中文翻譯敘述，請參考 www.zacke.at

ZACKE

SINCE 1968

TWO-DAY AUCTION

Thursday, 10 March 2022
Lots 1-331 ONLINE CATALOG

Friday, 11 March 2022
Lots 351-628

Fine Chinese Art

中國藝術集珍

Buddhism and Hinduism

AUCTION

Thursday, 10 March 2022
at 10.00 AM CET

LOTS 1 – 331 ONLINE CATALOG www.zacke.at

Provenances

Museum Deaccessions

The Halim Time & Glass Museum, Evanston, USA
Museum für Asiatische Kunst, Radevormwald, Germany
The Akron Art Museum, Ohio, USA
The Albright-Knox Art Gallery, Buffalo, USA

Private Estate and Collection Provenances

Dr. Mons Fischer, Vienna, Austria
Dr. Koos de Jong, Netherlands
Alexander Förster, Austria
Godfried Wauters, Belgium
Leonardo Vigorelli, Bergamo, Italy
Michel Pasiello, Venice, Italy
Dr. Lubor Hajek (1921-2000), Czech Republic
Sear Hang Hwie Pao (1937-2009), Toronto, Canada
Arthur Huc (1854-1932), Toulouse, France
Mee-Din and Robert W. Moore, California, USA
Leopold Strasser (1919-2010), Austria
Dr. Hans Heumann (1919-2013)
Sir Mark Heath (1927-2005), United Kingdom
Henrik Eugen Reuterswärd (1881-1964), Sweden
Naima Rutgersson (1922-2020), Stockholm, Sweden
Alexander Popov, Novi Sad, Serbia
Camille Mines (1950-2018), Luxembourg
Jochen Kienzle (1925-2002) and Herbert Kienzle (1931-1997), Germany
Colonel Marcel Klepper (1882-1944)
Klaus Clausmeyer (1887-1968), Germany
Eben Hamilton, Horsham, United Kingdom
Erik Dons (1915-2002), Norway
Karl Emil Strømstad, Norway
Åke Virgin (1891-1978), Sweden
Arthur Mitchell Sackler (1913-1987), USA
Paul Bentley, Wisconsin, USA
Armin Lemp, Zürich, Switzerland
Peter and Traudi Plesch, United Kingdom
Richard Nathanson (d. 2018)
David Taylor (1876-1958), Scotland and Northern Ireland
Anthony M. Lee, Toronto, USA
Wu Ping (1920-2019), Yuyao, China
Wang Lifu (1911-2014), China
Robert P. Youngman (1940-2018)
Louise Hawley Stone (1903-1997), Toronto, Canada
Asbjorn Lunde (1927-2017), New York, USA
Kemin Hu, China
Sarah Belk Gambrell (1918-2020)
Jacqueline Kemp, USA
William R. Appleby (1915-2007) and Elinor Appleby (1920-2020), New York, USA
Rear Admiral Emory Day Stanley, Sr. (1881-1968), USA
Ina and Sandford Gadient, USA
Ann and Gordon Getty, San Francisco, USA
Lim Kee Chin, Singapore
William John Lillyman (1937-2020), USA
Eulalio Carrera-Lowe, Panama
Dr. Marshall Hertig, Massachusetts, USA
Karl Stirner (1923-2016), Massachusetts, USA
Nasli Heeramaneck (1902-1971), USA
John J. Klejman (1906-1995), New York, USA
René Vittoz (1904-1992), Switzerland
Florine Langweil (1861-1958), Paris, France
Jan Wirgin (1932-2020), Stockholm, Sweden
Harry J. Haon II (1901-1989) and Harry J. Haon III (1934-2013)
Ted Newbold (1930-2018) and Helen Cunningham
Lilla Bukowski, Stockholm, Sweden
Hilkka Korpivaara, née Wright (1929-2017), Vyborg, Finland
Alexander Goetz, Germany and Indonesia
Captain W. F. Collins (1865-1948), London, United Kingdom
Edward Arthur Parry (1879-1946) and Angela Parry (1879-1977), London, United Kingdom
Ezzelino Magli (1872-1939), Italy
Herbert Vighnantaka Guenther (1917-2006), Germany
Derek and Sonja Howlett, United Kingdom
George de Menasce (1890-1967), Liverpool, United Kingdom
John D. Waldroup (1926-2006) and May Waldroup (b. 1930), USA
John Burke da Silva CMG (1918-2003), United Kingdom
Jean Keswick (1885-1977), United Kingdom
Denis O'Brien (1941-2021), USA
Mohamed Makiya (1914-2015), London, United Kingdom

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CATALOG CA0322

VIEWING
www.zacke.at
IN OUR GALLERY

Preview: 28. 2. - 9. 3. 2022
Monday – Friday 10 am – 6 pm
and by appointment

中文翻譯敘述，請參考
www.zacke.at

GALERIE ZACKE
MARIAHILFERSTRASSE 112
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IMPORTANT INFORMATION

According to the general terms and conditions of business of Galerie Zacke Vienna, Founded 1968, SZA Versteigerungen & Vertriebs GmbH, 1070 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, Mariahilferstrasse 112, Stiege 1, 2. Stock, 1070 Wien, Austria, Europe

WE ACCEPT THE FOLLOWING METHODS OF PAYMENTS:
- Cash
- Certified or personal check
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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 up to the estimate 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.

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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 prices exceeding EUR 350,- the transport insurance will be automatically arranged by the company if it does not expressively 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.

Further images of all lots at:
www.zacke.at

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 ϒ 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. For objects which have a low ivory content or have been proven beyond doubt to be in the EU before 1982, please contact our office for more information on how to obtain a CITES license.

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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
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ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Chinese Art, Buddhism and Hinduism CA0322**
ON DATE **10 & 11 MARCH 2022, AT 10:00AM CET**

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

MY PHONE NUMBER

IMPORTANT NOTICE:
Bids do not include buyer's premium and VAT. Margin taxation applies.
Items with added VAT are marked † in the online catalog.

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 estimate on your behalf.

TERMS OF PAYMENT, SHIPPING AND COLLECTION:

NAME

EMAIL

ADRESS

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

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PLEASE CHECK THE DESIRED CARD

☐ AMEX ☐ DINERS ☐ 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
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ADDRESS

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

CARD NUMBER

☐ **SHIPPING INSURANCE**
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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, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on **www.zacke.at** on the day of the auction.

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ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Chinese Art, Buddhism and Hinduism CA0322**
ON DATE **10 & 11 MARCH 2022, AT 10:00AM CET**

LOT NR.	LOT TITLE	BID IN EURO

HOW TO FIND US ON MARIAHILFERSTRASSE:

BY PUBLIC TRANSPORT:

2-3 minutes from the **U3 station ZIEGLERGASSE**

3-5 minutes from the **U3/U6 station WESTBAHNHOF**

BY CAR:

Best route: take the Gürtel to the Westbahnhof and turn onto Mariahilferstraße; house number 112 is just after the Kaiserstraße.

Access is possible by car, with loading and unloading all day as well as short term parking. Multiple garages directly nearby.

ADDRESS:

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1070 Vienna
STAIRCASE 1,
2nd FLOOR (ELEVATOR)

ZACKE
SINCE 1968

TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE©, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, MARIAHILFERSTRASSE 112, 1070 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

§ 2) The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 22% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 26.4% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 22% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% 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, MARIAHILFERSTRASSE 112, 1070 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmatured 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 ś risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

§ 15) In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the estimate price of these items. If the company cannot reach a bidder by telephone, it will bid on behalf of this bidder up to the estimate price when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer ś 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.

AUCTION DAY ONE

Thursday, 10 March 2022
at 10.00 AM CET

LOTS 1 – 331 ONLINE CATALOG www.zacke.at

中文翻譯敘述，請參考 www.zacke.at

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A RARE BRONZE RITUAL WINE VESSEL, GU, SHANG DYNASTY

China, 14th-13th century BC. The vessel has a plain trumpet-shaped neck and spreading foot, and the bulbous mid-section is cast with two taotie masks with boss-like eyes divided and separated by slender notched flanges and set between raised bow-string borders, the lower of which is interrupted by a cruciform aperture.

Provenance: Roger Keverne, London, 16 October 2009. A British private collection, acquired from the above and thence by descent. Note that Roger Keverne's pricelist for this exhibition states a **purchase price of GBP 18,000 (approx. GBP 26,350 today** after inflation) for the present lot.
Published: Roger Keverne, Fine and Rare Chinese Works of Art and Ceramics Winter Exhibition, London, 2009, no. 1.
Condition: Excellent condition, commensurate with age. Minuscule nicks to edges and small dents. Few minor signs of erosion. Old wear. Superb, naturally grown patina with various tones of malachite as well as some cuprite and azurite encrustation.

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

Weight: 516.2 g
Dimensions: Height 19 cm

Expert's note: The present vessel belongs to the latter stage of the Erligang phase. Robert W. Bagley in Shang Ritual Bronzes in the Arthur M. Sackler Collections, volume 1, The Arthur M. Sackler Foundation, Washington, D.C., 1987, illustrates a series of bronze gu that span this transitional period, pages 218-219, figures 25.1-6. In these illustrations one can see the gradual change in the shape from the broader silhouette of the earlier examples, figures 25.1 and 25.2, to the taller and more slender silhouette of the later examples, figures 25.5 and 25.6, and notes that the thickened waist is seen only occasionally during this period. Furthermore, all of these vessels, along with the present vessel, share similar cruciform apertures left by the casting process.

Literature comparison: For related examples, see Jan Fontein and Tang Wu, Unearthing China's Past, no. 7, p. 37-38, and note particularly fig. 5, excavated at Minggonglu, Zhengzhou, Henan Province, which has a very similar decorative band and a cruciform aperture, and see Hubei Provincial Institute of Cultural Relics and Archaeology, The Panlongcheng Site Report of Archaeological Excavation from 1963-1994, vol. 2, color pl. 30, fig. 1 (PYWM 4:6), pl. 36, fig. 1 (PWZM 1:4), and pl. 87, Fig. 2 (PYWM 11:5).

Estimate EUR 12,000
Starting price EUR 6,000

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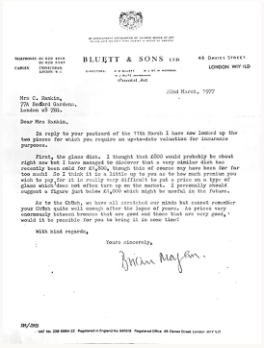
AN IMPORTANT AND RARE BRONZE RITUAL TRIPOD WINE VESSEL, JUE, SHANG DYNASTY

China, 13th century BC. The vessel is raised on tall, graceful, blade-shaped legs with sharp edges and cast with a band of taotie masks with raised bosses and indented flanges, one mask centered by a flange, the other by the handle and a two-character clan mark, cast on the body beneath. Above is a band of neatly incised short blades and two longer blades, one on the underside of the spout and one on the flared collar. A pair of capped posts with engraved scroll rises from the rim.

Inscriptions: Two-character clan mark

Provenance: Bluett & Sons, London, circa 1960 or earlier. A private collector in London, acquired from the above and thence by descent. The present lot is listed in an inventory dated March 1977 which was compiled for insurance purposes. Copies of two pages from this inventory, each listing the jue vessel as a "Chueh", one showing a value of GBP 2,500 (approx. GBP 40,000-60,000 today after inflation), the highest price for any item on either page, accompany this lot. A copy of a **signed letter from Brian Morgan of Bluett & Sons, dated 22nd March 1977**, accompanies this lot. Morgan replies to the owner of the Jue who requests "an up-to-date valuation for insurance purposes" from Bluett, stating that he "cannot remember [the present lot] well enough after the lapse of years" and asks for it to be brought in again. This indicates that the purchase must have taken place at least 10-15 years before 1977, pointing to an acquisition date of c. 1960.

Brian Morgan (left) and Roger Bluett (right) in Bluett & Sons' Mayfair gallery, 1977



BLUETT & SONS LTD. 48 DAVIES STREET LONDON, W1Y 1LD

22nd March, 1977

Mrs C. Bacica,
77A Redford Gardens,
London W8 7EU.

Dear Mrs Bacica,

In reply to your postcard of the 17th March I have now looked up the two pieces for which you require an up-to-date valuation for insurance purposes.

First, the glass dish. I thought that £800 would probably be about right now but I have managed to discover that a very similar dish has recently been sold for £1,500, though this of course may have been far far too much! So I think it is a little up to you as to how much premium you wish to pay for it to really very difficult to put a price on a type of glass which is so unique. I would suggest £1,000 which might be useful in the future.

As to the Chueh, we have all racked our minds but cannot remember your Chueh quite well enough after the lapse of years. As prices vary enormously between bronze that are good and those that are very good, would it be possible for you to bring it in some time?

With kind regards,

Yours sincerely,

Brian Morgan

BM/JMB

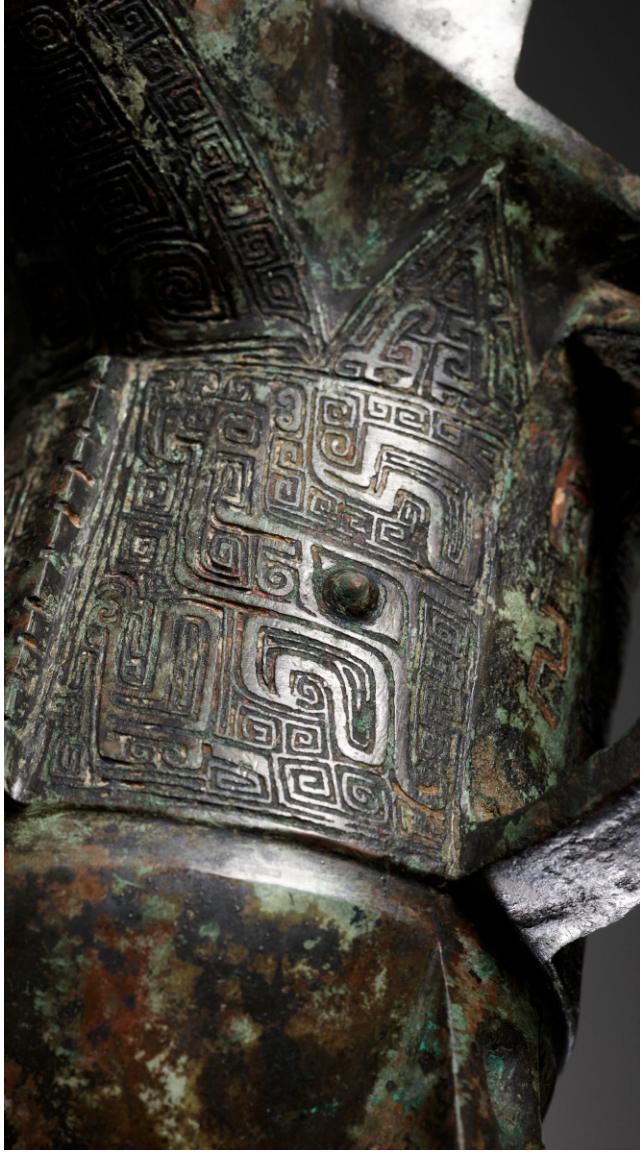
Bluett & Sons was an important dealer of Chinese works of art, founded by brothers Leonard and Edgar Bluett and later continued by Leonard's son Roger Bluett, who was president of the British Antique Dealers' Association, of which his father and uncle were founding members in 1919. Brian Morgan joined Bluett & Sons in 1954, where he became a director of the company.

Condition: Excellent condition, commensurate with age. Minuscule nicks to edges and small dents. Few minor signs of erosion. Soil encrustations. Superb, naturally grown patina with various tones of malachite and cuprite. **The crisply cast decorations are extremely well-preserved**, which makes this one of the most attractive examples of its kind. In such pristine condition, it must be considered exceedingly rare.

Weight: 722.3 g
Dimensions: Height 19.2 cm

The present jue's shape is particularly elegant. The tall, slightly curved, blade-shaped legs are longer in proportion to the body than usual, thereby creating a sense of lightness. The vessel itself is also rather unusual, with a shallow, rounded lower body below the taotie band with pronounced upper and lower edges, which combined with the flanges create a distinct, slightly angular profile.

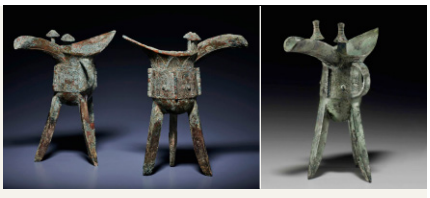
Jue appear to have been essential to Shang dynasty rituals, as they are one of the most numerous vessels found in Shang tombs. Their shape implies that they were used for the heating and pouring of ritual wines, and possibly for drinking the wine.



Expert's note: The present lot belongs to a distinct group of jue which is one of the earliest and largest types. It differs from later groups in that there is a clan mark, the decorations are particularly crisp, the undersides of the spout and collar are decorated with palm blades, the capped posts are incised, and the blade-shaped legs are taller and sharper. In general, later types are usually smaller and significantly less elaborate than the present lot. The discovery of comparable vessels in Fu Hao's tomb argues for a date at the end of the first century of the Anyang period (1300-1050 BC). See Robert W. Bagley, Shang Ritual Bronzes in the Arthur M. Sackler Collections, vol. 1, The Arthur M. Sackler Foundation, Washington, D.C., 1987, page 182, figure 12.1, and pager 185, number 13. This type of jue appears to be extremely rare compared to later types, with not a single example as well-preserved sold at auction by Christie's or Sotheby's after 2000.

Literature comparison: A near-identical jue is illustrated by Robert W. Bagley, Shang Ritual Bronzes in the Arthur M. Sackler Collections, vol. 1, The Arthur M. Sackler Foundation, Washington, D.C., 1987, p. 184-185, no. 13, which is dated 13th century BC.

AUCTION RESULT COMPARISON



Compare a pair of closely related jue, 19.8 cm high, dated 13th-12th century BC, at Christie's New York in Important Chinese Ceramics and Works of Art on 25 September 2020, lot 1503, **sold for USD 118,750**. Note that the Christie's pair of jue are less well-preserved than the present lot, and thus this auction result does not adequately reflect the value of the present lot. Compare a related jue, 22.8 cm high, dated 13th-12th century BC, of slightly different form with a bovine mask above the handle and elongated capped posts, at Christie's New York in Fine Chinese Ceramics and Works of Art on 21 March 2014, lot 2017, **sold for USD 112,500**.

Estimate EUR 30,000
Starting price EUR 15,000

353

A BRONZE RITUAL WINE CUP, ZHI, LATE SHANG TO EARLY WESTERN ZHOU

China, 11th century BC. The broad pear-shaped body supported on a spreading foot and rising to an everted rim, finely decorated around the waisted neck with a narrow band of archaic scroll between two line borders and around the foot with similar scroll and geometric designs as well as four bosses.

Inscriptions: To the interior, 'Fu' (Father).

Provenance: Armin Lemp, Zürich, Switzerland 1961. The Plesch Collection, no. Bv12 (label to base), acquired from the above. Peter and Traudi Plesch were both refugees from Nazi persecution. Peter and Traudi Plesch were both refugees from Nazi persecution. Peter had left Germany with his father, who was the medical doctor of Albert Einstein, who once gently commented on the practical difficulties of young Peter's ingenious design for a perpetual motion machine. Peter Plesch had already formed a fine collection when he met Traudi. One influence had been his maternal great uncle, Fritz von Gans, who had left his antiquities collection to the Royal Prussian Museum, Berlin. However, on their honeymoon in Israel, Traudi fell for the lure of ancient Chinese glass which inspired a new joint adventure, the one criterion for a purchase being that she and Peter should both want the object, although not necessarily with the same passion. Thus their collection was formed slowly and wisely over four decades, later expanding into jades and ancient bronzes, reflecting their desire to have beautiful, but also academically meaningful pieces.

Albert Einstein with a young Peter Plesch, Jewish Museum Berlin

Traudi and Peter Plesch

Condition: Superb condition, commensurate with age, and absolutely original with no repairs or touchups whatsoever. Extensive wear, signs of weathering and erosion. Fine, naturally grown patina with extensive malachite and cuprite encrustation.

Weight: 481.6 g
Dimensions: Height 11.2 cm

LITERATURE COMPARISON
Compare a closely related bronze zhi, dated to the early Western Zhou, c. 1050-1100 BC, in the collection of the Arthur M. Sacker Gallery in the National Museum of Asian Art, Smithsonian Institute, accession number S2012.9.585.

AUCTION RESULT COMPARISON
Compare a closely related bronze zhi, also dated late Shang to early Western Zhou, of closely related size (11.4 cm high), only the upper body of slightly different design, at Christie's New York in Fine Chinese Ceramics and Works of Art on 14 September 2018, lot 1103, **sold for USD 37,500**.

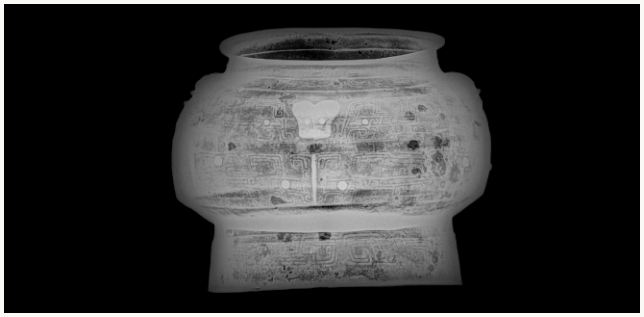
Estimate EUR 10,000
Starting price EUR 5,000

354

A LARGE AND FINELY CAST RITUAL BRONZE WINE VESSEL, POU, SHANG DYNASTY

China, 12th-11th century BC. The compressed globular body rising from a tall splayed foot to a short tapering neck surmounted by a wide flaring mouth. The central band crisply cast with three taotie patterns each centered by a narrow flange, below a band of confronting kuilong divided by three imposing bovine masks cast in high relief. The foot with two pierced apertures above a band of kuilong, all against a leiwen ground.

Provenance: Sotheby's New York, 7 December 1983, lot 49. A private collection in New York, USA, acquired from the above. Christie's New York, 4 June 1992, lot 179. Canadian private collection, acquired from the above. Sotheby's New York, 20 March 2002, lot 18. A noted collector, acquired from the above.
Condition: Excellent condition, commensurate with age and presenting extraordinary well with >90% of the intricate design still sharp and crisp, something that is exceedingly rare on the present group of vessels. Minor nicks, dents and surface scratches. Encrustations. A faint short crack to the base. Minor areas of corrosion with associated losses and old fills as well as a single restoration to foot rim, circa 5x5 cm, all precisely visible on the X-ray images provided (are available upon request). Superb dark-green patina overall, naturally grown over millennia.



X-ray image of the present lot, more images available upon request

Weight: 6.0 kg
Dimensions: Diameter 33 cm, Height 26 cm

Distinguished by its large size and dignified form, the present pou is a magnificent example of bronze vessels created in the second half of the Shang dynasty (c. 1600-1046 BC). Inspired by ceramic prototypes from the Neolithic era, vessels of this type appeared in the Shang bronze casting repertory around the end of the Erligang phase (c. 1500-1300 BC). They were used as food and wine containers for ritual purposes, before disappearing by the beginning of the Western Zhou dynasty (c. 1046-771BC).

Literature comparison:
A closely related pou, 26 cm high, with similar cast decoration and similar large bovine masks cast in relief on the shoulder is illustrated by Robert W. Bagley, Shang Ritual Bronzes in the Arthur M. Sackler Collections, Washington D.C., 1987, page 334, no. 57. Also illustrated, page 337, fig. 57.3, is another closely related pou, 26.5 cm high, in the Museé Cernuschi, Paris. Another closely related pou, 26.2 cm high, is illustrated in Shang Ritual Bronzes, National Palace Museum Collection, Taipei, 1998, pages 388-389, no. 65.

AUCTION RESULT COMPARISON
Compare a closely related pou, 27.9 cm high, also dated 12th-11th century BC, at Christie's New York, in Fine Chinese Ceramics and Works of Art, on 24 March 2011, lot 1239, **sold for USD 1,022,500**. Compare another closely related pou, 33.1 cm diameter, dated to the late Shang dynasty, **with cast repair**, at Sotheby's New York, in Important Chinese Art on 21 September 2021, lot 34, **sold for USD 252,000**.

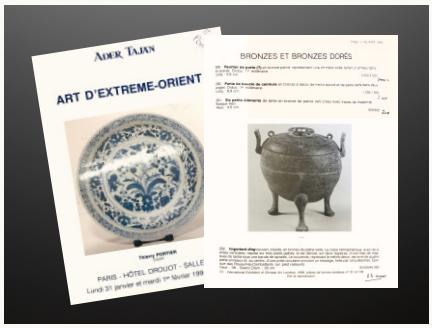
Estimate EUR 80,000
Starting price EUR 40,000

355

A LARGE ARCHAIC BRONZE RITUAL FOOD VESSEL AND COVER, DING, WARRING STATES

China, 5th century BC. The large and heavily cast vessel of globular form raised on three cabriole legs, flanked at the shoulder by upright rectangular loop handles, the domed cover surmounted by a raised circular handle encircled by four small loop handles. The upper body and the cover cast with a dense design of archaic scroll and kui dragons, a whorl motif cast inside the circular handle on the cover.

Provenance:
Ader-Tajan, Paris, 1 February 1994, lot 292. French private collection, acquired from the above.



Condition:
Condition commensurate with age. Old wear, casting flaws, minor cracks and losses. Fine, naturally grown patina with malachite and cuprite encrustation, some corrosion and minimal warping. The legs with old repairs. One area of loss to the back with distinct metal fills, well visible on additional images at www.zacke.at (no hidden damages). Displaying remarkably well overall, the design still crisp and consistent.

Weight: 6.9 kg
Dimensions: Height 36.5 cm, Width 35.7 cm (handle to handle)

AUCTION RESULT COMPARISON
Compare a closely related ding, 37.2 cm high, also dated to the 5th century BC, at Christie's Hong Kong in The Imperial Sale on 31 May 2010, lot 2072, **sold for HKD 1,220,000**.

Estimate EUR 5,000
Starting price EUR 2,500

356

A RARE BRONZE 'ROARING BULL' POURING VESSEL, YI, SPRING AND AUTUMN PERIOD

China, 770 to 476 BC. The deep rounded body supported on three legs, the front legs naturalistically rendered with paws and the hind leg slightly shorter and of cabriole form. Well cast with a wide spout formed from the open mouth of a roaring bull with large, bulging eyes, a broad snout, and curved ears, its tail in the shape of a dragon forming the loop handle. The animal's face is further decorated with archaic scroll and pierced in the center, the front legs with similar scroll decorations, and the hind leg issuing from a beast mask.

Provenance: J. Y. Nathan, Paris, France, 2006. Collection particulière française, acquired from the above.
Expert Authentication: A copy of a 'Certificat D'Expertise' by J. Y. Nathan, Paris, France, dated 8 February 2006, dating the piece to the Warring States period, accompanies this lot.
Condition: Excellent condition, commensurate with age. One small crack (ca. 2 cm long) to the edge of the body. Minuscule losses, nicks to edges and small dents. Few minor areas of erosion. Soil encrustations. Fine, naturally grown patina with extensive malachite encrustation.

CERTIFICAT D'EXPERTISE

ARCHEOLOGIE CHINOISE

DYNASTIE DES ROYAUMES COMBATTANTS
475 – 221 AV J.C.

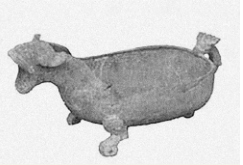
NATHAN Jean-Yves

J.Y. NATHAN

Expert en Archéologie auprès du CEA

Weight: 902.4 g
Dimensions: Length 33 cm

LITERATURE COMPARISON



Compare a closely related bronze yi, also with a spout in the form of a bull's head, unearthed in Cailou village by the Xinzheng Municipal Cultural Relics Management Bureau in 2005, and another closely related bronze yi of similar form found in tomb M6 in Zhenghan Road, Xinzheng City, by the Xinzheng Work Station of the Henan Provincial Cultural Relics and Archaeology Institute. The tombs in Xinzheng were dated to the Spring and Autumn period because of the typological features of the bronze vessels, but the vessels are not described specifically as ritual vessels. See New Bronze Discoveries, China Heritage Newsletter, no. 3, September 2005, The Australian National University, fig. 2 and fig. 5.

AUCTION RESULT COMPARISON

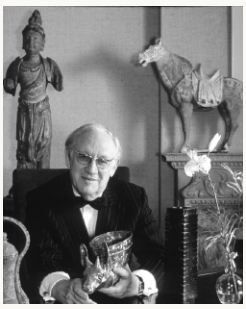
Compare a related bronze yi with a spout in the form of a dragon's head, 15.8 cm high, also dated to the Spring and Autumn period, at Sotheby's New York in Informing The Eye Of The Collector: Chinese Ceramics And Works Of Art From J.T. Tai & Co. on 22 March 2011, lot 188, **sold for USD 40,000**.

Estimate EUR 12,000
Starting price EUR 6,000

357
A TWO-PIECE MINIATURE BRONZE STEAMER, XIAN, EASTERN HAN TO THREE KINGDOMS PERIOD

China, 26-265 AD or slightly later. The bowl with deep rounded sides rising from a separately cast short spreading foot to an everted rim. The cover with a raised central panel surmounted by a separately cast flared 'rim', indicating its use as both a cover for the steamer and as a serving or cooking plate. (2)

Provenance: Arthur M. Sackler, New York. Arthur Mitchell Sackler (1913-1987) was one of America's foremost art collectors, who amassed the largest Chinese art collection in the world. His name lives on in many art-related projects: the Sackler Wing that houses the Temple of Dendur at the Metropolitan Museum of Art, the Arthur M. Sackler Gallery at Princeton University, and the Arthur M. Sackler Museum at Harvard University. At the Smithsonian Institute, the Arthur M. Sackler Gallery is a museum for Asian and Near Eastern Art. In China, the Arthur M. Sackler Museum of Art and Archaeology teaches museology to students in Beijing.



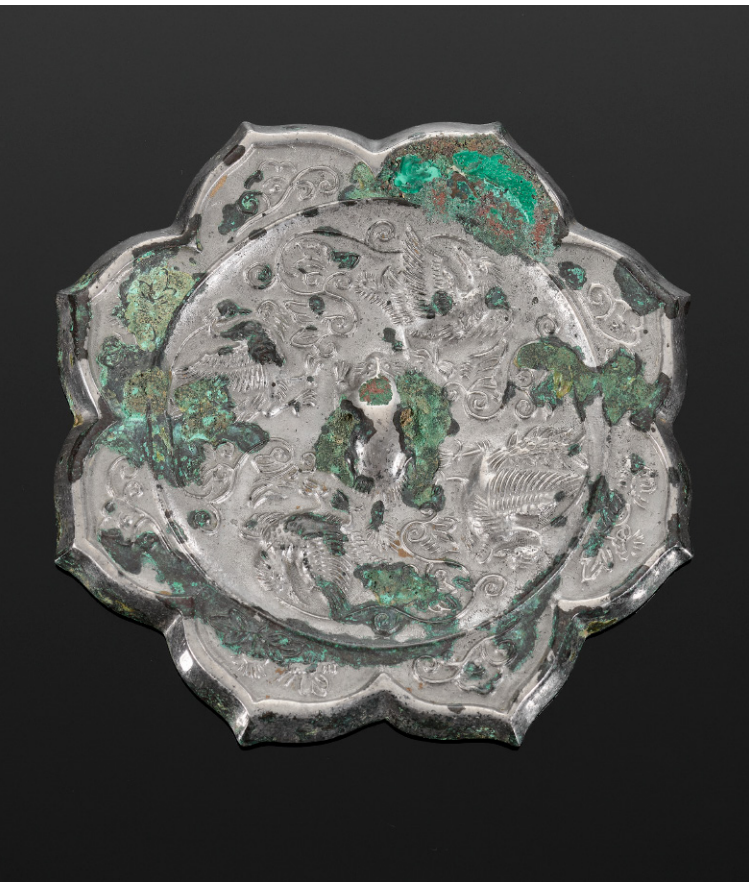
Arthur M. Sackler

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, small losses to the foot of the bowl. Fine, naturally grown patina, with extensive malachite and few azurite encrustations.

Weight: 379.2 g (the bowl) and 320.4 g (the cover)
Dimensions: Height 11.5 cm (the bowl and cover), Diameter 17.5 cm (the cover)

Literature comparison: Compare a closely related two-piece miniature steamer from the Avery Brundage Collection, also dated Eastern Han dynasty to Three Kingdoms period and of closely related size, in the collection of the Asian Art Museum of San Francisco, object number B65B48.a-.b.

Estimate EUR 3,000
Starting price EUR 1,500



358
AN OCTAFOIL SILVERED BRONZE 'BIRDS AND FLOWERS' MIRROR, TANG DYNASTY

China, 618-907. Finely cast in relief with four birds in flight separated by sprigs of flowers encircling a pierced knob modeled as a crouching beast. The raised border cast with floral sprays and butterflies within its octafoil edge.

Provenance: From an English private collection.
Condition: Overall good condition, commensurate with age. Old wear and casting irregularities, signs of weathering and erosion, few small nicks and light scratches. Fine, naturally grown patina with areas of malachite, azurite and cuprite encrustation.

Weight: 355.4 g
Dimensions: Diameter 11.5 cm

Literature comparison: A closely related mirror is illustrated in the exhibition catalog by Uragami Sokyu-do, Bronze Mirrors from Sui to Tang Dynasty, Tokyo, 10 November 2010, cat. no. 62, and was later offered at Sotheby's New York, 18 March 2014, lot 198, at an estimate of USD 8,000-12,000.

AUCTION RESULT COMPARISON
Compare a closely related mirror, also dated to the Tang dynasty and of similar form and design, but of slightly larger size (13.3 cm wide) and cast with phoenixes and mythical beasts, at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 18 March 2014, lot 195, **sold for USD 18,750**.

Estimate EUR 3,000
Starting price EUR 1,500

359

A BRONZE SHALLOW TRIPOD VESSEL, DING, EARLY SPRING AND AUTUMN PERIOD

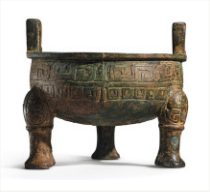
China, late 8th to early 7th century BC. The rounded bowl supported on three cabriole legs, two upright loop handles rising from the everted rim above. The exterior of the body cast with two bands of dense and sharp archaic scroll.

Provenance: From a noted private collection in New York City, USA, and thence by descent within the same family.
Condition: Excellent condition, commensurate with age. Extensive wear, casting flaws, visible parting lines, few minuscule nicks and dents, minor losses. With a fine, naturally grown patina and extensive malachite encrustation.

Weight: 1,465 g
Dimensions: Width 19.3 cm (at the widest points)

Literature comparison: A closely related ding is illustrated by Jenny So in Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections, Arthur M. Sackler Foundation, 1995, pp. 102-3, no. 6, where it is dated Eastern Zhou, early Spring and Autumn period, late 8th-early 7th century BC. Compare a ding, of closely related shallow form and with similar tight interlace, also dated 8th-7th century BC, in the collection of the British Museum, museum number 1982,0621.1.

AUCTION RESULT COMPARISON
Compare a related ding, also dated early Spring and Autumn period, at Christie's New York in Fine Chinese Ceramics and Works of Art on 23 March 2012, lot 1531, **sold for USD 30,000**, and another at Sotheby's New York in Important Chinese Art on 12 September 2018, lot 190, **sold for USD 20,000**. A near-identical bronze ding, from the same provenance as the present lot, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 16 October 2021, lot 329, **for EUR 8,848**.



Estimate EUR 3,000
Starting price EUR 1,500

136 Ein Paar teilvergoldeter silberner Kämme, ursprünglich wahrscheinlich Rücken an Rücken montiert, der untere Abschnitt der beiden Blätter mit eingeschnittenen Zähnen, der obere, gewölbte Teil mit einem in Hochrelief getriebenen Dekor mit drei Phantasieblumen, welche aus einem Blattmotiv mit flach reliefierten Stielen und Blättern hervorsteigen, auf ringpunziertem Grund und eingefaßt von einem Band mit erhabenen Punkten, einer geritzten Flechtborte, einem weiteren punktierten Band und einer abschließenden Borte mit erhabenen Sternen, die Blumen, Punkt- und Sternborten durch Vergoldung erhöht.
Tang-Dynastie, 7. oder 8. Jhd. n. Chr.
Höhe 10 cm, Breite 14 cm

Drei verwandte Kämme in flacherem Relief im Idemitsu Museum of Arts, Tokio, sind abgebildet in *Ancient Chinese Arts*, Taf. 337.

136 Pair of parcel-gilt silver combs, originally probably fitted together back to back, the lower part of both sheets cut into teeth, the upper domed part with a high-relief repoussé design of three fanciful flowers springing from a leaf motif with low-relief stems and foliage, reserved on a ring-punched ground and enclosed by a band of raised dots, an incised braided border, another band of dots and a framing border of raised stars, the flowers, dot and star borders highlighted in gilding.
Tang dynasty, 7th or 8th century AD
10 cm high, 14 cm wide

Three related combs worked in lower relief, in the Idemitsu Museum of Arts, Tokyo, are illustrated in *Ancient Chinese Arts*, pl.337.

236

360
A PARCEL-GILT SILVER COMB, TANG DYNASTY

China, 618-907. The gilt upper section of the comb is decorated in repoussé with stylized prunus blossoms issuing from scrolling vines and two leaves reminiscent of fishtails, all reserved on a ring-punched ground and enclosed by beaded, diapered, and floral borders.

Provenance: J. J. Lally & Co., New York, USA, 1998. Collection of Julius Eberhardt, acquired from the above and thence by descent. Nagel, Stuttgart, 2 November 2013, lot 3074. A private collector, acquired from the above. Julius Eberhardt (1936-2012) was an Austrian architect and passionate collector of ancient Chinese art. He often bought from J. J. Lally in New York. In the 1990s, he built a private museum of Chinese works of art in central Vienna.
Published: Regina Krahl, Collection Julius Eberhardt: Early Chinese Art, vol. 1, Hong Kong, 1999, p. 236, no. 136 (erroneously described as part of a pair, see Expert's note).
Condition: Very good condition with old wear, expected signs of oxidization, minor corrosion, rubbing to gilt, few small dents. The reverse with malachite and cuprite encrustation.

Julius Eberhardt (1936-2012)

A room in the Julius Eberhardt Museum in Vienna

Weight: 41.2 g
Dimensions: Length 13.8 cm

Expert's note: The present lot is published in Regina Krahl, Collection Julius Eberhardt: Early Chinese Art, together with a similar comb, with the lot being described as a pair. A pair of combs, however, appears to be rather unlikely, because there would be no purpose for such a pair, which is the likely reason why these two combs were separated at some point after Julius Eberhardt's passing.

Literature comparison: Three related combs in the Idemitsu Museum of Arts, Tokyo, are illustrated in Ancient Chinese Arts in The Idemitsu Collection, Tokyo, 1989, pl. 337.

AUCTION RESULT COMPARISON
Compare a closely related parcel-gilt silver comb, 9.3 cm wide, weight 20.4 g, also dated to the Tang dynasty, at Christie's New York in Masterpieces of Early Chinese Gold and Silver on 12 September 2019, lot 564, **sold for USD 20,000**.

Estimate EUR 8,000
Starting price EUR 4,000

361
A PAIR OF GILT BRONZE 'MYTHICAL BEAST' WEIGHTS, EASTERN ZHOU TO WESTERN HAN

China, 770 BC to 8 AD. Each finely cast as a mythical beast with muscular limbs, distinctly ribbed chest, funnel-shaped ears, prominent snout, and neatly incised mane and beard, one with an elegantly curved horn, the other with the mouth agape. (2)

Provenance: Belgian market, by repute acquired from a local estate.
Condition: Excellent condition, commensurate with age. Wear, casting flaws, rubbing to gilt, small nicks and dents, light scratches. Superb naturally grown patina, with a distinctive unctuous feel overall, resulting from centuries of extensive handling.

Weight: 233 g and 229 g
Dimensions: Height 4.7 cm, Length 5.8 cm (each)

Weights crafted from precious materials such as bronze and jade, and often gilded or inlaid with gold, silver, or gemstones, represent the pinnacle of craftsmanship during the Eastern Zhou and Western Han dynasties. Conceived as functional objects to hold down domestic furnishings, weights were produced in sets and were also interred for use in the afterlife.

LITERATURE COMPARISON
Compare a gilt bronze weight in the form of three chilong, also dated Eastern Zhou to Western Han, in the collection of the Brooklyn Museum, accession number 1991.127.10. Compare a gilt bronze weight in the form of a ram, dated to the Han dynasty, in the collection of the Brooklyn Museum, accession number 1991.127.9. Compare a weight in the shape of a bixie, dated to the Han dynasty, in the collection of the Metropolitan Museum of Art, accession number 2019.217.

Estimate EUR 8,000
Starting price EUR 4,000

362

A BRONZE STORAGE VESSEL, FANGHU, HAN DYNASTY

China, 206 BC to 220 AD. The tall, square vessel raised on a spreading foot, with plain curved sides narrowing to the neck set off by a lozenge-shaped mouth, a distinct characteristic of vessels from the Han dynasty. Two alternate sides are crisply cast with taotie mask handles suspending thick rings.

Provenance: From an old German private collection, assembled in Japan during the 1950s and 1960s, thence by descent in the same family.
Condition: Excellent condition, commensurate with age. Extensive wear, minor casting flaws, few minuscule cracks, minuscule nicks to edges, signs of corrosion. Superb, naturally grown patina with scattered malachite encrustation.

