125,000 or approx. **EUR 142,000** converted and adjusted for inflation at the time of writing

Description: A rare early Gandharan-style gilt-bronze votive figure of Shakyamuni Buddha, Sixteen Kingdoms, 4th-early 5th century

Expert remark: Compare the related modeling and manner of casting. Note the different material, slightly later dating, and the size (12.3 cm).



Estimate EUR 30,000
Starting price EUR 15,000



236

**A SILVERED COPPER-ALLOY FIGURE
OF BUDDHA MAITREYA WITH SILVER-INLAID EYES,
SWAT VALLEY, 7TH-8TH CENTURY**

Seated in dhyanasana on an ovoid waisted lotus base with beaded rim, his right hand raised in abhaya mudra, his left holding a small flask with the nectar of life, dressed in a dhoti, adorned with beaded jewelry and the sacred thread around his upper body, his face with almond-shaped eyes centered by an urna, surmounted by a floral tiara and flanked by circular earrings. The back with a rectangular protrusion for mounting.

Provenance: A noted private collection. German trade, acquired from the above.

Condition: Good condition with extensive wear, predominantly from centuries of worship within the culture. Signs of weathering and erosion, tiny nicks, losses, light scratches, and casting flaws. The bronze with a rich patina with scattered malachite encrustations.

Weight: 291.2 g
Dimensions: Height 11.8 cm

AUCTION RESULT COMPARISON

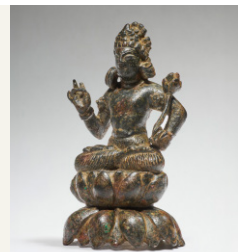
Type: Related

Auction: Bonhams Paris, 12 June 2023, lot 46

Price: EUR 40,960

Description: A copper alloy figure of Avalokiteshvara, Swat valley, 7th century

Expert remark: Compare the related modeling, manner of casting, and size (10.8 cm).



Estimate EUR 6,000
Starting price EUR 3,000

**A SILVERED COPPER-ALLOY FIGURE OF
BUDDHA SHAKYAMUNI WITH SILVER-INLAID EYES,
SWAT VALLEY, 7TH-8TH CENTURY**

Seated in dhyanasana on an ovoid lotus base, his right hand lowered in varada mudra and his left holding the tip of his sanghati falling over the chest in finely incised rhythmic folds. His serene face with silver-inlaid eyes and urna, incised brows, and full lips forming a calm smile, flanked by long pendulous earlobes, the hair in tight curls over the ushnisha. The back with a rectangular strut.

Condition: Good condition with extensive wear, predominantly from centuries of worship within the culture. Signs of weathering and erosion, tiny nicks, losses, light scratches, and casting flaws. The bronze with a rich patina with scattered malachite encrustations.

The Swat Valley is located along the upper stream of the Indus in the heartland of the Gandhara region. It was a melting pot of various people and arts and served as a link between India and Central Asia and further eastwards for a constant flow of Buddhist pilgrims. The earlier Gandhara style is still echoed in the art of many icons of the Swat Valley, as visible in the present example. The Buddha's parallel folds as well as the protuberance on top of his head, can be traced back to Gandhara Buddha figures. However, the V-shaped pleats around his neck are associated with Kashmiri prototypes, as is the use of silver inlay. His face reflects a Gupta idiom, with its small mouth and incised eyebrows. The lotus base on which he sits is typical for Swat Valley images. Thus, this fine bronze Buddha figure perfectly embodies the aforementioned melting pot of various styles.



Description: A silver-inlaid bronze figure of Buddha Shakyamuni, Swat Valley, 7th century.
Expert remark: Compare the closely related modeling and manner of casting, with similarly incised garment folds and silver-inlaid eyes and urna. The base, too, is of closely related form, albeit with slightly more elaborated petals.

A bronze statue of a seated Buddha figure, likely from the Gandhara region, resting on a lotus pedestal. The Buddha is depicted in a meditative posture (dhyana mudra) with hands resting on the knees, palms facing each other. The figure has a serene expression, a shaved head with a small topknot (ushnisha), and is wearing robes with realistic folds. The lotus pedestal is composed of several layers of petals. The statue is set against a dark, neutral background.





238

A GRANITE FIGURE OF PARVATI, CHOLA PERIOD

South India, Tamil Nadu, 12th-13th century. Finely carved standing in tribhanga with the left hand raised and the right arm extended alongside her well-proportioned body, wearing a diaphanous dhoti and beaded sash, richly adorned with ornate jewelry. Her serene face with almond-shaped eyes and smiling lips is surmounted by a tall conical headdress.

Provenance: From a private estate in Paris, France.

Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, nicks, chips, scratches, losses. Ancient naturally grown patina overall.

Weight: 10.4 kg (incl. base)

Dimensions: Height 47.5 cm (excl. base) and 52.8 cm (incl. base)

Supported on a clear base with a brass mount.
(2)

Literature comparison: Compare a related Chola granite seated figure of Uma, dated c. 1200, 130.8 cm high, in the Norton Simon Museum, accession number F.1976.05.03.S. Compare a related Chola granite figure of Sita, dated c. 1100-1150, 180.3 cm high, in the Norton Simon Museum, accession number F.1975.17.04.S.

AUCTION RESULT COMPARISON

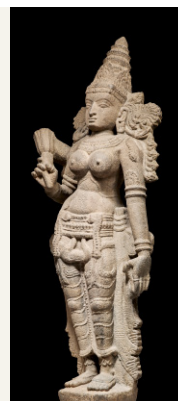
Type: Closely related

Auction: Bonhams Paris, 12 June 2023, lot 57

Price: EUR 89,300

Description: A granite figure of Parvati, South India, late Chola period, circa 13th century

Expert remark: Compare the closely related subject, material, modeling, and manner of carving. Note the size (134.5 cm)



Estimate EUR 6,000

Starting price EUR 3,000

239

A RED SANDSTONE RELIEF OF A SHALABHANJIKI, MATHURA, SHUNGA PERIOD

India, Uttar Pradesh, 1st century BC to 1st century AD. The yakshi superbly carved in high relief, her sinuous body in tribhanga holding a mango in her raised left hand, the naked body adorned in beaded jewelry, the round face with almond-shaped eyes, full lips, and hair tied, flanked by pendulous earrings. The reverse with stylized lotus roundels. The sides with oval notches and the top with a protrusion for mounting.

Provenance: From the private collection of Jean-Marc Andral, acquired in the Miami art market between 1992 and 1994. A copy of a provenance statement, written and signed by Jean-Marc Andral, dated 21 October 2023, confirming the above, accompanies this lot.



Jean-Marc Andral

Condition: Good condition, commensurate with age. Extensive wear, small chips, scratches, losses, signs of weathering and erosion. One larger crack restored. Displaying remarkably well.

Weight: 55.8 kg (excl. stand)

Dimensions: Height 82 cm (excl. stand) and 94.3 cm (incl. stand)

Mounted on an associated 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 BC 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.

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.

LITERATURE COMPARISON

Compare a closely related red sandstone Shalabhanjika from Mathura, dated to the 2nd century, in the collection of the Victoria & Albert Museum, accession number IM.72-1927 (**fig. 1**). 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. Compare a Bharhut railing, dated c. 100 BC, in the Indian Museum, Kolkata, with a Shalabhanjika on the endpost. Compare a related sandstone relief with a Yakshi, India, Uttar Pradesh, dated 2nd century, 59.5 cm high, in the British Museum, museum number 1975,1027.1.



fig. 1



Estimate EUR 12,000

Starting price EUR 6,000



240
**A PINK SANDSTONE HEAD OF A JINA,
 12TH CENTURY**

India, Madhya Pradesh. Finely carved, the face with almond-shaped eyes, incised pupils, gently arched brows, a wide nose, and full lips curled in a subtle smile. His hair arranged in tight snail-shell curls over the high ushnisha.

Provenance: The private collection of an Austrian diplomat. A private collection in Vienna, Austria, acquired from the above in 1993.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, nicks, scratches, losses, small chips, and a structural crack.

Weight: 9.9 kg (incl. base)
 Dimensions: Height 25 cm (excl. stand), 36.5 cm (incl. stand)

Mounted to a modern stand with circular 'halo' backing. (1)

AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams San Francisco, 29 Jun 2009, lot 8274

Price: USD 6,100 or approx. **EUR 8,000**
 converted and adjusted for inflation at the time of writing

Description: An Indian sandstone head of a Jina, 12th century

Expert remark: Compare the closely related modeling and manner of carving. Note the related size (28 cm).



Estimate EUR 3,000
 Starting price EUR 1,500



241

**A RARE MOTTLED RED SANDSTONE
HEAD OF A JAIN TIRTHANKARA,
MATHURA, KUSHAN PERIOD**

India, late 2nd century. Finely carved, the face incised with almond-shaped eyes, elegant nose and full lips forming a gentle smile, flanked by pierced ears, the hair arranged in distinctive S-shaped curls.

Provenance: Austrian private collection, acquired in Bangladesh. A private collection in Vienna, Austria, acquired from the above in 1993.
Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, nicks, scratches, losses, small chips, flaking.

Weight: 7.7 kg

Dimensions: Height 20 cm (excl. base), 36.7 cm (incl. base)

Mounted to a modern stand with circular 'halo' backing. (1)

Expert's note: This small but rare head once belonged to the figure of a Jina, one of the saviors of the Jain religion. The absence of cranial protuberance indicates that it is not a figure of Buddha. The mottled red stone as well as the style of the carving both point at the Mathura region as the geographical origin. It appears that Jain images were very popular in the Mathura region during that period, even more than images of the Buddha himself.

LITERATURE COMPARISON

Compare a closely related red sandstone head of a male figure from Mathura with similar S-shaped curls, also dated late 2nd century, in the St. Louis Art Museum, object number 3:1970.



Estimate EUR 3,000

Starting price EUR 1,500



242

AN IMPORTANT BUFF SANDSTONE FIGURE OF SHIVA VINADHARA, LATER GUPTA

India, Madhya Pradesh, 7th-8th century. Powerfully carved seated in ardhaparyankasana, playing the vina, dressed in a short pleated dhoti tied around the waist with a knotted rope, adorned in beaded jewelry and a mundamala, his serene face with almond-shaped eyes, elegantly arched brows, and full lips forming a gentle smile, the jatamukuta elegantly tied to the top with a few stray locks falling down the shoulder.

Provenance: A private collection in the USA. Collection of Leonardo Vigorelli, Bergamo, acquired from above. Leonardo Vigorelli is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.

Condition: Very good condition, commensurate with age. Wear, losses, nicks, scratches, minor signs of weathering and erosion. The sandstone with a smooth, naturally grown patina.

Italian Export License: Attestato di libera circolazione, dated 26 February 2010, has been granted by the Ufficio Esportazione di Milano, Ministero per i Beni e le Attività Culturali. A copy accompanies this lot.



Leonardo Vigorelli

Dimensions: Height 112 cm (excl. stand), 114 cm (incl. stand)

With an associated wood stand. (2)

The figure's elegantly swaying pose captures the spirit of Shiva Vinadhara, who is revered as the essence of sound and the deity who brought music to the world.