The present lot in the previous owner's apartment, circa 1970

Weight: 3,699 g
Dimensions: Height 36 cm

Literature comparison: Compare a similar 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; and another 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
Compare a closely related bronze fanghu, also dated to the Han dynasty, at Bonhams San Francisco in Fine Chinese Works of Art on 16 December 2014, lot 8008, **sold for USD 8,750**.

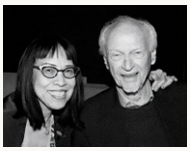
Estimate EUR 4,000
Starting price EUR 2,000

363

A BRONZE 'ARCHAISTIC' SQUARE VESSEL, WANLI MARK AND PERIOD

China, 1573-1619. The body supported on a spreading foot and rising to a long neck applied with two tubular handles reminiscent of arrow vases (touhu) and flaring toward the galleried rim. The body is cast to each side in low relief with a taotie mask against a key-fret ground, divided by flanges to the corners. The base cast with four-character mark *Wanli nianzhi* within a countersunk square reserve and of the period.

Provenance: The Mee-Din and Robert W. Moore Collection. Robert W. Moore is a famed California collector of Chinese and Korean art, whose passion began in the 1950s when he served in the US Army and was stationed in Korea. After his return to the United States, he began collecting Korean and later also Chinese works of art, and over the following decades became a very knowledgeable, discerning, and influential collector.



Mee-Din and Robert W. Moore at Asia Week New York 2019

Condition: Good condition with old wear and minor casting flaws, including minor losses. Few minuscule nicks, occasional light scratches, small dents. Fine, naturally grown, golden-brown patina.

Weight: 2,724 g
Dimensions: Height 29.5 cm

The neck similarly cast in high relief with taotie and flanges above pendent stiff leaves with taotie masks against a key-fret ground, above bands of spiral bosses in high relief. The foot with stylized taotie masks formed by scrolling designs.

With a later Japanese bronze lining for floral arrangements and with a Japanese wood storage box. (2)

AUCTION RESULT COMPARISON
Compare a closely related fang gu vase, dated 15th-16th century, of related form and with similar designs, also with Japanese bronze lining and Japanese wood storage box, at Christie's Hong Kong in Leisurely Delights on 29 May 2019, lot 2952, **sold for HKD 112,500**.

Estimate EUR 6,000
Starting price EUR 3,000

364

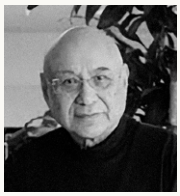
A GILT-SPLASHED 'ETERNAL TREASURES' BRONZE CENSER, 17TH CENTURY

China. The heavily-cast censer, Yajinglu, is raised on three tapering feet and has two loop handles on the sides, and the exterior is splashed with numerous small gold-foil flakes. The base is with a recessed cartouche enclosing a four-character seal mark.

Inscriptions: Seal mark to base, 'zhenshe yongbao' (eternal treasures).

Provenance: Clyde Kwok, Montreal, Canada. Karl Alexander Plath (1939-2020), Montreal, acquired from the above and thence by descent in the same family. Plath was born in Germany and moved to Canada at the age of 21, where he established two businesses producing parts for telecommunications and aircraft engines. In 1964, Plath became friends with Clyde Kwok, a professor at Concordia University who later founded Wingho Auto, which designs sports cars to this day. In 2005, Plath acquired Kwok's collection of Chinese bronzes. According to the Plath family, the present lot was previously part of an old Shanghai family collection.

Karl Alexander Plath (1939-2020)



Clyde Kwok

Condition: Good condition with old wear, some casting irregularities, minor nicks, occasional light scratches, the interior with extensive traces of use. Fine, naturally grown patina.

Weight: 2,190 g
Dimensions: Width 21 cm

Literature comparison: For another gilt-splashed censer with a zhenshe yongbao mark, see Sotheby's London, 3 November 2021, lot 165.

AUCTION RESULT COMPARISON

Compare a closely related gilt-splashed bronze tripod censer, 23.4 cm wide, also dated to the 17th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 17 March 2017, lot 1046, **sold for USD 112,500**.

Estimate EUR 8,000
Starting price EUR 4,000

365

AN UNUSUAL 'ARCHAISTIC' BRONZE CENSER, 17TH-18TH CENTURY OR EARLIER

China. Of bombé form, supported on a short spreading foot, with an everted rim, the waisted neck set with a distinct pair of lion-head handles and a narrow band enclosing four archaistic birds on a leiwen ground, the foot with a leiwen band. The base is finely cast with a six-character mark *da Ming Xuande nianzhi*.

Provenance: Collection of Åke Virgin, thence by descent. The base with an old paper label, 'Ming Hsüan-Te 1426-1435', and inscribed '79.'. Åke Virgin (1891-1978) was a Swedish civil engineer who took a keen interest in Chinese art, especially early bronzes, building a fine collection between the 1940s and 1970s. He was an active member of the Friends of the Museum of Far Eastern Antiquities in Stockholm. Åke Virgin had numerous discussions with and took advice from notable Swedish academics such as Professor Bernhard Karlgren and Orvar Karlbeck.

Photo taken in 1970 in Åke Virgin's home in Stockholm, the present lot circled

Condition: Very good condition with minor wear and casting flaws, few minuscule nicks and light scratches, fine dark patina.

Expert's note: As Åke Virgin wrote on the paper label located on the base of this lot, it is indeed possible that this censer dates to 'Ming Hsüan-Te 1426-1435'. The small vessel is of such detailed yet elegant appearance, the bands are so neatly incised and closely executed after their archaic models, that there is a (very) distant chance that this belongs to a small group of 15th century pieces, after which the many later incense burners were made.

Weight: 394.4 g
Dimensions: Diameter 11 cm (at the widest points)

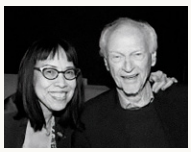
Estimate EUR 4,000
Starting price EUR 2,000

366

A MASSIVE BRONZE 'ARCHAISTIC' BALUSTER VASE, LATE MING TO EARLY QING

China, 17th-18th century. Well cast, the baluster sides rising from a short spreading foot to a waisted neck with galleried rim. The rounded shoulder with taotie masks in high relief and four distinct vertical flanges, above confronting dragons divided by smaller flanges, above stiff leaves enclosing confronting phoenixes, all against key-fret and other diapered grounds. With a key-fret band at the rim and a foliate band above the foot.

Provenance: The Mee-Din and Robert W. Moore Collection. Robert W. Moore is a famed California collector of Chinese and Korean art, whose passion began in the 1950s when he served in the US Army and was stationed in Korea. After his return to the United States, he began collecting Korean and later also Chinese works of art, and over the following decades became a knowledgeable, discerning, and influential collector.



Mee-Din and Robert W. Moore at Asia Week New York 2019

Condition: Very good condition with minor wear and casting irregularities, few minuscule nicks, and occasional light scratches. Remnants of old varnish.

Weight: 5,753 g
Dimensions: Height 38.2 cm

With a wood storage box. (2)

Estimate EUR 4,000
Starting price EUR 2,000

367

A HU WENMING PARCEL-GILT TRIPOD CENSER, MING DYNASTY

China, 17th century. The cast copper vessel is of cylindrical form, supported on three beast-headed feet, with an incurved flat rim. The exterior is neatly decorated with chased and incised cranes in various postures amid swirling clouds, all in gilt relief against a punched scroll ground, between narrow bands of diapered design. The base with a signature reading Yunjian Hu Wenming zhi ('Made by Hu Wenming of Yunjian').

Provenance: Collection of Åke Virgin, thence by descent. A copy of a handwritten note by Åke Virgin, analyzing the signature on the present censer and comparing it to another by Hu Wenming, accompanies this lot. Åke Virgin (1891-1978) was a Swedish civil engineer who took a keen interest in Chinese art, especially early bronzes, building a fine collection between the 1940s and 1970s. He was an active member of the Friends of the Museum of Far Eastern Antiquities in Stockholm. Åke Virgin had numerous discussions with and took advice from notable Swedish academics such as Professor Bernhard Karlgren and Orvar Karlbeck.

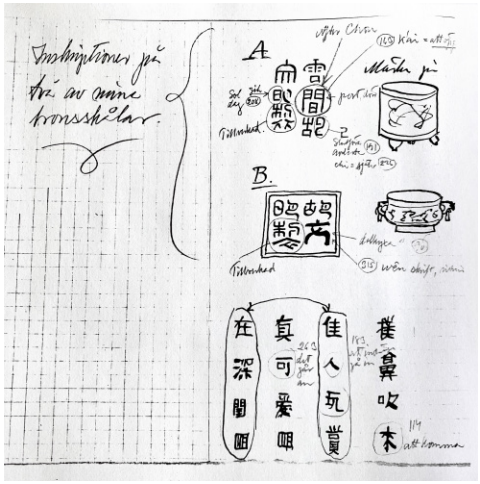
Åke Virgin (far right) with his family, 1955

Condition: Very good condition with old wear and minor casting irregularities, small nicks, light dents and scratches. Remnants of old varnish.

Weight: 554.7 g
Dimensions: Diameter 10.1 cm, Height 9.4 cm

AUCTION RESULT COMPARISON
Compare a closely related but slightly larger (diameter 13.3 cm) censer by Hu Wenming at Sotheby's Hong Kong in Water, Pine And Stone Retreat Collection: Later Bronzes on 07 April 2014, lot 246, **sold for HKD 375,000**; and another of near-identical size (diameter 10.2 cm) and with the same mark, in the same auction, lot 236, **sold for HKD 350,000**.

Estimate EUR 8,000
Starting price EUR 4,000



A handwritten note by Åke Virgin, analyzing the signature on the present censer and comparing it to another by Hu Wenming

Photo taken in 1970 in Åke Virgin's home in Stockholm, the present lot circled

Compare the figural feet of the present lot with the circled feet in the auction result comparison

368

A HU WENMING PARCEL-GILT BRONZE INCENSE-TOOL VASE, MING DYNASTY

China, 17th century. Of cylindrical form with a waisted neck and base, supported on a flat circular foot, cast and chased around the body and neck with auspicious and Buddhist symbols against a ring-punched ground, the foot and galleried rim with leiwen bands.

Inscriptions: To base, 'Hu Wenming zhi'.

Provenance: From a Swedish collection.
Condition: Very good condition with old wear and casting irregularities, few small dents and minuscule nicks, occasional light scratches.

Weight: 264 g
Dimensions: Height 10.3 cm

Hu Wenming is one of the most renowned metalworkers in Chinese history and one of the few whose name and style are discussed in Chinese art-historical writing. Most of the works attributed to Hu Wenming are scholarly objects, such as incense burners and brush pots, characterized by densely worked backgrounds covered with detailed naturalistic and other motifs cast in high relief.

AUCTION RESULT COMPARISON
Compare a closely related incense-tool vase by Hu Wenming, 10.5 cm high, also dated to the 17th century, at Sotheby's Hong Kong in Water, Pine And Stone Retreat Collection: Later Bronzes on 7 April 2014, lot 202, **sold for HKD 175,000**.

Estimate EUR 4,000
Starting price EUR 2,000

369

A GILT AND SILVER-INLAID BRONZE 'ARCHAISTIC' CENSER, DING, LATE MING TO EARLIER QING

China, 17th-18th century. The compressed globular body supported on three tall legs and rising to a galleried rim set with two upright loop handles. Finely decorated with silver and gilt inlays with an intricate archaistic taotie mask to either side, below key-fret bands along the rim and handles, each foot additionally inlaid with a rectangular design.

Provenance: From a private collection in Los Angeles, California, USA.
Condition: Good condition with minor wear, few minuscule nicks, light scratches, small dents, and few small losses to inlays. Fine, naturally grown, dark patina.

Weight: 698.1 g
Dimensions: Height 13.8 cm, Width 10.8 cm (across handles)

AUCTION RESULT COMPARISON
Compare a related silver wire-inlaid bronze tripod censer, dated to the 16th century, at Christie's Hong Kong in The Imperial Sale & Important Chinese Ceramics and Works of Art on 3 June 2015, lot 3315, **sold for HKD 150,000**.
Compare a related gold and silver-inlaid bronze tripod censer, also dated 17th-18th century, of larger size (26 cm), at Bonhams London in The Parry Collection of Chinese Art on 2 November 2021, lot 18, **sold for GBP 18,375**.

Estimate EUR 3,000
Starting price EUR 1,500

370
A BRONZE 'XINIU' MIRROR STAND, MING DYNASTY

China, 1368-1644. Well cast, the recumbent beast with a long curved horn flanked by a pair of funnel-shaped ears, its head turned back and the mouth agape revealing tongue and teeth, the spine supporting a mirror stand in the form of a crescent-shaped moon above a cloud cluster.

Provenance: From a private collection formed largely during the 1980s and 1990s.
Condition: Very good condition with old wear and casting flaws, few small nicks and occasional light scratches. The mirror holder still with at least partly original rivets and only slightly loose. Minor signs of weathering and erosion, small areas of verdigris here and there. Fine, naturally grown, dark patina.

The present lot with a bronze mirror, offered separately on DAY ONE in the Online Catalog

Weight: 927.2 g (excl. base)
Dimensions: Length 22.7 cm (excl. base)

With an associated old fitted hardwood base. (2)

AUCTION RESULT COMPARISON
Compare a closely related mirror stand, also dated to the Ming dynasty, at Sotheby's Hong Kong in Important Chinese Art on 6 April 2016, lot 3670, **sold for HKD 162,500**.

Estimate EUR 4,000
Starting price EUR 2,000

371

A BRONZE ARROW VASE, TOUHU, XUANDE MARK AND PROBABLY OF THE PERIOD

China, 15th-17th century. Heavily cast, the compressed globular body supported on a waisted foot with a stepped and galleried foot rim and rising to a tall cylindrical neck, flanked by lug handles with galleried rims repeated on the neck. Finely decorated with archaistic taotie to the body, divided by curved flanges and enclosed by leiwen bands, and to the upper neck, as well as a band of ruyi-heads to the shoulder, a neatly incised wood grain design to the lower neck and pendent palm blades with leiwen to the central neck.

Provenance: Collection particulière française.
Condition: Very good condition with old wear and some casting irregularities, minuscule nicks, occasional light scratches, minor dents. Fine, naturally grown, dark patina.

Weight: 3,753 g
Dimensions: Height 29.2 cm

The recessed base incised with a four-character mark Xuande nianzhi within a square and probably of the period.

The form of this vase is inspired by archaic bronze vessels used for 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 handles 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.

Expert's note: The present touhu vase differs from other examples, commonly dated to the 16th and later centuries, in its elaborate incision work and distinctive mask decoration. Furthermore, the Xuande Emperor was known to be quite fond of the game, as evidenced by a painting of him playing touhu by Shan Xi (in the Palace Museum, Beijing). All this clearly suggests that the present vase may indeed date from the Xuande period.

A painting of the Xuande Emperor playing touhu by Shan Xi (active c. 1430-1440) in the Palace Museum, Beijing

LITERATURE COMPARISON
Compare a related bronze arrow vase, also incised with a four-character Xuande mark, at Sotheby's Hong Kong, in Later Chinese Bronzes From The Collection of Gerard Hawthorn, on 2 December 2015, lot 34, where it is noted that "In Hawthorn's opinion, the quality of the casting, combined with the delicately incised mark, point to this vase **being one of the rare Xuande reign-marked bronze vases** which are indeed of the period".

Estimate EUR 6,000
Starting price EUR 3,000

372

AN ARABIC-INSCRIBED BRONZE TRIPOD CENSER, 17TH CENTURY

China. Of compressed globular form, supported on three waisted feet and rising to a waisted neck with galleried and incurved rim, the sides cast with three shaped cartouches enclosing Arabic inscriptions against a ring-punched ground. The rim and neck are decorated with raised line bands.

Inscriptions: Two cartouches with the Shahada al Tawhid. 'There is no deity but God. Muhammad is the messenger of God.' Written in Persian style.

Provenance: Collection of Georg von der Gabelentz and thence by descent. Hans Georg Conon von der Gabelentz (1840-1893) was a German linguist and sinologist. His Chinesische Grammatik (1881), according to one critic, "remains until today the finest overall grammatical survey of the Classical Chinese language." His father was the more renowned minister and linguist Hans Conon von der Gabelentz, an authority of the Manchu language. Poschwitz Castle in Altenburg, present-day Thuringia, built in the 13th century, was the home of the Gabelentz family for many centuries.

Georg von der Gabelentz (1840-1893)

Condition: Very good condition with minor wear and casting irregularities, minuscule nicks and dents, and occasional light scratches. Ancient lacquer coating with extensive wear. Dark, naturally grown patina overall.

Weight: 1,477 g
Dimensions: Diameter 15.5 cm (at the widest points)

The base cast with a prominent six-character mark da Ming Xuande nianzhi within a rectangular reserve.

AUCTION RESULT COMPARISON
Compare a related bronze tripod censer, 21 cm diameter, also with Arabic inscriptions and dated to the 17th century, at Sotheby's London in Important Chinese Art on 11 May 2016, lot 241, **sold for GBP 7,500**.

Estimate EUR 4,000
Starting price EUR 2,000

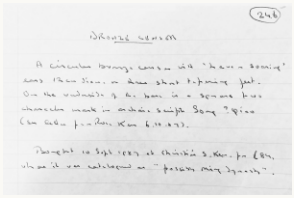
373

A BRONZE TRIPOD CENSER, SONG YUE LÜ MARK, 17TH-18TH CENTURY

China. The censer has a compressed body raised on three conical supports, and a pair of 'bridge'-shaped handles that rise in a graceful curve from the rim. The base crisply cast with a recessed square panel enclosing a three-character mark.

Inscriptions: To base, 'Song Yue Lü' (Companion of Pine and Moon).

Provenance: Christie's South Kensington, 10 September 1987 (according to collector's notes). Collection of John Burke da Silva, acquired from the above and thence by descent within the same family. A handwritten note by the collector, describing the present lot and recording its purchase from Christie's, accompanies this lot.



A handwritten note by John Burke da Silva, describing the present lot and recording its purchase from Christie's, accompanies this lot.

John Burke da Silva CMG (1918-2003) joined the Foreign Office after the war. The job took him to many parts of the world. His love of Chinese porcelain stemmed from a posting to the Embassy in Rome in 1954, where he happened to stay in a rented flat that housed a large collection of Chinese and Japanese works of art. He studied the subject learning from books and visiting museums, eventually joining the Oriental Ceramics Society in 1960, and serving on their Council and as Honorary Treasurer until 1994.

A part of the collection of John Burke da Silva with the present lot circled

Condition: Very good condition with old wear and some casting flaws, few small nicks and dents, occasional light scratches. Fine, naturally grown patina with areas of dark and malachite encrustation.

Weight: 1,177 g
Dimensions: Diameter 13.7 cm (at the widest points)

AUCTION RESULT COMPARISON
Compare a related bronze censer, 23.5 cm wide, **with the same mark** and also dated 17th-18th century, at Bonhams London in Fine Chinese Art on 8 November 2018, lot 267, **sold for GBP 13,750**. Compare a closely related bronze censer, 23.2 cm wide, but with an apocryphal Xuande mark and dated to the 18th century, of near-identical form, at Christie's New York in Fine Chinese Ceramics and Works of Art on 22 March 2013, lot 1284, **sold for USD 13,750**.

Estimate EUR 4,000
Starting price EUR 2,000

374

A LIMESTONE BUDDHIST TRIAD STELE OF GUANYIN, NORTHERN WEI TO TANG DYNASTY

China, 386-907. The stele of ogee arch form. Finely carved in high relief with Guanyin seated in dhyanasana, one hand holding part of her garment and the other resting on her left knee, the serene face with heavy-lidded eyes and full lips, the hair arranged in a high chignon, backed by a florally incised halo.

Provenance: The Roger Moss Collection. **A copy of an inspection certificate from J & H Surveying Co. Ltd. for a large shipment of Roger Moss' collections and personal effects from Hong Kong to England in 2003, listing the present lot as "338 northern wei stele decorated", accompanies this lot.** C. Roger Moss, OBE (1936-2020) grew up in Yorkshire and was a lifelong collector of art, best known for his collection of Chinese sculpture dating to the Tang dynasty and earlier. He was a Finance Director at British Airways when the Concorde was launched, then became the CFO of MTR in Hong Kong. During this time he also served as the president of the Oriental Ceramic Society.
Condition: Good overall condition fully commensurate with age. The top section of the halo (ca. 4.5 x 9 cm) lost and with an old replacement. Extensive wear, some losses and nicks, structural fissures and minor cracks. The stone with a smooth, unctuous surface and fine patina.

Weight: 5.9 kg
Dimensions: Size 30 x 20 x 7.8 cm

Guanyin is flanked by two attendants, each standing on a lotus base and holding a scroll in both hands, also backed by halos. The top with a seated Buddha Amitabha flanked by two chilong.

AUCTION RESULT COMPARISON
Compare a related but much larger (68 cm high) Buddhist triad stele dated to the Tang dynasty at Sotheby's New York, in Images of Enlightenment, Devotional Works of Art and Paintings on 17 September 2014, lot 421, **sold for USD 317,000**.

Estimate EUR 5,000
Starting price EUR 2,500

375

A LIMESTONE TORSO OF BUDDHA, NORTHERN QI DYNASTY

China, 550-577. Finely carved standing with the right hand raised and the left arm lowered along the side of the body, wearing a diaphanous robe delicately carved with drapes falling fluently following the contours of the body.

Provenance: From the Roger Moss Collection. Roger Moss, OBE (1936-2020) grew up in Yorkshire and was a lifelong collector of art,

Roger Moss, OBE (1936-2020)

best known for his collection of Chinese sculpture dating to the Tang dynasty and earlier. He was a Finance Director at British Airways when the Concorde was launched, then became the CFO of MTR in Hong Kong. During this time he also served as the president of the Oriental Ceramic Society.
Condition: Good condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, nicks and scratches, few structural cracks, encrustations.

Dimensions: Height 71 cm (excl. stand) and 78.5 cm (incl. stand)

Mounted on an associated stand. (2)

Expert's note: The sensitivity of carving, the soft garments closely clinging to the body, the crisp treatment of the gracefully draped folds clearly relate this figure to the Northern Qi period.

Literature comparison: Compare a closely related example illustrated in The Art of Contemplation, Religious Sculpture from Private Collection, National Palace Museum, Taipei 1997, pl. 27. See also the two figures of similar sizes illustrated in Ancient Chinese Sculpture II, Kaohsiung Museum of Fine Arts, Taiwan 2000, pl. 20 and 21.

AUCTION RESULT COMPARISON
Compare a closely related limestone torso of Buddha, 101 cm high, also dated to the Northern Qi dynasty, at Christie's London, 12 September 2007, lot 164, **sold for GBP 24,500**.

Estimate EUR 15,000
Starting price EUR 7,500

The Tang Lion's wild roar, said to represent the dissemination of Buddhist scriptures

376

A SUPERBLY CARVED LIMESTONE FIGURE OF A LION, TANG DYNASTY

China, 618-907. Naturalistically carved, the emaciated beast seated on its taut haunches atop a rectangular base, with its head turned to one side framed by the finely incised curled mane. Its ferocious expression is detailed with deeply carved bulging eyes, heavy brows, and the mouth open in a roar. The stone is of a brownish-gray tone. The base with an oval aperture in the center.

Provenance: Sotheby's New York, 3 June 1987, **sold for USD 26,400 (approx. USD 64,792 today after inflation)**. An English private collection, acquired from the above. Christie's London, 5 November 2013, lot 310, **sold for GBP 52,500 (approx. GBP 61,529 today after inflation)**. The property of a Lady, acquired from the above.
Condition: Superb condition, commensurate with age. Small chips, minor losses, minuscule nicks, light scratches, old wear, ancient age cracks. Traces of erosion. Fine, naturally grown patina.

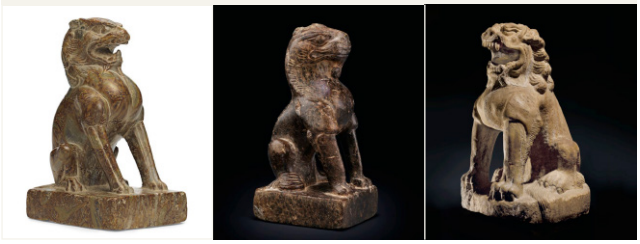
Weight: 3,272 g
Dimensions: Height 21.5 cm, Width 16.7 cm

With a silk box and cover. (2)

The lion is well represented in Buddhist art of the Tang dynasty. Its roar was said to represent the dissemination of the Buddhist scriptures. In their role as guardian figures, lions can be found not only lining spirit roads which lead to imperial tombs, but also in pairs in tombs, such as the pair of small marble lions found guarding the front room of the underground hoard of Buddhist relics at the Famen Temple. See Famen Temple, Shanxi, 1990, pp. 164-167. This figure is stylistically similar to other stone lions of Tang date that are also seated on a plinth, some with head turned, some with mouth open.

Literature comparison: Compare the brown-stained white marble lion of related size illustrated by M. Sullivan, Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow, London, 1963, pl. 14 (no. S36). Compare with a similarly modeled lion, illustrated by Osvald Siren in Chinese Sculpture From the Fifth to the Fourteenth Century, Sweden, 1998, p.35, pl.435 D.

AUCTION RESULT COMPARISON
Compare a closely related puddingstone figure of a lion, 14.3 cm high, also dated to the Tang dynasty, at Christie's New York in Lacquer, Jade, Bronze, Ink: The Irving Collection Day Sale on 21 March 2019, lot 1182, **sold for USD 52,500**. Compare a related stone figure of a lion, 16.6 cm high, also dated to the Tang dynasty, at Christie's New York in Sacred and Imperial: The James and Marilynn Alsdorf Collection Part II on 24 September 2020, lot 910, **sold for USD 32,500**. Compare a related marble figure of a lion, 51.8 cm high, also dated to the Tang dynasty, at Christie's New York in The Collection of Robert Hatfield Ellsworth Part I on 17 March 2015, lot 16, **sold for USD 317,000**.



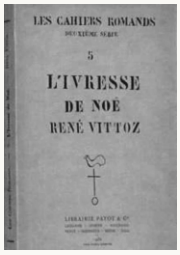
Estimate EUR 40,000
Starting price EUR 20,000

377

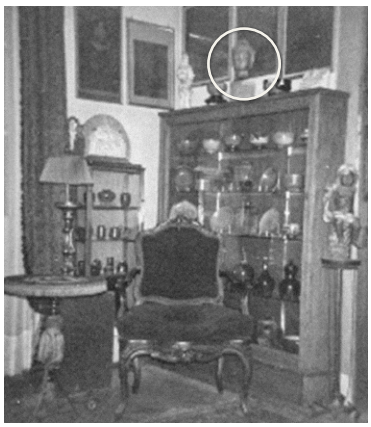
A MARBLE HEAD OF BUDDHA, TANG DYNASTY

China, 618-907. The full face carved with small, delicate features, such as the heavy-lidded eyes below the gently arched eyebrows and the full lips pursed to form a subtle smile, all below the hair dressed in waves with two whorls above the forehead and a third whorl below the pronounced ushnisha.

Provenance: Collection of René Vittoz, thence by descent. René Vittoz (1904-1992) was a Swiss scholar of Romance languages and a teacher of French and art history. He authored several books, including 'Essai sur les Conditions de la Poesie Pure' and a play, 'L'ivresse de Noé' (Drunkenness of Noah). He was also a painter and a passionate collector of Asian and European works of art. After his death, a number of works in his collection were auctioned at Christie's.
Condition: Excellent condition, commensurate with age. Extensive wear, losses, minor nicks and scratches. The back with two circular recesses showing remnants of iron, indicating a prior mounting. Fine, naturally grown, honey-brown patina.



L'ivresse de Noé, by René Vittoz, 1932

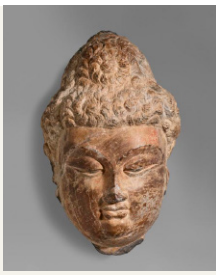


A part of René Vittoz's collection in his home in Bern, with the present lot on top of the cabinet in the center

Weight: 6.2 kg (incl. base)
Dimensions: Height 21 cm (excl. base) and 36.5 cm (incl. base)

Mounted to an old wood base with metal fittings, dating to the earlier 20th century, allowing the head to be turned 360°. (2)

LITERATURE COMPARISON



Stylistically this head closely relates to other mid-Tang limestone figures from the Longmen caves. See two heads of Buddha (32 and 66 cm high) in the Avery Brundage Collection, illustrated in Chinese, Korean and Japanese Sculpture, Asian Art Museum of San Francisco, Japan, 1974, pp. 212-5, nos. 104 and 106 (the larger head with the object number B60S38+). Of particular note is the treatment of the hair, with both the illustrated examples and the present lot **exhibiting two whorls above the forehead and a third whorl below a pronounced ushnisha**. Another feature of this group is the relatively plump face, with deeply set eyes beneath high, arched eyebrows. These same features are also seen on a number of other examples from this group, illustrated in The Lost Statues of the Longmen Caves, Shanghai, 1993, pp. 49-59.

AUCTION RESULT COMPARISON

Compare a related but smaller (12.7 cm high) marble head of a bodhisattva, also dated to the Tang dynasty, at Sotheby's New York in Important Chinese Art on 21 September 2021, lot 109, **sold for USD 40,320**. Compare a related but smaller (11.5 cm high) dark gray stone head of Buddha, also dated to the Tang dynasty and **with distinct whorls**, at Christie's London in Fine Chinese Ceramics and Works of Art on 15 May 2018, lot 158, sold for GBP 18,750. Compare a related dark gray stone head of Buddha (25.5 cm high), also dated to the Tang dynasty and **with distinct whorls**, at Christie's New York in Fine Chinese Art from the Arthur M. Sackler Collections on 18 March 2009, lot 350, **sold for USD 32,500**.

Estimate EUR 15,000
Starting price EUR 7,500

378

A MAGNIFICENT AND RARE GILT-BRONZE FIGURE OF BUDDHA, TANG DYNASTY

China, 618-907. Superbly cast seated in dhyanasana with his right hand raised in shuni mudra and the left resting on his knee, his robe falling in crisply incised, draped folds in front. The serene face with heavy-lidded almond-shaped eyes below gently arched eyebrows, a broad nose, and full lips, flanked by long pendulous earlobes. The head surmounted by a domed ushnisha. The figure has two attachment tabs (tang), one projecting from the back of the head, the other located at the upper backside of the interior.

Provenance: United Kingdom trade, by repute from an old private estate.
Condition: Excellent condition, commensurate with age and overall as expected for a gilt bronze from this well-documented group. Old wear, minor casting flaws, few small losses and dents, occasional scratches. Flaking and microscopic warts to gilt in some areas. Some verdigris here and there, ancient corrosion. Old traces of soldering to the tang at the back of the head. The second tang mostly lost. Remnants of old varnish. Despite the wear and corrosion, the gilding still presents quite well overall. The inside of the statue contains deteriorated remnants of fabric, which may at some point have contained an ancient sutra scroll.

Weight: 254.8 g (excl. stand)
Dimensions: Height 12.4 cm (excl. stand)

Gilt-bronzes of the Teaching Buddha, with his right hand raised in variants of vitarka mudra, and the left resting on the knee, became extremely popular from the turn of the eighth century, the delicately draped base demonstrating the classic style of the period.

LITERATURE COMPARISON

See a closely related figure in comparable style in the National Palace Museum, Taipei, illustrated in The Crucible of Compassion and Wisdom: Special Exhibition Catalogue of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum, Taipei, 1987, p. 173, no 76. Two similar gilt-bronze figures in the collection of the Shanghai Museum are illustrated in S. Matsubara, Chugoku bukkyo chokokushi ron (The Path of Chinese Buddhist Sculpture), vol. 3, Tang, Five Dynasties, Sung and Taoism Sculpture, Tokyo, 1995, pl. 720 A and B. Compare a closely related gilt bronze of Buddha flanked by two bodhisattvas and attendants in the collection of the Asian Art Museum of San Francisco, object number B60B1038. Compare a related but slightly larger gilt bronze figure of Buddha (18 cm high), also with a draped base and dated to the Tang dynasty, at Christie's New York in Fine Chinese Ceramics and Works of Art on 23 March 2012, lot 1765.

AUCTION RESULT COMPARISON

Compare a closely related gilt bronze figure of Buddha (14.6 cm high), **also with two attachment tabs**, draped base, and dated to the Tang dynasty, at Christie's Hong Kong in Contemplating The Divine – Fine Buddhist Art on 30 May 2018, lot 2856, **sold for HKD 2,375,000**. Compare a closely related but smaller gilt bronze figure of Buddha (8 cm high), **also with attachment tabs projecting from the back**, draped base, and dated to the Tang dynasty, at Christie's New York in The Collection of Robert Hatfield Ellsworth Part IV on 20 March 2015, lot 759, **sold for USD 161,000**.

Estimate EUR 30,000
Starting price EUR 15,000

379

A RARE AND MASSIVE BRONZE FIGURE OF AVALOKITESHVARA, DATED THIRD YEAR OF JIAJING, CORRESPONDING TO 1524

China. Heavily cast, seated in dhyanasana atop a double lotus base with beaded edges, the hands lowered in dhyana mudra and supporting a lotus flower, wearing loose-fitting robes, the hems finely incised with foliate scroll against a ring-punched ground, and richly adorned with floral jewelry. The serene face with heavy-lidded downcast eyes, arched brows, a broad nose, and full lips forming a calm smile, flanked by long pendulous earlobes. The hair in tight curls surmounted by a domed ushnisha behind the distinct five-leaf crown.

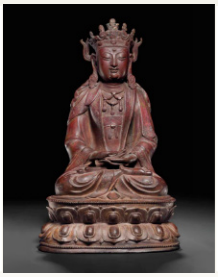
Inscriptions: To reverse, 'first month of the third year of Jiajing'.

Provenance: Old South German private collection, assembled prior to 2000.
Condition: Very good condition, commensurate with age. Old wear, small nicks and losses, light scratches, casting irregularities. Remnants of gilt and pigment. Fine, naturally grown, dark patina with areas of malachite encrustation.

Weight: 10.7 kg
Dimensions: Height 43 cm

Expert's note: The Jiajing Emperor was a devoted Daoist disciple who actively suppressed Buddhism during his reign. It is recorded that as early as during the sixth year of his reign (1527), only three years after the present lot was cast (1524), he ordered the closure of both the Western Mountain ordination center in Beijing and the one at Tianning Monastery. The Emperor also clearly favored princes who were devout Daoists, and granted the most fervent followers amongst them gifts and titles. As a result of this official encouragement, bronze figures of Daoist Immortals were more commonly produced during the period, and today survive in greater numbers than their Buddhist counterparts. For this reason, Buddhist statues of a monumental size such as the present lot must be considered exceedingly rare.

AUCTION RESULT COMPARISON
Compare a related bronze figure of Avalokiteshvara, 40 cm high, dated by inscription to **1444**, at Christie's London in Important Chinese Art on 3 November 2020, lot 106, **sold for GBP 212,500**. Compare a related lacquered bronze figure of Avalokiteshvara, 26.7 cm high, dated by inscription to **1437**, at Christie's New York in Fine Chinese Ceramics and Works of Art on 21 March 2014, lot 2051, **sold for USD 93,750**. Compare a related bronze figure of Ksitigarbha, 43.6 cm high, dated by inscription to **1561**, at Sotheby's New York in Important Chinese Art on 20 March 2019, lot 678, **sold for USD 100,000**.



Estimate EUR 40,000
Starting price EUR 20,000

380

A MASSIVE 'BODHISATTVA' ARCHITECTURAL ELEMENT, UNGLAZED POTTERY, MING DYNASTY

China, 16th-17th century. Cast seated in dhyanasana on a lotus cushion with the hands lowered in dhyana mudra and holding a lidded vessel, wearing loose-fitting robes opening at the chest, with billowing scarves around his arms and behind his head. The elegant face with heavy-lidded eyes and full lips pursed to form a subtle smile.

Provenance: Collection of Georg von der Gabelentz and thence by descent. Hans Georg Conon von der Gabelentz (1840-1893) was a German linguist and sinologist. His Chinesische Grammatik (1881), according to one critic, "remains until today the finest overall grammatical survey of the Classical Chinese language." His father was the more renowned minister and linguist Hans Conon von der Gabelentz, an authority of the Manchu language. Poschwitz Castle in Altenburg, present-day Thuringia, built in the 13th century, was the home of the Gabelentz family for many centuries.

A drawing of Poschwitz Castle by Carl Heyn, 1871

Condition: Good condition, commensurate with age. Old weathering and wear, firing flaws, minor chips, light scratches. Few structural cracks. Minuscule losses. Few minor old repairs and touchups.

Weight: 15.9 kg
Dimensions: Height 41 cm

Expert's note: This fitting may originally have served as the centerpiece of a lintel or gable, most likely with a major palace, temple or pagoda structure. The reverse shows two large circular apertures for mounting.

Estimate EUR 6,000
Starting price EUR 3,000

381

A LARGE BRONZE FIGURE OF BUDDHA AMITABHA, MING DYNASTY

China, 15th-16th century. Finely cast, standing atop a circular lotus base, his right hand lowered in abhaya mudra and the left holding an alms bowl, wearing a diaphanous robe opening at the chest to reveal an incised wan emblem, the hems neatly incised with foliate scroll. His serene face with heavy-lidded downcast eyes below gently arched eyebrows centered by an urna, flanked by long pendulous earlobes. The hair in tight curls surmounted by a domed ushnisha.

Provenance: From an old German private collection, assembled in Japan during the 1950s and 1960s, and thence by descent in the same family.
Condition: Very good condition, commensurate with age. Wear, small nicks, dents and losses, light scratches, casting flaws, remnants of ancient pigment.

Weight: 6.6 kg
Dimensions: Height 45.8 cm

AUCTION RESULT COMPARISON
Compare a related parcel-gilt bronze figure of Buddha, 55.2 cm high, also dated to the Ming dynasty, at Sotheby's London in The Family Collection of the late Countess Mountbatten of Burma, 24 March 2021, lot 24, **sold for GBP 30,240**.

Estimate EUR 6,000
Starting price EUR 3,000

382

A LARGE BRONZE FIGURE OF GUANYIN, LATE MING DYNASTY

China, 16th-17th century. Heavily cast seated in dhyanasana, the right hand raised in karana mudra and the lowered left hand holding an amrita cup. Dressed in finely cast, loose-fitting, elegantly flowing robes opening at the chest revealing beaded and floral jewelry, the cuffs and hems of the robes incised with floral bands against a ring-punched ground.

Published:
Galerie Zacke, Vienna, Skulpturen des Buddhismus und Hinduismus, 1985 (described as mid-Ming dynasty).

Provenance: A private collector in Vienna, acquired from Galerie Zacke, Vienna, Austria, in 1985. The reverse with an old label from Galerie Zacke, 'Foto 285/12'. Thence by descent in the same family.
Condition: In very good condition, commensurate with age, with old wear, casting flaws, signs of weathering, remnants of pigment, small nicks, losses, cracks and minor dents, occasional light scratches. A small section of the tiara has been reattached. The interior with extensive cuprite encrustation, and some to the exterior as well. Fine, naturally grown, dark patina.

Weight: 4,826 g
Dimensions: Height 34 cm

The serene face with heavy-lidded eyes below gently arched eyebrows and full lips forming a benevolent smile, flanked by long earlobes with floral earrings. The finely incised hair elegantly falling over her shoulders and arranged in a high chignon behind the tiara centered by a small figure of Buddha Amitabha.

AUCTION RESULT COMPARISON
Compare a closely related bronze figure of Guanyin, also dated to the late Ming dynasty (41.6 cm high), at Sotheby's London in Chinese Art on 12 May 2021, lot 74, **sold for GBP 23,940**.

Estimate EUR 6,000
Starting price EUR 3,000

383

A VERY LARGE GILT BRONZE OF GUANGMU TIANWANG, THE GUARDIAN-KING VIRUPAKSHA, MING DYNASTY

China, 16th-17th century. Massively cast standing, clad in full armor decorated with beast heads and pendent sash, adorned with billowing scarves. His right hand is lowered in shuni mudra and the raised left is holding a stupa. The face with a wrathful expression marked by intense almond-shaped eyes below furrowed brows, a broad nose, and full lips. The hair arranged in a high chignon behind the tall crown with a small image of Buddha Amitabha.

Provenance: From a private collection in Garnet Valley, Pennsylvania, USA.
Condition: Good condition with old wear, dents, minor cracks and small nicks, some losses as seen on the images, light scratches, and a fine naturally grown patina overall. The lacquer gilding with scattered old touchups. Remnants of ancient polychromy.

Weight: 8.8 kg
Dimensions: Height 49.4 cm (incl. stand), 44 cm (excl. stand)

With a fitted hardwood stand dating to the Qing dynasty. (2)

This figure represents Virupaksha, known in China as Guangmu Tianwang, one of the four Celestial Kings of the Directions, sworn to protect Buddhism eternally. They were traditionally placed at the cardinal points of the compass in Buddhist temples, to protect Buddhist deities. They are reputed to be accompanied by large forces of supernatural warriors and placed at four corners of the Buddhist altar. Guardian figures continued to be of importance in Buddhism, and are found as sculptures or paintings in most Buddhist temples in China today.

Virupaksha is the guardian of the West. He lives on the western part of Sumeru. He is the leader of the nagas and putanas, and possesses the divine eye, which allows him to see great distances as well as the karma of sentient beings.

AUCTION RESULT COMPARISON
Compare a closely related lacquered bronze of Virupaksha, also dated to the Ming dynasty, at Christie's Paris in Art d'Asie on 14 December 2011, lot 62, **sold for EUR 43,000**.

Estimate EUR 12,000
Starting price EUR 6,000

384

A PAINTED WOOD AND GESSO FIGURE OF A LUOHAN, MING DYNASTY

China, 1368-1644. Powerfully carved, seated in a calm posture atop a rockwork base, his right hand clenched into a fist at the chest and the left resting on his knee, wearing loose-fitting robes draped over his left shoulder, revealing his emaciated ribcage, and decorated with raised floral designs in gesso. The serene face with heavy-lidded eyes, deep wrinkles, the mouth slightly open.

Provenance: Theodor Bohlken, Berlin, 1931. Georg L. Hartl, Bernried. A private collection in Salzburg, acquired from the above. Theodor Bohlken (1851-1954) was a noted dealer of Chinese works of art during the first half of the 20th century. While he sold tea on the ground level of his large store, the three floors above displayed Buddhist sculpture ranging from the Wei to the Ming dynasty, Chinese ceramics from the Han to the late Qing period, and Japanese works of art. The clientele consisted of mostly private collectors who visited Berlin on business. Objects with a Bohlken provenance are found in the Museum of East Asian Art in Cologne and in the Museum of Asian Art in Berlin.

Theodor Bohlken (1851-1954)

Published: Weltkunst, 15 February 1931, volume 5, no. 7, page 8 (together with two other luohans from a group of eight, all dated to the Song dynasty).

Condition: Overall good condition, commensurate with age, displaying remarkably well. Extensive wear, weathering, erosion, age cracks, losses, minor chips and old repairs. Various layers of lacquer from different periods, mostly flaked and worn off. With a fine, naturally grown patina and a good, unctuous feel overall, testimony of extensive handling over the centuries.

Weight: 6.1 kg
Dimensions: Height 57.7 cm

AUCTION RESULT COMPARISON

Compare a closely related polychrome wood figure of a seated luohan, 54 cm high, also dated to the Ming dynasty, at Sotheby's New York in Informing The Eye Of The Collector: Chinese Ceramics And Works Of Art From J.T. Tai & Co. on 22 March 2011, lot 268, **sold for USD 47,500**.

Drei sitzende Lohan, China, Sung-Epoche
aus einer Gruppe von acht Lohan
Trois Lohans assis, Chine – Three sitting Lohans, China
H. 60 cm, Holz, mit Resten alter Bemalung
China-Buhlken, Berlin

China-Ausstellun
in Breslau

Ausstellungen

The present lot published in Weltkunst, 15 February 1931, volume 5, no. 7, page 8 (together with two other luohans, all dated to the Song dynasty).

Estimate EUR 15,000
Starting price EUR 7,500

385
A GILT BRONZE FIGURE OF MANJUSHRI, QIANLONG

China, 18th century. Finely cast seated in dhyanasana atop a double lotus base with beaded edges, holding aloft a flaming sword in his raised right hand and a lotus stem in his left, coming to full bloom at his shoulder and supporting a sutra, the blossom and book separately cast and inset beside his left elbow. He is clad in a voluminous dhoti and adorned with sashes and jewelry. The face is serene in expression and surmounted by a foliate tiara in front of the braided chignon topped by a lotus finial.

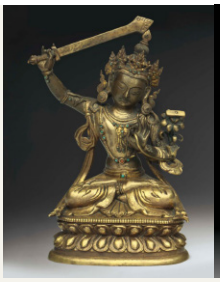
Provenance: From a private collection in Texas, USA.
Condition: Overall fine condition and presenting well with old wear, particularly to gilt, and minimal casting irregularities, one of the sashes with a small split at his left arm, the sword with an old repair. Few small nicks, minor dents, and light scratches. Small areas of verdigris here and there. The sealplate is most likely original but can be removed and the statue is empty.

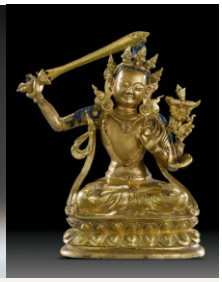
Weight: 1,140 g
Dimensions: Height 17.2 cm

This impressive and dynamic gilt-bronze figure of Manjushri is rare for the virtuosity of the casting technique and the expressive vitality of the figure itself. Displaying fine attention to detail in the treatment of the robes and jewelry, the figure is also depicted with supple proportions that characterize the finest 18th-century Chinese figures.

The scripture supported by the padma (lotus) held in his left hand is a Prajnaparamita sutra, representing his attainment of ultimate realization from the blossoming of wisdom, while the flaming sword symbolizes the realization of transcendent wisdom which cuts down ignorance and duality.

AUCTION RESULT COMPARISON
Compare a related gilt bronze figure of Manjushri, also dated to the 18th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 15 September 2017, lot 926, **sold for USD 10,000**, and a related Tibetan-Chinese gilt bronze figure of Manjushri, also dated to the 18th century, in Indian and Southeast Asian Art on 21 September 2007, lot 132, **sold for USD 15,000**.





Estimate EUR 4,000
Starting price EUR 2,000

386

A RARE GILT BRONZE FIGURE OF A BUDDHIST DISCIPLE, POSSIBLY ANANDA, MING DYNASTY

China, 16th-17th century. Finely cast standing atop a double lotus pedestal above a beaded edge, wearing a monastic robe cascading in voluminous folds, the hems decorated with lotus scroll, two corners of the robe looped into a distinct circular clasp at the left shoulder held by a ruyi-shaped buckle and below a three-stranded knotted rope, the two hands clasped one over the other and held in front of the chest, the undergarment also with an embroidered hem of zigzag motifs from which the two feet in cloth shoes protrude.

Provenance: From an old Viennese private collection.
Condition: Good condition with some old wear, particularly to the lacquer gilding, small nicks, few minuscule losses, minor dents, light scratches.

Weight: 3,605 g
Dimensions: Height 35 cm

His serene face with heavy-lidded downcast eyes, curled brows and beard, and full lips forming a calm smile, flanked by long pendulous earlobes, the tonsured hair arranged in tight curls.

A luohan is a disciple of Buddha who has attained Enlightenment and has achieved the status of the perfected being, but chooses to postpone his accession to Nirvana and remain in the world to aid all sentient beings. The luohan achieves enlightenment through instruction rather than through his own insight and meditation, and as a result, ranks just below the bodhisattva. The term luohan, or 'arhat' in Sanskrit, means 'worthy' or 'venerable' and refers to the Buddha's original disciples, and by extension, to any holy figure who upheld and defended the Buddhist dharma. Originally only four, their numbers increased to sixteen, then eighteen and ultimately to five hundred.

The present figure depicts either Ananda or Kasyapa, two of **Buddha's ten principal disciples**, and was likely one of a pair (with the other) or triad (both flanking Buddha). When Kasyapa first met Buddha, he was already in his late eighties. He was a teacher in his own right and had a large following. After an encounter with Buddha, Kasyapa recognized Buddha's superior wisdom and converted along with all of his disciples. He is often portrayed with Ananda, each standing on either side of Shakyamuni Buddha. Ananda was one of Buddha's first cousins, and as such is often depicted as a young man with hands held in anjali mudra.

LITERATURE COMPARISON
A bronze figure of a monk dated to the 17th century, with closely related features to the present lot, is in the collection of the British Museum, accession number 1990,0529.1.

Note the circular clasp at the left shoulder held by a ruyi-shaped buckle

AUCTION RESULT COMPARISON
Compare a related gilt bronze figure of Ananda, 52 cm high, also dated 16th-17th century, at Bonhams Hong Kong in Fine Chinese Ceramics and Works of Art on 29 November 2016, lot 30, **sold for HKD 1,740,000**. Compare also a related gilt bronze figure of Kasyapa, 42 cm high, at Bonhams New York in Chinese Works of Art and Paintings on 10 September 2018, lot 132, bought-in at an **estimate of USD 50,000-70,000**. Note that both figures share their cascading robes with hem decoration, the circular clasp at the left shoulder held by a ruyi-shaped buckle, and the distinctive lotus pedestals with their naturalistic overlapping petals above stylized lappets with the present lot.

Estimate EUR 6,000
Starting price EUR 3,000

387

A LARGE HARDWOOD FIGURE OF DAMO (BODHIDHARMA), LATE MING TO EARLY QING DYNASTY

China, 17th – 18th century. Finely carved standing atop a globular base in the form of wavy water with a single reed, his arms shrouded in his loose-fitting monastic robe, the serene face with piercing eyes, curled brows and neatly groomed beard. The wood with a subdued polish, a distinct dark-brown hue and a faint reddish luster.

Provenance: From an old French private estate. A noted Austrian Netsuke collector, acquired from the above via the Paris auction market.
Condition: Good condition with old wear, several natural age cracks, few minuscule nicks. Fine, naturally grown patina with an unctuous feel overall, the obvious result from centuries of handling and caressing.

Weight: 2,997 g
Dimensions: Height 44.5 cm

Bodhidharma is regarded as the first Chinese patriarch of Chan Buddhism who lived during the fifth/sixth 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 also tells that the sage once crossed over the Yangtze River by riding a branch of reed, as implied by the present carving, in order to transmit the Mahayana teachings to the north.

The present lot belongs to an ascetic group of late Ming to early Qing figures which exhibit strong fluid lines and freedom of pose, worked in a variety of materials including wood, bronze, ivory, and rhinoceros horn.

Literature comparison: Compare a closely related boxwood figure of Bodhidharma dated late Ming dynasty in the Palace Museum collection, Beijing, illustrated in Bamboo, Wood, Ivory and Rhinoceros Horn Carvings - The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, page 15, pl. 14. Compare a closely related rhinoceros horn carving of Bodhidharma, 14.3 cm high, also dated to the late Ming dynasty, illustrated by Jan Chapman, The Art of Rhinoceros Horn Carving in China, 1999, London, page 110, no. 104.

AUCTION RESULT COMPARISON
Compare a closely related bronze figure of Bodhidharma, 29.4 cm high, dated Wanli to Jiajing, at Bonhams Hong Kong in A Private North American Collection of Scholar's Objects on 24 November 2012, lot 316, **sold for HKD 596,000**.

Estimate EUR 6,000
Starting price EUR 3,000

388

A GILT-LACQUERED WOOD FIGURE OF A LUOHAN, MING DYNASTY

China, 1368-1644. Finely carved in two parts joined together. The luohan seated in dhyanasana and wearing plain robes tied at the waist and opening at the chest, falling in elegant pleats reminiscent of burled wood. His serene face with downcast eyes and full lips forming a gentle smile.

Provenance: From an old private collection in Vienna, Austria. Old paper label to reverse.
Condition: Extensive wear, losses, cracks, and chips. The gilt and lacquer are completely original and the face is extremely well preserved. Possibly minuscule touch-ups. Overall commensurate with age. Beautiful patina.

Weight: 639.4 g
Dimensions: Height 19 cm

AUCTION RESULT COMPARISON
Compare a related gilt-lacquered wood figure of Buddha, also dated to the Ming dynasty, with similar garment folds and lacquer gilding, at Sotheby's Hong Kong in Chinese Art on 26 August 2021, lot 1033, **sold for HKD 81,900**.

Estimate EUR 4,000
Starting price EUR 2,000

389

A CAST AND REPOUSSÉ GILT COPPER ALLOY FIGURE OF AMITAYUS, QIANLONG PERIOD

China, 1736-1795. The figure is shown seated in dhyanasana on a double-lotus base, the hands lowered in dhyana mudra, wearing loose-fitting robes decorated with foliate scroll at the hems, richly adorned with beaded, floral, and inlaid jewelry. The hair is pulled up into a tall double-topknot, falling elegantly in long segments down the sides of the shoulders, and surmounted by a jewel.

Provenance: A private collector in New York, USA.
Condition: Excellent condition with minor old wear, occasional light scratches, tiny nicks, few small dents. The base sealed. Some losses to inlays, some other inlays may be later replacements. Well-preserved ancient pigments. The amrita vase held in the figure's hands is lost.

Weight: 4,077 g
Dimensions: Height 38.5 cm

The statue is made from solid and massively gilt copper alloy, as clearly evidenced by the lack of any dings or bent areas to body and base. Only the earrings, scarf, and strands of hair are executed in copper repoussé.

The serene face shows heavy-lidded eyes, gently arched brows centered by an urna, and full lips forming a calm smile, flanked by long pendulous earlobes.

The present work exhibits many characteristics common to the Buddhist workshops of the Qianlong period, such as the combination of cast and repoussé parts, the languid and slightly effeminate treatment of the face and body, and the tightly waisted double-lotus base with broad petals. The Qing court patronage of Buddhism that began under the Kangxi Emperor reached epic proportions under his grandson, the Qianlong Emperor. The Buddhist centers of Beijing, Rehol, and Dolonnor produced thousands upon thousands of images to keep up with the demand of the numerous temples in and outside the capital.

AUCTION RESULT COMPARISON
Compare a related cast and repoussé figure of a bodhisattva, belonging to the same group as the present lot, 37.1 cm high, also dated to the Qianlong period, at Christie's New York in Fine Chinese Ceramics and Works of Art on 16 September 2016, lot 1231, **sold for USD 35,000**.

Estimate EUR 30,000
Starting price EUR 15,000

390
A GILT COPPER ALLOY REPOUSSÉ PLAQUE DEPICTING UMAMAHESHVARA

Nepal, 16th-17th century. Shiva is seated atop the holy white bull Nandi, his vehicle, with his wife Uma seated on his left leg, his left arm wrapped around her and his right caressing her chin, a small lion below her, both richly adorned with jewelry and elaborate headdresses, all with fine expressions, and within a beaded border and flames above lotus petals.

Provenance: From an old Parisian private collection.
Condition: Very good condition, commensurate with age. Wear, minor losses and tears, dents, small nicks, remnants of pigment. Solid, naturally grown patina overall.

Weight: 238.3 g (excl. stand)
Dimensions: Height 20.5 cm (excl. stand)

With an associated metal stand. (2)

Uma-Maheshvara represents the sacred embrace, alingana, of the Lord Shiva joined with the Goddess Uma (Parvati). The Great Ascetic, Shiva, who was overcome with the beauty of Uma, Daughter of the Mountain, succumbed to their union for the benefit of his devotees (S. Kramrisch, Manifestations of Shiva, Philadelphia, 1981, page 57). It is through their sensual relationship that they are meant to become a gateway for the devotee to enter their sacred realm.

AUCTION RESULT COMPARISON
Compare a related Nepalese gilt bronze figure depicting Umamaheshvara, dated 16th-17th century, at Christie's Paris in Art d'Asie on 9 June 2021, lot 69, **sold for EUR 13,750**.

Estimate EUR 4,000
Starting price EUR 2,000

391
A GILT-LACQUERED HARDWOOD FIGURE OF A BODHISATTVA, 16TH-17TH CENTURY

Tibet. Standing in an elegant pose, wearing a diaphanous dhoti tied at the waist, richly adorned with beaded and floral jewelry, the hair neatly incised and pulled up into a high chignon behind the foliate tiara.

Provenance: Indian Heritage, Paris. LP Collection Paris, France, acquired from the above. Established in 2006 by Frederic Rond, Indian Heritage is a gallery specializing in Indian and Himalayan art. Located in St Germain des Prés, Paris, it offers a large selection of primitive and classical pieces with a focus on Himalayan masks.

Frederic Rond, Indian Heritage Gallery, Paris, France

Condition: Extensive wear, chips, losses, remnants of pigment. Fine patina overall.

Weight: 169.5 g (incl. stand)
Dimensions: Height 17 cm (excl. stand) and 18.8 cm (incl. stand)

Mounted to an associated metal stand. (2)

Estimate EUR 3,000
Starting price EUR 1,,500

392

A POLYCHROME-PAINTED WOOD FIGURE OF GUANYIN, MING DYNASTY

China, 1368-1644. Seated in dhyanasana, her right hand in varada mudra, her left in vitarka mudra, wearing loose robes open at the chest to reveal an elaborate necklace, the face with a benevolent expression beneath the hair piled up into a high chignon behind a foliate tiara enclosing a small Amithaba Buddha.

Provenance: From the collection of Godfried Wauters, who 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 Wauters (1905-1992).
Condition: Condition commensurate with age. Extensive wear to pigments, old repairs and touchups, age cracks, losses, minor chips and scratches.

Gustaaf Wauters (1905-1992, left) and his father

Weight: 10.3 kg
Dimensions: Height 76 cm

AUCTION RESULT COMPARISON
Compare a related figure of Guanyin, 115 cm high, dated 16th-17th century, at Bonhams London in Fine Chinese Art on 12 May 2016, lot 236, **sold for GBP 20,000**.

Estimate EUR 8,000
Starting price EUR 4,000

393

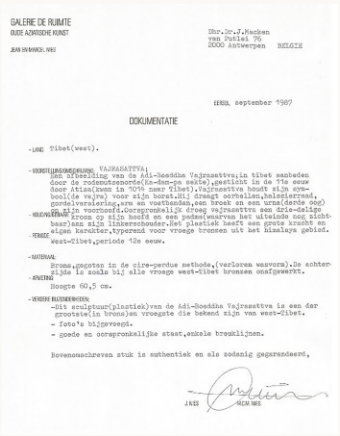
A RARE AND LARGE BRONZE FIGURE OF VAJRASATTVA, WESTERN TIBET

11th-12th century. Finely cast standing in tribhanga, his right hand holding a four-pronged vajra, the left stretched along his body and holding a lotus stem forming a small loop at the elbow. His diaphanous robe secured by a belt with sacred thread, richly adorned with beaded jewelry. The serene face with heavy-lidded almond-shaped eyes, elegantly curved eyebrows, an urna, and full lips, flanked by long pendulous earlobes.

Provenance: Dr. J. Macken, Antwerp, Belgium.

Expert Authentication: A certificate on the letterhead of Galerie de Ruimte, Oude Aziatische Kunst, Jean en Marcel Nies, signed personally by Marcel Nies, addressed to Dr. J. Macken, confirming the attribution and dating stated above, accompanies this lot. Marcel Nies is a Belgian art expert and dealer who specializes in important works of art from Southeast Asia, India, and the Himalaya regions. Active since 1975, he has built an internationally recognized expertise and advises numerous vetting committees worldwide. Apart from the annual exhibitions held at his gallery, Marcel Nies has taken part in TEFAF Maastricht for over 30 years, showcasing some of the finest pieces in his collection. He has supplied works of art to important private collections and museums, including the Rijksmuseum in Amsterdam, the museum for Ostasiatische Kunst Köln, the Victoria and Albert Museum London, the Rietberg Museum Zurich, the Metropolitan Museum New York, the Asian Art Museum San Francisco, the Barbier-Mueller Museum Dallas, and the Asian Civilization Museum in Singapore.

Marcel Nies



GALERIE DE RUIMTE
OUDE AZIATISCHE KUNST

Dhr.Dr.J.Macken
van Putlei 76
2000 Antwerpen BELGIE

DOKUMENTATIE

- LAND: Tibet(west).
- VOORSTELLINGSOMSCHRIJVING: VAJRASATTVA;
een afbeelding van de Adi-Boeddha Vajrasattva;in tibet aanbeden door de zodeontstaande(in-den-pa sems),gezien in de 7de eeuw door Atisa(kwam in 1076 naar Tibet).Vajrasattva houdt zijn symbool(de vajra) voor zijn borst,hij draagt oorhalen,halssieraad, gordelversiering,armen en voetbanden,een broek en een urna(derde oog op zijn voorhoofd.Oorspronkelijk droeg vajrasattva een drie-delige kroon op zijn hoofd en een pedas(waarvan het uiteinde nog zichtbaar)aan zijn linkerschouder.Het plastiek heeft een groots kracht en eigen karakter,typerend voor vroege bronzen uit het himalaya gebied.
- PERIODE: west-Tibet,periode 12e eeuw.
- MATERIAAL: Brons,gegoten in de cire-perdue methode,(verloren wasvorm).De achterzijde is zoals bij alle vroege west-Tibet bronzen onafgewerkt.
- AFMETING: Hoogte 60,5 cm.
- VERDERE BIJZONDERHEDEN:
-dit sculptuur(plastiek)van de Adi-Boeddha Vajrasattva is een der grootste(in brons)en vroegste die bekend zijn van west-Tibet.
- foto's bijgevoegd.
- goede en oorspronkelijke staat,enkele breuklijnen.

Bovenomschreven stuk is authentiek en als zodanig gegarandeerd,

JNIES MDM.NIES

Condition: Good condition, commensurate with age. Old wear, casting flaws, minor nicks, light scratches, few small cracks and dents. Several minor losses, some with associated old fills. Remnants of pigment. The base is modern.

Weight: 6.9 kg
Dimensions: Height 60.5 cm

Bronzes from the vital early years of the Second Transmission of Buddhism to Western Tibet in the late 10th and early 11th century under King Yeshe, the translator Rinchen Sangpo, and the Indian sage Atisha, are extremely rare. This example is remarkable for its presence and strength with strongly pronounced features, combined with a prominent, large size.

LITERATURE COMPARISON
Compare a related brass figure of Padmapani, 26.2 cm high, dated 10th-11th century, in the collection of the Cleveland Museum of Art, accession number 1976.70.

AUCTION RESULT COMPARISON
Compare a related bronze figure of Padmapani, 56 cm high, dated late 11th to early 12th century, at Christie's New York in Indian and Southeast Asian Art on 17 September 1999, lot 69, **sold for USD 189,500**.

Estimate EUR 50,000
Starting price EUR 25,000

394

A GILT COPPER ALLOY FIGURE OF BUDDHA, 11TH-12TH CENTURY

Central Tibet. Superbly cast, seated in dhyanasana on a double lotus base, the right hand lowered in bhumisparsa mudra and the left above his lap holding a separately cast alms bowl. His richly pleated monastic robe is draped over both shoulders and cascades in voluminous folds. The exquisite face with heavy-lidded eyes below gently arched, remarkably wide eyebrows. Centered by an urna above full lips forming a benevolent smile, flanked by long, pierced, rectangular earlobes. The hair arranged in tight curls surmounted by a domed ushnisha with a distinctive four-petaled bud finial (see fig. 2).

Provenance: From a noted Hungarian private collection, by repute acquired in Central Asia between 1950 and 1960, thence by descent in the same family.
Condition: Excellent condition, fully commensurate with age. The base possibly released a long time ago. Some wear and casting irregularities. Small nicks, minor dents, and light surface scratches. Fine, naturally grown patina overall. Remnants of ancient pigments and old varnish.

Weight: 1,668 g
Dimensions: Height 20.6 cm

This fine and distinctive sculpture of Shakyamuni Buddha, created during a period that marks both the revival of Buddhism in Tibet and a formative phase in Tibetan Buddhist art, has arguably more in common with Buddha images of North India and Central Asia from the previous 500 years than with those produced during the subsequent millennia of Tibetan sculpture. The face's blend of Indian and Tibetan features results in a countenance of confident nobility. Its distinct modeling makes this gilt bronze a rather singular depiction of Shakyamuni Buddha from Tibet, while at the same time wonderfully encapsulating the archaism of Tibetan art at a pivotal moment of its history.

Produced between 1081-93, the murals of Drathang correlate to the present lot. Borrowings from the Pala-Sena style are apparent throughout. For example, while the present Shakyamuni's handsome face has a squarer, more Tibetan physiognomy than Buddhist bronzes made in India around the 11th century, his mouth, eyes, and brow mimic features of the Pala style – a combination present throughout the host of bodhisattvas painted at Drathang. Compare the treatment of the plump lower lip and recessed rounded corner of the smile of a painted Maitreya. The present Shakyamuni also adopts the undulating upper lid of Maitreya's eye, as well as his sinuous brow with upturned ends.

Drathang Monastery (this section of the building contains the famous murals)

The idiosyncratic sculpture and painting created in Central Tibet during the 11th century embrace contemporary doctrinal and stylistic innovation while also celebrating the Buddhism that was practiced in Tibet when the religion was first introduced. As such, this Buddha provides a rare glimpse into the formative period of the Second Diffusion, when Tibet revived its patronage of Buddhism.

Literature comparison: Compare a related but larger Central Tibetan gilt bronze seated Buddha Shakyamuni, dated to the 12th century, in the collection of the Metropolitan Museum of Art, accession number 2012.458; and a closely related Central Tibetan gilt bronze seated Buddha Shakyamuni, dated c. 11th century, in the Los Angeles County Museum of Art, accession number AC1996.26.1.

AUCTION RESULT COMPARISON
Compare a closely related Central Tibetan gilt copper-alloy standing Buddha, **dated 11th-12th century**, 81.5 cm high, at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 23 September 2021, lot 1204, bought-in at an **estimate of USD 800,000-1,200,000**. Note the **similar four-petaled finial** atop the ushnisha (see **fig. 2**) as well as the similarly cast face with undulating upper lid, full lips, and rectangular lobes.

Fig. 2: Compare the four-petaled finial atop the ushnisha of the Buddha at Bonhams, estimated at USD 800,000-1,200.000, with the four-petaled finial atop the present lot

Estimate EUR 15,000
Starting price EUR 7,500

395

A SILVERED AND PARCEL-GILT BRONZE BUST OF AVALOKITESHVARA

Western Tibet, 14th-15th century. Finely cast with a sash around his torso and adorned with beaded jewelry, the necklace and an earring inlaid with turquoise glass paste. The serene face with heavy-lidded almond-shaped eyes below gently arched eyebrows centered by a gilt urna, flanked by elongated earlobes, the hair in fine rows surmounted by a crown centered by a small image of Buddha Amitabha.

Provenance: Property of the Museum für Asiatische Kunst, Radevormwald, Germany. The private museum was founded by Peter Hardt, 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 the museum.

Peter Hardt's Museum für Asiatische Kunst, Radevormwald, Germany

Condition: Good condition, commensurate with age. Extensive wear and losses. Small nicks, light scratches, some dents and cracks. Parts of the crown are bent. The figure was once parcel-gilt, with only minute traces of the gilding remaining in some recesses. Fine, naturally grown, dark patina. Remnants of ancient pigment.

Weight: 507.7 g (excl. stand)
Dimensions: Height 16.5 cm (excl. stand) and 19.5 cm (incl. stand)

Mounted on a modern metal stand. (2)

AUCTION RESULT COMPARISON
Compare a closely related but considerably larger (34 cm high) Western Tibetan bronze bust of a bodhisattva, also dated 14th-15th century, at Christie's New York in Indian and Southeast Asian Art on 21 September 2007, lot 119, **sold for USD 8,750**.

Estimate EUR 12,000
Starting price EUR 6,000

396

A GILT BRONZE FIGURE OF BUDDHA SHAKYAMUNI, 15TH CENTURY

Tibet. Finely cast seated in vajraparyankasana on a double lotus base with beaded upper edge, the right hand held in bhumisparsha mudra and the left in dhyana mudra, dressed in a robe draped loosely over the left shoulder, partially revealing the chest.

Provenance: From a noted Swiss private collection.
Condition: Very good condition with minor wear and casting irregularities. Some wear to gilt, particularly to the raised parts. The base rim with a small loss and associated old fill, and two minor cracks, one going up from the rim extending to the right leg of the figure, the other ca. 3 cm long, all as visible with no hidden damages whatsoever. Few minuscule areas of malachite encrustation. Details to face neatly picked out with ancient pigments. The base sealed.

Weight: 1,778 g
Dimensions: Height 24 cm

The hems of the garment finely detailed with a beaded border, the serene face rendered with a meditative expression beneath an urna and flanked by long pendulous earlobes pierced with vertical slots, all beneath the domed ushnisha covered with tight curls and surmounted by a jewel, brilliantly gilded throughout.

The iconographic form in which the historical Buddha is seated, with his right hand in the earth-touching position, bhumisparsha mudra, recalls a momentous episode from his spiritual biography in which he triumphs over Mara just prior to his enlightenment. Having vowed to remain in meditation until he penetrated the mystery of existence, Shakyamuni was visited by Mara, a demon associated with the veils and distractions of mundane existence. The Buddha remained unmoved by all the pleasant and unpleasant distractions with which Mara sought to deflect him from his goal.

According to some traditional accounts, Mara's final assault consisted of an attempt to undermine the bodhisattva's sense of worthiness by questioning Shakyamuni's entitlement to seek the lofty goal of spiritual enlightenment and the consequent freedom from rebirth. Aided by spirits who reminded him of the countless compassionate efforts he had made on behalf of sentient beings throughout his numerous animal and human incarnations, Shakyamuni recognized that his destiny was to be poised on the threshold of enlightenment.

In response to Mara's query, Shakyamuni moved his right hand from the meditation position in his lap and touched the ground stating "the earth is my witness". This act of unwavering resolve caused Mara and his army of demons and temptresses to disperse, leaving Shakyamuni to experience his great enlightenment. The episode took place at the adamantine throne, vajrasana, beneath the bhodi tree at Bodh Gaya, eastern India, a location said to have been especially empowered to expedite the Buddha's enlightenment.

AUCTION RESULT COMPARISON
Compare with a closely related gilt bronze figure of Buddha Shakyamuni, 17.7 cm high, also dated to the 15th century, at Christie's New York in Indian and Southeast Asian Art on 19 March 2013, lot 408, **sold for USD 81,250**. A closely related gilt bronze figure of Buddha Shakyamuni, 28 cm high, also dated to the 15th century, was sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 25 April 2020, lot 43, **sold for EUR 139,040**.

Estimate EUR 30,000
Starting price EUR 15,000

397
A GILT BRONZE FIGURE OF VAJRAPANI, 16TH CENTURY

Tibet. Powerfully cast striding in alidasana atop a lotus base with beaded upper edge, his right hand holding a vajra aloft and his left hand at his chest holding a lasso, wearing a tiger-skin dhoti tied around his waist and a snake and beaded garland, his bearded face with three bulging eyes and a wrathful expression, the flaming hair secured by a foliate tiara, the jewelry and crown inlaid with coral and turquoise. The seal plate incised with a double vajra.

Provenance: From a private collection in New York, USA.
Condition: Good condition with some old wear, particularly to gilt, and casting flaws, some dents, nicks and light scratches, remnants of pigment, the inlays possibly later replacements, few minor losses. The base sealed.

Weight: 1,215 g
Dimensions: Height 19.5 cm

AUCTION RESULT COMPARISON
Compare a closely related figure of Vajrapani, 22 cm high, also dated to the 16th century, at Christie's New York in Indian and Southeast Asian Art on 21 September 2007, lot 192, **sold for USD 37,000**.

Estimate EUR 15,000
Starting price EUR 7,500

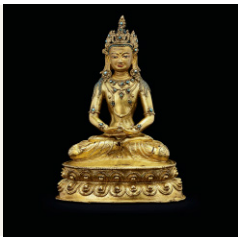
398
A GILT BRONZE FIGURE OF AMITAYUS, 15TH-16TH CENTURY

Tibet. Finely cast, seated in dhyanasana on a double lotus base with beaded edges, wearing a dhoti secured with a belt at the waist and neatly incised with floral decorations, richly adorned with beaded jewelry inlaid with turquoise and coral. The serene face with almond-shaped eyes below elegantly curved brows centered by an urna, flanked by long pendulous earlobes. The hair falling in strands over the shoulders and pulled up into a topknot surmounted by a jewel behind the foliate crown.

Provenance: Austrian private collection, by repute acquired 1997 in the Austrian antiques trade.
Condition: Very good condition with minor wear, particular to gilt in some areas due to extensive handling over a long period of time, few minuscule nicks and occasional light scratches, remnants of pigment, the base unsealed.

Weight: 537.6 g
Dimensions: Height 14 cm

AUCTION RESULT COMPARISON
Compare a closely related gilt bronze figure of Amitayus, 15.2 cm high, also dated 15th-16th century, with similar incised decoration to the robe, at Christie's New York in Indian, Himalayan & Southeast Asian Works of Art on 11 September 2019, lot 347, **sold for USD 11,875**.



Estimate EUR 6,000
Starting price EUR 3,000

399

A GILT BRONZE FIGURE OF BIXIA YUANJUN, MING DYNASTY

China, 1368-1644. The female deity portrayed with a benevolent face framed by an elaborate phoenix headdress, her hands clasping a gui tablet, wearing a finely layered, long, flowing robe with neatly incised floral hems and adorned with ruyi-shaped ornaments at the chest and shoulders.

Provenance: Collection of Klaus Clausmeyer and thence by descent. Klaus Clausmeyer (1887-1968) was a German painter. He decided to collect Buddhist art during World War I, when a Buddha head rolled to his feet in an embattled city in Belgium. He built a substantial collection, which later focused on African and Oceanic art, the largest part of which is in the Rautenstrauch-Joest Museum in Cologne today. Old collector's label 'm 4' to interior.
Condition: Overall good condition with old wear and casting flaws, an old repair to the hands, few minor nicks, occasional light scratches, small losses, dents, cracks, extensive wear to gilt. The interior with remnants of malachite and extensive cuprite encrustation.

Weight: 1,951 g (excl. stand)
Dimensions: Height 27.5 cm (excl. stand) and 32 cm (incl. stand)

With a metal-fitted hardwood tripod stand, dating from the earlier 20th century. (2)

The present figure can be identified as Bixia Yuanjun, also known as the Sovereign of the Clouds of Dawn or the Goddess of the Morning Clouds, by the representation of the three phoenixes in the headdress. The goddess was the daughter of the male god of Mount Tai, the easternmost of the Five Sacred Mountains in Shandong Province, where the Palace of the Clouds of Dawn, Bixia Gong, was built at the top of the mountain as her shrine during the Ming dynasty. Figures of Bixia Yuanjun are a personification of the yin force and made for use on Daoist altars.

A painting by Klaus Clausmeyer (1887-1968) showing the present lot at the bottom left

LITERATURE COMPARISON
See a larger bronze figure of Bixia Yuanjun dated to the 15th century in the Art Institute of Chicago, illustrated in S. Little and K. Schipper, Taoism and the Arts of China, California, 2000, p. 278, no. 95. Compare also a slightly larger gilt-bronze figure of Bixia Yuanjun dated to the Ming dynasty in the British Museum, accession number 1908,0420.6.

AUCTION RESULT COMPARISON
Compare a closely related gilt bronze figure of Bixia Yuanjun, also dated to the Ming dynasty, at Bonhams London in Fine Chinese Art on 8 November 2018, lot 244, **sold for GBP 6,000**.

Estimate EUR 4,000
Starting price EUR 2,000

400

A TIBETAN-CHINESE GILT COPPER-ALLOY ARM OF A BODHISATTVA, LATE MING TO EARLIER QING

17th-18th century. The hand held in karana mudra, the lower arm and wrist applied with an elaborate bracelet decorated with vajras and strings of beads. The interior with a wood core.

Provenance: Collection of Richard Nathanson. Richard Nathanson (d. 2018) began his career as a porter at Sotheby's in 1966 and subsequently joined the Impressionist department. He left in 1970 to set up as an independent art advisor and had a particular involvement with Sisley, Modigliani, Rouault, Renoir, and Bonnard. He produced BBC documentaries and publications on several of these artists.
Condition: The fragment in good condition, commensurate with age. Small nicks and dents, light scratches, minor losses, few structural cracks.

Richard Nathanson with his daughter Susannah

This gesture, also known as tarjani mudra, expels demons, and removes obstacles such as sickness or negative thoughts. It is performed by raising thumb, index and little finger, thereby folding the remaining fingers.

Weight: 2,574 g (incl. stand)
Dimensions: Length 36.5 cm

Mounted to an associated metal stand. (2)

AUCTION RESULT COMPARISON
Compare a related but larger (56.5 x 52.5 cm) gilt-bronze arm of Buddha, dated to the Ming dynasty, at Sotheby's Hong Kong in EYE/EAST on 21 May 2020, lot 5001, **sold for HKD 275,000**.

Estimate EUR 4,000
Starting price EUR 2,000

401
A RITUAL BONE APRON, 18TH-19TH CENTURY

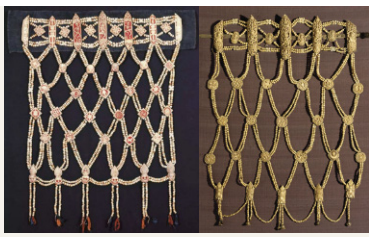
Tibet. The belt set with five oblong plaques flanked by two trapezoidal plaques, suspending a network of stranded beads joined by square plaques at the intersections, all carved with deities, auspicious symbols, and stylized floral designs, the bottom rung carved with garuda masks.

Provenance: A private European collection, assembled in the 1960s and 1970s.
Condition: Very good condition with minor wear, natural age cracks, small nicks and light scratches, possibly minor losses. Fine, naturally grown, honey-brown patina. The fabric mounting is a later addition.

Weight: 1,131 g
Dimensions: 47 x 59.5 cm (the mounting)

Literature comparison For another example dated to the 17th century, in the James and Marilynn Alsdorf Collection, see P. Pal, A Collecting Odyssey, 1997, cat. no. 312. For another example dated 16th-20th century, see P. Pal, Tibet, Tradition and Change, 1997, cat. no. 85, indicating that individual parts were replaced over time.

AUCTION RESULT COMPARISON
Compare a closely related ritual bone apron at Christie's Paris in Art Africain et Océanien on 4 December 2008, lot 109, **sold for EUR 7,250**. Compare a related ritual bone apron, also dated 18th-19th century, at Christie's New York in Indian and Southeast Asian Art on 25 March 2004, lot 98, **sold for USD 17,925**.



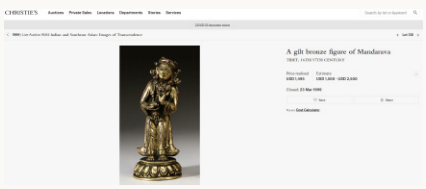
Estimate EUR 4,000
Starting price EUR 2,000

402

A GILT BRONZE FIGURE OF MANDARAVA, 16TH-17TH CENTURY

Tibet. Standing on a lotus base, leaning slightly to the side, holding a kapala in one hand, the other in vitarka mudra. She is wearing a long robe with incised and beaded borders. Her foliate-shaped earrings and beaded necklace are inlaid with coral.

Provenance:
Christie's, New York, 23 March 1999, lot 130. A British private collection, acquired from the above.
Condition: Very good condition with some wear, small losses, nicks and dents, light scratches. The inlaid coral beads might be later replacements. Fine, naturally grown patina overall.



Weight: 392.4 g
Dimensions: Height 15.3 cm

Mandarava was the wife of Padmasambhava, founder of the Nyingmapa order of Tibetan Buddhism. According to legend, as discussed by Rinpoche Tulku Thondup in Buddhist Civilization in Tibet, 1987, page 32, Padmasambhava enraged the king of Sahora by preaching Buddhism to his daughter. He was ordered to be burnt alive in a valley filled with wood and oil. However, his miraculous powers saved him by turning the oil into a lake as he emerged accompanied by dancing dakinis on a lotus stalk. The king, overwhelmed by the display, converted to Buddhism and gave his daughter to Padmasambhava in marriage. The present figure was most likely once part of a triad with Padmasambhava at the center, Mandarava sitting to his proper right, and Yeshe Tsogyal, his Tibetan partner, to his left.

LITERATURE COMPARISON
Compare a bronze Padmasambhava triad, dated to the 16th century, with a related figure of Mandarava, in the Museum der Kulturen Basel, accession number W.lld140009.R0090 (Himalayan Art Resources item no. 3314009).

AUCTION RESULT COMPARISON
Compare a related gilt bronze figure of a seated Mandarava, 12.6 cm high, dated to the 16th century, at Christie's New York in Indian and Southeast Asian Art on 22 March 2011, lot 293, **sold for USD 37,500**.

Estimate EUR 6,000
Starting price EUR 3,000

403

A RARE GILT BRONZE FIGURE OF DIPANKARA BUDDHA, LATE MALLA, THREE KINGDOMS PERIOD

Nepal, 17th-18th century. Well cast standing in samabhanga, his left hand raised in abhaya mudra and the right lowered in varada mudra, wearing a long, flared robe and pleated outer garment, both with finely incised scroll decoration at the hems. The serene face with heavy-lidded eyes below gently arched eyebrows centered by a prominent urna, flanked by long pendulous earlobes suspending elaborate floral earrings. The hair arranged in tight curls with a domed ushnisha surmounted by a jewel behind the foliate tiara.

Provenance: J. J. Klejman, New York, before 1974. Sotheby's Parke-Bernet, New York, 26 October 1974, Lot 4. A private collector in New York, acquired from the above. John J. Klejman (1906-1995) was a noted Polish-American collector and dealer who founded the Klejman Gallery in New York in 1950.

J. J. Klejman (1906-1995)

Condition: Good condition with some old wear, particularly to gilt, minuscule nicks, light scratches, minor dents, small losses. The flared robe with a small old repair to the backside. The crown slightly bent backwards.

Weight: 4,996 g (incl. base)
Dimensions: 30 cm (excl. base) and 36.5 cm (incl. base)

Dipankara, one of numerous Buddhas of the past, is said to have predicted the coming of the historical Buddha Shakyamuni. According to legend, a rich Brahmin named Sumati saw that Dipankara was about to walk into a puddle of water. To prevent him from soiling his feet, Sumati laid his long hair across the puddle. Following this event, Dipankara prophesized Sumati's rebirth as the future Buddha. Images of Dipankara in Nepal are worshipped as icons bestowing charity and protecting merchants.

The Three Kingdoms period – the time of the later Mallas – began in 1520 and lasted until the mid-eighteenth century. The complete flowering of the unique culture of the Kathmandu Valley occurred during this period, and it was also during this time that the old palace complexes in the three main towns achieved much of their present-day forms. The kings still based their legitimate rule on their role as protectors of dharma, and often they were devout donors to religious shrines. Kings built many of the older temples in the valley, gems of late medieval art and architecture, during this final Malla period.