LITERATURE COMPARISON

Compare a related buff sandstone bust of Shiva with similar jatamukuta hairstyle, 30.5 cm high, dated to the 8th century, Madhya Pradesh, from the Nasli M. and Alice N. Heeramanek Collection, illustrated in Masterpieces of Indian Sculpture from the former collections of Nasli M. Heeramanek, Verona, 1979, fig. 54, and Stella Kramrisch, Manifestations of Shiva, Philadelphia Museum of Art, 1981, p. 16, fig. 15, and later sold at Sotheby's New York, 19 September 2008, lot 276 (**fig. 1**). Compare a related sandstone figure of Shiva Vinadhara, 80.6 cm high, dated c. 750-800, in the collection of the Philadelphia Museum of Art, accession number 1967-161-1.



fig. 1

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 21 September 2007, lot 55

Price: USD 241,000 or approx. **EUR 329,000**

converted and adjusted for inflation at the time of writing

Description: A buff sandstone figure of a Mother Goddess, India, Madhya Pradesh of Rajasthan, Gupta period, 6th/7th century

Expert remark: Compare the related modeling and manner of carving with similar features and expression. Note the size (73 cm).



Estimate EUR 40,000

Starting price EUR 20,000



243

A GRAY SANDSTONE RELIEF DEPICTING A KING, CHANDELA DYNASTY, CENTRAL INDIA, KHAJURAHO, 10TH-11TH CENTURY

Finely carved as a gently leaning man, his arms centered at the chest, wearing a dhoti and adorned with beaded jewelry, the angular face with almond-shaped eyes below elegantly arched brows, framed by his long beard and upturned moustache, flanked by elongated lobes suspending large circular earrings, his neatly incised hair arranged in a tall coiffure. His wife standing behind him, her round face with full lips forming a gentle smile, the body with a full chest and beaded jewelry, and her hands folded in anjali mudra.

Provenance: Stendahl Galleries, 1968. Louis Kaufman collection, Los Angeles, before 1994. US private collection, by repute acquired from a public sale in California, 1 September 2016.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, small structural cracks, an old repair to the right arm of the male donor, small chips, few nicks, and losses.



**Louis Kaufman
(1905-1994)**

Weight: 11 kg (excl. base), 12.6 kg (incl. base)
Dimensions: Height 37.3 cm (excl. base), 46.2 cm (incl. base)

Mounted on a modern wood base. (2)

Secular figures like these two royal donors are rare among the innumerable deities on Medieval temples. The stylized coiffure, beard, and moustache of the male figure indicate that he is a donor of royal caste represented here with his wife.

Beginning in the 9th century, the Chandelas rose to power in the region of Khajuraho in Bundelkhand shifting the suzerainty once held by their ruling neighbors, the Gurjara-Pratiharas. Like other feudatories in North India, the Chandelas capitalized on the weakening position of the Gurjara-Pratiharas, establishing their own principality in the region up until their own downfall in the 13th century. Asserting their divine origins and dynastic name after Chandra, the ancient god of the moon, the Chandelas flourished as a rich and vibrant culture whose kings actively tended to the arts, poetry, and civic projects. Their most notable contributions encompass a legacy of harmoniously integrated sculpture within their architectural designs, almost all exclusively dedicated to religious ends.

PUBLISHED

J. Leroy Davidson, Art of the Indian Subcontinent from Los Angeles Collections, Los Angeles, 1968, page 43, no. 57.



AUCTION RESULT COMPARISON

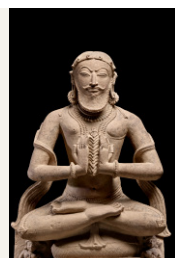
Type: Closely related

Auction: Bonhams Paris, 12 June 2023, lot 121

Estimate: EUR 450,000 or approx. **EUR 455,000** adjusted for inflation at the time of writing

Description: A buff sandstone stele of a king with an offering, central India, Khajuraho, circa 11th century

Expert remark: Compare the related angular face, moustache, beard, and beaded jewelry. Note the smaller size (27 cm).



Estimate EUR 8,000
Starting price EUR 4,000



244

A BLACK STONE FIGURE OF A FEMALE DEITY, RAJASTHAN, 10TH-11TH CENTURY

Well modeled standing in tribhanga with her left hand raised holding a lotus blossom and her right lowered holding a lotus bud, her body richly bejeweled, the face with gently arched eyebrows above almond-shaped eyes and full lips forming a gentle smile. The hair tied in an elaborate high coiffure adorned with an ornamental band and jewels.

Provenance: British private collection. Simon Ray Ltd., London, 2004. The collection of A. John Lippitt, Hampshire, United Kingdom, acquired from the above. A copy of the original invoice addressed to John Lippitt, C.B., dated 7 July 2004, and describing the piece as 'a black stone attendant. India (Rajasthan, Abaneri region), 10th/11th century', accompanies this lot. Simon Ray Ltd. is a noted London based art dealer focusing on Indian and Islamic works of art, who once worked for Michael Spink and Francesca Galloway. John Lippitt (1928-2019) was a civil servant who dominated British industrial policy in the 1970s and became a commercial negotiator for the General Electric Company in East Asia. He was involved in major projects including the Guangdong power station in China, the Pergau Dam in Malaysia, and in defense and high technology projects all over Southeast Asia. Lippitt was said to be a tough negotiator, and his Chinese counterparts gave him the nickname 'The man behind the jade screen'.



John Lippitt as a young man

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, soil encrustations, few cracks, losses, chips, nicks, and scratches, all as expected.

Weight: 18.8 kg

Dimensions: Height 49 cm (excl. base) and 51.5 cm (incl. base)

Mounted to an associated base. (1)

Literature comparison: Compare a related sculpture in Amina Okada, *Sculptures Indiennes du Musée Guimet*, Paris, 2000, p. 125.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Amsterdam, 12 October 2004, lot 66

Price: EUR 11,353 or approx. **EUR 17,000** adjusted for inflation at the time of writing

Description: An Indian, Rajasthan, black stone figure of a female deity, 11th/12th century

Expert remark: Compare the closely related manner of carving and color of the stone.



Estimate EUR 8,000

Starting price EUR 4,000



245 A PINK SANDSTONE FIGURE RELIEF OF A DANCING YAKSHI, 11TH-12TH CENTURY

India, Rajasthan or Madhya Pradesh. Skillfully carved in dancing pose, adorned with beaded jewelry and sashes, the body balancing on her left knee and the right toes, the right arm at her chest in shuni mudra, the lower left hand holding a kapala, the upper left arm raised at the ear. Her face with a calm smile, almond-shaped eyes below gently arched eyebrows and flanked by large circular earrings.

Provenance: A private estate in the Midwestern United States, before 1980. A private collection in Indiana, USA, acquired from the above.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, soil encrustations, losses, cracks, possibly minor old repairs.

Weight: 23.1 kg
Dimensions: Height 51 cm (incl. base)

With an associated modern wood base. (2)

In Indian artwork of the 11th-12th century, yakshis and apsaras were depicted as captivating and graceful feminine figures. Often found in temple architecture, murals, and sculptures, these celestial beings were adorned in intricate attire and celestial jewelry, emphasizing their divine essence. The dynamic dance poses of apsaras symbolized the rhythmic harmony of celestial realms, portraying a sense of fluidity and movement in their elegant gestures. Beyond their aesthetic role, these depictions carried profound symbolic significance. In Hindu mythology, apsaras were seen as companions and attendants for primary deities, taking part in significant historical events and physically embodying ideals of divine order.

Literature comparison: Compare a related pink sandstone statue of a dancing Apsara, India, Rajasthan, dated 13th-14th century, 71.1 cm tall, in the Metropolitan Museum of Art, accession number 42.25.18. Compare a related sandstone relief with a dancing Shiva, Rajasthan, dated 10th-11th century, in the Cleveland Museum of Art, accession number 1958.288.

AUCTION RESULT COMPARISON

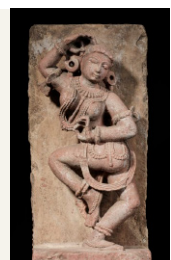
Type: Closely related

Auction: Sotheby's New York, 21 March 2023, lot 180

Price: USD 19,050 or approx. **EUR 18,000** converted and adjusted for inflation at the time of writing

Description: A mottled red sandstone figure of a dancing Yakshi, Rajasthan, circa 11th century

Expert remark: Compare the closely related subject and manner of carving, as well as the related size (48 cm).



Estimate EUR 4,000
Starting price EUR 2,000



A related relief of a dancing lady can be seen on the walls of the Jaisalmer Fort, Rajasthan, 12th century

A RARE BLACK STONE STELE OF NARASIMHA KILLING HIRANYAKASHIPU, PALA PERIOD

India, 9th-12th century. Narasimha stands astride a broad lotus base, supporting and disemboweling the demon Hiranyakashipu, his two upper hands holding a mace and disc, adorned in beaded jewelry, his wrathful leonine face framed by a broad mane and surmounted by a tall crown, flanked above by two garland-bearing vidyadharas centered by a kirtimurka.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, probably acquired during the 1980s in the Luxembourg or Belgian trade, and thence by descent to Robert Ronveaux (b. 1955). A copy of a provenance statement, written and signed by Robert Ronveaux, dated 11 September 2023, confirming the above, accompanies this lot.



Robert Ronveaux
(b. 1955)

Condition: Good condition, commensurate with age. Extensive wear, small chips, scratches, losses, signs of weathering and erosion, and remnants of red pigment that are phosphorescent under blue light.

Weight: 39.4 kg
Dimensions: Height 71 cm

The subject of Narasimha is a common trope in other schools of Indic sculpture. However, it is very rare within the Pala-Sena corpus, perhaps amounting to fewer than a dozen extant examples.

As recounted in the Bhagavata Purana, Vishnu appears in half-man, half-lion form in order to subdue the adharmic king Hiranyakashipu and restore the balance of creation. His particular form was required in order to exploit a loophole in a boon that Hiranyakashipu was granted. Hiranyakashipu was invulnerable to any living or nonliving thing created by Brahma, by any demigod, demon, human, or animal, and could neither be killed by hand or by weapon, indoors or outdoors, on the ground or in the sky, or during the day or at night. Therefore Vishnu appeared at dusk in composite form, balanced Hiranyakashipu on his leg at the palace threshold, and disemboweled him with his claws.

AUCTION RESULT COMPARISON

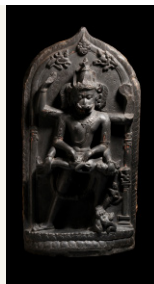
Type: Related

Auction: Bonhams New York, 17 September 2014, lot 93

Estimate: USD 60,000 or approx. **EUR 72,000** converted and adjusted for inflation at the time of writing

Description: A blackstone stele of Narasimha, Bangladesh, Pala period, 12th century

Expert remark: Compare the related subject, manner of carving, color of the stone, and size (69.2 cm).



Estimate EUR 14,000
Starting price EUR 7,000



247

A BLACK STONE STELE OF VISHNU, PALA PERIOD

Northeastern India, 10th-12th century. Finely and deeply carved, the four-armed deity standing on a lotus pedestal in the center. He holds a ghada (mace) in his upper right hand, while the lower right hand forms the varada mudra. His upper left holds a cakra (disk), a symbol of absolute completeness and in his lower left a sankha (conch). His face with heavy-lidded eyes below gently arched brows and slender lips forming a calm smile, surmounted by a tall conical headdress, backed by a halo.

Provenance: From the private collection of Jean-Marc Andral, acquired in the Miami art market between 1992 and 1994. A copy of a signed provenance statement by Jean-Marc Andral, dated 21 October 2023, confirming the above, accompanies this lot. Jean-Marc Andral is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.