Buddhism remained a vital force during these times for much of the population, especially in its old seat of Patan. Religious endowments called guthi arranged for long-term support of traditional forms of worship or ritual by allowing temple or vihara lands to pass down through generations of the same families. This support resulted in the preservation of a conservative art, architecture, and religious literature that had disappeared in other areas of South Asia. Newari was in regular use as a literary language by the fourteenth century and was the main language in urban areas and trading circles based in the Kathmandu Valley.

AUCTION RESULT COMPARISON
Compare a related gilt bronze figure of Dipankara, 47.6 cm high, dated 1520-1768, in these rooms in Fine Chinese Art, Buddhism and Hinduism, on 16 October 2021, lot 379, **sold for EUR 22,000**.

Estimate EUR 10,000
Starting price EUR 5,000

404

A GILT-COPPPER REPOUSSÉ MANDORLA, 17TH CENTURY

Tibet. The top register of the openwork mandorla worked with addorsed makaras on either side with scrolling tails, rising up to support a central top image of Garuda flanked by attendant creatures, the bottom registers with bodhisattvas and further makaras as well as floral diapered bands, all within a beaded and flaming border centered by the Three Jewels.

Provenance: Collection of Leonardo Vigorelli, Bergamo, acquired in the Italian trade in the early 2000s. 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: Very good condition with some old wear particularly to gilt, minor dents, small losses, cracks. Fine, naturally grown, dark patina. Remnants of ancient pigment.

Weight: 718.4 g (excl. stand)
Dimensions: Height 26 cm (excl. stand) and 31 cm (incl. stand)

With an associated stand. (2)

AUCTION RESULT COMPARISON
Compare a near-identical gilt-copper repoussé mandorla, also dated to the 17th century, at Christie's New York in The Sporer Collection of Himalayan Sculpture on 15 September 2015, lot 57, **sold for USD 6,000**.

Estimate EUR 4,000
Starting price EUR 2,000

405
A LARGE BRONZE MANDALA PETAL

Northeastern India or Nepal, 12th-13th century. Cast as a lotus petal, the exterior with a seated deity holding an alms bowl and a staff above a stupa, each in relief and surrounded by neatly incised figures, animals, and auspicious symbols, the interior with Yamantaka and Vajravarahi, each standing in tribhanga atop a prostrate figure, wearing a skull garland and beaded jewelry, and four-armed with an attribute in each hand, and with incised geometric decorations.

Provenance: From the important private collection of Jochen and Herbert Kienzle, and thence by descent in the same family. A private collector, acquired from the above. Jochen (1925-2002) and Herbert (1931-1997) Kienzle were sons of Herbert Otto Kienzle (1887-1954), whose father Jakob (1859-1935) was a German watchmaker, who founded Kienzle Apparate, a German manufacturer of data processing equipment. Jochen and Herbert took over management of the company after their father's death in 1954 and pioneered the use of computer systems for commercial office-based applications in Germany. From 1965 until 1986, the brothers assembled a well-known and highly regarded collection of East Asian and Tibetan art.

Left to right: Jochen and Herbert Kienzle with German finance minister Robert Gleichauf (center) and state secretary Erwin Teufel (far right)

Condition: Very good condition, commensurate with age. Extensive wear, small nicks, minor dents, light scratches. Fine, naturally grown, dark patina.

Weight: 430.0 g
Dimensions: Length 21 cm

This fragment was once part of a lotiform mandala with articulated petals that close to form a lotus bud. First conceived in northeastern India during the Pala period, **very few examples remain today, let alone in the size of the present lot**.

LITERATURE COMPARISON
Compare a complete lotus mandala from Nepal and dated to the 13th-14th century, in the collection of the Los Angeles County Museum, accession number M.88.228. For a smaller and incomplete Pala-period example in the Pan Asian Collection, see P. Pal, The Sensuous Immortals, 1977, p. 96-97, cat. no. 57.

AUCTION RESULT COMPARISON
Compare a complete lotus mandala from Northeastern India and dated 11th-12th century at Christie's New York in Indian and Southeast Asian Art on 22 March 2011, lot 382, **sold for USD 62,500**, and another dated 13th century at Christie's New York in Indian and Southeast Asian Art on 14 September 2010, lot 61, **sold for USD 122,500**.

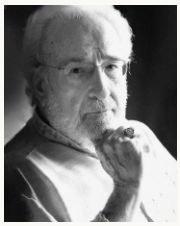
Estimate EUR 6,000
Starting price EUR 3,000

406

A CARVED STONE LINGA, NEPAL, 16TH-17TH CENTURY

Superbly carved with four faces each representing aspects of Shiva, all four holding a rosary and a bottle, with elaborate coiffure and elaborate crown, fine expression, and richly adorned with jewelry, a raised band of wave diaper behind the heads.

Provenance: Arturo Schwarz, Milan, 1997. A private collection in Bergamo, Italy, acquired from the above. Collection of Leonardo Vigorelli, Bergamo, acquired from the above. Arturo Schwarz (1924-2021) was an Italian scholar, art historian, poet, writer, lecturer, art consultant and curator of international exhibitions. He lived in Milan, where he amassed a large collection of Dada and Surrealist art, including many works by personal friends such as Marcel Duchamp, André Breton, Man Ray, and Jean Arp. In 1975, Schwarz started working as curator and writer, writing extensive publications on the work of Marcel Duchamp, as well as books and numerous essays on the Kabbalah, Tantrism, alchemy, prehistoric and tribal art, and Asian art and philosophy. His 1977 book on Man Ray's works and life was the first to reveal Ray's real name.



Arturo Schwarz (1924-2021)

Condition: Very good condition with old wear, mostly to the top, small nicks and losses, occasional light surface scratches. With a good, unctuous feel overall and an elegant, naturally grown patina and luster.

Dimensions: Height 37.5 cm (excl. base) and 47.5 cm (incl. base)

Mounted on a modern stepped base. (2)

This large linga is in the form of panchamukhalinga, the five-headed Shiva. The four faces protruding from the sides are directed in the cardinal directions, representing different aspects of the deity, the ferocious Bhairava (south), Nandin with a lion crown (west), Tamreshvara with floral and serpent earrings (north), Mahadeva with matted hairstyle (east), all bearing rosaries and a bottle with the elixir of immortality. The fifth, representing the absolute, is generally not shown, in keeping with the Hindu belief that the absolute is formless.

LITERATURE COMPARISON
For an earlier example, dated 10th century, see the Asian Art Museum of San Francisco, object number B87S7.
Compare a gray stone linga, dated 10th-11th century, at Christie's New York, 31 March 2005, lot 178.

AUCTION RESULT COMPARISON
Compare a related copper repoussé linga cover, dated 15th-16th century, at Christie's New York in Sacred and Imperial: The James and Marilynn Alsdorf Collection Online on 29 September 2020, lot 14, **sold for USD 35,000**.

Estimate EUR 15,000
Starting price EUR 7,500

407

A RARE WOOD PANEL DEPICTING GARUDA WITH VIBHAVASU AND SUPRATIK

Nepal, 16th century. Boldly carved in high relief with Garuda standing atop prostate figures of Supratik and Vibhavasu as an elephant and tortoise, respectively. His legs and arms are bent with wings stretched outward as if about to take flight. He is richly adorned in beaded jewelry and wearing an elaborate crown. His face is carved with large almond-shaped eyes and a prominent beak. Two avatars of Vishnu are hanging upside-down from the foliate canopy toward the top of the panel and another figure stands to Garuda's left.

Provenance: From an old German private collection.
Published: Annemie De Gendt, Paul de Smet, et al, Ghurra's: Goden Uit de Himalaya. Nepalese Volkskunst, 2004, page 142.
Condition: Good condition, commensurate with age. Extensive wear, signs of weathering, losses, natural age cracks and splits. Fine, naturally grown patina.

Weight: 5,135 g
Dimensions: Size 62 x 47 cm

A wood torana depicting Garuda at Kumari Chowk, the courtyard of Nepal's living goddess' palace, in Kathmandu

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. Vishnu was the main deity of the north Indian Gupta rulers, and Garuda was their dynastic symbol. This royal association was adopted by Licchavi royalty in Nepal, becoming a quintessential icon in Nepalese religious imagery. Garuda is most commonly depicted kneeling on one knee or in flight with Vishnu on his back and is only rarely depicted standing, especially in Nepal.

The story of the two brothers **Vibhavasu and Supratik** is told in the Adi Parva of the Mahabharata. The elder one, Vibhavasu, was susceptible to anger, while the younger one, Supratik, was seeking to partition their wealth. One day both brothers were involved in a quarrel with each other. In the end, Vibhavasu then cursed Supratik, saying he will take birth as an elephant in the next life. In return, Supratik cursed his brother, saying he will be born as a tortoise. Anger and greed therefore caused them to be born as animals in their next birth and their hostility continued. One day the two were seized by Garuda, who took them in his claws to a mountain and ate them.

LITERATURE COMPARISON
Compare a gilt bronze figure of Garuda (20 cm high) dated to the 12th century, in the Rijksmuseum, item number AK-MAK-1509; an ivory relief of Garuda (10 cm high) dated to the 14th century in the Victoria & Albert Museum, accession number IS.124-1999; a gilt bronze figure of Garuda (ca. 13.6 cm high) dated to the 17th century in the Rubin Museum of Art, object number C2005.16.13; and a Tibetan wood figure of Garuda (42 cm high) dated pre-17th century in the Victoria & Albert Museum, accession number IM.24-1910.

Estimate EUR 6,000
Starting price EUR 3,000

408

AN IMPORTANT AND RARE BAMBOO FIGURE OF A CITIPATI, 17TH-18TH CENTURY

Tibet or Himalayas. Finely carved standing in samabhanga atop a small skull, lacking feet or arms, the spine neatly detailed, the ribs well-executed in openwork, the two large eye sockets vacant, with fierce grimace and teeth bared. Wearing a crown in the form of a vajra rising from lotus-lappets behind three smaller skulls.

Provenance: Marc Assayag, Montreal. Indian Heritage, Paris, acquired from the above. Collection d'un Grand Amateur, France, acquired from the above. Marc Assayag is an art dealer, photographer, researcher, and writer. As one of the pioneers of presenting Tribal Art, Marc has been engaged as guest curator in New York, invited to travel with the Cousteau Foundation and served as photographer for many noted publications. As an international Art dealer, Marc participates in major art fairs around the world both as lecturer and dealer. Specializing in Melanesian art, Marc is also, since 2015, owner of the world class Jolika Collection of New Guinea art, and its reputed library. Established in 2006 by Frederic Rond, Indian Heritage is a gallery specializing in Indian and Himalayan art. Located in St Germain des Prés, Paris, it offers a large selection of primitive and classical pieces with a focus on Himalayan masks.

Frederic Rond, founder of Indian Heritage, at Asian Art in Brussels, 2014

Condition: Very good condition with minor old wear, few minuscule nicks, and occasional light scratches. Fine natural patina, commensurate with age, and an unctuous feel overall.

Weight: 107.2 g (excl. stand)
Dimensions: Height 30.7 cm (incl. stand) and 29.6 cm (excl. stand)

With an associated metal stand. (2)

AUCTION RESULT COMPARISON
Compare a related but larger gilt-bronze figure, described as a Chitipati or Kinkara from Tibet or the Himalayas and also dated 17th-18th century, at Sotheby's Hong Kong in The Heart of Tantra – Buddhist Art Including Property from the Nyingjei Lam Collection on 2 October 2017, lot 3144, **sold for HKD 9,100,000**.

Estimate EUR 15,000
Starting price EUR 7,500

409

A RARE AND LARGE TIXI LACQUER BOWL, YUAN DYNASTY

China, 1279-1368. The deep rounded sides rising from a short foot to an everted rim. Deeply carved through multiple layers of black and red lacquer with a characteristic sword-pommel (guri) pattern to the exterior, the recessed base similarly carved with a scroll design.

Provenance: The Mee-Din and Robert W. Moore Collection. Robert W. Moore is a famed California collector of Chinese and Korean art, whose passion began in the 1950s when he served in the US Army and was stationed in Korea. After his return to the United States, he began collecting Korean and later also Chinese works of art, and over the following decades became a very knowledgeable, discerning, and influential collector.

Mee-Din and Robert W. Moore at Asia Week New York 2019

Condition: One small section of the lacquer (approx. 1.5 x 1 cm) is an old replacement. The bowl otherwise in superb, original condition, with old wear, age cracks, and small losses as expected. The pewter lining with extensive wear, traces of use, small dents, few minuscule nicks, and light scratches, as well as a fine, naturally grown patina.

Weight: 238.6 g
Dimensions: Diameter 13.6 cm

Expert's note: While the guri pattern executed in tixi technique as found on the present lot is relatively common in lacquer bowls from the Song to Ming dynasties, the **scroll decoration to the recessed base** appears to be extremely rare, with – to the knowledge of this author – no comparable examples recorded in public collections.

AUCTION RESULT COMPARISON
Compare a closely related bowl, **also dated to the Yuan dynasty**, at Sotheby's London in Important Chinese Art on 16 May 2018, lot 35, bought-in at an **estimate of GBP 20,000-30,000**.

Estimate EUR 4,000
Starting price EUR 2,000

410
A PAIR OF RARE FORM TIXI LACQUER TALL CUPS, MING DYNASTY

China, 16th-17th century. The deep rounded sides rising from a short straight foot to an everted rim, the exterior deeply carved with a ruyi-cloud scroll exposing the multiple alternating layers of black and red, the interior and base with silvered-metal lining. (2)

Inscriptions: Punched to silvered-metal lining on base, 'Mei' (beautiful).

Provenance: From a Swedish private collection.
Condition: Good condition with old wear, age cracks, few minor nicks and minuscule losses, the metal linings with minor tears, small dents, and light scratches.

Weight: 113.0 g and 104.6 g
Dimensions: Height 8.5 cm and 8.4 cm

Expert's note: Although the form appears simple, the present tall cups are considerably larger than the more common standard cups, and no other examples of tall tixi lacquer cups such as the present lot appear to have been recorded in private or public collections, thus making the present cups very rare.

Literature comparison: A similarly decorated but smaller bowl with a straight rim was formerly in the collection of Sir Harry Garner, illustrated in Chinese and Associated Lacquer from the Garner Collection, 1973, no. 11, pl. 5b. The Garner bowl is fitted with a silver lining and dated to the 15th-16th century.

AUCTION RESULT COMPARISON
For other examples of **tixi lacquer vessels of rare forms**, see a stem cup dated 16th-17th century at Sotheby's London in Chinese Art on 18 May 2018, lot 318, **sold for GBP 10,000**, and a zhadou dated 15th-16th century at Bonhams London in Fine Chinese Art on 12 November 2015, lot 187, **sold for GBP 20,000**.

Estimate EUR 4,000
Starting price EUR 2,000

341

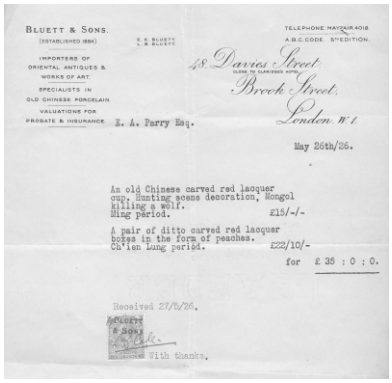
411

A RARE RED LACQUER 'MONGOL HUNT' BOWL, ATTRIBUTED TO ZHOU ZHU

China, 16th-17th century. The deep rounded sides rising from a short straight foot to an everted rim. Deeply carved with a continuous scene of four Mongolian hunters on horseback brandishing spears, one having just killed a wolf with his weapon, riding through a rocky landscape with grass and lingzhi as well as trees including paulownia, willow, and pine, against a floral diaper ground, the interior lacquered black.

Provenance: Captain W. F. Collins (1865-1948), Beijing. Bluett & Sons, London, 26 May 1926. The Parry Collection of Chinese Art, London, acquired from the above and thence by descent.

E.A. Parry and Angela Parry's wedding photo from 1911



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IMPORTERS OF ORIENTAL ANTIQUES & WORKS OF ART.
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48 Davies Street
CLOSE TO CLARIDGE'S HOTEL
Brook Street,
London W.1
E. A. Parry Esq.
May 26th/26.
An old Chinese carved red lacquer cup, Hunting scene decoration, Mongol killing a Wolf. Ming period. £15/-/-
A pair of ditto carved red lacquer boxes in the form of peaches. Ch'ien Lung period. £22/10/-
for £ 35 : 0 : 0.
Received 27/5/26.
Bluett & Sons
With thanks.

Captain Collins (1865-1948), was Bluett's main supplier in China from February 1925 to January 1928. He also sold pieces to John Sparks and other dealers in London and Paris between the 1920s and 1940s. The Parry Collection was an important English private collection of Imperial enamel, lacquer, porcelain, and jades, started by Edward Arthur Parry (1879-1946), a barrister by trade, and his wife Angela Parry (née Scully, 1879-1977) from as early as 1919. The collection has passed down three generations of the Parry family, with many of the pieces having been acquired from the famous London dealers Spink and Bluett's.

Condition: Good condition with old wear, natural age cracks and few minuscule losses to the red lacquer, the black lacquer with several shallow losses to the rim and associated old minor touchups.

Weight: 119.0 g
Dimensions: Diameter 10.7 cm

With a finely carved hardwood stand dating to the Qing dynasty. (2)

Lacquer bowls depicting hunting are extremely rare. Although hunting was extolled by early Ming Emperors who had inherited the tradition from the Mongol Yuan as a sign of military prowess and state authority, by the mid and late Ming period it was seen by the literati as a distraction from grave matters of state. The role of hunting became a charged area of contestation, where Ming Emperors and senior court ministers staked claims about rulership, ruler-minister relations, and the role of the military in the polity. The heirless Zhengde Emperor (1505-1521) was particularly passionate about hunting, much to the consternation of his ministers, see D. M. Robinson, Martial Spectacles of the Ming Court, Cambridge MA, 2013, pp. 214-220.

Expert's note: Research conducted by Hugh M. Moss of the Water, Pine and Stone Retreat, concerning a red lacquer box and cover carved with a **closely related scene of five Mongolian hunters** (see Auction result comparison), has found that box "to be a lacquer version of inlaid wooden boxes decorated with a hunting scene and **attributed to the 16th century artist Zhou Zhu**." For this reason, we do attribute the present bowl, identical in quality to the aforementioned box, to Zhou Zhu as well.

Zhou Zhu is recorded in the writings of the Ming and Qing literati as having worked in Yangzhou in Jiangsu province during the reign of the Jiajing Emperor. He was famous for his perfection of the technique of inlaying a wide variety of precious stones and other materials onto wood and lacquer. What distinguishes Zhou's works from others is his use of a much broader range of material and the complexity of the inlay itself. By skillfully utilizing kaleidoscopic materials to depict extraordinarily vivid scenes adorning precious woods, Zhou pioneered a range of beautifully inlaid works of art distinctive for their three-dimensional quality with eye-catching effects. His work provided inspiration for numerous subsequent interpretations.

LITERATURE COMPARISON

Compare a hardstone-inlaid box and cover, **attributed to Zhou Zhu and depicting a Mongolian hunting scene**, dated by inscription to 1537, at Sotheby's Hong Kong in Water, Pine and Stone Retreat Collection – Scholarly Art on 7 October 2010, lot 2192. See also two related hardstone-inlaid zitan boxes and covers, early Qing dynasty, decorated with equestrian hunting figures, illustrated in The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn, Hong Kong, 2002, nos. 230-231. A similar hunting scene can be found on a two-colored lacquer tray in the Tokugawa Art Museum, Nagoya, illustrated in Karamono. Imported Lacquerwork – Chinese, Korean and Ryukyuan, Selections from the Tokugawa Art Museum, no. 2, Nagoya, 1997, pl. 95, attributed to the Yuan or Ming period.

AUCTION RESULT COMPARISON

Compare a related cinnabar lacquer box and cover, also dated 16th-17th century, attributed to Zhou Zhu, and carved with a **similar Mongolian hunting scene**, at Sotheby's Hong Kong in Water, Pine and Stone Retreat Collection – Scholarly Art on 7 October 2010, lot 2213, **sold for HKD 860,000**.

Estimate EUR 15,000
Starting price EUR 7,500

412
A RED LACQUER 'LANDSCAPE' BOX AND COVER, YUAN TO MING DYNASTY

China, 14th-16th century. Of circular form with slightly rounded sides, the cover carved in high relief with two figures inside large buildings amid towering trees and rockwork, a third figure walking towards the buildings along a bridge below a small hut on a promontory, all against wave and diaper grounds to convey the water and sky. The sides of the box and cover each with a T-pattern band. The base and interiors lacquered black.

Provenance: The Mee-Din and Robert W. Moore Collection. Robert W. Moore is a famed California collector of Chinese and Korean art, whose passion began in the 1950s when he served in the US Army and was stationed in Korea. After his return to the United States, he began collecting Korean and later also Chinese works of art, and over the following decades became a knowledgeable, discerning, and influential collector.

Mee-Din and Robert W. Moore at Asia Week New York 2019

Condition: Overall good condition with old wear, age cracks, few small nicks and light scratches, minor losses here and there.

Weight: 174.5 g
Dimensions: Diameter 8.3 cm

With a wood storage box, the cover with a Japanese inscription. (2)

Expert's note: Recent research into the dating of carved lacquer has put forward the suggestion that boxes of this type with double key-fret decoration on the rim and landscape scenes with relatively large figures or rock formations on the cover can be dated as early as the Yuan dynasty (1279-1368). The strongest argument in favor of this early dating is the relatively recent discovery of a similar, somewhat larger box in a group of tombs near Shanghai that belonged to the Ren family, of which the latest was datable to 1351 and the earliest to 1338.

Literature comparison: Compare a related box and cover, dated Yuan to early Ming dynasty and with a similar double key-fret border, illustrated by Ben Janssens, The Scholar's Desk, 6-19 November 2011, London, p. 30-31, no. 14 (price on request according to pricelist). For a related box and cover, See James C.Y. Watt and Barbara Brennan Ford, East Asian Lacquer, The Florence and Herbert Irving Collection, The Metropolitan Museum of Art, New York, 1991, p. 107, no. 42. Another related box and cover, carved with key-fret bands to the sides, dated to the late Ming dynasty, is illustrated in Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 45: Yuan Ming Qiqi (The Complete Collection of the Treasures of the Palace Museum 45: Lacquer Wares of the Yuan and Ming Dynasties), p. 243, no. 191.

AUCTION RESULT COMPARISON
Compare a red lacquer box and cover, of closely related form and with similar bands to the sides, dated to the Ming dynasty, 15th-16th century, at Christie's New York in Important Chinese Ceramics and Works of Art on 13 September 2019, lot 919, **sold for USD 43,750**.

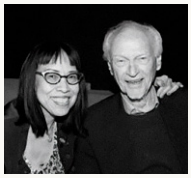
Estimate EUR 6,000
Starting price EUR 3,000

413

A CARVED CINNABAR LACQUER DOCUMENT BOX AND COVER, MING DYNASTY

China, 16th century. The flat cover deeply and crisply carved with a scene of a scholar clutching a staff as he walks over a bridge, his young attendant carrying a parasol and picnic box behind him, all amid craggy rockwork and trees including a willow, maple, and others. A second boy looks toward them from the balcony of the pavilion above, a large screen and furniture behind him, all against a wave ground and within a plain border.

Provenance: The Mee-Din and Robert W. Moore Collection of Chinese Lacquer. Robert W. Moore is a famed California collector of Chinese and Korean art, whose passion began in the 1950s when he served in the US Army and was stationed in Korea. After his return to the United States, he began collecting Korean and later also Chinese works of art, particularly lacquer, and over the following decades became a very knowledgeable, discerning, and influential collector.



Mee-Din and Robert W. Moore at Asia Week New York 2019

Condition: Very good condition with minor wear, minimal losses, expected age cracks and warping, the base with some minor touchups to black lacquer on the underside. The lacquer with a naturally grown, grain-like patina in some areas and an unctuous feel overall.

Weight: 829.5 g
Dimensions: Size 25.2 x 22.8 x 6.7 cm

The deep sides of the cover carved with lotus flowers borne on leafy stems against a diapered ground. The plain black-lacquered base with a simple broad foot, lacquered red to the exterior sides, and short straight sides that slide into the cover.

With an old Chinese wood box and blue silk pouch. (3)

Literature comparison: Compare a related cinnabar lacquer box and cover as well as a related cinnabar lacquer tray, both in the Palace Museum, Beijing, illustrated by Zhu Jiajin and Xia Gengqi, Zhongguo qiqi quanji. Ming [Lacquer treasures from China. Ming dynasty], vol. 5, Fujian, 1997, p. 66, pl. 64 and p.77, pl. 77, respectively. Compare also a box and cover in the Kaisendo Museum, Yamagata prefecture, Japan, illustrated in the exhibition catalog Carved Lacquer, Tokugawa and Nezu Museums, 1984, p. 110, no. 151.

AUCTION RESULT COMPARISON
Compare a closely related but larger (41 cm long) cinnabar lacquer box and cover, **also dated to the 16th century and carved with a very similar depiction**, at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art on 11 April 2008, lot 2950, **sold for HKD 727,500**.

Estimate EUR 15,000
Starting price EUR 7,500

414

A LARGE WOOD AND RED LACQUER 'LINGZHI' BRUSH AND COVER, MING DYNASTY

China, 16th-17th century. Both brush and cover are carved and incised with an intricate design of lingzhi fungi in high relief surrounded by foliate scroll against a stippled ground. The top of the cover and bottom of the brush are each carved with a leiwen band.

Provenance: From a private collection in Texas, USA.
Condition: Fine condition with old wear, age cracks, few minor nicks, small losses. Good, naturally grown patina.

Weight: 46.5 g
Dimensions: Length 25 cm

AUCTION RESULT COMPARISON
Compare a related red lacquer brush and cover, also dated 16th-17th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 19 September 2014, lot 1084, **sold for USD 35,000**.

Estimate EUR 3,000
Starting price EUR 1,500

415

A CARVED CINNABAR LACQUER ‘SCHOLARS’ BRUSH AND COVER, LATE MING DYNASTY

China, 17th century. Of cylindrical form, well carved with a continuous scene of scholars amid rockwork under towering pine trees and a small pavilion with two figures inside, the cover similarly carved with a pagoda and pavilions nestled in mountains below swirling clouds, all against a floral diaper ground. The brush and cover are each carved with a key-fret band above the base and overlapping lotus petals toward the top.

Provenance: UK market, by repute from an old English estate.
Condition: Good condition with old wear, natural age cracks, few small losses, possibly minuscule old fills.

Weight: 64.5 g
Dimensions: Length 26 cm

AUCTION RESULT COMPARISON
Compare a near-identical brush and cover, 25.4 cm long, also dated to the 17th century, at Sotheby’s New York in Important Chinese Art on 13 September 2016, lot 347, **sold for USD 7,500**.

Estimate EUR 3,000
Starting price EUR 1,500

416

A POLYCHROME AND GILT-LACQUERED 'FOREIGNER' TABLE SCREEN, KANGXI PERIOD

China, second half of 17th to early 18th century. Finely painted to one side with a red-haired Dutchman standing on the grassy ground and wearing a characteristic buttoned robe tied at the waist, a boy attendant standing behind him and holding a long blood-stained sword, two lanterns hanging above them. The other side with a gnarled branch with flowers, leafy vines and a butterfly. The frame decorated in gilt lacquer with lotus scrolls and other floral and geometric designs against a black ground.

Provenance: Estate of Sear Hang Hwie Pao (1937-2009). Old illegible collector's label attached to frame. Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.
Condition: Old wear, natural age cracks, minor losses and touchups to the frame but not the screen itself. Overall superb condition for a lacquer table screen from the second half of the 17th century.

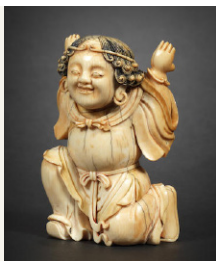
Weight: 352.7 g
Dimensions: Size 24.5 x 19.3 x 11.4 cm

There was a fascination with all things European at the Qing court during the 17th and 18th centuries. This 'occidentalism' may be directly compared with the fascination of 'chinoiserie' that was sweeping Europe at approximately the same time. This interest in foreigners, their clothes, customs, and belongings is reflected in works of art of the period (**see Auction result comparison**). Scrolls depicting tribute bearers from foreign lands were commissioned by the court, on which male and female figures from various countries were shown in their different costumes. Reflecting the imperial view of China as at the center of all nations, the scrolls also reveal a certain curiosity about those outside the Middle Kingdom. On one such handscroll in the collection of the Palace Museum, Beijing, many of the figures are described as being from the West and the attributes of each couple are discussed in both Chinese and Manchu (see Splendors of a Flourishing Age, Macau, 1999, no. 42).

Interestingly, however, the present figure is devoid of the typical caricatural elements, such as an overtly large nose and eyes or a grotesque expression. Moreover, he is depicted with long earlobes, which are normally seen on Buddhist figures, but were also regarded as lucky in China. The long sleeves and boy attendant are also typical elements of Chinese art that usually did not appear in depictions of foreigners. This suggests a certain respect for the depicted foreigner that went beyond curiosity or fascination. Perhaps he is a Dutch missionary, as indicated by his curly red hair and buttoned robe. One such Dutch missionary was George Candidius (1597-1647), the first missionary to be stationed on the island of Taiwan, who stayed there from 1627 to 1637.

George Candidius (1597-1647), the first missionary stationed in Taiwan

AUCTION RESULT COMPARISON
Compare a famille rose spirit barrel depicting a Dutch drunkard, wearing a similar buttoned jacket, dated to the Qianlong period, at Bonhams London in Fine Chinese Art on 12 May 2016, lot 299, sold for GBP 25,000, and an ivory figure of a kneeling Dutch foreigner, with a similar hairstyle, at Bonhams London in Fine Chinese Art on 16 May 2013, lot 366, **sold for GBP 31,250**.



Estimate EUR 6,000
Starting price EUR 3,000

417

A RARE RHINOCEROS HORN ‘CHILONG’ POURING VESSEL, YI, LATE MING TO EARLY QING DYNASTY

China, 17th-18th century. The deep rounded sides rising from a short foot with concave base to an incurved lip, the handle intricately carved in openwork as a clambering chilong flanking the short yet distinct spout. The translucent horn of a dark reddish-brown color.

Provenance: Estate of Dr. Otto Schwend, acquired between 1923 and 1925 in Dongguan, Guangdong Province, China and thence by descent in the same family. Dr. Otto Schwend (1892-1951), a German physician who lived in East Asia for fifteen years, first in Dongguan between 1923 and 1926, and subsequently in Bangkok, Thailand between 1926 and 1938. After serving as a military surgeon in World War I, he worked at a missionary hospital in Dongguan from 1923 and moved to Thailand three years later to open a private practice in Bangkok. As a successful doctor fluent in Chinese, he became an important figure in Bangkok, even treating members of the royal family. During his time in East Asia, Schwend built a substantial collection of Chinese and Thai art, which he brought back to Germany and has remained in the possession of his family for over 80 years.

Dr. Otto Schwend (1892-1951)

Condition: Very good condition with old wear, few small nicks and losses, minor age cracks. Good, naturally grown patina with an elegant luster.

Weight: 64.1 g
Dimensions: Length 9.7 cm

The form of this vessel is directly inspired by an archaic drinking vessel, yi, and finished to a soft polish that sets off the warm tone of the material. The fine skill of the carver is here demonstrated by a masterfully worked handle, which is carved and pierced in high relief with a ferocious dragon climbing up the vessel walls with its muscular limbs and twisting its long neck to face away from the vessel.

Auction result comparison: Compare a related rhinoceros horn libation cup, 12 cm long, dated to the 18th century, carved with two chilong to the interior, described as inspired by the yi, at Bonhams London in Fine Chinese Art on 14 May 2015, lot 249, sold for GBP 80,500.

Estimate EUR 10,000
Starting price EUR 5,000

418

A HUANGHUALI TABLE-FORM STAND, LATE MING TO MID-QING

China, 17th-18th century. Finely carved as a miniature recessed-leg table, the top set with everted flanges above the apron carved with cloud scrolls, the legs with openwork panels carved with fierce dragons, resting on slightly splayed ends.

Provenance: Gisèle Croës, Brussels, August 1990. Belgian private collection, acquired from the above. Old inventory label to base, '123'. A copy of a signed and stamped certificate for the present lot, issued by Gisèle Croës, from 16 August 1990, **dating the present lot to circa 1620**, accompanies this lot.

Gisèle Croës

Gisèle Croës is a Belgian dealer of Chinese art, who opened her gallery in Brussels in 1976. She has regularly exhibited at major international fairs, such as the Biennale des Antiquaires in Paris, where she has been present since 1980, and TEFAF in Maastricht. An internationally renowned specialist, Croës has worked with important collectors and foundations, as well as American, Chinese, and European museums.

Condition: Very good condition with minor wear, minuscule nicks, and light scratches.

Weight: 842.5 g
Dimensions: Size 15.8 x 38.2 x 14.5 cm

AUCTION RESULT COMPARISON
Compare a related huanghuali table-form stand, 14 by 39.4 by 15.6 cm, dated to the 18th century, at Sotheby's New York in Important Chinese Art on 15 March 2017, lot 717, **sold for USD 30,000**.

Estimate EUR 5,000
Starting price EUR 2,500

419

A MONUMENTAL LACQUERED AND GILT WOOD 'TAISHI SHAOSHI' OPENWORK WALL PANEL, QING DYNASTY

China, 1644-1912. Of square form, composed of four rectangular panels, finely carved with nine Buddhist lions, mostly in groups of two where one is larger than the other (taishi shaoshi), amid trees and rockwork, enclosed by an octagonal border surrounded by a band of auspicious and Buddhist symbols, including peaches, a vase with flowering prunus, a horn with chrysanthemums, a parasol, a double gourd, a Dharma wheel and flywhisk, an endless knot, and a dragon head. The four corners of the panel each with a bat amid scrolling clouds. (4)

Provenance: French private collection. Acquired in the Swiss market.
Condition: Good condition with old wear, chips, losses. Minor old repairs, fills and touchups here and there. One panel was broken in two parts and is now backed by an additional wood frame for stabilization. Overall displaying remarkably well.

Dimensions: Size 227 x 228 cm

The present panel carries an important auspicious meaning: A large Buddhist lion (dashi) and his small counterpart (xiaoshi) shown together form the rebus 'may you and your descendants achieve high rank' (taishi shaoshi). During the Western Zhou dynasty, taishi was the highest military rank of the period. During the Warring States, the Kingdom of Chu established the rank of shaoshi, which represents the tutor to the prince. Mount Song, one of China's sacred Daoist mountains, is divided into the Taishi and the Shaoshi Mountain.

Lions are not native to China, and although live animals were brought to the Chinese court by foreign embassies since at least the Han dynasty (206 BC – AD 220), they were always exotic rarities. In India, the lion is intimately associated with Buddhism, considered a symbol of strength and protector of the Dharma, the Buddhist law, and with the growing popularity of the Buddhist religion during the Tang dynasty (618-907), pairs of lion figures were increasingly placed in front of Buddhist temple gates as guardian animals.

The Yongle Emperor's international diplomacy efforts brought China once more in direct contact with foreign lands, their animals, plants and other exotica in the early Ming dynasty. The court welcomed foreign embassies and the Muslim seafarer and diplomat, Court Eunuch Zheng He (c. 1371-1435), embarked on seven extensive maritime expeditions to ports throughout Asia and as far as Africa, which continued into the Xuande reign. At this time, lions were apparently so little known in China that Ma Huan (c. 1380-1460), Zheng He's Muslim interpreter who accompanied him on three voyages, left us a contemporary account describing them in detail: "The lion has a body which resembles a tiger's in shape; it is a dark-yellow color, without stripes; it has a large head and a broad mouth; the tail tapers to a point, which has a lot of hair, black and long, like a tassel; the noise of its roar is like thunder. All the beasts, when they see it, fall down and dare not rise; it is indeed the king among the beasts" (J.V.G. Mills, ed., Ma Huan, Ying-yai Sheng-lan. The Overall Survey of the Ocean's Shores [1433], Hakluyt Society, London, 1970, reprint Bangkok 1997, p. 158-159).

Although lions were among the exotic animals that had been brought to China already by some Timurid embassies, and on occasion were received as tribute by Zheng He's delegation, they were rare and desirable enough to be specially purchased on these voyages and be brought back to the court: during the sixth expedition in the Yongle reign, for example, when in 1421 the ships stopped in Aden (ibid., p. 50 and 159), and during the seventh voyage in the Xuande reign, when in 1431 a division of the fleet went to Mecca, where it had, among other things, brought porcelain items as gifts (ibid., p. 51 and 178).

Estimate EUR 15,000
Starting price EUR 7,500

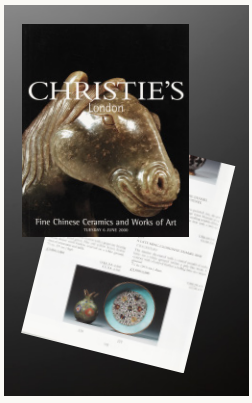
420

A RARE CLOISONNÉ ENAMEL POMEGRANATE-FORM VASE, LATE MING TO EARLY QING DYNASTY

China, 17th century. The globular body rising from the flat gilt-metal base to a bud-form mouth shaped as five flaring petals. Superbly decorated with a continuous pattern of six lotus blossoms, borne on scrolling leafy vines issuing peaches, executed in delicate white, blue, red, and yellow enamels, all against a rich leaf-green ground, the foot with a turquoise ruyi-head band.

Provenance: English private collection. Christie's London, 6 June 2000, lot 220. The collection of Asbjorn Lunde, acquired from the above. Asbjorn Lunde (1927-2017) was a New York lawyer and devoted art collector. Over more than 60 years, he built a substantial collection featuring Old Masters, landscape paintings, prints, European sculpture, South Asian painting and sculpture, and Asian decorative arts. Throughout his life, Mr. Lunde supported more than forty museums in New York City, across the United States, and in Europe with loans, gifts, and funding. He was a Fellow and Benefactor at the Metropolitan Museum of Art.

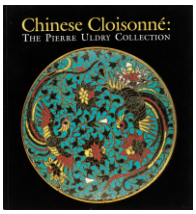
Asbjorn Lunde (1927-2017)



Condition: Old wear, traces of use and manufacturing flaws. Expected pitting and losses to enamel overall with associated old fills and touchups. The colors are still strong and the gilt is well-preserved, commensurate with age. Shallow surface scratches and extensive wear to base. The enamels with expected crackling.

Weight: 212.5 g
Dimensions: Height 11.5 cm

Literature comparison: Compare to a very similar cloisonné pomegranate-form vessel dated to the early Qing period in the Palace Museum, Beijing, illustrated in Zhongguo jinyin boli falangqi quanji - 5 - falangqi (1), Beijing, 2002, fig. 141. Compare the lotus decoration on the present lot to the one on a barrel-shaped vase, illustrated in Chinese Cloisonne: The Pierre Uldry Collection, London, 1989, pl. 186. This vase shares its distinct lotus blooms with their curled ends on their leaves and the incorporation of ruyi-shaped petals with the present lot and is dated to the second half of the 17th century.



AUCTION RESULT COMPARISON
Compare a closely related turquoise-ground cloisonné vase, of near-identical form, closely related size (11.7 cm high), and also dated to the 17th century, at Christie's Hong Kong in Through Connoisseurs' Eyes – Ephemeral Flowers, Enduring Art on 3 June 2015, lot 2937, **sold for HKD 812,500**.

Estimate EUR 15,000
Starting price EUR 7,500

421
A CLOISONNÉ ENAMEL FIGURE OF A DEER, QING DYNASTY

China, 1644-1912. Striding elegantly with one raised foreleg bent, the head turned slightly to one side, the ungulate with almond-shaped eyes, a prominent snout, pricked ears, detachable gilt-bronze antlers, wavy fur, short tail, and white spots, the mouth slightly open. The underside with a large circular aperture encircled by a band of ruyi-heads.

Provenance: Belgian trade.
Condition: Very good condition with minor wear and manufacturing irregularities. Some wear to gilt. Minor dents, few minuscule nicks, light scratches.

Weight: 3,645 g (incl. base)
Dimensions: Height 70.5 (excl. base) and 76.5 cm (incl. base), Length 36 cm (the deer) and 44 cm (the base)

Mounted to a fitted wood base dating to the late Qing dynasty. (2)

Estimate EUR 4,000
Starting price EUR 2,000

422

A CLOISONNÉ ENAMEL ‘MAGPIES AND PRUNUS’ PLAQUE, QIANLONG TO JIAQING PERIOD

China, 1736-1820. Of rectangular form, finely enameled with six magpies, five of them perched on branches of a gnarled, densely blossoming prunus tree. The sixth standing on the rock below, scattered with bamboo and shrubs, all against a vibrant turquoise ground and framed by a gilt-bronze border. The reverse with original rivets along the edges.

Provenance: From an English private collection.
Condition: Overall good condition with old wear, manufacturing flaws, expected pitting and crackle, minor nicks and light scratches, some dents, minor hairlines, the plaque slightly warped overall. The reverse with a fine, naturally grown, dark patina.

Weight: 3,031 g
Dimensions: Size 45 x 39 cm

Expert’s note: In China, magpies are seen as messengers of joy, while the character for ‘prunus’ is homophonic with the character for ‘eyebrows’. Together, the two motifs form a rebus on the phrase ‘Joy up to one’s eyebrows’.

LITERATURE COMPARISON
For a panel of similar size and decoration, see Brinker and Lutz, Chinese Cloisonné: The Pierre Uldry Collection, nos. 311, 313, and 314.

AUCTION RESULT COMPARISON
Compare a related cloisonné panel with cranes, dated to the 18th century, at Bonhams London in Asian Decorative and Export Art on 6 March 2007, lot 18, **sold for GBP 16,800**.

Estimate EUR 6,000
Starting price EUR 3,000

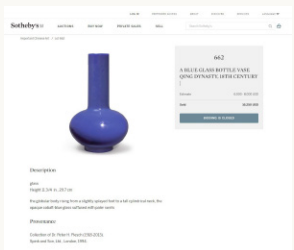
423

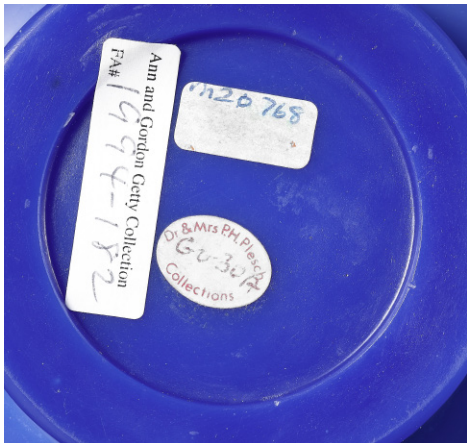
A BLUE GLASS BOTTLE VASE, 18TH CENTURY

China. The globular body rising from a slightly splayed foot to a tall cylindrical neck, the opaque cobalt-blue glass suffused with paler swirls.

Provenance: The Ann and Gordon Getty Collection, no. 1994-182 (according to label on base). Spink and Son, London, 1994. The Plesch Collection of Ancient Glass, no. Gu-30A, acquired from the above. Sotheby's New York, Important Chinese Art, 21 March 2018, lot 662, **sold for USD 16,250**. An institutional collection in Illinois, USA, acquired from the above. Peter and Traudi Plesch were both refugees from Nazi persecution. Peter had left Germany with his father, who was the medical doctor of Albert Einstein, who once gently commented on the practical difficulties of young Peter's ingenious design for a perpetual motion machine. Peter Plesch had already formed a fine collection when he met Traudi. One influence had been his maternal great uncle, Fritz von Gans, who had left his antiquities collection to the Royal Prussian Museum, Berlin. However, on their honeymoon in Israel, Traudi fell for the lure of ancient Chinese glass which inspired a new joint adventure, the one criterion for a purchase being that she and Peter should both want the object, although not necessarily with the same passion. Thus their collection was formed slowly and wisely over four decades, later expanding into jades and ancient bronzes, reflecting their desire to have beautiful, but also academically meaningful pieces.
Condition: Very good condition with minor wear and manufacturing irregularities. The foot and mouth with small nicks, mostly inherent to the manufacture of this piece, see detail images on www.zacke.at.

Albert Einstein with a young Peter Plesch, Jewish Museum Berlin





Weight: 1,939 g
Dimensions: Height 29.5 cm

AUCTION RESULT COMPARISON
Compare a closely related opaque blue glass bottle vase, though with a Qianlong mark, at Christie's Hong Kong in The Imperial Sale & Important Chinese Ceramics and Works of Art on 3 June 2015, lot 3263, **sold for HKD 500,000**.

Estimate EUR 6,000
Starting price EUR 3,000

424

A SAPPHIRE BLUE GLASS ‘ARCHAISTIC’ BOTTLE VASE, 18TH CENTURY

China. The bulbous body rising from a short thick foot to a tall cylindrical neck, finely carved in high relief with confronting kui dragons, with bands of lotus lappets at the shoulder and above the foot. The transparent, bubble-suffused glass of a dark sapphire-blue tone.

Provenance: Collection of Ina and Sandford Gadient. Asiantiques, Winter Park, Florida, 2009. An institutional collection in Illinois, USA, acquired from the above. Ina and Sandford Gadient were collectors of Chinese glass and long-time supporters of the Lowe Art Museum at the University of Miami in Florida. On December 3, 1999, the Museum, an important art institution in the US, hosted an exhibition of over 120 pieces from the Gadient collection, titled “Treasures of Chinese Glass Workshops”.

The Lowe Art Museum at the University of Miami in Florida, USA

Published: Chinese Qing Dynasty Glass Treasures. A Selection from the Gadient Collection, 2009, no. 17.

Condition: Very good condition with minor wear and manufacturing irregularities. The foot and mouth with small nicks, mostly inherent to the manufacture of this piece, see detail images on www.zacke.at.

Weight: 803.4 g
Dimensions: Height 18.5 cm

This specific form of dragon design with its elongated body was an inspiration taken from the kui dragon motif found on Zhou dynasty bronzes.

Literature comparison: Compare with similar archaistic dragons carved on a bottle vase in the Clague collection, illustrated in Chinese Glass of the Qing Dynasty 1644-1911, Phoenix Art Museum, 1987, no. 29; and two glass snuff bottles carved with kui dragons illustrated by R. Kleiner, Chinese Snuff Bottles, A Miniature Art from the Collection of Mary and George Bloch, Hong Kong, 1994, nos. 74 and 75.

AUCTION RESULT COMPARISON

Compare a related turquoise-blue glass overlay glass bottle vase, also with two bands of confronting kui dragons, but of larger size (27.7 cm high), and with a Qianlong mark, at Christie’s Hong Kong in The Imperial Sale, Fine Chinese Ceramics and Works of Art on 7 July 2003, lot 710, **sold for HKD 143,400**, and a related green overlay yellow glass bottle vase with a similar band of confronting kui dragons and of closely related size, with a Qianlong mark and dated to the 19th century, at Christie’s Paris on 21 September 2011, lot 159, **sold for EUR 29,800**.

Estimate EUR 3,000
Starting price EUR 1,500

425

A RARE ORANGE GLASS 'REALGAR' BRUSHWASHER, 18TH CENTURY

China. Rising from a short circular hollow foot, the rounded sides tapering towards an inverted mouth, the interior and exterior undecorated and showing natural swirling inclusions in rich amber tone in imitation of realgar, achieved by the merging of red and yellow glass that formed the matrix.

Provenance: Collection of William Lillyman, no. CG 12 (according to collector's label to base). Bonhams San Francisco, Fine Chinese Works of Art and Paintings, June 23, 2015, lot 7140. An institutional collection in Illinois, USA, acquired from the above. William John Lillyman (1937-2020) was a renowned scholar of German literature, Dean of Humanities and Executive Vice Chancellor at the University of California, Irvine. He established the East Asian Studies program (now a department) at UCI.
Condition: Very good condition with minor old wear and manufacturing irregularities. The foot with small nicks, mostly inherent to the manufacture of this piece, see detail images on www.zacke.at.

William John Lillyman (1937-2020) at the University of California, Irvine

Weight: 325.8 g
Dimensions: Diameter 13 cm (at the widest points)

The current lot shows the extraordinary level of mastery in which glass-blowing was controlled by Chinese craftsmen of the 18th century. Such vessels would have been modeled by blowing melted glass into a mold, thus forming the random and spontaneous swirling glass patterns. The color is also manipulated to great effect, achieved by red and yellow glass paste merged to form the striking realgar-like effect.

Literature comparison: For a vase of similar striated orange and red color imitating realgar, incised with a Qianlong mark and of the period, see Claudia Brown and Donald Rabiner, The Robert H. Clague Collection: Chinese Glass of the Qing Dynasty, 1987, no. 40, pp. 40-41.

AUCTION RESULT COMPARISON
Compare a near-identical brushwasher, **also from the Lillyman collection and dated to the 18th century**, at Bonhams Hong Kong in Fine Chinese Ceramics and Works of Art on 24 November 2013, lot 367, **sold for HKD 150,000**.

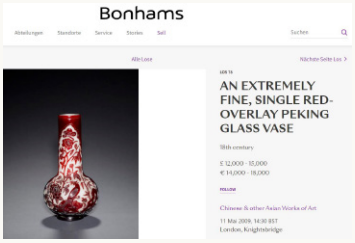
Estimate EUR 3,000
Starting price EUR 1,500

426

A RED OVERLAY ‘PHOENIX’ GLASS BOTTLE VASE, QING DYNASTY

China, 18th-19th century. The globular Beijing glass body supported on a spreading foot and rising to a long cylindrical neck. Deeply carved through the outer translucent ruby-red layer with two shaped medallions, enclosing a phoenix perched on a rock amid bamboo, lingzhi, and flowering camellia to one side and prunus and bamboo to the other, all against a transparent white ‘snowflake’ ground.

Provenance: English private collection. Bonhams London, 11 May 2009, lot 78, bought-in at an **estimate of GBP 12,000-15,000**. A private collector in London, United Kingdom, acquired from the above in an after-sale transaction.



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

Weight: 1,279 g
Dimensions: Height 27.2 cm

Literature comparison: Compare a related jar and cover illustrated in Elegance and Radiance: Grandeur in Qing Glass/ The Andrew K.F. Lee Collection by Hui and Lam, Hong Kong, 2000, no. 110. Compare a related 18th-century bottle vase, cataloged as “red on crushed ice ground” illustrated in the Royal Academy Exhibition Catalogue, London, 1935-1936, no. 2757.

AUCTION RESULT COMPARISON

Compare a related red overlay snowflake glass bottle vase carved with lotus scroll, also dated 18th-19th century, at Christie’s New York in Chinese Art from the Art Institute of Chicago on 12 September 2019, lot 773, **sold for USD 11,250**.

Estimate EUR 4,000
Starting price EUR 2,000

427

A TRANSLUCENT AMBER GLASS BOTTLE VASE, QING DYNASTY

China, 18th-19th century. The globular body supported on a thick, slightly spreading foot with a slightly recessed base and rising to a tall cylindrical neck. The translucent glass is of a deep amber tone.

Provenance: The Akron Art Museum, Ohio, USA, accession no. AAI 69.1 (inscribed to base). Deaccessioned in the 1990s. A private collection in New York, acquired from the above. The Akron Art Museum first opened on February 1, 1922, as the Akron Art Institute. Since 2004, it has been housed in the Knight Building, built in 1899 and redesigned specifically for the museum.

Frontal view of the Akron Art Museum

Condition: Excellent condition with minor old surface wear and manufacturing irregularities, including open air bubbles, the interior mouth and interior foot with minuscule nibbles, the body with a tiny nick, occasional light scratches.

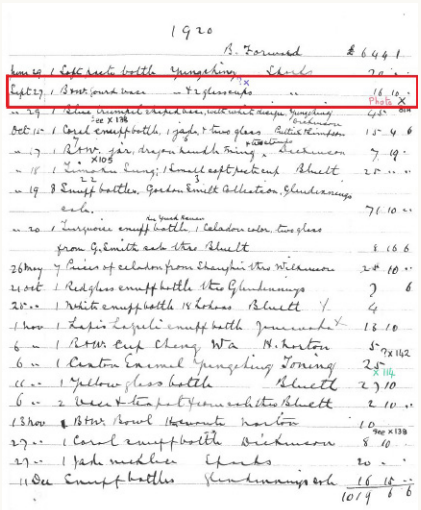
Weight: 1,297 g
Dimensions: Height 28.8 cm

AUCTION RESULT COMPARISON

Compare a closely related blue glass bottle vase, of near-identical form and also dated 18th-19th century, 24.7 cm high, at Christie's Hong Kong in The Pavilion Sale on 6 April 2015, lot 202, **sold for HKD 87,500**.

Estimate EUR 3,000
Starting price EUR 1,500

Marcus Ezekiel (1854-1927)



A copy of a page from Marcus Ezekiel's handwritten ledger, noting "2 glass cups" purchased on 27 September 1920, accompanies this lot.

428

A SMALL GLASS 'REALGAR IMITATION' CUP, 18TH CENTURY

China. The deep rounded sides rising from a thick, tapered foot, with a central domed protuberance to the recessed base, to an everted rim. The mostly opaque glass is of bright variegated tones with a distinct pattern of reddish-orange patches and opaque orange borders on a dark-red reserve to the exterior, the interior of a decent café-au-lait tone.

Provenance: Acquired by Marcus Ezekiel on 27 September 1920, presumably from John Sparks Ltd., London. A copy of a page from Marcus Ezekiel's handwritten ledger, noting the "2 glass cups" purchased on the aforementioned date, accompanies this lot. The Ezekiel Collection was formed by Marcus Ezekiel (1854-1927) and his son Victor (1905-1976), two leading figures in the formative years of Chinese art collecting in London in the first part of the 20th century, and important early members of the Oriental Ceramic Society. Marcus Ezekiel formed an extensive collection of Chinese art, mostly ceramics, but with a small yet important group of Chinese glass wares.
Condition: Very good condition with minor wear and manufacturing-inherent irregularities, including a pit to one side, the rim with very minor nibbling.

Weight: 42.8 g
Dimensions: Diameter 5.4 cm

Auction Result Comparison: Compare a related realgar glass wine cup, with a Qianlong mark and of the period, at Christie's Hong Kong in Imperial Sale; Important Chinese Ceramics and Works of Art on 29 May 2013, lot 2312, sold for HKD 687,500.

Estimate EUR 3,000
Starting price EUR 1,500

429
A SMALL AGATE CUP, 18TH CENTURY

China. The deep rounded sides supported on a thick, short, and slightly spreading foot with a recessed base. The translucent stone is of a pale gray tone with reddish-brown striations and black spots.

Provenance: Gerard Hawthorne Ltd., London, 25 October 2005. A private estate in Hampshire, England, acquired from the above. A copy of the original invoice, dated 25 October 2005, describing the present piece as a "fine miniature quartz, or agate, bowl", comparing it to two jade bowls used by the Qianlong Emperor (see Literature comparison), accompanies this lot.

A copy of the original invoice, dated 25 October 2005, comparing the present lot to two jade bowls used by the Qianlong Emperor, accompanies this lot.

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

Weight: 52.9 g
Dimensions: Diameter 6 cm

Literature comparison: According to the Gerard Hawthorne invoice, "The stone of this unusual bowl is similar in aesthetic taste to the soapstone used for vessels during the Tang dynasty, and to the strongly marked grey, black and white jade vessels favoured for personal use by the Qianlong Emperor; in this respect see the two jade bowls each bearing the mark Qianlong yu yong (for the use of the Qianlong Emperor) illustrated in Chinese Jade Throughout the Ages as number 436, and in In Scholars' Taste as number 121."

AUCTION RESULT COMPARISON
Compare an agate cup of closely related form and also dated to the 18th century, of slightly larger size (7 cm) and different color, at Christie's London in Fine Chinese Ceramics & Works of Art on 10 November 2015, lot 207, **sold for GBP 13,750**.

Estimate EUR 3,000
Starting price EUR 1,500

430

A DUAN STONE ‘BAT AND LINGZHI’ WASHER, QING DYNASTY

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

Provenance: Old private collection in the United Kingdom, thence by descent within the family to the present owner.
Condition: Excellent condition with minor wear, few minuscule nicks, and occasional light scratches.

Weight: 109.2 g
Dimensions: Length 9.6 cm

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

Estimate EUR 6,000
Starting price EUR 3,000

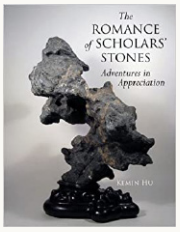
431

A 'TAIHU' SCHOLAR'S ROCK, QING DYNASTY

China, 1644-1912 or earlier. Of irregular form with protrusions and deep crevasses as well as reticulation. The porous stone of a distinct grayish-brown color, extensive natural wear and an unctuous feel overall.

Provenance: From a private collection in New York, USA. Kemin Hu, acquired from the above. Kemin Hu is a well-known and important scholar and collector of scholar's rocks. Her father, Hu Zhao-Kang, was a noted connoisseur of Chinese Bonsai, Penjing, Gongshi and Chinese antiquities, inspiring her own passion. She would later become friends with such great collectors as Richard Rosenblum and C.C. Wang. Kemin Hu is the author of five books on scholar's rocks, and her own vast collection of scholar's rocks has been featured in numerous exhibitions, including a 100-piece exhibit in the Chinese Scholar's Garden at the Staten Island Botanical Garden, New York, in 2002.

Kemin Hu



The Romance of Scholars' Stones, written by Kemin Hu

Condition: The rock shows clear signs of age and is without doubt significantly older than the hardwood stand, as evidenced by the fact that it was reworked at the base to fit the stand. The stone possibly with minor old fills, dents, losses, nicks and natural fissures, some of which have developed into small cracks over time. Extensive old wear, naturally grown patina overall.

Weight: 1,695 g (excl. stand)
Dimensions: Length 26.5 cm (excl. stand) and 27 cm (incl. stand)

The scholar's rock resting on a naturalistically carved hardwood stand dating to the 20th century. (2)

AUCTION RESULT COMPARISON

Compare a closely related Taihu scholar's rock, of similar form and reticulation but of a lighter tone and larger size (53.3 cm), at Sotheby's New York in Fine Chinese Ceramics and Works of Art on 23 March 2011, lot 653, **sold for USD 23,750**.

Estimate EUR 4,000
Starting price EUR 2,000

432

A MAGNIFICENT LAPIS LAZULI FIGURE OF BUDDHA, QING DYNASTY

China, 1644-1912. Finely carved seated in dhyanasana on a double-lotus base with his left hand raised in shuni mudra and right hand holding an alms bowl. Wearing a loose-fitting monastic robe with voluminous folds. His serene face with heavy-lidded eyes below gently arched eyebrows, a broad nose, and full lips, flanked by long pendulous earlobes. The hair arranged in wavy curls with central whorls below the ushnisha. Backed by a halo. The stone of an intense, striking blue hue amid veins in various shades of gray beneath glimmering mica flecks.

Provenance: From a private collection in Chicago, USA.
Condition: Very good condition with ancient wear and traces of use. The base and lotus petals with minor nibbling and few small nicks to edges, old soiling to recessed areas. The stone with natural fissures, some of which may have developed into small hairline cracks over time. Fine, naturally grown patina and an unctuous feel overall.

Weight: 2,145 g
Dimensions: Height 21.2 cm

AUCTION RESULT COMPARISON
Compare a related lapis lazuli figure of Buddha at Bonhams San Francisco in Asian Decorative Arts on 25 June 2013, lot 8009, **sold for USD 52,500**; and another at Sotheby's New York in The Concordia House Collection: Fine Chinese Jades And Important Works Of Art From A Midwestern Family on 19 March 2007, lot 60, **sold for USD 93,600**.

Estimate EUR 15,000
Starting price EUR 7,500

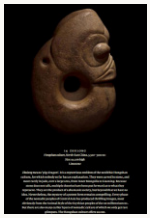
433

A RARE AND MASSIVE LIMESTONE ‘PIG-DRAGON’ CARVING, ZHULONG, HONGSHAN CULTURE

China, Neolithic period, c. 4000-3000 BC. Of generous proportions, the iconic coiled body further accentuated with a superbly rendered wrinkled snout, the neck drilled for suspension.

Oliver Hoare and Lady Diana Spencer

Provenance: Collection of Oliver Reginald Hoare (1945-2018). A prominent English art figure, described as arguably the most influential dealer in the Islamic world, Hoare joined Christie’s London in 1967 where he was initially overseeing Russian art. After spotting some carpets left lying in a corridor and recognizing them as Persian, Hoare used them as the basis of a successful auction, which led to the launch of the Islamic Art Department, the first of its kind in a major auction house. He left Christie’s in 1975 and opened Ahuan, a gallery in Pimlico, in partnership with David Sulzberger. In 1994, he negotiated the return of a Persian 16th-century manuscript to Iran, the Houghton Shahnameh (the most important illustrated manuscript ever created in Persia), in exchange for Willem de Kooning’s Woman III which had been in Iran since the Islamic revolution. In the 1990s, he famously liaised with **Diana, Princess of Wales**.



Published: Oliver Hoare, Every Object Tells a Story, 2017, London, page 26, number 14.

Condition: Good condition, presenting well, commensurate with age. Several hairline cracks and structural fissures. Distinct areas of erosion and general surface alteration. Small bruises. Fine, naturally grown patina, with an unctuous worn feel overall, due to extensive handling over decades, or even centuries, indicating the present zhulong was excavated a long time ago.

Weight: 3,087 g (excl. stand)
Dimensions: Height 20 cm (excl. stand)

With an associated metal stand. (2)

Notable for its large size, this carving depicts a zhulong, or pig-dragon, a modern term that describes the animal’s upturned snout, prominent bulging eyes and coiled body. Considered to represent the prototype of depictions of mythological dragons in later Chinese art, zhulong are some of the most iconic creations of the enigmatic Hongshan culture, and evidence of the existence of a complex system of belief in supernatural forces.

AUCTION RESULT COMPARISON

Compare a related calcified yellow jade zhulong, 10 cm high, also attributed to the Hongshan culture, at Sotheby’s Hong Kong in Monochrome II on 9 October 2020, lot 21, **sold for HKD 2,520,000**.

Estimate EUR 10,000
Starting price EUR 5,000

434
A JADE 'HORSE' PENDANT, LATE SHANG TO WESTERN ZHOU DYNASTY

China, circa 11th century BC. Of flattened form, the horse carved in profile, standing with its head slightly lowered, detailed with large almond-shaped eyes, pricked ears, and a jagged mane, pierced through the mouth for suspension. The translucent stone of a pale gray tone with cloudy white and ochre veins and inclusions.

Provenance: From the collection of David Taylor, and thence by descent within the Taylor family. David Taylor (1876-1958) was a notable British businessman who lived in Belfast and owned various commercial buildings along with a substantial portfolio of stocks and shares. During his travels to China in the early 20th century, he acquired many jades, including the present lot. His grandfather, Sir David Taylor, was born in 1815 in Perth, Scotland, and moved to Belfast in 1842, serving as its Mayor in 1867 and for two consecutive terms in 1883 and 1884.
Condition: Very good condition with minor old wear and few minuscule nicks here and there. The stone with natural fissures, some of which may have developed into small hairline cracks over time.

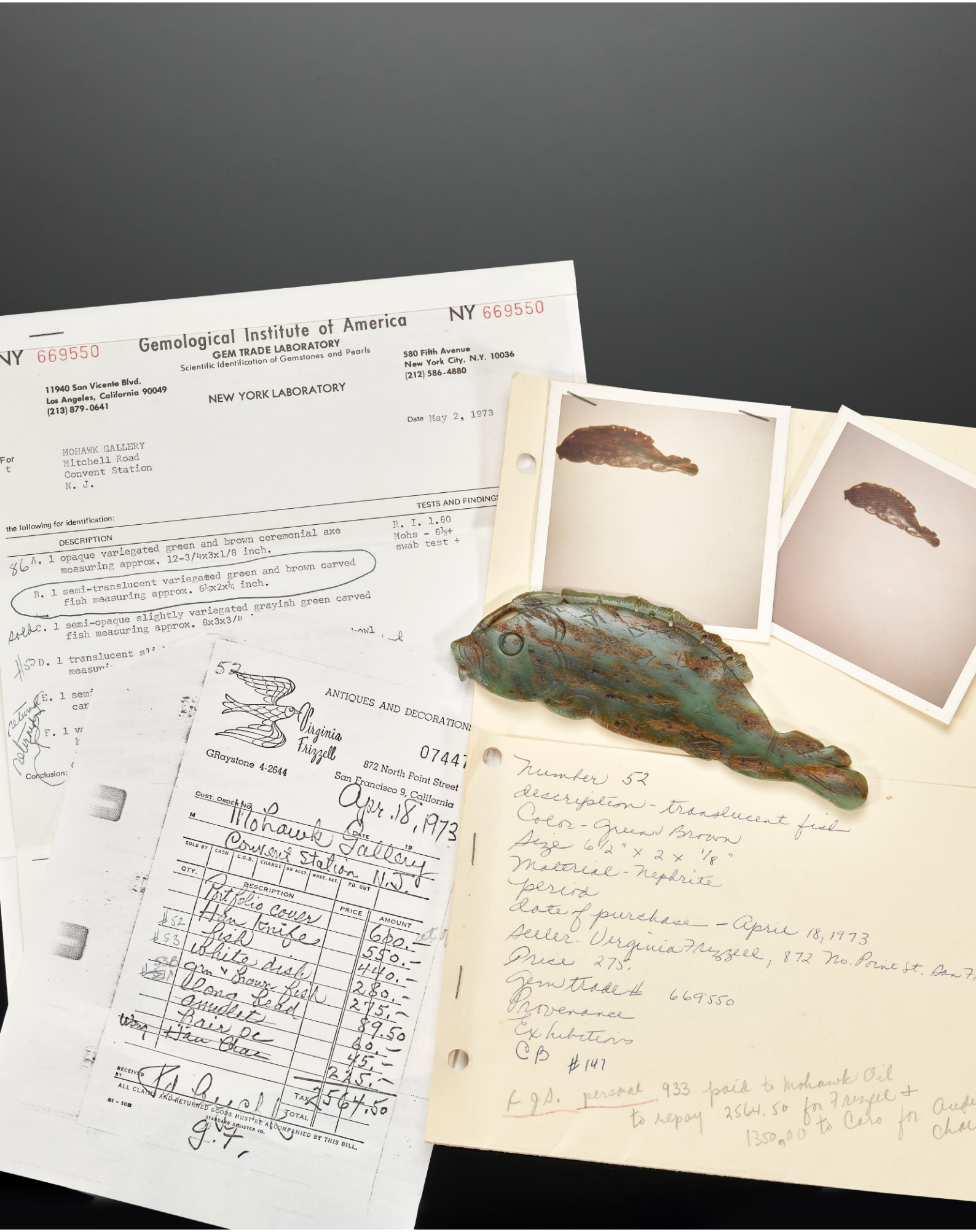
Sir David Taylor, Mayor of Belfast (1867 and 1883-1884), grandfather of David Taylor (1876-1958)

Weight: 36.6 g
Dimensions: Length 6.6 cm

Literature comparison: Shang dynasty jade horse pendants are extremely rare, and only few other examples appear to be recorded. For comparison, see a pair of jade horses of a slightly larger size, each pierced at the top of the neck with a small aperture for suspension, excavated from Fu Hao's tomb in Anyang, Henan province, published in Institute of Archaeology, CASS, ed., Jades from the Yin Sites at Anyang, Beijing, 1981, pl. 94.

AUCTION RESULT COMPARISON
Compare a closely related pale green jade horse pendant, also dated late Shang to Western Zhou dynasty, of flattened form, carved in profile, and with similar eyes, at Sotheby's New York in Junkunc: Arts of Ancient China II on 10 September 2019, lot 208, **sold for USD 47,500**, and a related rabbit pendant, dated Shang to early Western Zhou dynasty, of smaller size (3.5 cm), at Sotheby's Hong Kong in Monochrome III on 22 April 2021, lot 43, **sold for HKD 151,200**.

Estimate EUR 6,000
Starting price EUR 3,000


NY 669550
Gemological Institute of America
GEM TRADE LABORATORY
Scientific Identification of Gemstones and Pearls
11940 San Vicente Blvd.
Los Angeles, California 90049
(213) 879-0641
NEW YORK LABORATORY
580 Fifth Avenue
New York City, N.Y. 10036
(212) 586-4880
NY 669550
Date May 2, 1973
MOHAWK GALLERY
Mitchell Road
Convent Station
N. J.
the following for identification:
DESCRIPTION
TESTS AND FINDINGS
A. 1 opaque variegated green and brown ceremonial axe measuring approx. 12-3/4x3x1/8 inch.
R. I. 1.60
Mohs - 6½+
swab test +
B. 1 semi-translucent variegated green and brown carved fish measuring approx. 6½x2x⅛ inch.
C. 1 semi-opaque slightly variegated grayish green carved fish measuring approx. 8x3x3/4
D. 1 translucent
E. 1 semi
car
F. 1 v
Conclusion:
52
Virginia Frizzell
ANTIQUES AND DECORATIONS
GRaystone 4-2644
872 North Point Street
San Francisco 9, California
Apr. 18, 1973
Mohawk Gallery
Convent Station N.J.
SOLD BY
CASH
C.O.D.
CHARGE
ON ACCT.
MDSE. RET.
PD. OUT
QTY.
DESCRIPTION
PRICE
AMOUNT
Portfolio cover
600.-
#52 Han knife
550.-
#53 fish
440.-
White disk
280.-
#51 Gm Brown fish
275.-
Long Bead
$9.50
Amulet
60.-
Pair pc
45.-
Han Axe
245.-
TAX
564.50
TOTAL
RECEIVED BY
ALL CLAIMS AND RETURNED GOODS MUST BE ACCOMPANIED BY THIS BILL.
STANDARD REGISTER CO.
S1 - 10B
G.T.
Number 52
description - translucent fish
Color - Green Brown
Size 6½" x 2 x 1/8"
Material - Nephrite
period
Date of purchase - April 18, 1973
Seller - Virginia Frizzell, 872 No. Point St. San F
Price 275.
Gem trade # 669550
Provenance
Exhibitions
CB #147
F.G.S. personal 933 paid to Mohawk Oil
to repay 2564.56 for Frizzell +
1350.00 to Caro for Audi
cha

435

A GREEN AND BROWN JADE FISH-FORM PENDANT, SHANG TO WESTERN ZHOU DYNASTY

China, 13th-10th century BC. Of flattened form, finely carved as a fish with a leafy sprig in the mouth, the dorsal fin openworked and further pierced for suspension, with a second suspension hole to the lower body. The large round eyes are deeply incised, the body with further triangle decorations. The translucent stone of an olive-green tone with extensive patches of russet-brown and black specks.

Provenance: Virginia Frizzell, San Francisco, 18 April 1973. Mohawk Gallery, New Jersey, acquired from the above. A private collector in New York, USA, acquired via the above. Thence by descent. The reverse with three old labels, '52', '3368', and 'CB 147'. A copy of the original invoice from Virginia Frizzell, dated 18 April 1973, listing the present lot as '#52 Fish', and naming Mohawk Gallery as the customer, accompanies this lot. A copy of the private collector's personal handwritten notes, stating the collection number 52, the material nephrite, the date of purchase of 18 April 1973, the reference number of the GIA report no. 669550, and with two old kodak photographs of the present lot, accompanies this lot.
Condition: Excellent condition, commensurate with age. Extensive wear, signs of weathering and erosion, few minuscule nicks. Natural inclusions, imperfections and minuscule fissures. With a smooth, unctuous feel overall and a fine, naturally grown patina.
Scientific Analysis Report: A signed and stamped report from the Gemological Institute of America (GIA) for Mohawk Gallery, no. 669550, dated 2 May 1973, confirms that the present lot is nephrite jade and describes the piece as "semi-translucent variegated green and brown carved fish measuring approx. 61/4 x 2x1/4 inches". A copy of this report accompanies this lot.

Weight: 85.6 g
Dimensions: Length 15.8 cm

AUCTION RESULT COMPARISON
Compare a related jade fish pendant, dated Shang dynasty or later, **also of flattened form and with similar eyes**, the jade however calcified, at Bonhams Hong Kong in Fine Chinese Ceramics and Works of Art on 28 May 2019, lot 101, **sold for HKD 275,625**, a pair of related fish-form pendants dated to the Western Zhou dynasty, **also of flattened form and with similar eyes**, at Christie's Hong Kong in Chinese Archaic Jades from the Yangdetang Collection on 29 November 2017, lot 2739, **sold for HKD 437,500**, and another fish-form pendant dated to the Western Zhou dynasty, **of a similar brownish-green jade**, at Christie's New York in Important Chinese Ceramics and Works of Art on 13 September 2019, lot 816, **sold for USD 25,000**.

Estimate EUR 10,000
Starting price EUR 5,000

436

A PALE CELADON JADE 'DRAGON AND PHOENIX' ORNAMENT, WESTERN ZHOU

China, c. 1100-771 BC. Of slightly tapering shape, carved on both sides with a phoenix perched on top of a coiling dragon, the contours and details rendered with double-line grooves. The translucent stone is of a pale celadon tone with patches of cream-white tone and dark veins.

Provenance: From the collection of David Taylor, and thence by descent within the Taylor family. David Taylor (1876-1958) was a notable British businessman who lived in Belfast and owned various commercial buildings along with a substantial portfolio of stocks and shares. During his travels to China in the early 20th century, he acquired many jades, including the present lot. His grandfather, Sir David Taylor, was born in 1815 in Perth, Scotland, and moved to Belfast in 1842, serving as its Mayor in 1867 and for two consecutive terms in 1883 and 1884.

Sir David Taylor, Mayor of Belfast (1867 and 1883-1884), grandfather of David Taylor (1876-1958)

Condition: Fine overall condition, commensurate with age. Few tiny nicks, distinct signs of weathering and erosion, with the surface showing a silky matt surface as a result of long-time burial. The stone with natural fissures. Microscopic remnants of ancient pigment.

Weight: 34.3 g
Dimensions: Length 9.6 cm

The present ornament displays an elegant combination of two zoomorphic elements, depicting a phoenix perched on top of a coiling dragon, the contours rendered in double-line grooves, a style characteristic of the Western Zhou period.

Literature comparison: A similar example depicting the same motif but of slightly different shape, is in the National Palace Museum Collection (acquisition no. gouyu 611), illustrated in Art in Quest of Heaven and Truth, Chinese Jades through the Ages, Taipei, 2012, pl. 5-4-6. Another example depicting similar motifs was excavated in Rujiazhuang, its line drawing illustrated in Teng Shu-p'ing, Collectors' Exhibition of Archaic Chinese Jades, National Palace Museum, Taipei, 1999, p. 35, pl. 30:5. A rectangular plaque depicting similar motifs is in the Palace Museum Collection, illustrated in Zhongguo yuqi quanji 2- Shang & Western Zhou, Shijiazhuang, 1993, pl. 242.

AUCTION RESULT COMPARISON
Compare a near-identical ornament, also dated to the Western Zhou Dynasty, at Christie's Hong Kong, in Chinese Archaic Jades from the Yangdetang Collection on 29 November 2017, lot 2743, **sold for HKD 2,375,000**.

Estimate EUR 20,000
Starting price EUR 10,000

437

A GRAY JADE ARCHAISTIC 'CHILONG' PENDANT, YUAN TO MING DYNASTY

China, 1279-1644 or earlier. Note that Una Pope-Hennessy dated the present lot to "T'ang dynasty or later" in her 1923 reference book "Early Chinese Jades". Boldly carved as a leaf with an oval perforation in the center, a large chilong with bifurcated tail, funnel-shaped ears, and large bulging eyes clambering on the leaf and entwined through the aperture, looking toward its young perched on the edge of the leaf. The translucent stone is of a gray tone with patches of pale brown color as well as black veins and specks.

Provenance: From the collection of Professor J. Norman Collie. Sotheby's London, 9 April 1943, lot 303. Henry Tozer, acquired from the above. Sotheby's London, 26 July 1960, lot 118. Victor Ezekiel, acquired from the above. Professor John Norman Collie (1859-1942) was an English scientist, mountaineer, and explorer. Henry Tozer was an avid enthusiast of Asian Art. His collection included Tang pottery, early Chinese bronzes, later porcelains, jade carvings, and Japanese prints. He was a regular client of Bluett's between 1942-1958. Marcus Ezekiel (1854-1927) and his son Victor (1905-1976) were two leading figures in the formative years of Chinese art collecting in London in the first part of the 20th century, and important early members of the Oriental Ceramic Society.

Norman Collie (left) and John MacKenzie as old men

Published: Una Pope-Hennessy, Early Chinese Jades, London, 1923, pl. XXXIII, fig. 2, dated to "T'ang dynasty or later".

Condition: Very good condition with only minor old wear, few tiny chips (the largest 3 mm long) to the edge of the leaf. With a good, unctuous feel overall and a nice, naturally grown luster.

Weight: 50.1 g
Dimensions: Length 7.7 cm

AUCTION RESULT COMPARISON

Compare a closely related archaistic jade carved as a thumbring (she), also with a central aperture and two clambering chilong, dated Ming-Qing dynasty, at Sotheby's Hong Kong in Chinese Art on 28-29 November 2019, lot 816, **sold for HKD 750,000** (part lot, together with an archaistic huan disk). For later examples, see Bonhams, 5 November 2020, lot 160, **sold for GBP 16,312** and Christies, 26 November 2014, lot 3158, **sold for HKD 275,000**.

Estimate EUR 8,000
Starting price EUR 4,000

438

A MAGNIFICENT WHITE JADE ‘SPRING WATER’ PLAQUE, JIN TO YUAN DYNASTY

China, 1115-1368. Of oval form, intricately carved in openwork and in layered relief to depict a goose in flight amidst long stems of lotus that rise from the rippling waves below, with blossoms and furled leaves, its long neck arched and beak clutching a leaf, all within a plain, rounded border. The translucent stone is of an even white tone with cloudy inclusions and very few dark speckles.

Provenance: Marchant Ltd., London. An English private collection, by repute acquired from the above circa 1997, according to the family of the collector.
Condition: Superb condition with minor old wear and few minuscule nicks here and there. Manually applied polish with a smooth, unctuous feel overall. Natural inclusions and fissures, inherent to the material.

Marchant Ltd., London, c. 1960

Weight: 58.6 g
Dimensions: Length 8.4 cm

The motif of the present plaque originated from the annual ‘Spring Water’ goose hunt conducted by the Khitan in the Liao dynasty and the Jurchen in the Jin dynasty.

Literature comparison: Compare a closely related plaque illustrated by Robert Kleiner, Chinese Jades from the Collection of Alan and Simone Hartman, p. 46, no. 43 (also sold at Christie’s Hong Kong on 28 November 2006, see Auction result comparison below). Compare a related plaque pierced with a flying goose and lotus, illustrated by Marchant, 85th Anniversary Exhibition of Chinese Jades from Tang to Qing, p. 51, no. 29, dated Yuan to early Ming. Compare also two related plaques dated to the Yuan dynasty, one illustrated by James C. Y. Watt, Chinese Jades from the Collection of the Seattle Art Museum, Seattle, 1989, no. 40, and another in the British Museum, illustrated by Jessica Rawson, Chinese Jade from the Neolithic to the Qing, London, 1995, p. 335, fig. 1.

AUCTION RESULT COMPARISON
Compare a closely related white jade plaque with a similar depiction at Christie’s Hong Kong, in Important Chinese Jades from the Personal Collection of Alan and Simone Hartman, 28 November 2006, lot 1445, **sold for HKD 336,000**.

Estimate EUR 8,000
Starting price EUR 4,000

439

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

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

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

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

Weight: 215.8 g
Dimensions: Length 10.2 cm

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

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

Estimate EUR 3,000
Starting price EUR 1,500

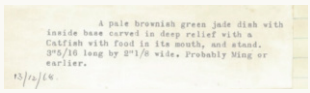
440

A JADE 'CATFISH' WASHER, 17TH TO 18TH CENTURY

China. Of oval shape with slightly flaring sides supported on a short yet distinct foot, the interior finely carved in high relief with a catfish, the algae in its mouth forming a stylized wan symbol. The exterior with two slightly raised bands incised with diagonal lines. The finely polished, translucent stone is of a grayish-cream tone with dark-brown veins and inclusions.

Provenance: The Ezekiel Collection, no. H/131 (old collector's label to base). Purchased by Victor Ezekiel on 13 December 1963. **A handwritten and typed note by Victor Ezekiel**, stating the collection no. H/131 and the purchase date of 13 December 1963 and describing the piece as 'A pale brownish green jade dish [...] with a Catfish with food in its mouth, and stand. [...] Probably **Ming or earlier**', accompanies this lot. The Ezekiel Collection was formed by Marcus Ezekiel (1854-1927) and his son Victor (1905-1976), two leading figures in the formative years of Chinese art collecting in London in the first part of the 20th century, and important early members of the Oriental Ceramic Society. In 1975 Rose Kerr, then a young associate curator at the Victoria and Albert Museum, came to David Ezekiel, Victor's son, to select loans for the prestigious Oriental Ceramic Society exhibition "Chinese Jade Throughout the Ages". Seventeen pieces were selected, the present lot possibly among them, and David Ezekiel was able to take his ailing father, in a wheelchair, to see the exhibition.

A young Victor Ezekiel (1905-1976) in his family home, showing a part of his father Marcus' substantial collection of Chinese ceramics


A pale brownish green jade dish with inside base carved in deep relief with a Catfish with food in its mouth, and stand. 3"5/16 long by 2"1/8 wide. Probably Ming or earlier.

Condition: Very good condition with minor old wear and nibbling to the rim as well as a microscopic bruise to one end of the algae sprig. With a fine, unctuous feel overall.

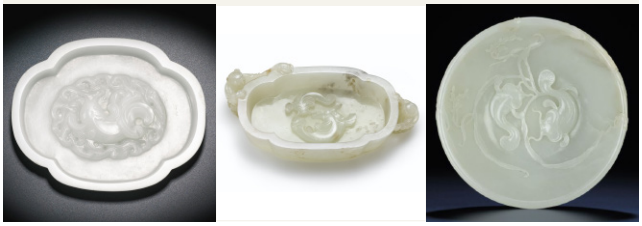
Weight: 65.4 g
Dimensions: Length 8.4 cm

The catfish (nian yu) provides a rebus suggesting 'year after year' while the word for fish in Chinese (yu) provides a homonym for 'abundance'. Fish is traditionally eaten on Chinese New Year and during the festival there is a phrase called 'nian nian you yu', which translates as 'every year you have abundance'.