Condition: Overall good condition, commensurate with age. Extensive wear, signs of weathering and erosion, nicks, scratches, losses, possibly with a few old repairs, and small touchups.



Jean-Marc Andral

Weight: 69 kg

Dimensions: Height 86 cm (excl. stand), 87 cm (incl. stand)

Mounted to a modern metal stand. (2)

Vishnu is attended by his two consorts, Sarasvati, the goddess of poetry and music playing the vina to his left, and Lakshmi, the goddess of fortune to his right, as well as devotees and donors kneeling below, with celestial garland bearers above, all topped with a kirttimukha.

Literature comparison: Compare a closely related stele of Vishnu, Pala dynasty, dated 10th-11th century, in the Princeton University Art Museum, object number y1961-47.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 19 March 2014, lot 48

Price: USD 32,500 or approx. **EUR 37,000** converted and adjusted for inflation at the time of writing

Description: A phyllite stele depicting Vishnu

Expert remark: Compare the closely related subject, style, and material, as well as the similarities in the depictions of Vishnu, Sarasvati, and Lakshmi. Note the smaller size (54 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 9 October 2013, lot 686

Price: USD 27,500 or approx. **EUR 36,000** converted and adjusted for inflation at the time of writing

Description: A black stone stele of Vishnu,

Northeastern India, Pala period, 11th/12th century

Expert remark: Compare the closely related subject, style, and material, as well as the similarities in the depictions of Vishnu, Sarasvati, and Lakshmi. Note the size (78.1 cm).



Estimate EUR 18,000

Starting price EUR 9,000





248 A LARGE SCHIST STELE OF SURYA, PALA PERIOD, 10TH-12TH CENTURY

Northeastern India. Standing in samapada below flying gandharvas, holding a lotus stem coming to full bloom above his shoulder. Wearing a diaphanous pleated dhoti, beaded upavita, foliate collar, circular ear ornaments, and a tall faceted crown. A short dagger is tucked into the Sun God's jeweled belt. He is surrounded by smaller figures of devotees and two deities backed by a mandorla.

Provenance: From the private estate of Hayward and Blanche Cirker, Hewlett Bay Park, New York. Hayward (d. 2000) and Blanche Cirker (1918-2022) founded Dover Publications in 1941, an American book publisher that helped transform the paperback book market. The Cirkers and Dover won numerous awards including the Carey-Thomas Award for Creative Publishing, the Benjamin Gomez Award from the Book Publishers Division of the Anti-Defamation League, and citations from the American Institute of Architects, the Municipal Art Society, the Art Reference Library Association, and the Maryland Institute.

Condition: Good condition, commensurate with age. Extensive wear, obvious losses, signs of weathering and erosion, encrustations, nicks, scratches, chips. Overall with a fine, naturally grown patina.



Blanche and Hayward Cirker

Dimensions: Height 84 cm (excl. stand) and 86 cm (incl. stand)

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: Compare a closely related stele of Surya, dated ca. 10th century, 91.4 cm high, in 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 the 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

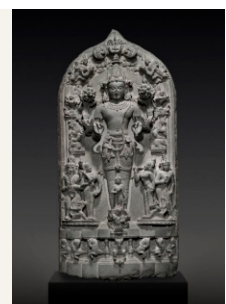
Type: Closely related

Auction: Sotheby's New York, 22 September 2020, lot 350

Price: USD 126,000 or approx. **EUR 139,000** converted and adjusted for inflation at the time of writing

Description: A black stone stele depicting surya, India, Pala period, 12th century

Expert remark: Compare the closely related subject, modeling, manner of carving, and size (84 cm).



Estimate EUR 4,000

Starting price EUR 2,000



249

A BLACK STONE STUPA DRUM WITH FOUR BUDDHAS, PALA PERIOD

Northeastern India, 10th-11th century. Finely carved, the base cylindrical in form with tiered and foliate bands and with four niches, each with Buddha seated on a double-lotus base with his hands in various mudras with kneeling attendants below and a foliate torana above, the dome rounded.

Provenance: Galerie Peter Hardt, Radevormwald, Germany, 2002. A private collection in Vienna, Austria, acquired from the above. A copy of the original signed invoice from Galerie Peter Hardt, dated 1 March 2002, and stating a purchase price of EUR 9,000 or approx. **EUR 13,500** (adjusted for inflation at the time of writing), accompanies this lot. Peter Hardt is a notable German expert, collector, and dealer for Asian art. During his long career, which spanned more than 35 years, Hardt built a substantial collection that is now housed in a private museum he founded in 2014, the Museum für Asiatische Kunst in Radevormwald.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, bruises, losses, small chips, nicks, and scratches. Overall displaying remarkably well.

Weight: 21.4 kg
Dimensions: Height 21 cm (excl. base), 29.5 cm (incl. base)

Mounted to a modern granite base. (2)

Small stupas such as this example were placed near massive stupas containing the ashes of the Buddha. By this time, the connection between the historic Buddha Shakyamuni, who revealed the Buddhist teachings on earth, and the Buddha Vairocana, who resides in heaven, was known from texts and accepted in religious practice. The dome of the stupa simultaneously represents Shakyamuni's relics and Vairocana's celestial presence. The four directional Buddhas look out of foliate niches. These small stupas held the ashes of the monastic dead, allowing deceased monks to be eternally in the presence of the Buddha Shakyamuni and perhaps even aided in their being reborn in one of the pure lands.

Literature comparison: Compare a closely related stupa, dated 10th-11th century, 21.6 cm tall, in the collection of the Metropolitan Museum of Art, accession number 20.70.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 18 September 2013, lot 241

Price: USD 16,250 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing

Description: A stone stupa base, Northeastern India, Pala period, 11th/12th century

Expert remark: Compare the closely related form, subject, and manner of carving. Note the size (42.3 cm).



Estimate EUR 6,000

Starting price EUR 3,000





250

A VERY LARGE AND MASSIVE GRAY SCHIST RELIEF WITH THE COSMIC VISHNU, NORTHERN INDIA, RAJASTHAN, 10TH-11TH CENTURY

Published: Simon Ray, *Indian and Islamic Works of Art*, April 2005, no. 7, pp. 20-23.



Finely carved in relief with four horizontal rows of figures and with a further row along the sloping edges to each side. The central niche projects forward giving prominence to Vishnu, holding his attributes - a conch (sankha), a mace (gada), a disk (cakra) and a lotus (padma), wearing a crown and backed by a nimbus.



Provenance: British private collection. Simon Ray Ltd., London, 2005. The collection of A. John Lippitt, Hampshire, United Kingdom, acquired from the above. A copy of the original invoice signed by Simon Ray, addressed to John Lippitt, C.B., dated 17 March 2005, and describing the piece as 'Vishnu in his cosmic form'.

Northern India (Rajasthan), 10th/11th century, accompanies this lot. Simon Ray Ltd. is a noted London based art dealer focusing on Indian and Islamic works of art, who once worked for Michael Spink and Francesca Galloway. John Lippitt (1928-2019) was a civil servant who dominated British industrial policy in the 1970s and became a commercial negotiator for the General Electric Company in East Asia. He was involved in major projects including the Guangdong power station in China, the Pergau Dam in Malaysia, and in defense and high technology projects all over Southeast Asia. Lippitt was said to be a tough negotiator, and his Chinese counterparts gave him the nickname 'The man behind the jade screen'.

Condition: Excellent condition, commensurate with age. Some old wear, signs of weathering and erosion, small nicks, losses and soil encrustations. Displaying exceptionally well and thus highly recommended.



John Lippitt as a young man

Weight: 49.5 kg (incl. base)
Dimensions: Length 90 cm, Height 42 cm (incl. base)

Mounted to an associated modern base. (2)

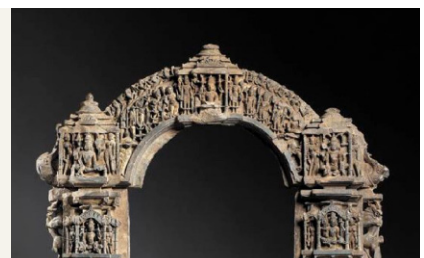
The top row contains seven emaciated sages (rishis), the second row figural forms of the nine planets (navagraha), the third row sun gods and the sons of Aditi (adityas), and the bottom row fourteen indras and celestial musicians and garland bearers.

Vishnu is depicted here as Vishvarupa or 'all forms Vishnu', which represents his cosmic form where he encompasses all other deities. This piece is a cosmic representation of Vishnu as presented in the Bhagavad Gita, and also in a further passage of the Mahabharata where Vishnu/Krishna appears to Yudhishthira/Dharmaraja and explains who he is 'In me reside all the 14 lokas, 14 indras, 12 adityas, 11 rudras, 8 vasus, 7 rishis, the earth, the sky, rivers and mountains. Saying thus the Lord displays his viharupa to Dharmaraja'.

Expert's note: This panel would have been part of a larger Torana, which would have surmounted a central sculpture of Vishnu, with two vertical panels depicting avatars to either side. A similar example can be seen in Susan L. Huntington, *The Art of Ancient India*, p. 499, fig. 20.62. Traditionally Vishnu is associated with ten avatars, but the number and identities vary from text to text. In the 9th and 10th century the softness and animation of figures gave way to harder, crisper forms, with exquisite details. The figures here are more abstract due to their small size and change in style from the earlier naturalistic forms.

LITERATURE COMPARISON

Compare a related Vaishnavite architectural surround, Rajasthan, 11th-12th century, at Sotheby's New York, 20 September 2002, lot 36.



Estimate EUR 20,000
Starting price EUR 10,000

251

**A JAIN PINK
SANDSTONE STELE,
10TH-11TH CENTURY**

India, Madhya Pradesh. Finely carved in relief with the central Tirthankara seated in dhyanasana on a cushioned throne below a canopy, his hands lowered in dhyana mudra, his serene face with almond-shaped eyes below gently arched brows, his full lips forming a calm smile, his hair arranged in tight snail-shell curls. The central figure surrounded by twelve smaller seated Jinas and standing female attendant deities.

Provenance: A private collection in Vienna, Austria, acquired 1998 in the local trade.

Condition: Commensurate with age, extensive wear, signs of weathering and erosion, soil encrustations, nicks, scratches, small chips, the stone with a crack through the center and associated old repairs.

Weight: 34.2 kg

Dimensions: Height 60 cm (excl. base), 67.7 cm (incl. base)

Mounted to a modern base. (1)

Literature comparison: Compare a closely related sandstone stele depicting a seated Tirthankara, dated 11th century, 59 cm high, in the British Museum, registration number 1872,0701.98.

**AUCTION RESULT
COMPARISON**

Type: Related

Auction:

Bonhams New York, 14 March 2016, lot 74

Price: USD 62,500 or approx. **EUR 74,000** converted and adjusted for inflation at the time of writing

Description: A large sandstone stele of Mahavira, Madhya Pradesh, circa 10th century

Expert remark: Compare the related material, modeling, and manner of carving. Note the size (99.2 cm).



Estimate EUR 4,000

Starting price EUR 2,000



252

**A RED STANDSTONE
RELIEF DEPICTING SARASWATI
WITH ATTENDANTS, CENTRAL INDIA,
10TH-12TH CENTURY**

Carved in relief within recessed niches, depicting the four-armed goddess Saraswati seated in ardhaparyankasana in the center, her primary hands hold the vina while the secondary hands hold a bell and a pot each, she is flanked by attendants and devotees on either side, the latter seated on makaras raising their offerings to the goddess of wisdom. To the extreme ends are two further goddesses, each with two lotus stocks in their raised hands and a water pot in their lowered left hand, the right hand in abhaya mudra. All under a running frieze of lozenges and disks.