Catfish (silurus) eat algae. When depicted in Chinese jade, they are sometimes mistaken for monkfish (lophius), a predator which does not eat algae.

AUCTION RESULT COMPARISON

Compare a related white jade washer with a catfish amid waves, dated 18th-19th century, at Sotheby's London in Fine Chinese Ceramics And Works Of Art on 5 November 2014, lot 286, **sold for GBP 12,500**, and another with two fish and two boys, dated 18th century, at Sotheby's Hong Kong in Important Chinese Works Of Art on 7 April 2015, lot 3744, **sold for HKD 125,000**, and a related pale celadon jade bowl with two catfish, dated to the 19th century, of larger size (13.4 cm wide), at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 1 June 2011, lot 3848, **sold for HKD 1,340,000**.



Estimate EUR 4,000
Starting price EUR 2,000

441

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

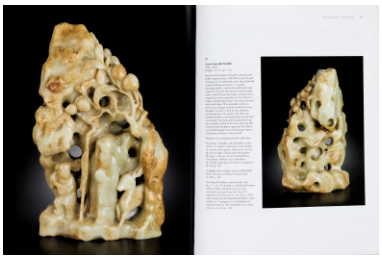
China. Superbly carved in reticulated openwork to depict a craggy rock grotto, in it Shoulao flanked by his attendant and a deer below a towering, gnarled tree bearing longevity peaches and two bats in flight attempting to feed on them. The Daoist immortal carries a peach in his left and a gnarled staff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

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

Roger Keverne with Prince Charles at Compton Verney Art Gallery

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

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



Weight: 4,312 g
Dimensions: Height 27 cm, Width 17 cm

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

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

Estimate EUR 50,000
Starting price EUR 25,000

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

442

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

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

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

Weight: 2,140 g
Dimensions: Height 15.5 cm, Diameter 13 cm

With an associated silk box and cover. (2)

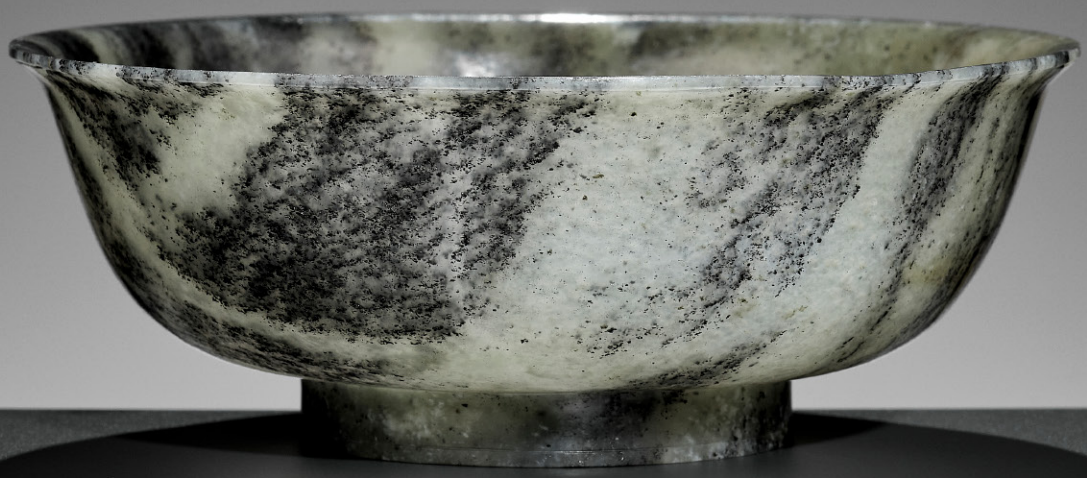
Impressive for its large size, heavy weight and skillfully carved high relief scene that unravels like a scroll painting with each turn of the vessel, this brush pot is a fine example of the level of expertise achieved in this medium during the Qianlong period. It is carefully composed to depict an animated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

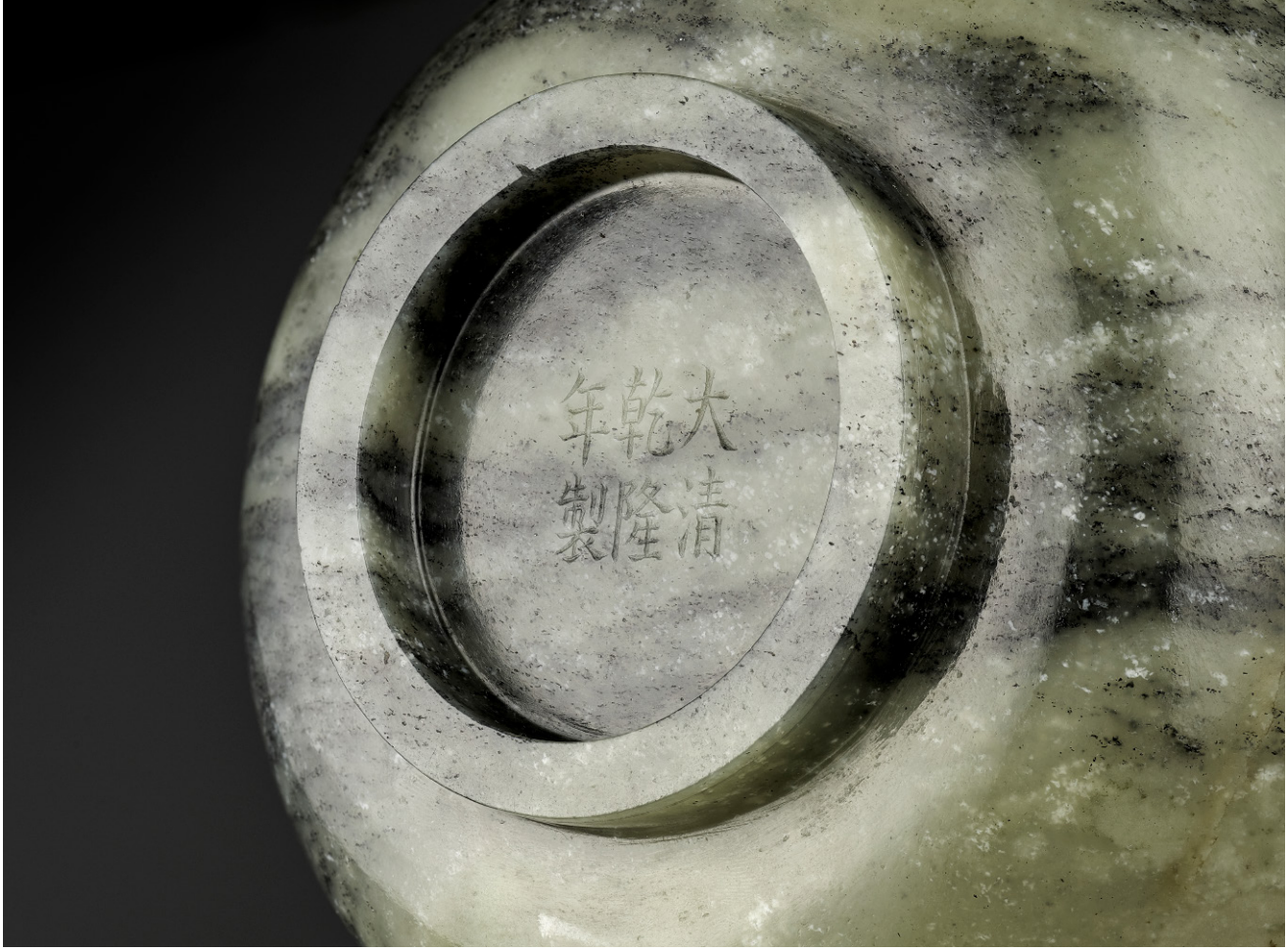
The decoration of this piece follows in the tradition of Chinese painting with the surface of the vessel treated as a horizontal scroll. With each turn of the pot a scene in the narrative appears, thus making it an object that can be appreciated from different angles. Brushpots were essential tools for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

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

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

Estimate EUR 30,000
Starting price EUR 15,000





443

A RARE BLACK AND WHITE NEPHRITE JADE STRIATED BOWL, QIANLONG MARK AND PERIOD

China, 1736-1795. The deep rounded sides rising from a thick foot ring and flaring to an everted rim. The foot is incised with a single line band to the foot. The translucent stone of an attractive pale gray tone with bands of fine black flecks as well as cloudy white inclusions. The base incised with a six-character mark *da Qing Qianlong nianzhi* and of the period.

Weight: 220.9 g
Dimensions: Diameter 14.2 cm

Provenance: Collection of Louise Hawley Stone, Toronto, Canada. Ben Janssens Oriental Art, London, 13 July 1998. Asbjorn Lunde, acquired from the above. An edited copy of the original invoice signed by Ben Janssens, addressed to Asbjorn Lunde, dated 13 July 1998 and confirming the dating of the present bowl, accompanies this lot. Louise Hawley Stone (1903-1997) was a longtime patron of the Royal Ontario Museum, serving on the Board of Directors and especially the Bishop White Committee which she chaired for many years, establishing the Far Eastern Endowment Fund. Asbjorn Lunde (1927-2017) was a New York lawyer and devoted art collector. Over more than 60 years, he built a substantial collection featuring Old Masters, landscape paintings, prints, European sculpture, South Asian painting and sculpture, and Asian decorative arts. Throughout his life, Mr. Lunde supported more than forty museums in New York City, across the United States, and in Europe with loans, gifts, and funding. He was a Fellow and Benefactor at the Metropolitan Museum of Art.
Condition: Good condition with minor old wear and fine unctuous feel overall. The rim with a minuscule chip and a short hairline of ca. 2 cm, almost invisible to the naked eye.

Louise Hawley Stone (1903-1997)

A copy of the original invoice signed by Ben Janssens, addressed to Asbjorn Lunde, dated 13 July 1998 and confirming the dating of the present bowl

Ben Janssens

Literature comparison:

Compare a closely related jade bowl, of near-identical material showing gray veins running diagonally through the stone, but of slightly larger size and incised with a Jiaqing four-character mark, illustrated in Lord Jiaqing and the Journey to Taiwan: A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong, National Palace Museum, Taiwan, 2016, pp. 260-261, no. III-24. The author notes that the gray jade is from the Xinjiang region, that several gray Islamic-style jades are in the collection of the National Palace Museum but only a few have reign marks, and that of the jade tribute items submitted from Kashgar in 1817, there is a two-handled gray-jade bowl of similar quality.

AUCTION RESULT COMPARISON

Compare a near-identical bowl, also with a Qianlong mark, but dated 18th-19th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 17 September 2010, lot 1113, **sold for USD 21,250**, and a closely related but slightly larger bowl, also with a Qianlong mark and of the period, at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art on 9 October 2007, lot 1584, bought-in at an **estimate of HKD 400,000-600,000**.

Estimate EUR 12,000
Starting price EUR 6,000

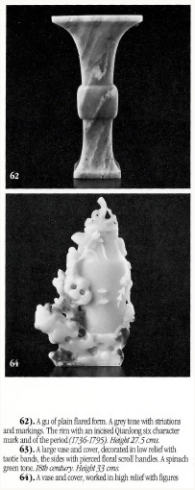
444

A CELADON JADE 'ARCHAISTIC' VASE, FANG GU, QIANLONG MARK AND PERIOD

China, 1736-1795. Of square section, supported on a thick foot, tapering toward the bulbous mid-section and flaring to the everted rim. The vase is undecorated, leaving the viewer only with the mesmerizing appearance of the translucent jade of celadon tone with gray shadings as well as striated bands of fine black and white specks. The rim with a neatly incised and gilt six-character horizontal mark *da Qing Qianlong nianzhi* and of the period.

Provenance: Spink & Son, London, December 1981, no. 62 (according to Spink catalog and matching label to base). The Plesch Collection, no. Hu27 (label to base), acquired from the above. A copy from page 19 of the Spink catalog from 1981, listing the present lot as no. 62, "A gu of plain flared form. A grey tone with striations and markings. The rim with an incised Qianlong six character mark and of the period (1736-1795). Height 27.5 cms.", accompanies this lot. Peter and Traudi Plesch were both refugees from Nazi persecution. Peter had left Germany with his father, who was the medical doctor of Albert Einstein, who once gently commented on the practical difficulties of young Peter's ingenious design for a perpetual motion machine. Peter Plesch had already formed a fine collection when he met Traudi. One influence had been his maternal great uncle, Fritz von Gans, who had left his antiquities collection to the Royal Prussian Museum, Berlin. However, on their honeymoon in Israel, Traudi fell for the lure of ancient Chinese glass which inspired a new joint adventure, the one criterion for a purchase being that she and Peter should both want the object, although not necessarily with the same passion. Thus their collection was formed slowly and wisely over four decades, later expanding into jades and ancient bronzes, reflecting their desire to have beautiful, but also academically meaningful pieces.
Condition: Very good condition with minor wear, the foot with one corner smoothened. The stone with natural fissures, some of which may have developed into small hairline cracks over time. Fine, manually applied polish with an unctuous feel overall.

Albert Einstein with a young Peter Plesch, Jewish Museum Berlin



The present lot listed in the 1981 Spink catalog as no. 62.

Weight: 2,367 g
Dimensions: Height 27.5 cm

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

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

AUCTION RESULT COMPARISON
For an Imperial greenish-white jade archaistic hu-form vase, with a Qianlong fanggu mark and of the period, see Christie's Hong Kong, 28 May 2014, lot 3370, sold for HKD 2,920,000. Compare a closely related jade vase, of hu form, also mostly undecorated, and carved from similarly 'impure' jade, with a Qianlong fanggu mark and of the period, at Bonhams London in Fine Chinese Art on 17 May 2018, lot 161, **sold for GBP 31,250**.

Estimate EUR 15,000
Starting price EUR 7,500

445

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

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

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

Weight: 225.9 g
Dimensions: Height 12.7 cm

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

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

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

Estimate EUR 12,000
Starting price EUR 6,000

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

446

A RARE YELLOW JADE 'RUYI' VASE, QIANLONG MARK AND PERIOD

China, 1736-1795. Of flattened form and rectangular section, the ruyi-shaped body supported on a thick spreading foot and rising to a waisted neck flanked by two distinct elephant handles suspending mock rings. Superbly carved with two lotus sprays on each side, one within the ruyi-shaped apron and the other to the neck against a finely incised wan ground, with a band of ruyi-heads below the mouth and archaistic comma-spirals above the foot. The translucent stone of an intense and pure yellow tone. The recessed base incised with a four-character mark Qianlong nianzhi and of the period.

Provenance: Formerly the property of a gentleman in Paris.
Condition: Very good condition with minor wear, small nicks to exposed areas, occasional light scratches, the foot possibly smoothened.

Weight: 182.5 g
Dimensions: Height 10.6 cm

With a carved and fitted hardwood stand, Qing Dynasty, possibly 18th century. (2)

Among nephrite jades of ink-black, spinach-green, celadon, yellow, and white tones, it is the yellow jades that were considered as the most rare. As early as 1388, it is recorded in the Gegu yaolun (The Essential Criteria of Antiquities), that the best yellow jade should be stones with the "colour of the chestnut kernel, known also as pure [literally 'sweet'] yellow, are the most valuable. The smoky yellow is the next in quality", see Sir Percival David, Chinese Connoisseurship, London, 1971, p. 120.

The varying yellow tones are subtle and difficult to differentiate. Yang Boda distinguished them in Zhongguo Yuqi Quanji, Vol. 6, Hebei, 1991. The yellow jades of chestnut tone are particularly precious and valuable, such as the archaistic baluster vase in the Palace Museum Collection, decorated with taotie masks between cicada motifs, ibid. p. 591, no. 204. The other categories of yellow are known as 'corn kernel', ibid. p. 588, no. 190 (a pear-shaped archaistic vase), 'sweet pear', p. 544, no. 41 (a jade rhyton), 'interior with light celadon shimmer', ibid. p. 598, no. 235 (a recumbent elephant supporting a vase on its back), and 'autumn mallow', ibid. p. 600, no. 241 (a cylindrical covered vase).

LITERATURE COMPARISON
The ruyi-shaped body as seen on the present vase is extremely rare. For a celadon-glazed vase and cover, with a Qianlong mark and of the period, with a similar ruyi-shaped body and apron, see Sotheby's Hong Kong, 3 October 2018, lot 3602.

AUCTION RESULT COMPARISON
Compare a related yellow jade vase and cover, 12.5 cm high, also with a Qianlong four-character reign mark, at Christie's Hong Kong in The Imperial Sale on 31 May 2010, lot 2121, **sold for HKD 2,660,000**. Compare a related 'autumn mallow' yellow jade baluster vase, 14.6 cm high, dated to the Qianlong period, at Christie's London in Fine Chinese Ceramics and Works of Art on 15 May 2007, lot 374, **sold for GBP 52,800**.

Estimate EUR 12,000
Starting price EUR 6,000

447

A YELLOW AND RUSSET JADE ‘ELEPHANT AND BOYS’ GROUP, 18TH CENTURY

China. Finely carved as an elephant with its head turned to one side, dressed with a tasseled saddlecloth draped across its back, supporting two boys, one holding up a flask. Two further boys beside the elephant are carrying a large and heavy baluster vase. The superbly polished, translucent stone is of a yellow tone with a slightly greenish tinge and distinct russet veins, which are more prominent to the back and rather faint to the front, as well as cloudy inclusions.

Provenance: British trade, by repute from an English private collection.
Condition: Excellent condition with minor wear and few microscopic nicks. The stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 872.8 g
Dimensions: Length 16 cm

This carving is full of auspicious imagery, the motif of boys riding or climbing on an elephant representing the wish for good fortune, as the phrase ‘ride an elephant’ is close in pronunciation to ‘good fortune’ (jixiang).

AUCTION RESULT COMPARISON
Compare a closely related pale celadon and russet jade carving, also dated to the 18th century, at Christie’s Hong Kong in Important Chinese Jades from the Personal Collection of Alan and Simone Hartman Part II on 27 November 2007, lot 1562, **sold for HKD 1,927,500** (note that this lot was sold 14 years ago and that therefore the sale result may not adequately reflect the current value of this lot).

Estimate EUR 15,000
Starting price EUR 7,500

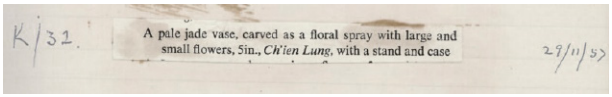
448

A SUPERB PALE CELADON JADE 'MAGNOLIA' VASE, 18TH CENTURY

China. Finely carved as a tall magnolia blossom, the layered petals forming the sides of the vase, borne on an openworked gnarled stem bearing smaller blossoms and buds. The superbly polished, translucent stone is of an almost flawless celadon tone with only few milky inclusions and russet veins.

Provenance: The Ezekiel Collection, no. K/32 (old collector's label to one side). Purchased by Victor Ezekiel on 29 November 1957. **A copy of a typed and handwritten note by Victor Ezekiel, stating the collection no. K/32 and purchase date of 29 November 1957 and describing the piece as "A pale jade vase, carved as a floral spray with large and small flowers, 5in., Ch'ien Lung, with a stand and case", accompanies this lot.**

A young Victor Ezekiel (1905-1976) in his family home, showing a part of his father Marcus' substantial collection of Chinese ceramics



The Ezekiel Collection was formed by Marcus Ezekiel (1854-1927) and his son Victor (1905-1976), two leading figures in the formative years of Chinese art collecting in London in the 20th century, and important early members of the Oriental Ceramic Society. In 1975 Rose Kerr, then a young associate curator at the Victoria and Albert Museum, came to David Ezekiel, Victor's son, to select loans for the prestigious Oriental Ceramic Society exhibition "Chinese Jade Throughout the Ages". David was, like his father, generous with loans to the Society's exhibitions, particularly "The World in monochromes" in 2009 (with his grandfather's legendary blanc de chine magnolia cup gracing the back cover of the catalog) and "China Without Dragons" in 2016.
Condition: Superb condition, commensurate with age. Minor wear, few microscopic nicks, the stone with natural fissures, some of which may have developed into microscopic hairline cracks over time.

Weight: 207.5 g (excl. base)
Dimensions: Height 11.8 cm (excl. base) and 14.5 cm (incl. base)

With a finely carved, openworked, and fitted hardwood base supported on four ruyi-form feet, dating to the Qing dynasty. (2)

The white magnolia, or yulan in Chinese, is an emblem of purity and a pictorial pun to represent the Chinese word for jade, yu.

Literature comparison: Compare a related white jade cup in the form of a magnolia blossom in the Royal Ontario Museum, Toronto, illustrated in The T.T. Tsui Galleries of Chinese Art, Hong Kong, 1996, cat. no. 115.

AUCTION RESULT COMPARISON
Compare a closely related pale celadon jade (described as white jade) vase in the form of a magnolia flower, also dated to the 18th century, at Sotheby's New York in The Concordia House Collection: Fine Chinese Jades And Important Works Of Art From A Midwestern Family on 19 March 2007, lot 36, **sold for USD 102,000**.

Estimate EUR 12,000
Starting price EUR 6,000

449

A WHITE JADE 'ARCHAISTIC' RING BOX AND COVER, 18TH CENTURY

China. Of convex ring shape and finely carved in relief with taotie masks and stylized bats using scroll and ruyi designs between raised borders. The translucent stone is of a white tone with cloudy inclusions and few black veins. Fine manually applied surface polish.

Provenance: From a private collection in Texas, USA.
Condition: Very good condition with minor wear and nibbling to edges. The stone with microscopic natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 35.8 g
Dimensions: Diameter 4.5 cm

AUCTION RESULT COMPARISON
Compare a white jade box and cover, of closely related form but larger size (9.2 cm diameter), meant to hold a bangle instead of a ring, and lacking the archaistic decoration, at Christie's New York in Fine Chinese Ceramics and Works of Art on 19 September 2014, lot 779, **sold for USD 27,500**.

Estimate EUR 6,000
Starting price EUR 3,000

450

A WHITE JADE 'SQUIRRELS AND GRAPES' PENDANT, 18TH CENTURY

China. Finely carved and pierced to depict two squirrels clambering on a cluster of grapes borne on a gnarled stem, the large leaves with superbly carved jagged edges and neatly incised veins. The translucent stone of a white tone with cloudy and faint russet inclusions. Superb manually applied polish.

Provenance: From a private collection in New York City, New York, USA.
Condition: Excellent condition with minor old wear. The stone with few natural fissures, some of which may have developed into microscopic hairline cracks over time.

Weight: 38.6 g
Dimensions: Length 6.5 cm

Old suspension cord with strings of sweetwater pearls and red glass beads in imitation of coral, dating to the late Qing dynasty or Republic period.

AUCTION RESULT COMPARISON
Compare a related white jade carving depicting a squirrel clinging onto a cluster of grapes, dated 18th-19th century, at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 17 September 2013, lot 100, **sold for USD 37,500**; and another dated to the Qing dynasty at Sotheby's Hong Kong in Chinese Art on 28 November 2019, lot 610, sold for HKD 87,500.

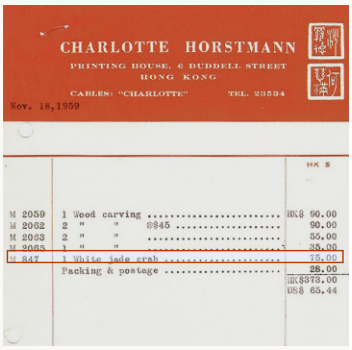
Estimate EUR 4,000
Starting price EUR 2,000

451
A WHITE JADE ‘CRAB’ SEAL PASTE BOX AND COVER, 18TH CENTURY

China. The box finely carved as a lotus leaf with neatly incised veins, surmounted by an intricately carved and open worked cover in the form of a crab, the interior of which is also incised with veins of a lotus leaf. The superbly polished and highly translucent stone is of an even white tone.

Provenance: Charlotte Horstmann, Hong Kong, 18 November 1959. Swiss private collection, acquired from the above. Ben Janssens Oriental Art, London, 2011, offered for GBP 12,000 (according to price list). British private collection, acquired from the above. A copy of the original invoice from Charlotte Horstmann, dated 18 November 1959, accompanies this lot. Charlotte Horstmann was a legendary art dealer in Hong Kong, widely recognized as one of the three doyennes of the Asian art world, together with Helen Ling in Singapore and Connie Mangskau in Bangkok. She was born in Berlin to missionaries who moved with their daughter to Beijing shortly after her birth. In the 1920s and 1930s, she worked as an interpreter, meeting important art collectors and academics such as John D. Rockefeller Jr. and Lawrence Sickman. She became an antiques dealer in Beijing and in 1950 moved to Bangkok, taking her now-famous collection of Ming furniture with her. In 1955, she moved to Hong Kong and opened a small shop on Ice House Road. Over time, this shop became a destination for stars, politicians, business magnates, and high-ranking government officials from around the world.

Ben Janssens


CHARLOTTE HORSTMANN
PRINTING HOUSE, 6 DUDDELL STREET
HONG KONG
CABLES: "CHARLOTTE" TEL. 28594
Nov. 18,1959

M 2050	1 Wood carving	HK$	90.00
M 2062	2 " " @$45		90.00
M 2063	2 " "		55.00
M 2065	1 " "		35.00
M 847	1 White jade crab		75.00
	Packing & postage		28.00
		HK$	373.00
		US$	65.44

Published: The Scholar’s Desk, Ben Janssens Oriental Art, London, 2011, no. 46, pl. 96.
Condition: Good condition with old wear, tiny nicks to edges, minuscule cracks and losses.

Weight: 44 g
Dimensions: Length 6.5 cm, Height 5.5 cm

An old name in Chinese for crab was jia, a reference to the creature’s shell, and the word for lotus is lian. Together, the crab and lotus formed the rebus lian ke jia di, meaning ‘first place in consecutive examinations’. The lotus is also called hehua, and the common name for crab, xie, also combines to form the phrase hexia which means ‘harmony’.

AUCTION RESULT COMPARISON
Compare a related white and russet jade figure of a crab, 7.7 cm long, dated to the 19th century, at Christie’s Hong Kong in Chinese Art on 30 November 2017, lot 384, **sold for HKD 106,250**.

Estimate EUR 4,000
Starting price EUR 2,000

452

A WHITE JADE CARVING OF AN APSARA, QING DYNASTY OR EARLIER

China, 18th-19th century or earlier. Carved and pierced with the angelic figure floating elegantly in the wind whilst wearing long flowing robes, celestial scarf, and headdress, her hands clasped together grasping a tablet, all above lingzhi-shaped swirling clouds. The translucent stone is of an even white tone.

Provenance: From a private collector in England who has been collecting Chinese jades for over 20 years.
Condition: Very good condition with minor wear and few minuscule nicks.

Weight: 116 g
Dimensions: Length 9 cm, Height 6.5 cm

Apsaras are often depicted as flying figures in the mural paintings and sculptures of Buddhist cave sites in China such as in the Mogao and Yulin Caves, and the Yungang and Longmen Grottoes, and may also be depicted as dancers or musicians. They are referred to as feitian in Chinese. A female spirit of the clouds in Buddhist mythology, apsaras were beautiful heavenly attendants to deities. The billowing clouds and flowing scarf of this figure attest to her celestial nature and endow this carving with a femininity and gracefulness befitting her role.

Literature comparison: Three jade asparas in the collection of the Palace Museum, Beijing, dated to the Tang dynasty, are illustrated in The Complete Collection of Treasures from the Palace Museum. Jadeware (II), Hong Kong, 1995, cat. nos. 17-19. For a Northern Song example, see Forsyth and McElney, Jades from China, The Museum of East Asian Art, Bath, 1994, p. 314, no. 223.

AUCTION RESULT COMPARISON
Compare a related white jade carving of an apsara, 8.5 cm long, dated Ming dynasty or earlier, at Christie's London in The C. Philip Cardeiro Collection of Chinese Art on 13 May 2014, lot 17, **sold for GBP 37,500**.

Estimate EUR 4,000
Starting price EUR 2,000

453
A WHITE AND RUSSET JADE 'DEER AND LINGZHI' GROUP, 18TH CENTURY

China. Finely carved as a recumbent deer with long, gently curved ears, the antlers terminating in lingzhi heads, a sprig of lingzhi in the deer's mouth, a peach resting on its back, and a fawn nestled up to its mother's side. The translucent stone is of a pure white tone with few yet distinct russet veins and small areas of russet skin.

Provenance: From the collection of Robert Youngman and thence by descent. Robert P. Youngman (1940-2018) was an investment advisor, philanthropist, and a great enthusiast of Asian art. In 1976, he founded the investment management firm Granite State Corporation, now known as Griffin Asset Management. Youngman joined the Board of Trustees of Middlebury College in 1980 and served as Chairman of its Board for several years. Besides forming an impressive collection himself, he established endowed funds at his alma mater to support the acquisition and curation of Asian art, and authored two books, one on Chinese porcelain and the other on Chinese jades.

Robert P. Youngman (1940-2018) in 1996

Condition: Excellent condition with minor old wear, the stone with natural fissures, some of which may have developed into small hairline cracks over time. Good overall surface feel with a decent, natural luster.

Weight: 96.8 g
Dimensions: Length 8.2 cm

With a padded silk box and cover. (2)

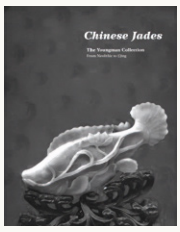
AUCTION RESULT COMPARISON
Compare a closely related white jade group, also dated to the 18th century and of identical size, at Sotheby's Hong Kong in Important Chinese Works of Art on 7 April 2015, lot 3682, **sold for HKD 562,500**.

Estimate EUR 3,000
Starting price EUR 1,500

454
A WHITE JADE FIGURE OF A BUDDHIST LION, QING DYNASTY

China, 1644-1912. Well carved in the form of a recumbent lion, with alert eyes and flaring nostrils, its head sharply turned to the right, the body articulated by the raised spine extending to the bushy tail curling around its hind leg. The translucent stone of an even white tone with only few cloudy inclusions.

Provenance: From the collection of Robert Youngman and thence by descent. Robert P. Youngman (1940-2018) was an investment advisor, philanthropist, and a great enthusiast of Asian art. In 1976, he founded the investment management firm Granite State Corporation, now known as Griffin Asset Management. Youngman joined the Board of Trustees of Middlebury College in 1980 and served as Chairman of its Board for several years. Besides forming an impressive collection himself, he established endowed funds at his alma mater to support the acquisition and curation of Asian art, and authored two books, one on Chinese porcelain and the other on Chinese jades.



Chinese Jades from Neolithic to Qing: The Youngman Collection, published in 2008

Condition: Excellent condition with minor old wear. Good, manually applied surface polish.

Weight: 75.3 g
Dimensions: Length 6 cm

AUCTION RESULT COMPARISON
Compare a closely related white jade lion, dated to the 17th century, at Sotheby's Hong Kong in Fine Chinese Ceramics & Works of Art on 7 October 2010, lot 2741, **sold for HKD 150,000**.

Estimate EUR 3,000
Starting price EUR 1,500

455

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

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

Provenance: From an old British private collection.
Condition: Excellent condition with minor wear and few minuscule nicks.

Weight: 75.7 g
Dimensions: Length 6 cm

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

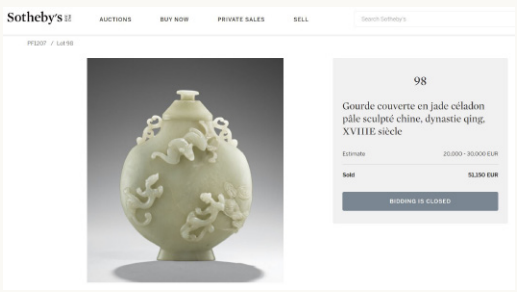
Estimate EUR 6,000
Starting price EUR 3,000

456

A CELADON JADE ‘CHILONG’ MOONFLASK AND COVER, BIANHU, 18TH CENTURY

China. The flattened globular body rising from a short spreading foot to a short neck flanked by a pair of scroll handles, carved in high relief to the front and back with chilong and bats amidst ruyi cloud scrolls, the domed cover surmounted by an oval finial. The translucent stone is of a pale celadon tone with white veins and clouds as well as few gray and russet inclusions.

Provenance: An old German private collection, acquired in China circa 1890-1922. Sotheby’s Paris, 13 June 2012, lot 98, sold for EUR 51,150 (c. **EUR 62,100** in today’s currency after inflation). A private collection, acquired from the above. With an old Chinese paper inventory label, ‘no. 295’.



Condition: Very good condition with minor old wear and tiny nicks here and there. The stone with natural fissures, some of which have developed into hairline cracks over time. The interior of the cover with a few more recent hairlines, not visible from outside.

Weight: 1,054 g
Dimensions: Height 19.2 cm

Estimate EUR 12,000
Starting price EUR 6,000

457

A RARE GILT-DECORATED CELADON JADE FIGURE OF BUDDHA AMITABHA, QING DYNASTY

China, 1644-1912. Boldly carved seated in dhyanasana with his hands lowered in dhyana mudra, the loose-fitting robes cascading in voluminous folds draped over his left shoulder, picked out in gilt, and decorated with blossoms and diapered designs. The serene face with heavy-lidded eyes below gently arched eyebrows, a prominent nose, and full lips forming a benevolent smile, flanked by large elongated earlobes. The translucent stone is of a celadon tone with cloudy white inclusions.

Provenance: From an English private collection, acquired no later than the 1960s. Thence by descent.
Condition: Good condition with minor old wear and few small nicks. The back of the head with a bruise and associated loss, not visible from the front. Rubbing to gilt.

Weight: 1,131 g
Dimensions: Height 16.8 cm

Buddhism flourished during the Qing dynasty, and was encouraged by the devotion of the Kangxi, Yongzheng and Qianlong emperors and their successors. As a result of its popularity, the production of Buddhist statuary, ritual objects, vessels and other implements became widespread, and a variety of materials was employed in their manufacture.

LITERATURE COMPARISON
For a related jade figure of Buddha with gilt decoration to his face, see Compendium of Collections in the Palace Museum, Jade, vol. 8, p. 271, no. 235. Compare a related jade figure of Buddha illustrated in The Complete Collection of Treasures of the Palace Museum, Jadeware II, 2008, p. 207, no. 171. Compare a celadon jade gilt-lacquered figure of Guanyin at Christie's London, 19 June 2001, lot 204, sold for GBP 14,100. Note that the Christie's Guanyin was sold 20 years ago and thus the result does not adequately reflect the current value of this lot.

AUCTION RESULT COMPARISON
Compare a related jade figure of Buddha, dated 18th-19th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 23 March 2012, lot 1803, **sold for USD 242,500**. Compare a related celadon jade figure of Buddha, dated 18th century, at Sotheby's London, 7 November 2012, lot 231, **sold for GBP 70,850**. Compare a related white jade figure of Amitayus, dated to the Qianlong period, at Christie's New York in Fine Chinese Ceramics and Works of Art on 26 March 2010, lot 1112, **sold for USD 134,500**. Compare a related pale green jade figure of Amitayus, dated 17th-18th century, at Bonhams London in Fine Chinese Art on 13 May 2021, lot 27, **sold for GBP 97,750**.

Estimate EUR 12,000
Starting price EUR 6,000

458

A CELADON JADE FIGURE OF A BOY MOUNTED ON A GILT BRONZE STAND, QING DYNASTY

China, 1644-1912. The boy wearing loose-fitting robes and holding a vase in both hands, a single peony blossom borne on a leafy stem rising from the vessel, the child with a content smile playing across the face. The translucent stone of a celadon tone with icy veins and inclusions.

Provenance: Collection of Alexander Förster, thence by descent in the same family. Alexander Förster was an Austrian art dealer and expert who worked as an appraiser of Asian art for the auction house Dorotheum during the 1960s. A copy of Alexander Förster's collection inventory, dated July 1961 and listing the present lot as no. 83, accompanies this lot.
Condition: Good condition with old wear, minor losses, small nicks, the stone with natural fissures, some of which have developed into hairline cracks over time. The interior of the stand with some verdigris.

Weight: 421.8 g
Dimensions: Height 14 cm

Mounted on a gilt-bronze stand of French origin dating to the same period, the rocaille stand issuing two curved leafy vines framing the figure as well as reeds and millet.

AUCTION RESULT COMPARISON
Compare a related white jade carving of a boy, 8.9 cm high, dated 18th century, at Sotheby's New York in Important Chinese Art on 21 March 2018, lot 654, **sold for USD 18,750**.

Estimate EUR 4,000
Starting price EUR 2,000

459

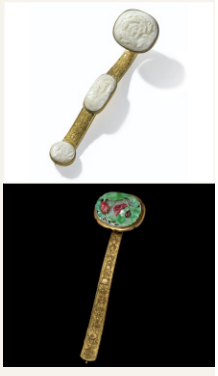
A LARGE WHITE JADE AND GILT-COPPER RUYI SCEPTER, QING DYNASTY

China, 18th-19th century. Superbly decorated to the sinuous shaft in high relief with numerous cranes and peaches borne on gnarled leafy branches amid clouds and rockwork against a finely punched ground, framed by two borders with evenly spaced lotus sprays against a similarly punched ground, all above a Shou character flanked by two bats in flight. The head with a band of T-scroll above scrolling vines framing the translucent white jade plaque carved in high relief with a bat flying above two peaches borne on a gnarled leafy branch.

Provenance: From an English private collection.
Condition: Good condition with extensive wear to gilt, minor dents, few minuscule nicks and cracks, occasional light scratches, few small splits.

Weight: 830 g
Dimensions: Length 45 cm

AUCTION RESULT COMPARISON



Compare a related white jade and gilt copper ruyi scepter, also dated 18th-19th century, at Sotheby's Hong Kong in Important Chinese Works of Art on 7 April 2015, lot 3664, bought-in at an **estimate of HKD 500,000-700,000**. Compare a related white jade and gilt copper ruyi scepter, dated to the 19th century, of considerably smaller size (32.8 cm long), at Sotheby's Hong Kong in Chinese Art on 1 June 2015, lot 855, sold for HKD 200,000. Compare a related gilt bronze ruyi scepter, dated to the 19th century, of smaller size (31.1 cm long) and inset with jadeite and ruby, at Christie's New York in Fine Chinese Ceramics, Jades and Works of Art on 19 September 2007, lot 103, **sold for USD 37,000**.

Estimate EUR 6,000
Starting price EUR 3,000

460

A CELADON JADE 'BOYS' WASHER, QING DYNASTY

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

Provenance: British private collection. Bonhams, 5 November 2009, lot 272, sold for GBP 3,600. German private collection, acquired from the above.
Condition: Excellent condition with minor old wear and traces of use.

271
Three jade pebble carvings
18th century and later
Comprising: a pale jade group of a cat and kitten coiled in a group, 4.5cm (1¾in) wide; a recumbent lion carved from a mottled creamy-brown stone, with large front feet tucked beneath the turned head, 8cm (3¼in) long; and a brown and grey flattened crouching smiling beast, the tail folded over the hindquarters towards the head, 7cm (2¾in) long
£1,500 - 2,000
HK$15,000 - 25,000

272
A greyish-green jade brushwasher
18th/19th century
Amusingly carved as a large open lotus leaf with a fish at one side being caught on a line by a crouching boy, another boy perched at the other end on the plant stalk.
15.5cm (6¼in) long
£3,000 - 5,000
HK$38,000 - 63,000

272

Weight: 182.0 g
Dimensions: Length 15.5 cm

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

Estimate EUR 3,000
Starting price EUR 1,500

461

A SPINACH-GREEN JADE 'BEETLE AND LOTUS' WASHER, QING DYNASTY

China, 18th – 19th century. Finely worked as a lotus leaf with inward-curved edges, raised circles and a ruyi design, carved around the rim in openwork with a gnarled leafy stalk bearing a lingzhi sprig and surmounted by a beetle. The translucent, almost transparent stone is of a beautiful spinach-green tone with dark-green and black specks as well as few white and russet inclusions.

Provenance: The Victor Ezekiel Collection, acquired before 1970. Marcus Ezekiel (1854-1927) and his son Victor (1905-1976) were two leading figures in the formative years of Chinese art collecting in London in the first part of the 20th century, and important early members of the Oriental Ceramic Society.

A young Victor Ezekiel (1905-1976) in his family home, showing a part of his father Marcus' substantial collection of Chinese ceramics

Condition: Excellent condition with minor old wear, the stone with natural fissures, some of which may have developed into minuscule hairline cracks over time. Good, unctuous feel overall.

Weight: 53.3 g
Dimensions: Length 9.3 cm

AUCTION RESULT COMPARISON

Compare a related spinach-green washer carved as a lotus leaf, dated to the 18th century, at Sotheby's London in Asian Art on 17 May 2019, lot 203, **sold for GBP 11,000**. Compare also a spinach-green jade snuff bottle, **also carved as a lotus leaf surmounted by a beetle**, dated 1780-1880, at Christie's New York in The Blanche B. Exstein Collection of Chinese Snuff Bottles on 21 March 2002, lot 246, sold for USD 11,163.

Estimate EUR 3,000
Starting price EUR 1,500

462

A CELADON AND RUSSET JADE ‘DRAGONFLY AND LOTUS’ BRUSHWASHER, LATE QING TO EARLIER REPUBLIC

China, 1840-1940. Finely carved in the form of a large furled lotus leaf borne on a short sinuous stalk, with two smaller leaves and three dragonflies around the sides as well as three small leaves to the base. The dragonflies are neatly incised while other parts of the depiction are carved in high relief. The translucent stone is of a celadon tone with russet skin, skillfully utilized in the depiction, as well as dark speckles and icy inclusions.