Provenance: A private collection in the USA. Collection of Leonardo Vigorelli, Bergamo, acquired from above. Leonardo Vigorelli is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.

Condition: Good condition, commensurate with age. Old wear, losses, nicks, scratches, signs of weathering and erosion, soil encrustations, remnants of adhesive. One major crack to the left side of the relief. Displaying exceptionally well!

Italian Export License: Licenza Esport. Definit. N. 133, dated 22 September 2009, has been granted by the Ufficio Esportazione di Milano, Ministero per i Beni e le Attività Culturali. A copy accompanies this lot.



Dimensions: Height 35 cm, Length 168 cm

Expert's note: This architectural temple fragment, rare and extraordinary for its size and preservation, stands as a remarkable testament not only to the historical and artistic wealth of Central India, but also to those who preserved it over the years. Fragments such as the present lot, provide a valuable glimpse into the sophisticated craftsmanship and cultural milieu of the time, despite being a relatively small part of a larger whole. Compare the closely related relief carvings at the Boramdeo Temple, Chhattisgarh, dated to 10th-12th century. Note the similar design on the band of lozenge interspersed by disks.

Estimate EUR 20,000
Starting price EUR 10,000





253

A JAIN SILVER AND COPPER-INLAID BRASS SHRINE OF TIRTHANKARA ANANTANATHA, DATED 1434

India, Rajasthan. The deity seated on a cushioned throne supported by two addorsed lions and elephants, centered by a square silver plaque incised with a falcon emblem. The tirthankara is surrounded by seated and standing figures of jinas and attendants, the arched throneback with elephants flanking a round canopy, the deity's eyes and auspicious srivasta marks picked out in silver, the altar finely executed in openwork with details in silver and copper.

Inscription: The back with a dedicatory inscription in Devanagari script, dating the present lot to Samvat 1491 (1434 AD).

Provenance: Christie's London, 7 October 2011, lot 313 (part-lot), sold for GBP 8,125 or approx. **EUR 15,000**. Kapoor Galleries Inc., New York, acquired from the above. An important American private collection, acquired from the above. Founded by Ramesh Kapoor in 1975, Kapoor Galleries in New York City has played an instrumental role in educating the public about ancient and classical fine arts of India and the Himalayas, encouraging interest in Indian art among collectors and institutions. The Kapoors have guided some of the most significant public and private collections of the 20th century and many objects sold by them are now part of the collections of major museums, including The Metropolitan Museum of Art, the Los Angeles County Museum of Art, the Art Institute of Chicago, The San Diego Museum of Art, and the Virginia Museum of Fine Arts.

Condition: Good condition with minor wear and casting irregularities. Tiny nicks, small pits, minor losses, and rubbing. The shrine warped at the base and slightly tilted to the back. Minor losses to inlays. The finial with a small crack and associated minor losses.



Suneet (left) and his father Ramesh Kapoor

Weight: 972.8 g
Dimensions: Height 17.5 cm

This bronze shrine depicts Anantanatha, the fourteenth Tirthankara. Anantanatha was born to King Sinhasena and Queen Suyasha at Ayodhya in the Ikshvaku dynasty. According to Jain beliefs, he became a siddha, a liberated soul which has destroyed all of its karma. Each tirthankara is accompanied by a symbol or emblem to help worshippers distinguish between similar figures, usually located on the shrine's pedestal. As such, he can be recognized by the falcon emblem in the Svetambara Jain tradition, as seen here.

The central figure is flanked by small jinas and chauri bearers.

Together with the pair of standing jinas and two sitting jinas, the central figure forms a 'five-jina image' or a pancatirthi. The eminence of the central figure is suggested by its relative size and its augmentation with silver inlay, including the srivatsa symbol on his chest. The cushion on which the jina sits is alternately inlaid with silver and copper.

Literature comparison: Compare a closely related Jain shrine, dated to the 15th century, 19.2 cm high, in the Metropolitan Museum of Art, accession number 65.73.1. Compare a closely related Jain altarpiece with Kumthanatha and retinue, 19.7 cm tall, dated 1468, in the collection of the Norton Simon Museum, accession number M.2010.1.51.S. Compare a closely related Jain altarpiece, 18.2 cm tall, dated 1476, in the collection of the Ashmolean Museum, University of Oxford, accession number EAOS.108.

Estimate EUR 2,000
Starting price EUR 1,000



254
A JAIN SILVER AND COPPER-INLAID
BRASS SHRINE TO SAMBHAVANATHA, DATED 1464

India, Rajasthan. Seated in dhyanasana atop a cushioned throne supported by two addorsed lions centered by a small plaque incised with the emblem of a horse, identifying the present tirthankara as Sambhavanatha. His eyes and srivatsa are inlaid with silver, his cushion with copper and silver-inlaid lozenge designs, the throneback and arch decorated with further silver inlays. The deity is surrounded by seated and standing figures of jinas and attendants, below a pair of elephants centered by the circular canopy, the arch topped by a sacred vase (kalasha) finial.

Provenance: From a Swedish private collection, acquired in the local trade.

Condition: Good condition with minor wear and casting irregularities. Tiny nicks and minuscule losses. Small dents and minor warping. The finial bent with a small crack and associated minor losses.

Weight: 879.6 g
 Dimensions: Height 18.2 cm

The present lot is a prize example of the baroque Jain shrines of Western India produced from around the 14th century onwards. Recognized by the horse incised into the small silver plate directly below his throne cushion, the shrine is dedicated to Sambhavanatha, the third Jain tirthankara. **The central figure is flanked by small jinas and chauri bearers.** Together with the two pairs of standing and seated jinas, the central figure forms a Pancatirthi ('five-jina image'). The eminence of the central figure is further suggested by its relative size and its augmentation with silver inlay, including the srivatsa symbol on his chest.

INSCRIPTIONS

The back with a dedicatory inscription in Devanagari script, dating the present lot to Samvat 1521 (1464 AD).



Estimate EUR 2,000
 Starting price EUR 1,000



255

A SMALL BRONZE PROCESSIONAL MASK OF SHIVA MAHADEVA WITH INLAID PUPILS, 12TH-13TH CENTURY

North India. The oval face with almond-shaped eyes centered by a third eye above the ridged eyebrows, the pupils neatly inlaid with glass, above a slender nose and full lips forming a benevolent smile. The head surmounted by an ornamental tiara with beaded rim, the ears suspending pendulous earrings.

Provenance: German trade.

Condition: Good condition, commensurate with age. Extensive wear, casting flaws, losses, signs of weathering and erosion, encrustations, tiny nicks, small dents, light scratches, losses. The bronze with a rich, dark, naturally grown patina.

Weight: 363.2 g (incl. stand)

Dimensions: Height 9.4 cm (excl. stand), 14.5 cm (incl. stand)

Mounted on a modern stand. (2)

The present mask represents the Hindu god Shiva as Mahadeva (in the form of a great god). Images of this type were installed on portable shrines that were carried in procession during religious festivals, for example in the Chamba, Kulu and Sutlej valley regions of Himachal Pradesh, India. Earlier masks were used to enliven processional icons in the Brahmanical cultures of northwestern India and the territories of Gandhara in Pakistan.

LITERATURE COMPARISON

Compare a related earlier mask of Bhairava, attributed to the ancient kingdom of Kashmir and dated late 6th-7th century, in the Metropolitan Museum of Art, accession number 2013.249. Compare a related earlier brass ritual mask of Shiva Mahadeva, Sutlej valley, 10th century, in the Victoria and Albert Museum, accession number IS.115-1985. Compare a related bronze mask of Shiva, dated 12th century, 32.4 cm high, in the Norton Simon Museum, accession number F.1975.17.42.S (**fig. 1**).



fig. 1

AUCTION RESULT COMPARISON

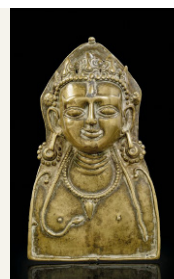
Type: Related

Auction: Christie's Paris, 10 December 2020, lot 55

Price: EUR 10,625 or approx. **EUR 12,500** adjusted for inflation at the time of writing

Description: A bronze processional mask (mohra) of Shiva Mahadeva, Northern India, Himachal Pradesh, Kulu valley, circa 12th century

Expert remark: Compare the related modeling with especially similar eyes and earrings. Note the brass material and larger size (19 cm).



Estimate EUR 1,000
Starting price EUR 500



256
A BLACK STONE STELE OF VISHNU,
INDIA, RAJASTHAN, 15TH – 16TH CENTURY

Modeled as four-armed Vishnu standing in samabhanga, dressed in a short dhoti, his main hands holding a shanka and gada, and in his subsidiary hands a chakra and lotus stem, flanked by two female attendants and with a garland to his feet. The face with almond-shaped eyes, wide nose and full lips forming a gentle smile, the face flanked by circular earrings and surmounted by a conical headdress.

Provenance: From a Dutch private collection.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, small chips, few losses, nicks, and scratches, all as expected.

Weight: 2.7 kg
 Dimensions: Height 26.1 cm

Expert's note: Compare the present statue with the design of Maschinenmensch (German for "robot" or literally "machine-person") in Fritz Lang's 1927 film Metropolis, played by German actress Brigitte Helm in

both its robot form and human incarnation. Named "Maria" in the film, and "Futura" in Thea von Harbou's original novel, she was one of the first robots ever depicted in cinema. Walter Schulze-Mittendorf (1893-1976), the German sculptor and legendary creator of "Maria", later admitted to having used ancient Indian sculptures and their distinct design compositions and structures as prototypes for his unique and visionary design of Maschinenmensch.

AUCTION RESULT COMPARISON

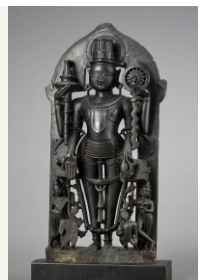
Type: Related

Auction: Galerie Zacke, Vienna, 25 April 2020, lot 449

Price: EUR 8,216 or approx. **EUR 10,000** converted and adjusted for inflation at the time of writing

Description: An important and rare statue of Vishnu, Rajasthan, 15th-16th century

Expert remark: Compare the closely related manner of carving and black stone.



Estimate EUR 2,000
 Starting price EUR 1,000



257
A BRONZE FIGURE OF RAMA, LATER CHOLA PERIOD,
12TH-13TH CENTURY

South India. Well cast seated in lalitasana on a cushion supported by a tiered rectangular base incised with geometric designs and lotus petals, his left leg gracefully crossed above his right knee, his right hand extended in tarjani mudra, dressed in a dhoti with sashes tied to the waist and falling along the legs, the oval face with almond-shaped eyes, flanked by elongated earlobes, and surmounted by a tall headdress with lotus bud finial.

Provenance: German trade.

Condition: Good condition. Extensive wear, predominantly from centuries of worship within the culture. Tiny nicks, dents, light scratches, and casting flaws. Fine, smooth, naturally grown patina.

Weight: 214.8 g
 Dimensions: Height 9 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 20 March 2009, lot 1292

Price: USD 13,750 or approx. **EUR 18,000** converted and adjusted for inflation at the time of writing

Description: Two small bronze figures of Shiva Nataraja and Parvati

Expert remark: Compare the similar base, features, and wear. Note the slightly larger size (11.7 cm and 13.4 cm) and that the lot comprises two bronzes.



Estimate EUR 1,000
 Starting price EUR 500

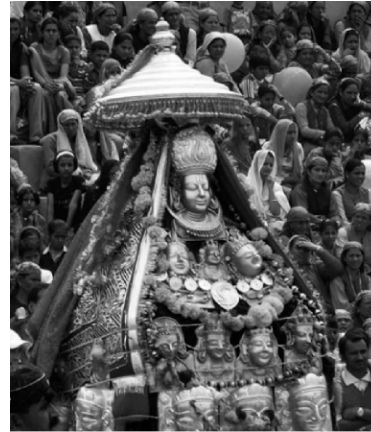
A BRONZE PROCESSIONAL MASK, MOHRA, DEPICTING LAKSHMI, 17TH-18TH CENTURY

North India, Himachal Pradesh. Well cast with beaded jewelry decorating her décolletage and pooling over her voluminous breasts, the face with an articulated mouth and fine features with almond-shaped eyes framed by arched brows and decorated with symmetrically placed dots to either side, flanked by large ears adorned with long earrings elegantly falling over her shoulders, the hair arranged in spiral curls piled to the top. The back of the head with a short strut for mounting and filled with a casting core.

Provenance: French trade. Acquired from a private collection.

Condition: Good condition with expected old wear and rubbing predominantly from centuries of worship within the culture, some casting irregularities, few tiny nicks, encrustations and remnants of pigment, minor warping, all commensurate with age. The once movable mouth is now rigid. The bronze with a dark, naturally grown, smooth patina.

Images of this type were used in processions during festivals and are typical for Himachal Pradesh. Many of these festivals begin with a parade of important deities through the village streets and often into the homes of the faithful, having bronze effigies that are removed from local temples and attached to wooden palanquins or carts to be blessed, worshiped, and seen. Evidence of such use can be seen on the present lot in the form of ritual pigment remaining in the crevices. The once movable mouth could be used to dispense liquids, or perhaps to reveal the light from an oil lamp inside.



A related palanquin still in use today in Himachal Pradesh

Weight: 339.3 g (excl. stand), 438.5 g (incl. stand)

Dimensions: Height 12.2 cm (excl. stand), 16 cm (incl. stand)

Estimate EUR 1,000

Starting price EUR 500





259

A LARGE AND MASSIVELY CAST BRONZE FIGURE OF SHIVA CHANDRASHEKHARA, VIJAYANAGAR PERIOD

South India, 15th-16th century. Finely cast in the round, standing in samabhanga on a circular base raised on a stepped plinth, the lower right hand in abhaya mudra, the upper right hand holding an axe, the lower left hand in varada mudra, with an antelope delicately balancing on the fingers of his left hand. Dressed in a short dhoti tied at the waist and centered by a kirtimukha buckle, the body adorned with beaded jewelry, the face with almond-shaped eyes centered by a third eye, flanked by circular earrings, and the head crowned with a tall kiritamakuta.

Provenance: From the private collection of Jean-Marc Andral, acquired in October 1990 in Rajasthan, India. A copy of a provenance statement, written and signed by Jean-Marc Andral, dated 21 October 2023, confirming the above, accompanies this lot. Jean-Marc Andral is a Belgian manager based



Jean-Marc Andral

in Brussels and active in the healthcare industry for over 25 years.
Condition: Good condition, minor losses, few nicks, light scratches, and casting flaws, remnants of varnish. The bronze with a fine, smooth patina, the interior with verdigris and encrustations.

Weight: **17.1 kg (!)**

Dimensions: Height 62.7 cm

Chandrashekhara, which translates as 'moon ornamented lord', is a benevolent form of the Hindu god, Shiva, worshipped primarily in southern India. Here, he is identified by the thin crescent moon accentuating his kiritamakuta, as well as the leaping stag and battle-axe in his hands, which refer to the god's role as lord of the animals and victor over all enemies.

The Vijayanagar period marks the continuation of an exceptional tradition of bronze work that originated during the Pallava dynasty and was further refined during the Chola dynasty. Masters of form, these artists created images emanating with sensuality and power.

AUCTION RESULT COMPARISON

Type: Related

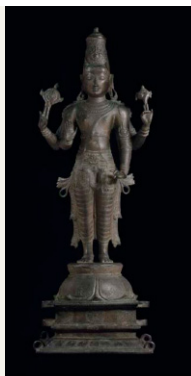
Auction: Christie's New York, 21 March 2007, lot 262

Price: USD 28,800 or approx.

EUR 39,500 converted and adjusted for inflation at the time of writing

Description: A large bronze figure of Bhudevi, South India, Vijayanagar period, 16th century

Expert remark: Compare the related modeling and size (65 cm).



Estimate EUR 18,000

Starting price EUR 9,000





260
A CARVED IVORY FIGURE OF VISHNU,
INDIA, 17TH-18TH CENTURY

Finely carved as a multi-armed Vishnu dancing with his left leg raised and his main right hand lowered, dressed in a short dhoti and a shawl partly obscuring his standing right leg, and adorned with beaded jewelry and a floral garland. The face with almond-shaped eyes and neatly incised pupils and urna, his long hair tied back and elegantly falling along his back, below the tall crown centered by a skull.

Provenance: French trade. Acquired from an old private collection.
Condition: Extensive natural wear, losses, expected minor age cracks, small chips, and minuscule nicks. Remarkably beautiful honey-brown patina, grown naturally through centuries of worship and handling.
CITES Trade Certificate: A certificate for the sale of this lot within the EU has been granted (permit number FR 2307511479-K). A copy of the corresponding CITES document accompanies this lot.

Weight: 41.2 g
 Dimensions: Height 9.5 cm

Mounted to a modern base. (2)

Estimate EUR 2,000
 Starting price EUR 1,000

261

**A SANDSTONE
ARCHITECTURAL BRACKET
DEPICTING A GANDHARVA,
WESTERN INDIA,
17TH-18TH CENTURY
OR EARLIER**

Rajasthan or Gujarat. The finely carved celestial being dressed in a long robe and richly adorned with ornate jewelry. The face with almond-shaped eyes, smiling lips, and a large beaded nose ring. The neatly incised hair secured by a petaled diadem.

Provenance: Christie's Amsterdam, 20-21 November 2007, lot 571 (dated 18th-19th century). A private collector in the United Kingdom, acquired from the above.

Condition: Good condition with some wear, signs of weathering and erosion, nicks, soil encrustations, and losses.

Weight: 26.7 kg (incl. base)

Dimensions: Height 79.5 cm (excl. base), 80 cm (incl. base)

Mounted on a modern base. (2)

Once part of the architectural decorative scheme of a palace, the present figure is notable for its attention to detail in the depiction of jewelry and robe. It represents a celestial being known as a gandharva. Gandharvas serve as intermediaries between gods and humans, inhabiting the divine realms. Typically portrayed as skilled dancers, musicians, and singers, gandharvas bring forth harmony, beauty, and joy into the fabric of existence. Residing in the celestial abodes of gods, their divine presence is symbolized by their depiction on the entranceways and doorjambs of ancient temples, adding a touch of celestial grace to these sacred earthly structures.

**LITERATURE
COMPARISON**

Compare a closely related architectural bracketed in the form of a celestial musician with a similar nose ring, dated circa 16th century, 40.6 cm high, in the Los Angeles County Museum of Art, accession number AC1995.140.1.



Estimate EUR 4,000

Starting price EUR 2,000





262

A RARE SILVER AND COPPER INLAID BRONZE HEAD OF GARUDA, SOUTH INDIA, 18TH CENTURY

Cast as the head of Garuda, the face with long beaked nose above a curled moustache framing a wide mouth, and with large bulging eyes inlaid in silver and with copper pupils below bushy eyebrows, surmounted by a two-tiered headdress inlaid with amethyst and topped by a lotus finial.

Provenance: German trade.

Condition: Good condition with minor wear, few nicks, scratches, dents, casting flaws, small cracks, and remnants of pigments.

Weight: 5.8 kg (incl. stand)

Dimensions: Height 32.2 cm (excl. stand), 44.8 cm (incl. stand)

Mounted on a modern stand. (2)

Garuda is a half-bird, half-human creature that appears in both Hinduism and Buddhism. In Hinduism, Garuda is the mount of the god Vishnu and the sworn enemy of the Naga serpent. As a symbol of supremacy, this bird-king demonstrates the harmony between power and grace, creating a magical figure of strength and heroism.

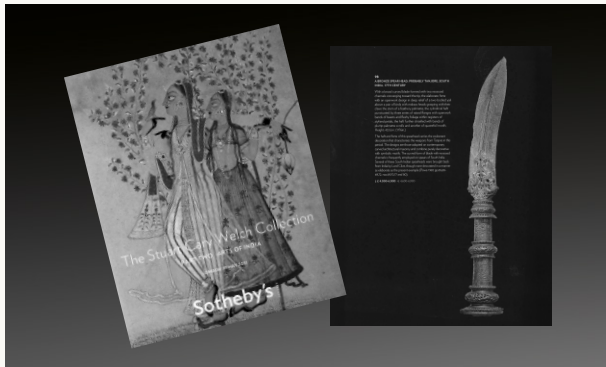
Literature comparison: Compare a related brass image of Gauri, South India, Karnataka, dated 18th century, in the Metropolitan Museum of Art, accession number 2022.14a, b

Estimate EUR 3,000

Starting price EUR 1,500

A BRONZE SPEAR HEAD, TANJORE, SOUTH INDIA, 17TH CENTURY

With a broad curved blade formed with two recessed channels converging towards the tip, the elaborate forte with an openwork design in deep relief of a two-bodied yali above a pair of birds with makara heads grasping with their claws the stem of a feathery palmette, the cylindrical haft punctuated by three series of raised flanges with openwork bands of beasts and fleshy foliage within registers of stylized petals, the haft further chiseled with bands of plump palmette scrolls and another of quatrefoil motifs.



Provenance: The Edith & Stuart Cary Welch Collection. Sotheby's London, 31 May 2011, The Stuart Cary Welch Collection, Part Two, Arts of India, lot 98, estimate of GBP 4,000 – 6,000 or approx. **EUR 7,600 – 11,400** (converted and adjusted for inflation at the time of writing). Stuart Cary Welch, Jr. (1928-2008) was a celebrated curator, lecturer, and collector of Islamic and Indian art.

Condition: Good condition with expected wear and manufacturing flaws. Few losses along the blade, nibbles to extremities, pitting, and signs of weathering and erosion - consistent with age. The bronze with a naturally grown dark patina.

Weight: 1,321.3

Dimensions: Height 43.5 cm

The haft and forte of this spearhead bear the exuberant decoration that characterizes the weapons from Tanjore in this period. The designs are those adopted on contemporary carved architectural masonry and combine purely decorative with symbolic motifs. The curved form of the blade with recessed channels is frequently employed on spears of South India. Several of these South Indian spearheads were brought back from India by Lord Clive, though none decorated in a manner as elaborate as the present example.