Provenance: From a private collection in New York City, New York, USA.
Condition: Excellent condition with minor old wear and some traces of use. The stone with natural fissures, some of which may have developed into small hairline cracks over time. Fine manually applied polish overall.

Weight: 930.3 g
Dimensions: Length 20.7 cm

In China, the dragonfly symbolizes summer, harmony, and prosperity. However, it can also symbolize change. A common Chinese expression, qing ting dian shui (the dragonfly lightly touches the water), is a reference to the dragonfly's way of hovering and tapping on the surface of water to lay its eggs. This is often metaphorically referred to as a delicate skill or technique in conversation with others.

AUCTION RESULT COMPARISON

Compare a closely related celadon jade brushwasher at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 16 September 2008, lot 60, bought-in at an **estimate of USD 12,000-15,000**; another in yellow jade and dated to the 18th century at Bonhams New York in Fine Chinese Paintings and Works of Art on 9 September 2019, lot 816, **sold for USD 10,075**; and a third in pale green jadeite dated to the 19th century at Christie's London in Fine Chinese Ceramics and Works of Art on 8 November 2011, lot 74, sold for GBP 8,125.

Estimate EUR 4,000
Starting price EUR 2,000

463

A YELLOW AND RUSSET JADE ZODIAC FIGURE OF A MONKEY, LATE QING TO REPUBLIC

China, 19th to first half of 20th century, or possibly earlier. Well carved as a seated monkey wearing a loose-fitting monastic robe and holding a rosary in both hands, its face neatly detailed with incised wrinkles to the forehead. The translucent stone of a pale yellow tone with a nuance of green and several russet veins and cloudy inclusions.

Provenance: Collection particulière française.
Condition: Excellent condition with minor old wear and possibly microscopic nicks. The stone with natural fissures, some of which may have developed into small hairline cracks over time. The jade with a fine, unctuous feel overall which indicates extensive handling over a long period of time.

Weight: 77.9 g
Dimensions: Height 5.9 cm

Astrology was an important part of life in traditional China. Marriages, the opening of a business, relocation, travel, and burial were just some of the activities dictated by the astrological signs of those involved. Despite the importance of astrology in Chinese culture, representations of the twelve zodiac animals are surprisingly rare, especially in jade. The monkey is the ninth zodiac sign and represents shen, the ninth of the earthly branches.

Estimate EUR 4,000
Starting price EUR 2,000

LITERATURE COMPARISON
Compare a set of twelve jade zodiac figures, dated 18th-19th century, in the collection of the Metropolitan Museum of Art, accession number 02.18.730a–l. For another complete set of twelve from the 18th century, see Jadeware (III), The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, pl. 111. Another set of twelve from the later Qing dynasty is illustrated in A Romance with Jade from the De An Tang Collection, Hong Kong, 2005, pl. 76.

464

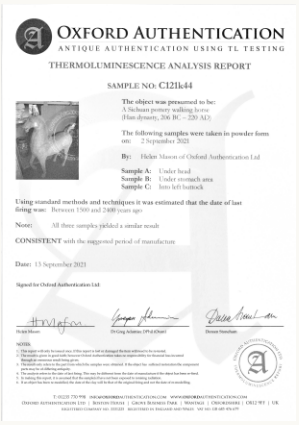
A VERY LARGE AND MASSIVE SICHUAN POTTERY FIGURE OF A STRIDING HORSE, HAN DYNASTY

China, 206 BC to 220 AD. Powerfully modeled striding with the right leg forward, its strong neck and head poised with open mouth and flaring nostrils, pricked up funnel ears and staring eyes, the haunches incised with stylized muscles and terminating in pronounced hooves, the upturned tail ending in a knob, the bridle with a central mask motif in high relief, the unglazed body of a grayish-brown color.

Provenance: Pao & Moltke, Toronto. A distinguished private collection, acquired from the above. Sear Hang Hwie Pao (1937-2009) was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke, owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

Condition: Very good condition overall, commensurate with age. Some repair to legs and other areas as generally expected from Han dynasty excavations of this size. Extensive wear, losses, encrustations. Drilled holes from sample-taking.

Scientific Analysis Report: A thermoluminescence sample analysis has been conducted by Oxford Authentication, reference no. C121k44, dated 13 September 2021, and is consistent with the suggested period of manufacture. A copy of the thermoluminescence analysis report accompanies this lot.



OXFORD AUTHENTICATION
ANTIQUE AUTHENTICATION USING TL TESTING

THERMOLUMINESCENCE ANALYSIS REPORT

SAMPLE NO: C121k44

The object was presumed to be:
A Sichuan pottery walking horse
(Han dynasty, 206 BC – 220 AD)

The following samples were taken in powder form
on: 2 September 2021

By: Helen Mason of Oxford Authentication Ltd

Sample A: Under head
Sample B: Under stomach area
Sample C: Into left buttock

Using standard methods and techniques it was estimated that the date of last firing was: Between 1500 and 2400 years ago

Note: All three samples yielded a similar result

CONSISTENT with the suggested period of manufacture

Date: 13 September 2021

Signed for Oxford Authentication Ltd:

Dr Greg Adams DPhil (Oxon)

Dimensions: Height 122 cm, Length 103 cm

Expert's note: Large horses of this type have been found in a number of tombs within the Han empire. Among the most famous are those from the graves of the well-known Han dynasty minister Zhou Bo and his son excavated at Yangjiawan, Xianyang, Shaanxi province, see Los Angeles County Museum of Art, The Quest for Eternity, Thames and Hudson, 1987, Catalogue, nos.11-15. The well-sculpted head, flaring nostrils and upwardly-curling top lip are characteristic of these Han horses, typified by the large bronze horse excavated at Hejiashan, Jinyang, Sichuan province and recorded in Wenwu, 1991, no. 3, page 9, pl. iii.

Estimate EUR 30,000
Starting price EUR 15,000

465

A PAINTED POTTERY FIGURE OF A MYTHICAL BEAST, LATE EASTERN HAN OR SLIGHTLY LATER

China, 2nd-4th century. The slender beast standing foursquare, the mouth agape revealing tongue and teeth as it lets out a fierce snarl, further detailed with bulging eyes, funnel-shaped ears, and two curling horns mirrored by a long curling tail. Overall neatly incised with lines marking the fur. Note that the front feet have distinct claws while the hind feet appear more as paws.

Provenance: From a noted private collection in New York City, New York, USA.
Condition: Some old repairs and touchups as generally expected from Han dynasty excavations. Losses, Chips, fissures, and encrustations. Extensive wear to pigments. Overall presenting well and commensurate with age.

Weight: 2,984 g
Dimensions: Length 37 cm

AUCTION RESULT COMPARISON
Compare a related pottery figure of a tricorn, dated late Eastern Han to Six Dynasties, 3rd-4th century, of only slightly larger size (45 cm long), at Christie's New York in Fine Chinese Ceramics & Works of Art on 18 March 2016, lot 1472, **sold for USD 15,000**.

Estimate EUR 8,000
Starting price EUR 4,000

466

A GREEN-GLAZED POTTERY 'HILL' JAR AND COVER, HAN DYNASTY

China, 206 BC to 220 AD. The cylindrical jar is raised on three bear supports and molded around the exterior with a hunting scene of figures and various animals between a pair of mask and ring handles. The cover is modeled with mountain peaks interspersed by further animals surrounding a central peak. The exterior is covered in a rich green glaze, transmuting to amber toward the base, and splashed with ochre to the interior of the jar, the unglazed interior of the cover with green splashes.

Provenance: By repute from an old German private collection, assembled prior to 1990, and thence by descent.
Condition: Commensurate with age. Some wear and firing flaws. Small chips and glaze losses here and there, some with minor touchups. The interior rim of the cover with a bruise and an associated hairline reaching the central peak, with old minor fills and touchups.

Weight: 3,080 g
Dimensions: Height 24.7 cm

AUCTION RESULT COMPARISON
Compare a closely jar and cover, 15.6 cm high, also dated to the Han dynasty, at Sotheby's New York in Asian Art on 15 September 2018, lot 1388, **sold for USD 6,875**.

LITERATURE COMPARISON
Compare a closely related green-glazed jar and cover with bear-form feet and similar molded decoration, dated Eastern Han dynasty, in the Los Angeles County Museum of Art, accession number M.2000.190.4a-b. For another similar covered vessel, dated to the Han dynasty, see B. Laufer, Chinese Pottery of the Han Dynasty, London, 1970, p. 200, pl. 57. Further related examples are illustrated in Treasures from a Swallow Garden: Inaugural Exhibit of the Arthur M. Sackler Museum of Art and Archaeology at Peking University, Beijing, 1992, no. 116; J. Rawson, Ancient China: Art and Archaeology, London, 1980, fig. 173; and N. Palmgren, Selected Chinese Antiquities from the collection of Gustaf Adolf Crown Prince of Sweden, Stockholm, 1948, pl.64.3.

Estimate EUR 3,000
Starting price EUR 1,500

467

A RARE SANCAI-GLAZED POTTERY FIGURE OF A RAM, TANG DYNASTY

China, 618-907. Well potted as a recumbent ram in an alert position with the legs tucked in and the horned head looking straight ahead. The tail is designed in the shape of a peach, a symbol of longevity. Covered overall with a mottled glaze of amber, green, and ochre tones.

Provenance: Collection of Jean Jardine Johnstone Keswick, thence by descent within the same family. Jean Keswick (1885-1977) lived in Hong Kong during the late 19th century. She was part of the Keswick family, a business dynasty of Scottish origin associated with the Far East region since 1855, and in particular the conglomerate Jardine Matheson. She was the daughter of James Johnstone Keswick (1845-1914), who had resided in Japan, Shanghai, and Hong Kong. During his residence in China, James Keswick was one of the best known figures in the foreign community, in which he was nicknamed 'James the bloody polite'.

Jean Jardine Johnstone Keswick (1885-1977)

Condition: Excellent condition, commensurate with age. Some wear, minor chips to base, minute losses and glaze flakes.

Weight: 249 g (excl. stand)
Dimensions: Length 12 cm, Height 7.6 cm (excl. stand) and 10 cm (incl. stand)

With a fitted wood base dating to the later Qing dynasty. (2)

The ram (yang) was a highly important animal in ancient China, particularly to the nomads to whom it provided wool and meat. It is also one of the twelve animals of the Chinese zodiac. Its homophone 'yang' is auspicious, referring to both the sun and the masculine or positive principle in nature, hence the ram came to represent both meanings. Furthermore, three rams are an auspicious Chinese symbol of happiness and good fortune. They provide a rebus for san yang kai tai, prosperity in springtime.

Expert's note: The tail is distinctively designed in the shape of a peach, the main symbol of longevity in ancient China. The ability to 'hide' auspicious symbols and meanings in skillfully executed depictions of Zodiac animals is one of the most accomplished regalia of Chinese art and culture overall, which has been passed on from generation to generation, literally across several millennia.

AUCTION RESULT COMPARISON
Compare a closely related sancai figure of a ram, 7.2 cm high, also dated to the Tang dynasty, at Christie's London in Fine Chinese Ceramics and Works of Art on 5 November 2019, lot 21, **sold for GBP 7,500**.

Estimate EUR 3,000
Starting price EUR 1,500

468

A PHOSPHATIC-SPLASHED BLACK-GLAZED EWER, TANG DYNASTY

China, 618-907. The ovoid body supported on a short, slightly tapered foot and set on the high shoulder with two small strap handles applied at the base of the waisted neck between the short conical spout and the larger strap handle. Covered with a finely crackled dark-brown glaze highlighted by splashes of milky blue glaze running down from the shoulder and neck, stopping irregularly above the foot, revealing the buff-colored body. The base carved with a spiral design.

Provenance: Collection of Lim Kee Chin, thence by descent within the same family. Lim Kee Chin was Singapore's trade commissioner to Hong Kong in the 1960s under Yusof Ishak (1910-1970), the first President of Singapore.
Condition: Very good condition with minor old wear, ancient traces of use and shallow surface scratches, and firing flaws, intentional glaze crackling, and few small glaze losses to the interior of the neck.

Lim Kee Chin and his wife with Yusof Ishak and Puan Noor Aishah at the Istana

Weight: 815.1 g
Dimensions: Height 17 cm, Width 16 cm (at the widest points)

Literature comparison: Compare a closely related ewer, also dated to the Tang dynasty but of slightly larger size (27 cm high), in the collection of the Cleveland Museum of Art, accession number 2017.17.

AUCTION RESULT COMPARISON
Compare a closely related phosphatic-splashed black-glazed ewer, also dated to the Tang dynasty, at Bonhams London in Roger Keverne Ltd Moving On on 11 May 2021, lot 85, sold for GBP 12,750, and another at Christie's Hong Kong in The Pavilion Sale on 6 October 2015, lot 75, **sold for HKD 212,500**.

Estimate EUR 4,000
Starting price EUR 2,000

469

A RARE WHITE-GLAZED CIRCULAR INKSTONE, TANG DYNASTY

China, 618-907. The central unglazed grinding surface is encircled by a narrow well, all above an openwork apron formed by sixteen short legs attached to a ring, covered with a finely crackled clear glaze with the exception of the grinding surface and its underside, revealing the buff body.

Provenance: From the collection of Karl Emil Strømstad. Old label to base, 'Strømstad 441'. Karl Emil Strømstad was an important Norwegian collector of Chinese ceramics. He has written numerous articles on the subject, including 'Fifty Shades of Green. Den fascinerende celadonkeramikken', and co-founded the Oriental Ceramic Society of Norway (NSOK). A large part of his collection, which he built from the 1960s onwards, was acquired in London.
Condition: Superb condition, commensurate with age. Some old wear, traces of use and firing flaws, including dark spots and firing cracks. Minor fritting and few minuscule chips. Remnants of black ink on the grinding surface.

The Schafteløkken Menighetshus in Frogner, Oslo, where Karl Emil Strømstad founded the Oriental Ceramic Society of Norway (NSOK)

Weight: 1,212 g
Dimensions: Diameter 21 cm

AUCTION RESULT COMPARISON
Compare a closely related but smaller (15.4 cm diameter) white-glazed circular inkstone, also dated to the Tang dynasty, at Christie's Hong Kong in The Pavilion Sale on 6 October 2015, lot 79, **sold for HKD 200,000**.

Estimate EUR 8,000
Starting price EUR 4,000

470
A RARE JUN DEEP BOWL, SONG TO JIN DYNASTY

China, 960-1234. The deep rounded sides rising from a thick, spreading foot to a slightly incurved rim. Covered overall with a crackle-suffused green-tinged pale-blue glaze decorated with vivid purple splashes, thinning at the rim, and attractively pooling in an uneven line above the foot, revealing the reddish-brown ware.

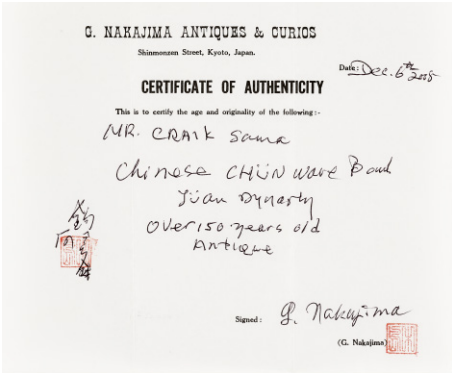
Provenance: G. Nakajima Antiques & Curios, Kyoto, 6 December 2008. A noted private collector in London, United Kingdom, acquired from the above. A copy of a certificate of authenticity from G. Nakajima Antiques & Curios, signed by G. Nakajima, dated 6 December 2008, dating the present bowl to the Yuan dynasty, accompanies this lot.
Condition: Excellent condition with minor old wear and firing flaws, including open air bubbles, kiln grit, glaze recesses, and firing cracks.

Weight: 466.5 g
Dimensions: Diameter 13.5 cm

With a Japanese wood storage box. (2)

Auction result comparison: Compare a related Jun deep bowl, dated 12th-13th century, at Christie's Hong Kong in The Classic Age of Chinese Ceramics – The Linyushanren Collection, Part I on 2 December 2015, lot 2809, sold for HKD 187,500. Compare a Jun green-glazed bowl, of closely related form and also dated Song to Jin dynasty, but slightly smaller size (10.5 cm diameter), at Sotheby's London in Fine Chinese Ceramics and Works of Art on 5 November 2008, lot 550, sold for GBP 34,850.

Estimate EUR 4,000
Starting price EUR 2,000


G. NAKAJIMA ANTIQUES & CURIOS
Shinmonzen Street, Kyoto, Japan.
Date: Dec. 6th 2008
CERTIFICATE OF AUTHENTICITY
This is to certify the age and originality of the following:-
MR. CRAIK Sama
Chinese CHUN ware Bowl
Yuan Dynasty
Over 150 years old
Antique
Signed: G. Nakajima
(G. Nakajima)

A copy of a certificate of authenticity from G. Nakajima Antiques & Curios, signed and written by G. Nakajima, dated 6 December 2008, and dating the present bowl to the Yuan dynasty, accompanies this lot.

471

A BLACK-GLAZED RIBBED JAR, NORTHERN SONG TO JIN DYNASTY

China, 960-1234. Of ovoid form, rising to a short neck with lipped rim. The body with a series of evenly-spaced raised vertical lines of white slip, with a similar cross design below each of the two strap handles at the shoulder. Covered overall in a black glaze, thinning to cream at the raised ribs, and ending in a line well above the foot, exposing the buff-colored body.

Provenance: Collection of Lim Kee Chin, thence by descent within the same family. Lim Kee Chin was Singapore's trade commissioner to Hong Kong in the 1960s under Yusof Ishak (1910-1970), the first President of Singapore.
Condition: Excellent condition with minor old wear, ancient traces of use and shallow surface scratches, and firing flaws.

Lim Kee Chin and his wife with Yusof Ishak and Puan Noor Aishah at the Istana

Weight: 1,873 g
Dimensions: Height 16.5 cm, Width 21.5 cm (at the widest points)

AUCTION RESULT COMPARISON
Compare a closely related jar, also dated Northern Song to Jin dynasty, at Sotheby's New York in Important Chinese Art on 17 March 2021, lot 125, **sold for USD 25,200**, and another of slightly smaller size (13.5 cm high) and dated to the Jin dynasty at Christie's New York in The Collection of Peggy and David Rockefeller: Travel and Americana on 10 May 2018, lot 968 (**sold for USD 18,750**).

Estimate EUR 4,000
Starting price EUR 2,000

472
A MAGNIFICENT AND RARE CARVED CIZHOU 'FLORAL' BOTTLE VASE, SONG DYNASTY

China, 960-1279. The flaring sides rising from a flat foot with recessed base to a rounded shoulder with waisted neck and everted lip. The upper body is finely carved with a broad band of flowerheads and leafy branches. Covered in a white slip, thinning at the edges to reveal the brown body and stopping in a slightly uneven line above the foot, the rim and recessed base left unglazed, revealing the buff ware.

Provenance: Property from a North German private collection, in the family since the 1970s and thence by descent. Old Inventory label '50/0219'. Old collector's label bearing an inscription in brown ink.
Condition: Good condition with minor wear and firing flaws. Extensive wear to the slip below the floral band. Some minuscule frits.

Weight: 1,740 g
Dimensions: Height 35 cm

The mannered diction of the floral band that comprises the main decoration on the current vase was undoubtedly influenced by earlier metalwork. It is a distinct style that appears to have found particular favor in the early part of the Northern Song dynasty. A fragment of another vessel decorated in a similar style was exhibited in Kiln Sites of Ancient China - Recent Finds of Pottery and Porcelain, Oriental Ceramic Society, London, 1980, p. 155, no. 389. This fragment had been found in 1962 at a kiln site at Quhezhen, Dengfengxian, Henan province.

Related flower heads with narrow and sharply cut petals also appear on early Northern Song ceramics from kilns which were patronized by the court. They can be seen, for example, on the shoulder of a Ding ware vase excavated in 1969 from the so-called 'underground palace' of a pagoda at the Jingzhongyuan Temple at Dingzhou, Hebei province, illustrated in Treasures from the Underground Palaces - Excavated Treasures from Northern Song Pagodas, Dingzhou, Hebei Province, China, Idemitsu Museum of Arts, Japan, 1997, no. 88. Along with other treasures, this Ding vase was sealed into the base of the pagoda when it was built in AD 995.

Literature comparison: A large Cizhou vase decorated with a related stylized floral scroll is in the collection of the Freer Gallery of Art, illustrated by G. Hasebe in Sekai toji zenshu - 12 - Song, Tokyo, 1977, pp. 110-11, no. 109. Compare also an ewer with a related decorative band in the Tokyo National Museum, illustrated in Song Ceramics, Tokyo, 1999, p. 126, no. 8. A related floral scroll also appears on a Yaozhou celadon ewer in the collection of the Asian Art Museum in San Francisco, illustrated by G. Hasebe in Sekai toji zenshu - 12 - Song, Tokyo, 1977, pl. 187.

AUCTION RESULT COMPARISON

Compare a cizhou ewer, 23.5 cm high, carved with a related floral band, dated to the Northern Song dynasty, at Christie's London in Fine Chinese Ceramics and Works of Art on 5 November 2013, lot 398, **sold for GBP 380,500**. Compare a cizhou baluster vase, 39.6 cm high, carved with a related floral band, dated to the Northern Song dynasty, at Christie's New York in Fine Chinese Ceramics & Works of Art on 19 March 2009, lot 508, **sold for USD 194,500**.

Estimate EUR 15,000
Starting price EUR 7,500

473
A DING WHITE-GLAZED FOLIATE-RIM BOWL, FIVE DYNASTIES

China, 907-960. The deep, rounded, nine-lobed sides rising from a short foot to an everted foliate rim. Covered with a finely crackled ivory-white glaze stopping unevenly above the unglazed foot revealing the buff ware.

Provenance: From a noted private collector in London, United Kingdom.
Condition: Very good condition with minor old wear, traces of use, shallow surface scratches, and firing flaws, including open air bubbles, glaze recesses, and dark spots. Few minuscule nicks.

Weight: 220.2 g
Dimensions: Diameter 11.6 cm

AUCTION RESULT COMPARISON

Compare a closely related foliate bowl, also dated to the Five Dynasties, 14.7 cm diameter, at Sotheby's Hong Kong in Chinese Art on 3 December 2015, lot 232, **sold for HKD 125,000**.

Estimate EUR 3,000
Starting price EUR 1,500

474

A RARE AND LARGE YAOZHOU CELADON BOWL, NORTHERN SONG DYNASTY

China, 960-1127. The shallow rounded sides rising from a short and slightly spreading foot to an everted rim. The interior finely carved in the center with a goose in flight clutching a floral stem in its beak, encircled by an incised line border surrounded by a band of foliate scroll with a further line border below the rim, the exterior incised with line borders as well, all covered with a grayish-green glaze showing a fine craquelure pooling attractively in the recesses.

Provenance: From an Austrian private collection.
Condition: Extensive wear, traces of use and firing irregularities. The rim with small chips and associated old fills, the interior with a minor glaze touchup.

Weight: 999.4 g
Dimensions: Diameter 27 cm

Expert's note: In the Yaozhou kilns, due to the nature of the ware, large-sized objects were quite difficult to make. Therefore, a bowl of such a large size as the present lot must be considered extremely rare.

AUCTION RESULT COMPARISON
Compare a related Yaozhou bowl, **also of large size (30.5 cm diameter) and dated to the Northern Song dynasty** but carved with peony scroll, at Bonhams London in Fine Chinese Art on 16 May 2013, lot 6, **sold for GBP 27,500**.

Estimate EUR 5,000
Starting price EUR 2,500

475

A JUN PURPLE-SPLASHED TRIPOD CENSER, NORTHERN SONG TO YUAN DYNASTY

China, 960-1368. The globular body supported on three coiled feet (rare!) and rising to a waisted neck with flared rim. Covered overall in a thick pale-blue glaze, decorated with purple splashes suffused with hues of malachite-green to the exterior and with dense black specks to the interior.

Provenance: From the collection of Derek and Sonja Howlett, no. 496 (according to label to base). Derek and Sonja were Curator and Research Assistant at The Powell-Cotton Museum during the 1980s. The museum is located in Birchington, Kent, United Kingdom, and houses the diverse personal collections of noted explorer Percy Powell-Cotton. It also contains the collections of Powell-Cotton's two daughters, Antoinette and Diana Powell-Cotton, who shared their father's passion.

Entrance to the Powell-Cotton Museum

Condition: Two feet with a small loss, one with an associated old repair. Minor related cracks. Otherwise in very good condition with old wear and some firing flaws, including dark spots, glaze recesses, and glaze lines.

Weight: 378.4 g
Dimensions: Height 9.8 cm

Expert's note: Wares from the type site Juntai in Yu county, Henan province, an area formerly known as Junzhou, are remarkable for their luscious thick glaze of intense coloration which can vary from light blue to deep turquoise. It was in the early twelfth century that potters started applying splashes of copper to the glaze before firing, resulting in patches of purple, lavender and tones of deep blue on the milky-blue primary glaze. The present bowl shows patches of malachite green precipitated among the purple clouds, which has been noted to occur due to a high concentration of copper oxide. See Rosemary Scott, Imperial Taste: Chinese Ceramics from the Percival David Foundation, London, 1989, page 39.

AUCTION RESULT COMPARISON
Compare a closely related Jun tripod censer, dated to the Northern Song dynasty, at Sotheby's New York in Fine Chinese Ceramics and Works of Art on 17 March 2009, lot 14, **sold for USD 12,500**.

Estimate EUR 4,000
Starting price EUR 2,000

476

A SMALL JUN TRIPOD CENSER, SONG TO JIN DYNASTY

China, 960-1234. The compressed body supported on three short cabriole legs and rising to a waisted neck and a broad, everted, lipped rim. Covered overall with a finely crackled, pale milky-blue glaze that thins to a mushroom tone at the edges of the legs and the mouth rim, with faint streaks of lavender and small areas of malachite-green color, the tips of the legs left unglazed. Note the sturdy, almost massive pottery, which is remarkable on such a small vessel.

Provenance: From a private collection in New York, USA.
Condition: Very good condition with some old wear and firing flaws, traces of use. The distinct markings on the interior are possibly spur marks. Areas of intentional glaze crackling.

Weight: 139.9 g
Dimensions: Diameter 7 cm (at the widest points)

AUCTION RESULT COMPARISON

Compare a closely related Jun tripod censer, dated to the Song dynasty, of slightly smaller size (5.7 cm wide), at Christie's London in Fine Chinese Ceramics and Works of Art on 5 November 2019, lot 12, **sold for GBP 25,000**, and another of slightly larger size (8.2 cm diameter), also dated Song to Jin dynasty, at Christie's New York in Important Chinese Ceramics and Works of Art on 19 March 2021, lot 886, **sold for USD 68,750**.

Estimate EUR 6,000
Starting price EUR 3,000

477

A LONGQUAN CELADON TRIPOD CENSER, SOUTHERN SONG DYNASTY

China, 1127-1279. The compressed globular body molded with a raised rib at the shoulder connecting to three raised flanges running vertically from the shoulder to each conical foot. The straight neck supporting a flattened everted mouth rim, covered overall with a rich bluish sea-green glaze, thinning slightly over the rim and raised decoration and pooling at the recesses.

Provenance: Old French private collection and thence by descent within the same family to the present owner.
Condition: Excellent condition with minor wear and firing irregularities, such as dark spots and few pits. General shallow surface scratches.

Weight: 320.3 g
Dimensions: Diameter 10.5 cm, Height 8.2 cm

This shape, inspired by ancient bronze li, was produced during the Southern Song through the Yuan period for the domestic as well as the export market. The thick, translucent glaze is typical of this type of Southern Song Longquan ware, as is the lack of any decoration other than the flanges.

Literature comparison: Several Longquan celadon censers of the same shape are published, including several in renowned museum collections. Examples in the Tokyo National Museum and Percival David Foundation, London, are published in Oriental Ceramics, The World's Great Collections, Tokyo, 1982, vol. 1, no. 97, and vol. 6, no. 37, respectively. Others include the example by J. Ayers, The Baur Collection: Chinese Ceramics, vol. I, Geneva, 1972, no. A99; and the National Palace Museum, Taiwan, included in the Illustrated Catalogue of Sung Dynasty Porcelain, Taipei, 1974, no. 12. A larger example (19.7 cm. diam.), found in 1991 in Jinyu village of Nanqiong, Suining city, Sichuan province, is illustrated in Longquan Celadon: The Sichuan Museum Collection, Macau, 1998, pp. 210-11, no. 83.

AUCTION RESULT COMPARISON

Compare a closely related but larger (15 cm diameter) Longquan tripod censer, **also dated to the Southern Song dynasty**, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 29 November 2017, lot 2992, **sold for HKD 1,000,000**, and another of slightly smaller size (12.9 cm) at Sotheby's London in Fine Chinese Ceramics & Works of Art on 6 November 2013, lot 231, **sold for GBP 116,500**.

Estimate EUR 3,000
Starting price EUR 1,500

478

A RARE PURPLE AND COPPER-GREEN SPLASHED JUN BOTTLE VASE, YUHUCHUNPING, SONG TO YUAN DYNASTY

China, 960-1368. Covered overall in a thick and finely crackled lavender-blue glaze dramatically and profusely decorated with rich purple and copper-green splashes, the glaze thinning to olive-green at the mouth and pooling over the foot, the foot rim left unglazed and burnt orange in the firing, the underside and some areas to the body densely suffused with bubbles.

Provenance: French private estate. Chevau-Legers Enchères, Versailles, 3 December 2010, lot 182. Collection Particulière Française, acquired from the above.
Condition: Good condition with old wear and significant firing flaws, including pitting, numerous burst bubbles partially filled with sedimental encrustations, glaze pooling, and glaze recesses. A small old fill to a chip at the mouth rim. Losses and abrasions to glaze pooling around the foot rim, mostly inherent to the firing process, with associated sedimental encrustations. Intentional glaze crackling. Presents very well overall.

Weight: 1,320 g
Dimensions: Height 26.6 cm

The superb glaze of this vase is a particularly luminous blue, punctuated by vivid, dynamic purple and green splashes. The effect is to create an intimate, jewel-like piece that delights when held in the hand, especially in natural sunlight, where elements of the complex glaze develop a distinct iridescence.

Classic Jun glazes are thick, opalescent, and translucent. Despite their color, they fall within the celadon family of glazes. The Jun glaze's opalescence and distinctive robin's-egg hue resulted from the spontaneous separation of the glaze into silica-rich and lime-rich glasses during the last stage of firing. In essence, the formation of tiny globules of lime-rich glass within the silica-rich glaze matrix is an important phenomenon known as phase separation. During that stage, kiln temperature was maintained at or just a little below 1200° Celsius, after which the kiln was slowly cooled down. These measures specifically cause phase separation in Jun glaze mixtures. The glaze's translucency, which sometimes borders on opacity, derives not only from phase separation but from the presence of numerous particles and bubbles.

Jun wares were fired in circular, domed kilns of the mantou-type, so-named because of the kiln shape's superficial resemblance to a Chinese dumpling. Due to their relatively small size and thick walls, mantou kilns permit more precise control of firing temperatures than most other traditional kiln types. But because of their smaller size, output was also significantly limited, hence the rarity of authentic Jun wares.

Expert's note: The present vase features a vivid and rich glaze, but of a clearly experimental nature, with various firing irregularities as a result. It also shows numerous elements seen on other Jun ware spanning the Song and Yuan dynasties, which in this specific combination however appear to be extremely rare.

LITERATURE COMPARISON
A related bottle of near-identical form, excavated in Tuoxian, Huhehot, Inner Mongolia, is illustrated in Zhongguo taoci quanji [Complete series on Chinese ceramics], vol. 10, Shanghai, 2000, plate 192. Compare a related Jun bottle vase, with a similar rich and dramatic glaze, but slightly different form, dated to the Northern Song dynasty, in the collection of the British Museum, museum number PDF.92.

AUCTION RESULT COMPARISON
Compare a related Jun bottle vase of slightly different form, dated to the 12th century, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 29 November 2017, lot 2905, **sold for HKD 4,900,000**.

Estimate EUR 15,000
Starting price EUR 7,500

479

A MASSIVE CARVED 'LOTUS' LONGQUAN CELADON CHARGER, EARLY MING DYNASTY

China, 15th-16th century. The broad rounded sides rising from a short foot to a lipped rim, the center of the interior carved with a lotus spray framed by a barbed border and a double line, encircled by a freely carved lotus scroll around the sides. Covered overall in an unctuous olive-green glaze save for a ring at the base burnt orange from firing.

Provenance: From a private collection in New York City, USA. Stair and Co., New York, acquired from the above (according to label to base). The base with a fragment of an old handwritten label, referring to a "Col. [....] 8th Hussars" and stating that "the Chinese ceramic expert at the **Victoria and Albert Museum** pronounced it to be early Ming".

The Victoria and Albert Museum in Kensington, London

Condition: Excellent condition with ancient traces of use, shallow surface scratches and old wear, all commensurate with age, and expected firing flaws, some with associated minute glaze flakes. An early Ming-dynasty charger of this size in such well-preserved condition must be considered exceedingly rare.

Weight: 7.0 kg
Dimensions: Diameter 47 cm

Literature comparison: Compare two related Longquan dishes, with similar lotus decoration to the present lot, illustrated by Mei-fen Tsai, Green–Longquan Celadon of the Ming Dynasty, National Palace Museum, Taipei, 2009, p. 94, nos. 43 and 44.

Estimate EUR 8,000
Starting price EUR 4,000

480

A MASSIVE LONGQUAN CELADON 'LOTUS' DISH, MING DYNASTY

China, 15th century. The shallow rounded sides rising from a short tapering foot to a broad everted rim. Boldly carved in the center with a large lotus spray, encircled by a band of lotus scroll below a wave band to the rim. Covered in a glaze of rich olive-green tone, the underside base with an unglazed circle burnt orange in the firing.

Provenance: From the private collection of a European family, acquired circa 1900 and thence by descent.
Condition: Excellent condition with some old wear and firing flaws, such as glaze recesses and dark spots, as well as occasional light scratches.

Weight: 6.5 kg
Dimensions: Diameter 47.5 cm

Literature comparison: Compare a related Longquan dish, of closely related form, related size (48.6 cm), with similar lotus decoration to the present lot, and also dated to the 15th century, illustrated by Mei-fen Tsai, Green–Longquan Celadon of the Ming Dynasty, National Palace Museum, Taipei, 2009, p. 82, no. 35. A very similarly carved, slightly larger bracket-lobed dish dated to the late 14th-early 15th century, is illustrated by Regina Krahl and John Ayers, Chinese Ceramics in the Topkapi Saray Museum, Istanbul, vol. I, London, 1986, p. 314, no. 291.

AUCTION RESULT COMPARISON
Compare a related Longquan charger (49.5 cm diameter) with lotus decoration, dated to the early 15th century, at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 30 November 2011, lot 3012, **sold for HKD 1,940,000**.

Estimate EUR 8,000
Starting price EUR 4,000

481

A SMALL CIZHOU-TYPE 'OIL-SPOT' BOWL, JIN DYNASTY

China, 1115-1234. The deep, rounded sides rising from a short, thick foot to an indented rim. Covered with a lustrous, blackish-brown glaze densely patterned on the interior with silvery 'oil spots', which on the exterior falls short of the small foot exposing the fine brownish-buff ware.

Provenance: A noted private collector in London, United Kingdom.
Condition: Very good condition with minor old wear, traces of use and shallow surface scratches, firing flaws, including several glaze recesses, the foot with few minor nicks.

Weight: 156.6 g
Dimensions: Diameter 10.2 cm

This bowl is a Jin Dynasty imitation of a Shanxi ceramic ware, likely made in Shandong province, during the 12th-13th centuries, based on the circular foot ring as well as the underglaze mid-brown, iron-bearing slip. The slip used on wares made in Shanxi typically shows distinct iron-bearing clusters, which are not found on the present bowl.

Literature comparison: Two similar Cizhou-type bowls, also made in Shandong province, are illustrated by Robert D. Mowry in Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black-Glazed Ceramics, 400-1400, Cambridge, 1996, pp. 153-55, nos. 46-47.

AUCTION RESULT COMPARISON
Compare a near-identical oil spot bowl, also dated to the Jin dynasty, at Christie's New York in Fine Chinese Ceramics and Works of Art on 19 September 2014, lot 787, **sold for USD 16,250**. Compare a related oil spot bowl, dated Northern Song to Jin dynasty, at Christie's Hong Kong in Chinese Ceramics from the Yangdetang Collection on 30 November 2016, lot 3149, **sold for HKD 300,000**.

Estimate EUR 6,000
Starting price EUR 3,000

482

A LONGQUAN CELADON AND BISCUIT FIGURE OF GUANYIN, MING DYNASTY

China, 1368-1644. Seated in 'royal ease' upon a tree stump with Shancai kneeling near her left foot, a bird perched beside her right leg, and a vase standing next to her left arm. Her voluminous robes are overlaid with elaborate pearled pendants and necklaces. Her hair is arranged in fine rows and surmounted by a tiara centered by a standing bird with scrolling appendages. Her face, hands and feet are left unglazed to contrast with the unctuous olive green glaze covering most other surfaces as well as the interior.

Provenance: From an old private estate in Boston, Massachusetts, USA.
Condition: The neck with a circumferential crack and associated old repair. Some losses and small chips here and there, firing flaws such as glaze recesses and minor firing cracks. Overall commensurate with age and as expected for an authentic Longquan statue of this size and age.

Weight: 2,390 g
Dimensions: Height 33.6 cm

AUCTION RESULT COMPARISON
Compare a closely related Longquan celadon and biscuit figure of Guanyin, also dated to the Ming dynasty and of only slightly smaller size (26 cm), at Bonhams San Francisco in Fine Asian Works of Art on 20 December 2011, lot 8276, **sold for USD 23,750**. Compare also a related but slightly smaller (25 cm) Longquan celadon and biscuit figure of Guanyin, also dated to the Ming dynasty, at Christie's Paris in Art d'Asie on 9 June 2015, lot 299, **sold for EUR 32,500**.

Estimate EUR 6,000
Starting price EUR 3,000

483

A RARE UNDERGLAZE-RED POURING BOWL, YI, YUAN TO MING DYNASTY

China, 1279-1644. The deep rounded sides supported on a slightly concave base, rising to a straight rim, one side set with an outward flaring spout above a small loop handle. The interior painted with a central medallion enclosing a lotus bouquet, encircled by a boldly painted scroll band framed by double-line borders, repeated to the exterior. The base partially and the rim fully left unglazed, revealing the grayish-buff ware with a smooth feel. Sturdily potted.

Provenance: From a private collection in Boston, Massachusetts. Acquired by the present owner's mother in the United Kingdom during the 1950s, before she immigrated to the USA during the 1960s. Inherited by the last owner in the 1990s.
Condition: Very good condition with firing flaws, including the fading of the underglaze-red in some areas and the scattered green iron-oxide spots seen in the center of the interior. Minor wear, the rim with a smoothened chip near the spout and few small nicks.

Weight: 245.2 g
Dimensions: Length 15.3 cm (spout to rim)

Pouring vessels of this type, known as yi, were important items of daily life, made in silver and other metals, as well as in Longquan celadon and monochrome white, blue-and-white, underglaze-red decorated and cobalt-blue glazed porcelain.

Expert's note: The present pouring bowl shows several attributes that virtually guarantee an age of at least 400-500 years, if not more. The misfired underglaze-red, due to which the color has faded considerably in some areas, and the scattered green iron-oxide spots seen on the lotus bouquet in the central medallion, are clear markers of an early piece, but the extremely smooth feel to the unglazed areas of the pouring bowl should not be ignored either. Finally, the elegantly swung brush strokes, of a simple yet virtuoso quality, speak for themselves.

Literature comparison: A similar underglaze-red decorated pouring vessel painted in the center with a wild goose in flight holding a reed, also surrounded by a red band with incised scrolling lines, which in that case have turned a deeper red, was excavated from the hoard of Yuan ceramics at Gao'an, and is illustrated in Gao'an Yuandai jiaocang ciqi, The Porcelain from the Cellar of the Yuan Dynasty in Gao'an, Beijing, 2006, pp. 68-9, and inside the back cover, and was also included in the Metropolitan Museum exhibition, 2010, op.cit., fig. 321.

AUCTION RESULT COMPARISON
Compare a closely related underglaze-red yi, dated early to mid-14th century, at Sotheby's Hong Kong in The Meiyintang Collection, Part V - An Important Selection Of Imperial Chinese Porcelains on 07 April 2013, lot 34, bought-in at an **estimate of HKD 900,000-1,200,000**, and a related blue and white yi, also painted with a central medallion enclosing a lotus bouquet, dated to the Yuan dynasty, at Sotheby's Hong Kong in Important Chinese Art on 6 November 2019, lot 137, **sold for GBP 50,000**.

Estimate EUR 8,000
Starting price EUR 4,000

484

A LARGE LANGYAO BOTTLE VASE, CHANGJING PING, KANGXI PERIOD

China, 1662-1722 or slightly later during the 18th century. The pear-shaped body rising from a thick spreading foot to a slender neck, covered overall with a copper-red glaze of rich crushed strawberry-red color suffused with wide crackle draining to a pale celadon glaze below the rim, the base left unglazed, revealing the buff body.

Provenance: From a Swiss private collection.
Condition: Very good condition with minor old wear and firing flaws, including some pitting. Minor chips and associated minimal glaze loss to the foot. The neck slightly tilted, as expected from this design. The glaze with a sublime, unctuous feel overall.