Literature comparison: A number of similar examples survive and appear to be related to the group of ankusa probably produced in Mysore, the finest of which is in the Museum of Fine Arts, Boston. See Robert Elgood, *Hindu Arms And Ritual, Arms and Armour from India 1400-1865*, 2004, p. 21-24, figs. 2.1-7 and p. 194, fig. 19.13. Further examples of this type are in the collection of HM The Queen at Sandringham House, Norfolk, which were presented to the Prince of Wales by the Princess of Tanjore during his visit to India in 1875-76. See Purdon Clark, *Catalogue of the Collection of Indian Arms and Armour at Sandringham. The Indian Collection presented by the Princes, Chiefs and Nobles of India to His Majesty King Edward VII, when Prince of Wales, on the occasion of his visit to India in 1875-76...*, 1910, figs. 46, 47, 103, 104, 156, 236, and 237.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 27 November 2019, lot 399

Price: GBP 6,062 or approx. **EUR 8,500** converted and adjusted for inflation at the time of writing

Description: A rare South Indian spearhead, late 16th/early 17th century

Expert remark: Compare the closely related curved blade and tiered haft with similar relief and bands of foliage. Note the size (52 cm).



Estimate EUR 2,000

Starting price EUR 1,000



264

**A PAIR OF MASSIVE BRONZE YALI FEET,
SOUTH INDIA, TAMIL NADU, 18TH CENTURY**

Heavily cast as two leogryph feet, each with five claws, the back with four nodes below a large round protrusion incised with four circles, the upper rim finely decorated with a band resembling a twisted rope and with apertures for mounting the legs.

Provenance: Swiss trade.

Condition: Good condition with old wear, signs of weathering and erosion, losses, nicks, scratches, encrustations, remnants of red and yellow pigments. One foot with a crack along the center and associated old repairs.

Weight: 13.2 kg (in total incl. base)

Dimensions: Height 25.5 cm and 24.9 cm

With an associated modern base. (3)

The claws and bent legs indicate that the feet of the present bronze belonged to a figure of a leonine beast or chimera, most likely a yali.

Yali, also called Vyala is a Hindu mythological creature, portrayed with the head and the body of a lion, the trunk and the tusks of an elephant, and sometimes bearing equine features. The creature is represented in many South Indian temples, often sculpted onto the pillars. There also exist variations of the creature, with it possessing the appendages of other beasts. It has sometimes been described as a leogryph (part-lion and part-griffin), with some bird-like features, with the trunk referred to as a proboscis.

Estimate EUR 4,000

Starting price EUR 2,000





265
A BRONZE MASK OF JUMADI,
BHUTA CULTURE, 18TH-19TH CENTURY

South India, Karnataka. Powerfully modeled with ferocious expression, the face bearing a parted grin with short fangs at the edges, below a neatly incised mustache. The bulging eyes centered by an urna incised with a stylized blossom, adorned with a wide torque with beaded design, his circular earrings and spiked tiara crowned with nagas.

Provenance: German trade.

Condition: Old wear, traces of use, repairs, nicks, dents, minor losses, casting flaws, and distinct remnants of red pigment.

Weight: 3.2 kg (excl. stand), 5.6 kg (incl. stand)
 Dimensions: Height 38 cm (excl. stand) 51.7 cm (incl. stand)

Mounted to a modern stand. (2)

This extraordinary cast metal mask of a lion-like spirit-deity Jumadi was worn by shamanic priests in the annual summoning festivals of the Tulu-speaking communities of coastal Karnataka. It exemplifies the masterful skill and creativity of traditional metal-casters in rural India who served the devotional needs of diverse communities. The making of these masks is probably very ancient using organic materials such as woven fibers and wood. It is unclear when cast metal versions began to be made, but none appear to be “ancient” or even “medieval.” The production

of metal accoutrements for the annual bhuta festivals may be relatively modern—the preserve of the sub-castes of market-town metal artisans, the Visvakarmas. Traditionally belonging to blacksmith and carpenter castes, some graduated to being makers of devotional images using metal foundry technologies. It is these communities who appear to be responsible for the making and supplying of bhuta metal ritual paraphernalia.

Literature comparison: Compare a related copper-alloy mask of Jumadi, Western India, dated early 20th century, 43.2 cm tall, in the Metropolitan Museum of Art, accession number 2022.1. Compare a related brass Bhuta mask of Narasimha, India, Karnataka, dated 18th century, 47.6 cm tall, in the Brooklyn Museum, accession number 1996.24.

AUCTION RESULT COMPARISON

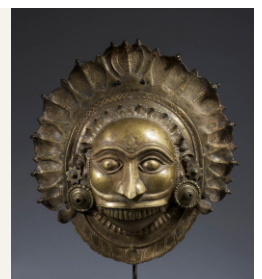
Type: Related

Auction: Bonhams New York, 18 March 2013, lot 52

Price: USD 8,750 or approx. **EUR 10,500** converted and adjusted for inflation at the time of writing

Description: A brass mask of Shiva, South India, Karnataka, Bhuta culture, early 19th century

Expert remark: Note the size (40.5 cm)



Estimate EUR 2,000
 Starting price EUR 1,000



266

A STUCCO HEAD OF A GUARDIAN LION, MON-DVARAVATI PERIOD

Thailand, 7th-10th century. Boldly modeled with a ferocious expression, the lion wearing a wide grin with two short fangs showing from between the outlined lips, beneath a wide flaring nose and large bulging eyes, its cupped ears perked upwards. The stucco neatly molded over a rectangular brick.

Provenance: French trade. Acquired from a noted family collection, where it was kept for over 100 years.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, flaking, structural cracks, and losses, all as expected for ancient stucco exposed to the elements over centuries.

Weight: 4,909 g (incl. stand)

Dimensions: Height 21 cm (excl. stand), Width 23.5 cm (incl. stand)

Mounted to a metal stand.

This head is an ideal example of the refined Mon-Dvaravati period. The subtle articulation of planes that make up the face is characteristic of this high moment of sculptural refinement. The fact that it is fabricated in stucco suggests it originally embellished an architectural structure.

It is believed the roar of the lion protected stupa and their holy relics, and that the sound embodies the 'roar of the Buddha', his teachings heard across the world. As the lion was unknown in mainland Southeast Asia, it no doubt assumed the same mythological status as other imaginary creatures. The face is fancifully realized, sculpted in wet stucco to achieve a sureness of line and fullness of form, with bulging eyes, flared nose, and bushy brows.

LITERATURE COMPARISON

Compare a related Dvaravati stucco head of a guardian lion, 15.5 cm high, dated 7th-10th century, in the National Museum of Asian Art, Smithsonian Institution, accession number S2005.448. Compare a related Dvaravati stucco head of a guardian lion, dated 8th to 9th century, in the National Museum of Thailand, Bangkok (**fig. 1**).

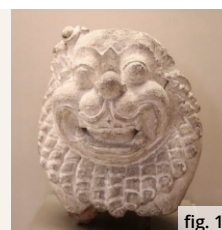


fig. 1

Estimate EUR 3,000

Starting price EUR 1,500

267

A RARE PARCEL-SILVERED BRONZE 'YALI' HILT, SOUTH INDIA, 17TH-18TH CENTURY

Well cast in the form of a lion head with its mouth agape, revealing its silvered fangs, the tongue stretched out, the beast with round hollowed eyes above a short, finely and densely engraved with numerous lines imitating fur, the base with a cylindrical opening.

Provenance: English trade.

Condition: Good condition with extensive old wear and casting irregularities, all as expected. Small nicks, tiny dents, minor losses, scattered scratches. Old repair to the tongue.

Weight: 606.5 g

Dimensions: 7 cm (excl. stand), 9.8 cm (incl. stand)

With an associated wooden stand. (2)

The hilt takes the form of a mythical yali or vyala (leogryph or sometimes part lion, part elephant, part horse) which was an auspicious symbol in southern Indian architecture.

Literature comparison: Compare an earlier South Indian bronze depicting a vyala, dated ca. 8th century, 9.5 cm high, in the Metropolitan Museum of Art, accession number 1987.142.207.

AUCTION RESULT COMPARISON

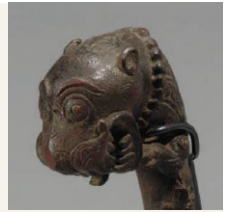
Type: Related

Auction: Christie's London, 26 October 2007, lot 198

Price: GBP 11,875 or approx. **EUR 25,500** converted and adjusted for inflation at the time of writing

Description: A bronze lion terminal, probably India, 14th century

Expert remark: Compare the similar head of the lion. Note the length of the whole terminal (not pictured) is 21 cm.



Estimate EUR 1,000

Starting price EUR 500



**A GROUP OF FOUR MARBLE
BALUSTRADE COLUMNS,
INDIA, 17TH-18TH CENTURY**

Of elongated rectangular form and square section, topped with lotus bud capitals atop waisted hexagonal pedestals, two sides of each column carved with long oblong recesses for mounting jalis (screens).

Provenance: English trade, acquired from a private family estate, where it had been preserved for at least 100 years.

Condition: Wear, traces of use, signs of weathering and erosion, small nicks, scratches, minor chips, structural cracks, old repairs, overall presenting very well.

Weight: 6.3 kg (each, incl. stand)

Dimensions: Height 55.4 cm (excl. stand), 56 cm (incl. stand)

Each mounted on a metal stand. (8)

Marble columns like these were used to form balustrade railings by mounting jalis (screens) to the vertical slats. Balustrades such as these appear often in paintings from the Mughal period and were typically portrayed on terraces overlooking gardens.

LITERATURE COMPARISON

Compare a related marble balustrade with similar columns and intact jali, 33.5 cm high, dated c. 1655, in the collection of the Harvard Art Museums, object number 2009.202.67

(fig. 1), exhibited at the Cleveland Museum of Art, *Art and Stories from Mughal India*, 31 July-24 October 2016. For another example of a marble balustrade with related columns, see Hermann Forkl, *Die Garten des Islam*, Linden-Museum, Stuttgart, 1993, pl. 52.



fig. 1

Estimate EUR 2,000

Starting price EUR 1,000





269

A LARGE AND FINELY CARVED SANDALWOOD MODEL OF A TEMPLE GATE, GOPURAM, TAMIL NADU

South India, late 19th to early 20th century. Raised on a rectangular base, the three-tiered gate with a squat low entrance hall with two double panel doors to the long sides, the tapering sides deeply carved in the round with numerous deities, including Shiva Nataraja and Krishna Venugopala, as well as yakshis, the top surmounted by five kalashas.

Provenance: German trade. Acquired from an old private collection.
Condition: Very good condition with minor wear, tiny chips, light scratches, and natural wear and age. Few touchups and restorations. The wood with a dark stain and varnish.

Dimensions: Height 70 cm

A gopuram represents the entrance to a temple in south India. It has a wagon vaulted roof topped with kalashas. The carving is quite detailed and bears a high quality of craftsmanship. By the medieval period, due to royal patronage, the height of the gopurams increased tremendously. Some of the tallest gopurams can be seen at Gangai Konda Cholapuram and at Shrirangam, in South India.

Europeans living in India in the 19th and early 20th centuries often acquired models of important monuments and buildings. This example was most likely made in the 19th-century for a British colonial officer of the Madras Presidency.

This model of a gopuram recalls the heavily decorated and very colorful gates of the Minakshi-Sundareshwara temple at Madurai in Tamil-Nadu. The fourteen multi-tiered gateways of the temple are covered with thousands figures of gods, goddesses and their mounts, animals and demons painted in bright colors.

Literature comparison:

Compare a closely related model of a gopuram, dated c. 1880, 80.5 cm tall, in the collection of the Asian Civilisations Museum, Singapore, accession number 2003-00229. Compare a closely related architectural model of a gopuram, dated to the late 19th-early 20th century, in the collection of the Victoria and Albert Museum, accession number IM.6-1926.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 10 June 2015, lot 75

Price: GBP 10,000 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing

Description: A sandalwood model of a temple gate (Gopuram), Tamil Nadu, South India, late 19th/early 20th century

Expert remark: Compare the closely related modeling and manner of carving with similar double doors and five kalashas to the top. Note the identical size (70 cm).



Estimate EUR 6,000

Starting price EUR 3,000



270

A PAIR OF LARGE GANGAUR FESTIVAL SCULPTURES DEPICTING SHIVA AND PARVATI

India, Rajasthan, 19th to early 20th century. Carved hardwood, painted in polychrome lacquer and gilt. Each standing on a flat base in a straight pose, the hands held before the body, dressed in red robes with a long skirt painted with a floral border above a gilt hem. The faces with almond-shaped eyes and a gentle smile, both adorned in fine jewelry hanging over the skirt. The male figure with a moustache and beard framing the mouth and a tall chignon. (2)

Provenance: German trade. Acquired from a private estate.

Condition: The figures with expected wear, small losses, cracks, repairs, touchups, and waxy residue at the hands. Overall presenting well and with a fine patina.

Weight: 15.9 kg and 15.3 kg
Dimensions: Height 106 cm and 86 cm

Gangaur is one of the most important Hindu festivals celebrated in Rajasthan and nearby states and takes place during the month of Chaitra (March to April). It is the celebration of spring, harvest, marital fidelity, and

childbearing. Isar is a name of Shiva, while Gauri is an epithet of Parvati who symbolizes Saubhagya (marital bliss). During the festival unmarried women pray for being blessed with a good husband, while married women do so for the welfare, health, and long life of their husbands and happy married life. For the festival, images of Isar and Parvati are made of clay and wood and dressed in fine clothes and jewels. These figures are then placed within baskets along with wheat grass and flowers.

AUCTION RESULT COMPARISON

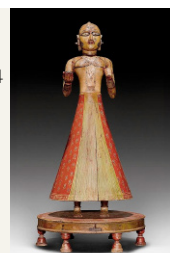
Type: Closely related

Auction: Koller Auktionen Zurich, 7 June 2016, lot 504

Estimate: CHF 3500 or approx. **EUR 5,000** converted and adjusted for inflation at the time of writing

Description: A polychrome painted wood sculpture of Gauri, India, possibly Bikaner, 18th/19th century

Expert remark: Compare the related subject, pose, material, and size (110 cm). Note the lot comprises only one figure.



Estimate EUR 3,000
Starting price EUR 1,500

271

A CARVED WOOD HEAD OF A BULL, KERALA, 18TH-19TH CENTURY

South India. Carved in the form of a bull with long slightly upturned horns and snout, incised with almond-shaped eyes centered by a lozenge surrounded by three half circles, all painted with black and red pigment.

Provenance: British private collection. Gordon Reece Gallery, London, 1999. The collection of A. John Lippitt, Hampshire, United Kingdom, acquired from the above. A copy of a stamped and signed invoice from Gordon Reece Gallery, addressed to John Lippitt, dated 15 February 1999, and describing the present lot as 'a bull head', accompanies this lot.



John Lippitt as a young man

Condition: Good condition with wear, natural imperfections including age cracks and signs of insect activity, minor losses, scratches, nicks, and remnants of pigments. A small section of the mouth has been replaced and is possibly of a slightly later date.

Weight: 8.1 kg

Dimensions: Length ca. 112 cm

Images of 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 bull image is a symbol of virility and pastoral life, but he is also associated with the god Shiva as Nandi, Shiva's vehicle, and with the king as a proclamation of prowess. The bridled snout suggests a ferocious ability, here rendered with distinct elegance, grace, and naturalism.

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 and naturalistic beauty of the face suggest elite patronage for this particular image.

Literature comparison: Compare a related example exhibited at the Whitechapel Art Gallery, London, and illustrated by Goerge Michell, *Living Wood: Sculptural Traditions of Southern India*, 1992, p. 133, no. 8.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Mumbai, 15 December 2015, lot 127

Price: INR 875,000 or approx.

EUR 15,000 converted and adjusted for inflation at the time of writing

Description: A painted wood head of a bull, Kerala, South India, circa 18th century

Expert remark: Compare the closely related subject and manner of carving. Note the larger size (157 cm) and the more detailed but significantly later painting.



Estimate EUR 3,000

Starting price EUR 1,500





272
A LARGE WOODEN TWELVE-PANEL DOOR,
GOND TRIBE, EARLY TO MID-19TH CENTURY

Gondwana region, India. Boldly carved with two rows of six vertical panels depicting deities, mythical beasts, and scenes of everyday life. Each panel within a patterned frame with round metal fittings on each corner. The door is set with two iron hinges and an iron chain fastener on both sides.

Provenance: British private collection. Gordon Reece Gallery, London, circa 2000. The collection of A. John Lippitt, Hampshire, United Kingdom, acquired from the above. A copy of the original invoice from Gordon Reece Gallery, with a lengthy description of the present lot and confirming the dating above, accompanies this lot.

Condition: Good condition with wear, signs of weathering and erosion, some expected age cracks, small losses, all as expected for organic material.



Gordon Reece

Weight: 41.5 kg
 Dimensions: 177 x 66 cm

Hanuman crouches in the upper left frame wearing a tribal grass skirt next to a panel with two men holding rifles. Below Hanuman is a monkey climbing through the leafy branches of a tall tree next to a seated four-armed Ganesha. Further down, a worshiper is carved approaching a wrathful deity holding a mala and water vessel next to a panel with a lion attacking its prey. A two-headed mythical beast, with one head raised and the other head grazing, is depicted next to two figures playing instruments. The last two rows depict scenes of agriculture and hunting.

The Gond or Gondi people are an ethnolinguistic group in India. Their native language, Gondi, belongs to the Dravidian family. The Gond have formed many kingdoms of historical significance within the Gondwana region, and they were first mentioned by Muslim merchants in the 14th century. Doors such as these were the property of the tribal chief and were a symbol of prestige and authority.

LITERATURE COMPARISON

Compare a related Gond tribal door decorated with the same two-headed mythical beast as well as animals and scenes from tribal life, dated to the 19th century, from the collection of Vittorio Carini and illustrated by Renzo Freschi in the article Tribal Doors of Central India on his website, previously published in Archetipo, 1983.



Estimate EUR 2,000
 Starting price EUR 1,000



273

A RARE AND LARGE CARVED HARDWOOD 'MALE AND FEMALE' DOOR, ODA MATAN

Timor, Belu Regency, late 19th century. Expressively carved in relief with a male and female figure standing side by side, the man holding a dagger and the woman a bottle, their faces with deep eye sockets centered by a triangular nose and small mouth, the woman further with two small breasts. The panel is additionally incised with abstract geometric patterns.

Provenance: From the collection of Alexander Goetz, a noted German art expert and collector who specializes in Indonesian works of art.

Condition: Good condition with extensive old wear, weathering as expected, age cracks, some with associated old repairs. Small nicks, scratches, and losses. Beautiful, naturally grown patina overall.



Alexander Goetz

Weight: 16.4 kg
Dimensions: Size 128.5 x 78 cm

This door was originally installed in a great thatched communal house belonging to an aristocratic, matrilineal Tetun clan. Such residences were usually embellished with painted walls as well as elaborately carved panels and doors. The floorplan reflected Tetun notions of the cosmos which held that humans lived on earth between the upper world and the underworld. The rear of the house was viewed as the women's domain and symbolized the sacred underworld. Following birth, a father carried his infant through the "female door" to the upper world, which was predominantly male.

Most of such doors were decorated solely with tightly patterned geometric designs, while others singularly depict or combine raised carvings of breasts, animals, or ceremonial jewelry. In the case of figurative doors, they usually consist of a single effigy with a long angular frame or a half-bodied torso. **Only very few doors actually depict male and female figures, like the two seen on the present door.**

LITERATURE COMPARISON

Compare a closely related door, dated c. 1915, in the collection of the Dallas Museum of Art, object number 2013.3 (**fig. 1**). Compare a closely related door, dated c. 1900, combining male and female aspects in a single figure, in the collection of the Powerhouse Museum of the Museum of Applied Arts & Sciences in Sydney, object number 2002/6/1.

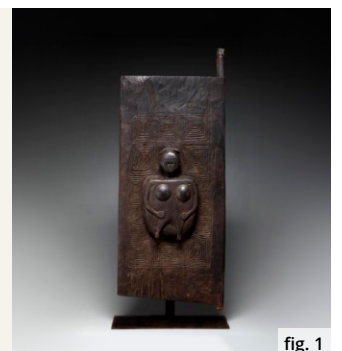


fig. 1

Estimate EUR 8,000
Starting price EUR 4,000

274

**A PAINTING OF A GODDESS
FROM A TANTRIC MANUSCRIPT,
NORTHWESTERN INDIA,
18TH CENTURY**

Ink and watercolors on paper, laid down on fabric. Depicting a female deity in the nude standing with her arms spread and feet apart, the palm of the feet and hands decorated with aalta, her body adorned with jewelry, the serene face with wide kohl-lined eyes and small lips under arched brows, the forehead marked with tilak, the hair elegantly falling down the shoulder. The verso with text in devanagari.

Provenance: Galerie Suzanne Bollag, Zurich, Switzerland. Swiss private collection, acquired from the above. Galerie Jan Krugier, Geneva, Switzerland. A private collection in Geneva, acquired from the above. The reverse with two old labels from Galerie Suzanne Bollag and



Jan Krugier, 2006

each titling the painting 'Devi' and confirming the dating above, and inscribed 'J.K. 248', 'Devi', and '18th century. Gujarat. 8'. Suzanne Bollag (1917-1995) was a Swiss art dealer who has published the great names of classical modernism, including Max Ernst, Pablo Picasso, Yves Tanguy, and Joan Mir. She took part in Art Basel with her gallery for many years. Jan Krugier (1928-2008) was a Polish born Swiss dealer and a survivor of the Holocaust. Trained as an artist, he worked in the trade from 1953 and from 1962 with his own gallery in Geneva. In 1967 he opened a space in New York in collaboration with Albert Loeb. From the 1970s onwards he took over the representation of Marina Picasso's collection and built up his own art collection.

Condition: Good condition with minor wear. Soiling, foxing, stains, and losses.

Dimensions: Image size 18.5 x 9 cm, Size incl. frame 25.5 x 15.5 cm

**LITERATURE
COMPARISON**

Compare a related painting of a tantric goddess from a rare Kannada manuscript, in the collection of the Kannada department, University of Bangalore,



fig. 1

photographed on 27 April 1987, under Chindananda Murthy (fig. 1). Compare a related painting of Purusha, with figures similar to the present lot, dated c. 1700, Rajasthan, illustrated by Ajit Mookerjee, Kundalini. The Arousal of the Inner Energy, p. 55.

Estimate EUR 2,000

Starting price EUR 1,000





275

A PAHARI PAINTING OF A VIRAHINI NAYIKA, NORTHERN INDIA, GULER, CIRCA 1800

Gouache and gold on paper. The heroine dressed in fine silks and adorned with ornate pearls and jewels longs for her lover, one hand clasped around a branch, the other holding a fan. Suffers from vipralambhashringara (love in separation), her disposition in stark contrast to her lush verdant surroundings, with lotuses in a pond and mango trees bearing ripe fruits, the onset of spring irrelevant to her plight.

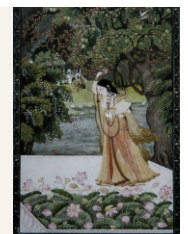
Provenance: Swiss trade. Acquired from an old private collection.
Condition: Very good condition with minor wear and slight soiling. Minor smudges. Possible minor touchups. Backed firmly by a thick sheet of paper.

Dimensions: Image size 29.2 x 19.3 cm, Size incl. frame 53.8 x 44 cm

Virahini Nayika, or woman in longing, is a popular subject in Pahari painting. She is often depicted alone, feeding animals, staring out into a storm, smoking a hookah, or like the present painting, clinging to a tree. This sensitively rendered painting captures the damsel's despair as she experiences the pain of her lover's absence.

LITERATURE COMPARISON

Compare a near identical Pahari painting of a Virahini Nayika, dated 1830, in the collection of the Bharat Kala Bhavan, Banaras Hindu University, Varanasi.



AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 19 March 2013, lot 282
Price: USD 13,750 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing
Description: A painting of a Nayika, India, Guler, circa 1800
Expert remark: Compare the related subject and manner of painting. Note the size (22.8 x 18.7 cm).



Estimate EUR 4,000
Starting price EUR 2,000



276

A LARGE INDIAN PAINTING OF SHIVA ON NANDI IN A PROCESSION WITH OTHER DEITIES

Northwestern India, mid-18th to early 19th century. Gilt, gouache, and ink on paper. Depicting a large procession of deities, demons, humans, beasts, and animals, with Shiva riding his vahana Nandi, celestial being floating in swirling clouds, and demons emerging from above. The right side with a marble palace surrounded by rockwork and trees, all within a red border, with kings, noblemen, and servants approaching the gods.

Provenance: Swiss trade. Acquired from a noted private estate.

Condition: Very good condition with little wear, some creasing, few tiny losses, and few touchups.

Dimensions: Size 119 x 40 cm

Expert's note: The large format, wondrous detail, and masterly quality make this a rare Indian painting. It is likely that it belonged to an important series, such as those attributed to the Kangra court artist Purkhu (see, for one example, the auction result comparison below). Furthermore, it has been extremely well preserved.

Literature comparison: Compare a related painting depicting the same subject in Rajput style, dated 18th-19th century, 22.23 x 26.67 cm, in the collection of the Harvard Art Museums, object number 1973.170.B.



AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams San Francisco, 22 June 2010, lot 2372

Price: USD 85,400 or approx.

EUR 110,500 converted and adjusted for inflation at the time of writing

Description: An Indian miniature of Maharana Sangram Singh Escorting Three Elephants through a Village, Udaipur, 18th Century

Expert remark: Compare the related figural subject and composition. Note the smaller size (71.8 x 43.2 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 21 September 2022, lot 436

Price: USD 70,560 or approx. **EUR**

67,000 converted and adjusted for inflation at the time of writing

Description: A painting from a Mahabharata series: Abhimanyu breaching the Chakravyuha, India, Punjab hills, Kangra, attributed to Purkhu, 1800-1820

Expert remark: Compare the related figural subject, composition, and style. Note the much smaller size (33.3 x 45.7 cm).



Estimate EUR 8,000

Starting price EUR 4,000



277

A TANTRIC PAINTING OF VISHNU'S FEET, VISHNUPADA, 18TH CENTURY

India, Rajasthan. Ink, watercolors, gouache, and gold on paper, mounted on paper. The footprint of Vishnu's feet backed by a blooming lotus blossom, against a pale blue ground within a red border, and decorated with the Ashtamangala and numerous other auspicious symbols, weapons, and attributes of Vishnu, each with an identifying inscription.

Provenance: Dutch book trade. Acquired through a private estate which contained a major collection of antique books and scriptures.
Condition: Very good condition with minor wear. Minor losses and folds. Firmly mounted.

Dimensions: Image size 16 x 22.5 cm, Size incl. frame 31 x 36 cm

The objects contained within Vishnu's feet include animals such as a bird and snake; auspicious symbols like the chakra, mala, parasol, vase, and flute; weapons such as a sword, bow and arrows, axe, and mace; as well as the sun, moon, and stars.

Pada-puja or the worship of the foot has a long tradition in India. The practice originated with Buddhism. The Buddha, before attaining Nirvana, forbade his followers from personal worship, so his followers introduced various symbols which represented him and could thus become the subjects of their devotion, the representation of his footprint being one such symbol. This symbolism was later adopted and adapted by followers of Vishnu in their worship of Vishnupada as part of their rituals, most particularly in Rajasthan. Vishnu, the manifest form of cosmos, is believed to contain in his foot the entire cosmos and so multiple symbols are accepted as representing Vishnu.

LITERATURE COMPARISON

Compare a closely related Vishnupada painting from Rajasthan, dated to the 18th century, in the collection of the National Museum, New Delhi, accession number 82.410.



Estimate EUR 2,000
Starting price EUR 1,000



278

AN INDIAN MINIATURE PAINTING OF RAMA AND SITA WITH LAKSHMANA AND HANUMAN

India, late 18th to early 19th century. Ink, watercolors, gouache, and gold on paper, laid down on paper. Finely painted with Rama and Sita seated on an ornate red carpet on a terrace overlooking a charbagh, flanked by Rama's brother Lakshmana to the left waving a flywhisk and his devoted follower Hanuman to the right. The four figures are dressed in fine jewels and silks, all in a verdant landscape.

Inscriptions: To the top in gold paint, 'Rama'.

Provenance: Swiss trade. Acquired from an old private collection.

Condition: Good condition with minor wear, soiling, few losses, and minor creasing.

Dimensions: Image size 25.7 x 15 cm, Size incl. frame 32.2 x 21.5 cm

The present painting represents the final scene of the Ramayana, as Rama and Sita are gloriously reunited after exile, abduction, and war. They are attended to by Rama's brother Lakshmana, waving a flywhisk above the couple, and their trusted companion Hanuman, who pays homage to the newly reunited couple.

Literature comparison: Compare a related miniature painting of Rama, Sita, Lakshmana and Hanuman, dated 1760-1770, size 30.3 x 21.5 cm, in the collection of the Victoria and Albert Museum, accession number D.357-1908.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 22 March 2023, lot 372

Price: USD 37,800 or approx. **EUR 35,500** converted and adjusted for inflation at the time of writing

Description: a painting of Rama and Sita enthroned with Lakshmana and Hanuman, India, Punjab hills, Guler, circa 1800

Expert remark: Compare the closely related subject and manner of painting. Note the size (21 x 15.9 cm).



Estimate EUR 4,000

Starting price EUR 2,000



279
**A TERRACOTTA SCULPTURE OF AN ELEPHANT HEAD,
 NOK CULTURE, NIGERIA, 500 BC-200 AD**

Well modeled, the stylized head with large ears pricked back, the large triangular eyes with pierced pupils, the wrinkled trunk neatly incised and flanked by two short tusks above the narrow mouth.

Provenance: German trade. Acquired from a private collection.
Condition: Very good condition, commensurate with age, with expected old wear, signs of weathering and erosion, small nicks, and an old chip to one ear.

Weight: 1,256 g (excl. stand) and 1,713 g (incl. stand)
 Dimensions: Length 20.1 cm

On a modern wood base. (2)

The Nok culture was one of the earliest known societies of Western Africa. It developed in central Nigeria from around 1000 BC to 300 AD. The Nok culture is famous for its unique terracotta sculptures, yet only little is known about its people.

Archaeologists have analyzed the clay used by Nok people in their sculptures and discovered that all the clay likely came from the same source, suggesting that a central authority controlled the supply. Nok sculptures have been found across an area over 78,000 square kilometers, suggesting these artists, although they received their clay from a central source, were part of an expansive civilization.

**LITERATURE
 COMPARISON**

Compare a closely related Nok pottery elephant head in the Nigerian National Museum, Lagos.



Estimate EUR 1,000
 Starting price EUR 500

Private Estates and Collection Provenances

The Jiyuanshanfang Collection, New York, USA
Dr. Wou Kiuan (1910-1997)
The Chasseloupe-Laubat family, France
Moreno Maria Majandi, Italy
Paolo Bertuzzi (1943-2022), Bologna, Italy
Darwin Freeman (b.1976), Idaho, USA
Robert (1903-1968) and Isabelle (1915-2010) de Strycker, France
Isidore Cohn (1921-2015), New Orleans, USA
Grahame Clarke (1940-2014)
René Ronveaux (d. 1991), Belgium
Michael Phillips (b. 1943), Beverly Hills, California, USA
Harry Geoffrey Beasley (1881-1939), UK
Professor Filippo Salviati, Rome, Italy
Sir Joseph Edward Hotung (1930-2021), Hong Kong/Shanghai

Charles Cartier-Bresson (1853-1921)
John Drew (1933-2006)
Alfred William Cowperthwaite (1890-1964)
Phillip Allen (1938-2022)
Maurice Fry (1931-2019)
Alexander Brody, Honolulu, USA
Christopher and Genevieve McConnell
Herbert Bernenko, New York, USA
Paxton Gremillion (1941-2014)
Loyd Taylor
Dr. Mark F. Kozloff, Chicago, USA
Zhao Zhiquan (1829-1884)
Dr. Kenneth P. Lawley (1937-2023)
Barbara and Lester Levy
Gerard Arnhold (1918-2010), São Paulo, Brazil
Mary McFadden (born 1938)
John 'Moke' Mokotoff (1950-2022), New York, USA
Godfried Wauters, Belgium

Yvette Starck, Luxembourg
Jean-Marc Andral, Belgium
Mr. Demesmaeker, Brussels, Belgium
Dr. René Schroeder
Jacques Grosbusch, Luxembourg
Irene and Wolfgang Zacke (1942-2022), Vienna, Austria
Olivier Maréchal, Belgium
The Mines family, Luxembourg
Louis Kaufman (1905-1994)
A. John Lippitt, Hampshire, UK
George Eumorfopoulos (1863-1939), London, UK
Queen Maria of Yugoslavia (1900-1961)
Emanuel M. Sulkes
Ann Arbour, Michigan, USA
Frank William Pierce (d. 1978), Surrey, UK
Sarah McNeal Few (1938-2015)
Laszlo Nagy Szervei
Edith & Stuart Cary Welch

The fifth Prince Ding, Zai Quan (1794-1854)
Lionel and Danielle Fournier
Professor Giuseppe Federici, Bologna, Italy
Kono Shuson (1890-1987), Japan
La Société Industrielle de Mulhouse, Alsace, France
Terence E. B. Harnden, UK
Lowell and April Blackfort, Beverly Hills, California, USA
Norman Blount (1875-1930)
Annick and Alain Cical
APN Trading Corp, Bay Shore, New York, USA
Paul-Émile Naggjar (1883-1961)
The Sachs Family Collection, USA
Bo Ive (1922-1981), Denmark
Sven Åkesson (1902-1991)
Alan and Simone Hartman, New York, USA
Hayward and Blanche Cirker, Hewlett Bay Park, New York, USA
Sigurd Reininghaus (1933-1981)
Dr. Ferdinand and Dr. Gudrun Thaler-Szulyovsky, Austria

◀ Provenance list starts on the inside front cover





ZACKE

SINCE 1968

1010 VIENNA AUSTRIA
STERNGASSE 13

Tel +43 1 532 04 52 . Fax +20
E-mail office@zacke.at

www.zacke.at