Weight: 3,672 g
Dimensions: Height 43.6 cm

AUCTION RESULT COMPARISON

Compare a closely related but much smaller vase (23 cm) at Sotheby's New York in Fine Chinese Ceramics and Works of Art on 11 September 2012, lot 27, **sold for USD 17,500**, and another with a longer neck, but shorter body and thus of similar size as the present lot, at Christie's New York in Fine Chinese Ceramics and Works of Art on 23 March 2018, lot 767, **sold for USD 106,250**.

Estimate EUR 6,000
Starting price EUR 3,000

485

A WUCAI 'IMMORTALS' DISH, WANLI MARK AND PERIOD

China, 1573-1619. Delicately potted with shallow rounded sides rising from a tapered foot to a flared rim, intricately painted to the interior with a central medallion enclosing Shoulao and two other immortals standing beside gnarled pine trees in a garden landscape with colorful clouds, the cavetto with a foliate meander bearing lingzhi heads supporting stylized Shou characters, painted to the exterior with eight floral sprays between a band of swirls and a double-line border. The recessed base with an underglaze-blue six-character mark da Ming Wanli nianzhi within a double circle and of the period.

Provenance: From an important private collection in southern Germany, assembled between 1950 and 1987. Thence by descent.
Condition: Very good condition with minor wear and firing flaws, including dark spots and pitting, two tiny chips to the rim with old kintsugi repair.

Weight: 131.7 g
Dimensions: Diameter 14.2 cm

Expert's note: This finely enameled piece belongs to a distinct group of porcelain dishes painted in either underglaze blue or wucai enamels with Daoist immortals and a scroll of lingzhi supporting Shou characters on the rim.

Literature comparison: Compare a closely related bowl illustrated in Porcelains in Polychrome and Contrasting Colors, The Complete Collection of Treasures of the Palace Museum, vol. 38, Hong Kong, 1999, no. 43.

AUCTION RESULT COMPARISON
Compare a closely related wucai dish, 12.3 cm diameter, also with a Wanli mark and of the period and depicting Shoulao, at Sotheby's Hong Kong in The Pilkington Collection of Chinese Art on 5 April 2016, lot 47, **sold for HKD 1,125,000**. Compare a related wucai bowl, 17 cm diameter, also with a Wanli mark and of the period and depicting Shoulao, at Christie's Hong Kong in The Pavilion Sale on 4 October 2018, lot 44, sold for HKD 1,125,000.

Estimate EUR 20,000
Starting price EUR 10,000

486

A LARGE BLUE AND WHITE ‘PHOENIX AND PEONY’ DISH, YU TANG (JADE HALL) MARK, TRANSITIONAL

China, c. 1650-1660. The deep rounded sides rising from a thick, slightly tapered foot to a brown-enameled rim, the interior boldly painted with two phoenixes by a large craggy rock, which partly obscures one of the legendary birds, surrounded by gigantic peony blossoms, enclosed by a double line border. The recessed base bears an underglaze-blue four-character mark *yu tang jia qi* (‘beautiful vessel for the Jade Hall’) within a double circle.

Provenance: R & G McPherson Antiques, London, 23 July 2008. A British private collection, acquired from the above.

Robert McPherson

A copy of the original signed invoice, dated 23 July 2008 and confirming the dating above, accompanies the present lot.

Condition: Very good condition with minor wear and some firing flaws, including kiln grit and dark spots. The central interior engraved with a mark, probably either for the family name Lu or the number six. Shallow surface scratches.

Weight: 2,315 g
Dimensions: Diameter 35.2 cm

AUCTION RESULT COMPARISON

Compare a related blue and white dish depicting immortals, **also with a yu tang jia qi mark** and dated circa 1650, at Christie’s New York in An Era of Inspiration: 17th-Century Chinese Porcelains from the Collection of Julia and John Curtis on 16 March 2015, lot 3560, **sold for USD 27,500**. Compare a related blue and white dish depicting a qilin, **also with a yu tang jia qi mark** and dated to the Kangxi period, at Christie’s London in The Royal House of Savoy on 15 October 2019, lot 16, **sold for GBP 9,750**.

Estimate EUR 8,000
Starting price EUR 4,000

487

A MONUMENTAL BLUE AND WHITE ‘LANDSCAPE’ CHARGER, KANGXI PERIOD

China, 1662-1722. Massively potted with shallow rounded sides rising from a short tapered foot to a broad everted rim. Superbly painted in rich tones of intense cobalt-blue with a vast mountainous lakeside landscape with towering trees, houses and pavilions, a pagoda, fishermen, and other figures, all enclosed by a double line border, the rim similarly painted within a continuous band enclosed by a further double line border. The recessed base left unglazed.

Provenance: US trade, by repute acquired from a New York private collection.
Condition: Superb condition with minor wear and firing irregularities, including some kiln grit and a small firing crack to the rim, remnants of old varnish around the foot. A charger of such large size in this pristine condition must be considered exceedingly rare.

Weight: 8.6 kg
Dimensions: **Diameter 55.3 cm**

AUCTION RESULT COMPARISON
Compare a blue and white fish basin, 60.5 cm diameter, similarly painted with a monumental lakeside landscape, at Christie’s Hong Kong, in Important Chinese Ceramics and Works of Art, on 28 November 2012, lot 2236, **sold for HKD 1,100,000**.

Estimate EUR 20,000
Starting price EUR 10,000

488

A BLUE AND WHITE 'DRAGON' VASE, KANGXI PERIOD

China, 1662-1722. Sturdily yet elegantly potted, the slender ovoid body rising from a short foot with a concave base to a waisted neck with a lipped rim. Finely painted around the exterior in rich tones of cobalt blue with two large, ferocious dragons, each two-horned and five-clawed, sinuously writhing and surrounded by flames, and with neatly rendered scales. The foot and base left unglazed.

Provenance: British market, by repute from an old English estate.
Condition: Good condition with minor wear and firing irregularities, including dark spots and pitting. The lip with some glaze fritting and small glaze recesses.

Weight: 935.9 g
Dimensions: Height 24.3 cm

The five-clawed dragon continued as an imperial symbol during the Qing dynasty, and its use was even more severely restricted than in the Ming. The rendition of the dragon on the present lot is characteristic of that in the Kangxi period, which is exemplified by a fierce and powerful deameanor giving an impression of authority and majesty, with finely detailed painting of the head and scales. This is a considerable development from the more freely drawn and often more simplified versions of the late Ming dynasty. The full-faced representation of the dragon already existed in Ming times, and became popular in the Qing, but it is from the Kangxi period onwards, as evident from the present lot, that the dragon was imbued with a greater sense of vitality and martial spirit.

Literature comparison: A closely related vase, with a Kangxi mark and of the period, is illustrated in Elias, A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi, New York 2013, p. 345, fig. 423. Another closely related example is in the collection of the Shanghai Museum, exhibited in Sovereign Splendour: Imperial Porcelain From Shanghai at the Gemeentemuseum Den Haag, 2011, and illustrated by T.M. Eliëns (ed.), Keizerlijk porselein uit het Shanghai Museum, Zwolle/The Hague 2011. Compare also a vase from the Palace Museum in Beijing, illustrated in Kangxi Yongzheng Qianlong, Hong Kong 1989, p. 23, pl. 6 and another from the Wang Xing Lou Collection, illustrated in Imperial Perfection, The Palace Porcelain of Three Chinese Emperors, Hong Kong 2004, no. 1. For a pair of related vases with Chenghua marks, see Ming and Qing Porcelain from the Collection of the T. Y. Chao Family Foundation, Hong Kong Museum of Art, 1978, cat. no. 85, sold at Sotheby's London, 18 November 1986, lot 83.

AUCTION RESULT COMPARISON
Compare a closely related vase, with a **Kangxi mark and of the period**, at Christie's Hong Kong in Imperial Chinese Ceramics from the Robert Chang Collection – Jade Shears and Shimmering Feathers on 28 November 2006, lot 1317, **sold for HKD 22,520,000**.

Compare a closely related vase, **marked only with a double circle** and dated to the Kangxi period, at Bonhams Sydney in Important Asian Art on 22 May 2019, lot 30, **sold for AUD 42,700 (approx. EUR 27,000)**. Note that the **Bonhams vase has severe condition issues**, including a damaged and repaired neck, and thus the auction result does not adequately reflect the value of the present lot.

Estimate EUR 15,000
Starting price EUR 7,500

489

A BLUE AND WHITE 'EIGHT HORSES OF MU WANG' BOWL, KANGXI PERIOD

China, 1662-1722. Thinly potted with deep conical sides rising from a tapered foot to an everted iron-washed rim. Finely painted in cobalt blue with the Eight Horses of Muwang frolicking or grazing amid a rocky landscape with pine, willow, and prunus, with seven horses around the exterior and the eighth enclosed within a double circle at the center of the interior. The base with a six-character mark *da Ming Jiajing nianzhi* within a double circle.

Provenance:
Butterfield & Butterfield, San Francisco, USA, Fine Asian Works of Art, 19 May 1995, lot 590. A private collector in California, acquired from the above.
Condition:
Excellent condition with only minor wear and firing flaws.

Weight: 286.3 g
Dimensions: Diameter 16.7 cm

With a silk storage box. (2)

The charming scene represents the Eight Horses of King Mu Wang, who reigned during the Zhou dynasty in the 10th Century BC, and these Eight Horses were his favorite chargers which pulled the Emperor's chariot as he progressed about his realm to visit the Goddess Hsi Wang Mu.

The present lot belongs to a small yet well recorded group of blue and white bowls, all painted with the eight horses of Mu Wang, and bearing six-character marks *da Ming Jiajing nianzhi* within a double circle. Note that it has most recently been suggested by some scholars that these bowls might rather date to the Jiajing period (1521-1567) instead of the Kangxi period (1662-1722).

Literature comparison: For a pair of dishes with similar iron-painted rims and Jiajing marks, dated to the early Qing dynasty, see Yeo and Martin, Chinese Blue & White Ceramics, Arts Orientalis, Singapore, 1978, p. 248 and pl. 160, nos. 296 and 297. Another bowl of similar form, horse decoration, and Jiajing mark, **dated to the later Transitional period** is published in Richard Kilburn, Transitional Wares and Their Forerunners, Oriental Ceramic Society of Hong Kong, 1981, p. 148, no. 97.

Estimate EUR 10,000
Starting price EUR 5,000

490

A PAIR OF FAMILLE VERTE 'EIGHT HORSES OF MU WANG', DOUBLE-FISH MARK, KANGXI PERIOD

China, 1662-1722. Each with deep rounded sides rising from a tall and slightly spreading foot to an everted rim, and finely painted in bright enamels to the exterior with the Eight Horses of Muwang frolicking or grazing amid tufts of grass and a willow, to the interior center with rockwork, and to the interior rim with shaped reserves enclosing auspicious symbols divided by flowerheads against a black-dotted green ground. The recessed bases each with an underglaze-blue double-fish mark within a double circle.

Provenance: From a Norwegian private collection, acquired in London during the early 1990s. Thence by descent to the last owner.
Condition: One bowl with two minor chips to the rim, associated hairlines and old fills as well as a small shallow chip to the foot. The other bowl with a shallow chip, associated hairline and old fill to rim as well as three further hairlines, all barely visible. Some rubbing to enamels. Minor wear and firing irregularities. Minimal glaze flakes, one with an old minor touchup. For a detailed video of the vase taken under strong blue light, please refer to the department.

Weight: 240.5 g and 245.9 g
Dimensions: Diameter 15.3 cm (each)

Expert's note: During the early Qing dynasty, up until the 1680s, conditions were unsettled in China and the making of Imperial wares as well as the use of reign marks on porcelain was restricted in various ways. During this period, different types of other marks came into use, including **double-fish marks (as found on the present bowls)**, lingzhi fungus marks, and double circles.

AUCTION RESULT COMPARISON
Compare a related famille verte bowl depicting the Eight Horses of Mu Wang, also dated to the Kangxi period, of slightly different form, 21.9 cm diameter, at Sotheby's New York in Kangxi: The Jie Rui Tang Collection on 20 March 2018, lot 365, **sold for USD 9,375 (for a single bowl)**.

Estimate EUR 8,000
Starting price EUR 4,000

491

A GILT FAMILLE VERTE 'LEAPING CARP' CHARGER, KANGXI PERIOD

China, 1662-1722. The shallow rounded sides rising from a short tapered foot to a broad flared rim, finely painted in gilt and bright enamels with a giant carp, its magnificent scales neatly rendered in gilt, rising from the swirling and crashing waves below with two smaller fish and flower heads, all below scrolling clouds, enclosed by a single line band.

Provenance: Property from a distinguished American collection. Christie's New York, 27 January 2014, lot 352, sold for USD 22,500 (ca. **USD 27,000** in today's currency after inflation). A private collector, acquired from the above.

Condition: Good condition with minor wear and firing irregularities, some fritting and few shallow chips to mouth and foot rims, minor rubbing to enamels. The gilt is extremely well preserved.

Weight: 1,674 g
Dimensions: Diameter 35.5 cm

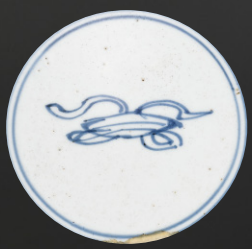
The recessed base with a lozenge mark within a double circle. The rim with shaped reserves enclosing fish and floral sprays against a diapered floral ground.

The carp symbolizes courage and perseverance because of the Dragon Gate fable wherein carp, defying the odds, swim up a waterfall and are transformed into benevolent and powerful dragons.

During the early Qing dynasty, up until the early 1680s, conditions were unsettled in China and the making of Imperial wares as well as the use of reign marks on porcelain was restricted in various ways. During this period, different types of other marks came into use, including lingzhi fungus marks and double circles. The mark found on the present lot, in the form of a lozenge, an important Taoist symbol, appears to be rare but is clearly part of the same group.

AUCTION RESULT COMPARISON
Compare a powder-blue-ground iron-red and gilt-decorated rouleau vase, **painted with a similar large carp** and also dated to the Kangxi period, at Christie's Hong Kong in The Imperial Sale on 31 May 2017, lot 3223, **sold for HKD 625,000**.

Estimate EUR 12,000
Starting price EUR 6,000



492

A LARGE FAMILLE VERTE ‘PRUNUS AND BAMBOO’ DISH, KANGXI PERIOD

China, 1662-1722. The deep rounded sides supported on a channel foot. Finely painted in bright enamels of green, red, aubergine, turquoise, and black tones to the interior with a gnarled and blossoming prunus tree with bamboo and craggy rockwork, all below a butterfly in flight, enclosed by an iron-red single-line border, below a band of floral sprays and grapevines framed by two underglaze-blue double-line borders, and to the exterior with three evenly spaced peony sprays. The foot left unglazed, revealing the reddish-buff biscuit body.

Provenance: Koller, Zurich, 15 March 2008, lot 432. A private collector, acquired from the above.
Condition: Good condition with minor wear and firing irregularities, including small glaze recesses and dark spots, as well as expected fritting to rim and foot.

Weight: 1,980 g
Dimensions: Diameter 36.3 cm

AUCTION RESULT COMPARISON
Compare a related famille verte charger, also dated to the Kangxi period, at Sotheby’s Amsterdam, in Chinese and Japanese Ceramics and Works of Art, on 2 May 2005, lot 81, sold for EUR 6,600 (**EUR 8,500** in today’s currency after inflation). Note that the Sotheby’s charger was sold 16 years ago and thus the result may not adequately reflect the current value of this lot.

Estimate EUR 4,000
Starting price EUR 2,000

493

A PAIR OF CAFÉ-AU-LAIT-GROUND FAMILLE VERTE 'ANTIQUE TREASURES' BOWLS, KANGXI PERIOD

China, 1662-1722. Each bowl is well potted with deep rounded sides rising from a slightly tapered foot to a gently everted rim, the exterior neatly painted in bright enamels with antique treasures, scholar's objects, and auspicious symbols against an evenly toned café-au-lait ground, the white-glazed interior with a floral spray.

Provenance:
Woolley & Wallis, 14 November 2012, lot 305. A private collector, acquired from the above.

Condition:
Good condition. One bowl with a smoothened chip to the foot, associated minuscule loss and semicircular hairline. The second bowl with a shallow chip to the rim and minuscule old fill. Both with minor wear, little rubbing to enamels, manufacturing irregularities, minimal fritting to foot rims.

Weight: 237.9 g and 225.4 g
Dimensions: Diameter 15.2 cm and 15.1 cm

The white-glazed recessed bases each with an underglaze-blue stylized seal mark within a double circle. (2)

AUCTION RESULT COMPARISON
Compare a related café-au-lait ground famille verte bowl, with a Xuande mark and also dated to the Kangxi period, at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 17 September 2013, lot 319, **sold for USD 13,750**.

Estimate EUR 4,000
Starting price EUR 2,000

494

A LONQUAN CELADON-GLAZED RETICULATED TRIPOD CENSER, LATE MING TO EARLY QING DYNASTY

China, 17th-18th century. Of cylindrical form, supported on three short feet, the sides with an intricate design of pierced foliate scroll and three evenly spaced flowerheads aligned with the feet. Covered in a rich sea-green glaze thinning at the edges and pooling in the recesses. The well, base, and feet mostly left unglazed, the ivory-white ware burnt to orange along the edges of the glaze.

Provenance: The Parry Collection of Chinese Art, London, and thence by descent. The Parry Collection was an important English private collection of Imperial enamel, lacquer, porcelain, and jades, started by Edward Arthur Parry (1879-1946), a barrister by trade, and his wife Angela Parry (née Scully, 1879-1977) from as early as 1919. Six objects in the Collection were showcased at the International Exhibition of Chinese Art, for which only the world's finest pieces were chosen. The collection has passed down three generations of the Parry family, with many of the pieces having been acquired from the famous London dealers Spink and Bluett's.

E.A. Parry and Angela Parry's wedding photo from 1911

Condition: Excellent condition with minor old wear, shallow surface scratches, and firing flaws, such as glaze recesses, kiln grit, and firing cracks.

Weight: 352.5 g
Dimensions: Diameter 10.7 cm

AUCTION RESULT COMPARISON
Compare a related Longquan celadon warming bowl, with similar reticulated floral decoration and sea-green glaze, 21.3 cm diameter, dated to the Ming dynasty, at Christie's New York in Fine Chinese Ceramics and Works of Art on 17 March 2017, lot 1171, **sold for USD 6,250**.

Estimate EUR 3,000
Starting price EUR 1,500

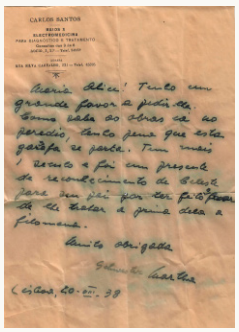
495

A FAMILLE VERTE GARLIC-NECK BOTTLE VASE, KANGXI

China, 1662-1722. The elegantly ribbed body supported on a short spreading foot and rising to a cylindrical neck with a small bulbous section followed by a straight rim surmounted by a domed cover with a bud finial. The sides painted in bright enamels and gilt with two cornucopias filled with flowering chrysanthemum, the bulbous section reverse-decorated in iron-red with floral scroll, the cover with floral sprays.

Provenance: Old Portuguese private collection, thence by descent. A handwritten letter, dated 20 August 1938, with a letterhead, 'Carlos Santos. Raios X. Electromedicina', was found inside the present lot and accompanies this lot. The letter is written in Portuguese and can be roughly translated to 'Maria Alice! I have a big favor to ask you. As there are works going on in the building, I feel sorry for this bottle to break. It is more than a century old and it was a thank you gift from Celeste to her father for having done the favor of treating her cousin Filomena. Thank you very much, Sister Martha, Lisbon, 20. VIII 38.'

An old photograph of a street in cental Lisbon with a sign for 'Carlos Santos. Raios X – Electromedicina'



A handwritten letter, dated 20 August 1938, found inside the vase, accompanies this lot.

Condition: Good condition with old wear, traces of use, shallow surface scratches and firing flaws, the mouth with minor fritting and remnants of red pigment. The neck may have been polished. The cover with a small old repair. The accompanying letter shows extensive signs of age and some losses.

Weight: 724.0 g
Dimensions: Height 24.5 cm

Estimate EUR 3,000
Starting price EUR 1,500

496

A FAMILLE VERTE 'LADIES' SLEEVE VASE, QING DYNASTY

China, 1644-1912. The slightly flaring sides rising to a short waisted neck and everted rim, the tall body finely painted in bright enamels with two ladies, one holding an ingot and the other a flower basket, both dressed in long flowing robes, and two young boys, one holding a paintbrush and the other a ruyi scepter. The base left unglazed, revealing the buff ware.

Provenance: From an English private collection.
Condition: Excellent condition with only minor old wear and some firing flaws.

Weight: 670.3 g
Dimensions: Height 23.8 cm

AUCTION RESULT COMPARISON
Compare a related famille verte rouleau vase, dated to the Kangxi period, at Sotheby's New York in Fine Chinese Ceramics and Works of Art on 11 September 2012, lot 69, **sold for USD 27,500**. Compare a related famille verte dish, dated to the Kangxi period, similarly painted with a lady and boy, at Christie's London in Fine Chinese Ceramics and Works of Art on 10 May 2011, lot 327, **sold for GBP 32,450** (part-lot, together with another famille verte dish and described as a pair).

Estimate EUR 6,000
Starting price EUR 3,000

497

A DOUCAI 'MAKARA' CUP, KANGXI TO YONGZHENG PERIOD

China, c. 1680-1730. Elegantly potted, the rounded sides rising from a tall, slightly spreading foot to a gently flared rim, finely painted in soft underglaze-blue and brilliant enamels. The main exterior of the body surrounded by four makaras, each encircled within a foliate roundel, separated by upright and pendant triangular designs of floral sprays, all between double-line borders near the mouth rim and above the foot.

Provenance: From a noted private collector in Princeton, New Jersey, USA.
Condition: Minor wear and firing irregularities. The rim with a minuscule chip, associated hairline and old fill. Note that the actual condition is very well visible on the images provided and that there are **no hidden damages whatsoever**.

Weight: 71.1 g
Dimensions: Diameter 7.9 cm

The recessed base with an apocryphal underglaze-blue six-character mark da Ming Chenghua nianzhi within a double circle.

LITERATURE COMPARISON

Compare a closely related doucai cup with the same makara design, with a Kangxi mark and of the period, illustrated in Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum, vol. 38, Hong Kong, 1999, p. 214, no. 195. Compare a closely related doucai cup with the same makara design, also with a Chenghua mark and dated to the Yongzheng period, at Sotheby's Hong Kong, 7 October 2009, lot 1615, sold for HKD 187,500. Note that the Sotheby's cup was sold 12 years ago and therefore the auction result does not adequately reflect the current value of this lot.

AUCTION RESULT COMPARISON

Compare a pair of related pair of doucai cups, also with Chenghua marks and dated to the Yongzheng period, decorated with lingzhi, at Bonhams Hong Kong in Fine Chinese Ceramics and Works of Art on 28 November 2017, lot 17, **sold for HKD 1,937,500**.

Estimate EUR 10,000
Starting price EUR 5,000

498

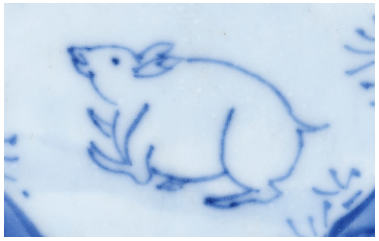
A LARGE BLUE AND WHITE 'HUNTING SCENE' DISH, KANGXI PERIOD

China, 1662-1722. The shallow rounded sides rising from a short tapered foot to a wide flaring rim. Finely painted to the interior with equestrian hunters brandishing spears, swords, and a bow and arrow, amid craggy rockwork and **two white hares**, encircled by a diaper border and a band of alternating birds and floral sprays between lines.

Provenance: From a private collection in London, United Kingdom.
Condition: The rim with extensive frits, some with associated old repairs, and a small hairline (only visible under strong blue light), the foot with some fritting as well.

Weight: 1,580 g
Dimensions: Diameter 36.3 cm

The rim with rectangular reserves divided by diaper borders and enclosing birds and flowers, encircled by another diaper border. The exterior rim with evenly spaced floral sprays. The base with a parasol mark in a shaped reserve within a double circle.



During the early Qing dynasty, up until the 1680s, conditions were unsettled in China and the making of Imperial wares as well as the use of reign marks on porcelain was restricted in various ways. During this period, different types of other marks came into use, including lingzhi fungus marks and double circles. The mark found on the present lot, in the form of a parasol, an important Buddhist symbol, **appears to be very rare** but is clearly part of the same group.

AUCTION RESULT COMPARISON

Compare a related blue and white dish with a hunting scene, with a Chenghua mark and also dated to the Kangxi period, at Christie's Amsterdam in Chinese Ceramics and Works of Art on 3 May 2005, lot 182, **sold for EUR 9,600**. Compare also a related blue and white brushpot painted with a hunting scene, with a Xuande mark and also dated to the Kangxi period, at Christie's New York in Important Chinese Ceramics and Works of Art on 24 September 2021, lot 802, sold for USD 125,000.

Estimate EUR 6,000
Starting price EUR 3,000

499

A LARGE FAMILLE ROSE 'EQUESTRIANS' DISH, YONGZHENG PERIOD

China, 1723-1735. Finely enameled in bold shades of pink, yellow, red, green, blue, aubergine, and black depicting warriors on horseback and bannermen in hot pursuit, with a misty mountain range in the background, all within line borders, the rim with floral sprays within shaped reserves alternating with flowering prunus branches against a dotted ground.

Provenance: From a Belgian private collection.
Condition: Perfect condition with no chips or cracks whatsoever. Minor old wear and firing imperfections, such as minuscule frits to back of rim, near-invisible to the naked eye (inspected under strong blue light), small pits, and glaze recesses. Extremely rare in this superb state of preservation, and thus presenting very well.

Weight: 1,355 g
Dimensions: Diameter 36.2

AUCTION RESULT COMPARISON
Compare a related dish, also dated to the Yongzheng period, of identical size, and similarly painted, at Christie's New York, 27 January 2014, lot 415, **sold for USD 37,500**.

Estimate EUR 6,000
Starting price EUR 3,000

500

AN IMPORTANT FAMILLE ROSE VASE, YONGZHENG MARK AND PROBABLY OF THE PERIOD

China, 18th-19th century. The ovoid body rising from the short tapered foot to a waisted neck with everted lip. Superbly enameled in bright colors with some details and contours painted in iron-red to depict pairs of animals, including phoenixes, cranes, birds, and ducks, amid peony blossoms and other flowers, swirling clouds, rockwork, and a gnarled leafy maple tree. The base with an underglaze-blue six-character seal mark da Qing Yongzheng nianzhi and probably of the period.

Provenance: Estate of Jacqueline Kemp, owner of Windsor Antiques in Darien, Connecticut, USA.
Condition: Very good condition with minor wear and firing flaws, particularly to interior of neck, as well as a glaze line (ca. 2.4 cm long) to the shoulder which is near-invisible to the naked eye and does not reach the rim.

Weight: 1,792 g
Dimensions: Height 21.5 cm

The present vase was likely originally gifted to a married couple, as all animals depicted on the vase appear in pairs.

Expert's note: The present vase belongs to a small group of early Yongzheng-marked ceramics with intense, bright colors and fine enameling and painting. A famille rose dish sold at Christie's in 2016 (see Auction result comparison), for example, shows similarly painted and enameled peony blossoms, two similar tones of green enamel, a similarly "diluted" tone of blue enamel, contours and minute details all neatly picked out in underglaze iron-red, and pitting, all clear and distinct characteristics also found on the present vase. Given the compelling evidence, it can be suggested that the **present vase comes from the same workshop**, if not the same hand, as the Christie's dish.

AUCTION RESULT COMPARISON
Compare a related famille rose dish, **also with a Yongzheng mark in underglaze blue and showing a similar color palette and style of painting**, at Christie's New York in Collected in America: Chinese Ceramics from the Metropolitan Museum of Art on 15 September 2016, lot 932, **sold for USD 60,000**.

Estimate EUR 10,000
Starting price EUR 5,000

501

A DOUCAI 'LANCA AND LOTUS' DISH, YONGZHENG MARK AND PERIOD

China, 1723-1735. The shallow rounded sides rising from a slightly tapered foot to an everted rim, boldly painted in bright enamels with a Mandarin duck flying above another swimming amongst clusters of leafy blossoming lotus, beneath a band of lanca characters around the rim, the exterior masterfully decorated with a continuous lotus pond band. The recessed base with an underglaze-blue six-character mark *da Qing Yongzheng nianzhi* within a double circle and of the period.

Provenance: From a private collection in West Yorkshire, England, assembled during the 1970s and 1980s, directly purchased from Bluett & Sons, London. Paper label of Bluett & Sons to base. Bluett & Sons was an important dealer of Chinese works of art, founded by brothers Leonard and Edgar Bluett and later continued by Leonard's son Roger Bluett, who was president of the British Antique Dealers' Association, of which his father and uncle were founding members in 1919, during the mid-1970s. Roger Bluett was also Chairman of the Grosvenor House Antiques, first Chairman of the ceramics course at West Dean and first Chairman of the Museum of East Asian Art, Bath.

Roger Bluett (right) in Bluett & Sons' Mayfair gallery, 1977

Condition: Very good condition with minor wear and firing irregularities, small frits to the foot.

Weight: 261.7 g
Dimensions: Diameter 17.5 cm

AUCTION RESULT COMPARISON

Compare a pair of closely related doucai dishes, also painted with ducks in a lotus pond and a lanca band, with six-character Jiajing marks but dated to the late Kangxi period, at Bonhams London in Fine Chinese Art on 10 November 2011, lot 177, **sold for GBP 10,000**. Also compare with a 'lanca and longevity' doucai dish, mark and period of Qianlong, at Christie's Hong Kong, in The Pavilion Sale, 4 April 2017, lot 132, **sold for HKD 325,000**.

Estimate EUR 8,000
Starting price EUR 4,000

502

A MAGNIFICENT PAIR OF DOUCAI 'BOYS' DISHES, YONGZHENG MARKS AND OF THE PERIOD

China, 1723-1735. Finely decorated to the central interior with four boys holding leafy sprays in a fenced garden with ferny trees and colorful clouds, all within a double line border repeated at the rim. The exterior similarly decorated with twelve boys engaged in various pursuits, the base with an underglaze-blue six-character mark da Qing Yongzheng nianzhi in a double circle and of the period.

Provenance: From an old Swedish estate. A private collector, acquired from the above via local auction. According to the auction house, the seller is a member of a notable Swedish family from the town of Uddevalla. The present lot was originally acquired by a grandparent of this seller, who was born in the late 1920s. It comes from the quality estate of this grandparent, which was entirely sold off by the auction house, and which had a few other good Chinese lots in it. The last name of the original seller will be revealed to the winning bidder upon request.
Condition: Very good condition with minor wear and firing flaws, such as minimal pitting and dark spots, each dish with a very short hairline to the rim, one with a microscopic chip to the foot.

Weight: 122.8 g and 126.6 g
Dimensions: Diameter 14.1 cm (each)

Each dish with shallow rounded sides rising from a short tapering foot. The exterior shows one group of boys riding a hobby horse, another group entertaining themselves with leaf sprigs and toys, and a third group catching goldfishes.

Literature comparison: Compare a closely related pair, of near-identical size and decoration, also with a Yongzheng mark and of the period, at Sotheby's Hong Kong, 8 April 2010, lot 1954.

AUCTION RESULT COMPARISON
Compare a closely related pair, dated to the 18th century, **with near-identical decoration and of closely related size**, but with apocryphal Chenghua marks, at Bonhams, Fine Asian Works of Art, 10 December 2012, lot 5281, **sold for USD 35,000**.

Estimate EUR 12,000
Starting price EUR 6,000

503

AN IMPERIAL-YELLOW GLAZED BOWL, YONGZHENG MARK AND PERIOD

China, 1723-1735. Superbly potted with deep rounded sides, bearing noticeable horizontal pottery marks all along, rising from a tall straight foot to a gently everted, extremely thin rim, with the glaze distinctively thinning at the tip, revealing the white ware. The foot with a remarkably fine polish to the rim. The white-glazed recessed base with an underglaze-blue six-character mark *da Qing Yongzheng nianzhi* within a double circle and of the period.

Provenance: From a German private collection, assembled over a longer period prior to 2007.
Condition: Excellent condition with old minor wear and firing irregularities. Good, unctuous feel overall.

Weight: 73.6 g
Dimensions: Diameter 10.4 cm

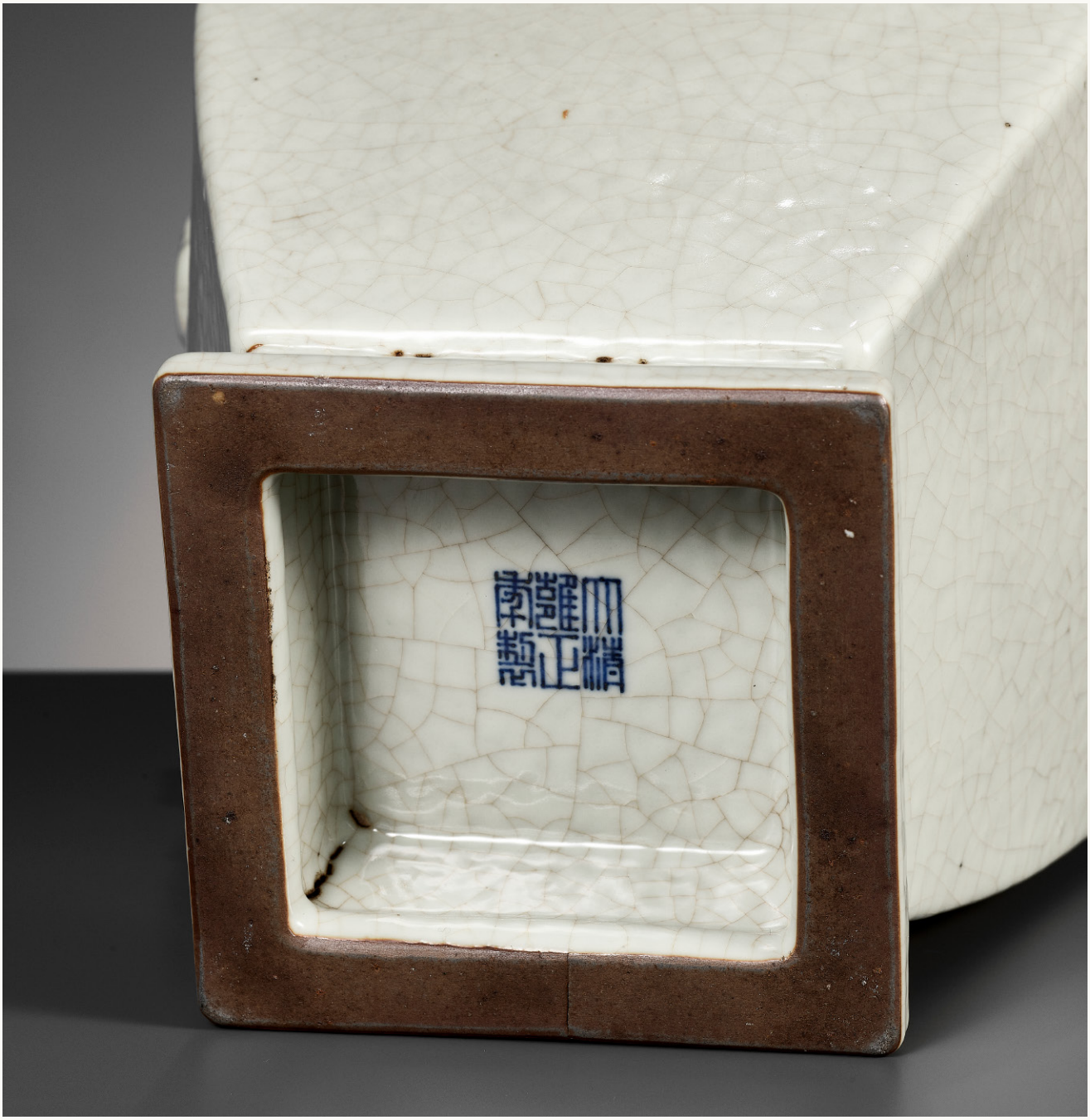
Literature comparison: A pair of Yongzheng-marked, lemon-yellow-glazed bowls of this shape, 11.1 cm diameter, is illustrated in Selected Ceramics from the Collection of Mr. & Mrs. J. M. Hu, Shanghai Museum, 1989, p. 89, no. 54.

AUCTION RESULT COMPARISON

Compare a related lemon-yellow enameled bowl, 11.7 cm diameter, also with a Yongzheng mark and of the period, at Christie's New York in Fine Chinese Ceramics and Works of Art on 20 September 2005, lot 282, **sold for USD 72,000**.

Estimate EUR 12,000
Starting price EUR 6,000

大清雍正年製



504

A RARE AND IMPORTANT GUAN-TYPE ‘ARCHAISTIC’ VASE, FANG HU, YONGZHENG MARK AND PERIOD

China, 1723-1735. The high-shouldered body with curved sides supported on a splayed foot, rising to a waisted neck and lipped rim, flanked by a pair of expressive chilong masks with elegantly curved horns, bulging eyes, and fangs, suspending mock rings. Covered overall in a thick pale-gray glaze suffused with a dense yet subtle crackle and attractively pooling in the recesses. The deeply countersunk base with a finely painted underglaze-blue six-character seal mark da Qing Yongzheng nianzhi and of the period.

Provenance: From an English private collection.
Condition: Excellent condition with only minor old wear and firing irregularities, including pitting, dark spots, and few glaze recesses. Extremely rare in this pristine state of preservation. The glaze with a subtle, unctuous feel overall.

Weight: 4,655 g
Dimensions: Height 33.2 cm

Literature comparison: For an example of the Han-dynasty model for this vase, see Christie’s Paris, 9 June 2016, lot 232.

AUCTION RESULT COMPARISON

A near-identical vase, but with evident damage and repair as well as significant misfirings, was sold at Christie’s Paris on 7 June 2011, lot 194, for EUR 28,600 (at the time a solid result, given the condition of this example). Compare a closely related guan-type fang hu, also with a Yongzheng mark and of the period, of near-identical form but slightly larger size (43.8 cm) and with ruyi-scepter loop handles, at Sotheby’s Hong Kong in Fine Chinese Ceramics and Works Of Art on 9 April 2006, lot 1614, sold for HKD 1,440,000.

Estimate EUR 30,000
Starting price EUR 15,000

505

A COPPER-RED-DECORATED 'THREE FISH' STEM CUP, YONGZHENG MARK AND PERIOD

China, 1723-1735. Finely potted with deep rounded sides rising to a flared rim, the ware thinning progressively toward the rim, as expected from pottery of this period. Supported on a hollow, slightly splayed and sturdily built stem. The sides decorated on the exterior in deep underglaze copper-red with three fish. The interior of the foot with an underglaze-blue six-character mark *da Qing Yongzheng nianzhi* and of the period.

Provenance: From the collection of Eulalio Carrera-Lowe, and thence by descent within the same family. Eulalio Carrera-Lowe was the first Panamanian Consul General in Guangzhou and was later stationed in Hong Kong and Macau during the 1940s and 1950s.
Condition: Excellent condition with only minor old wear and scattered firing irregularities, such as minuscule dark spots. The cup with expected warping along the flared rim and very slightly tilted overall.

Eulalio Carrera-Lowe in a Buddhist temple in Asia, c. 1920s

Weight: 294.7 g
Dimensions: Height 11.5 cm, Diameter 16.1 cm

AUCTION RESULT COMPARISON
Compare a closely related stem cup, with a **similar short splayed stem and firing-related dark spots**, also with a Yongzheng mark and of the period, at Sotheby's Hong Kong in Chinese Art on 1 June 2015, lot 750, **sold for HKD 93,750**, and another, **similarly tilted stem cup**, also with a Yongzheng mark and of the period, at Bonhams London in Fine Chinese Art on 10 November 2016, lot 20, **sold for GBP 12,500**.

Estimate EUR 8,000
Starting price EUR 4,000

506

AN EXCEPTIONALLY RARE IRON-RED ENAMELED 'WUFU' WATERPOT, QIANLONG MARK AND PERIOD

China, 1736-1795. The compressed body supported on a short straight foot and rising to a waisted neck with slightly everted rim. Finely painted to the exterior with five bats in flight. The base with a four-character iron-red mark *Qianlong nianzhi* and of the period.

Provenance: The Ezekiel Collection. Acquired by Marcus Ezekiel. The Ezekiel Collection was formed by Marcus Ezekiel (1854-1927) and his son Victor (1905-1976), two leading figures in the formative years of Chinese art collecting in London in the first part of the 20th century, and important early members of the Oriental Ceramic Society. Marcus Ezekiel formed an extensive collection of Chinese art, mostly ceramics, but with a small group of Chinese glass and a cabinet of snuff bottles. At his death in 1927 this collection was left to his wife, effectively as a pension fund. In 1930, she sold 225 pieces at Christie's for a little over £5,000, and in 1946 a group of 271 pieces went to Sotheby's, including a number of Song dynasty ceramics. The present lot, however, remained in the collection as a "piece de resistance", possibly due to its exceptional rarity.

Marcus Ezekiel (1854-1927)

Condition: Excellent condition with minor wear and firing irregularities. The foot with a small glaze recess and associated flaw, most likely occurred during the manufacture. The glaze with fine crackling. The base with remnants of black ink probably due to extensive usage.

Weight: 67.0 g (excl. base)
Dimensions: Width 6.6 cm (at the widest points), Height 4.8 cm

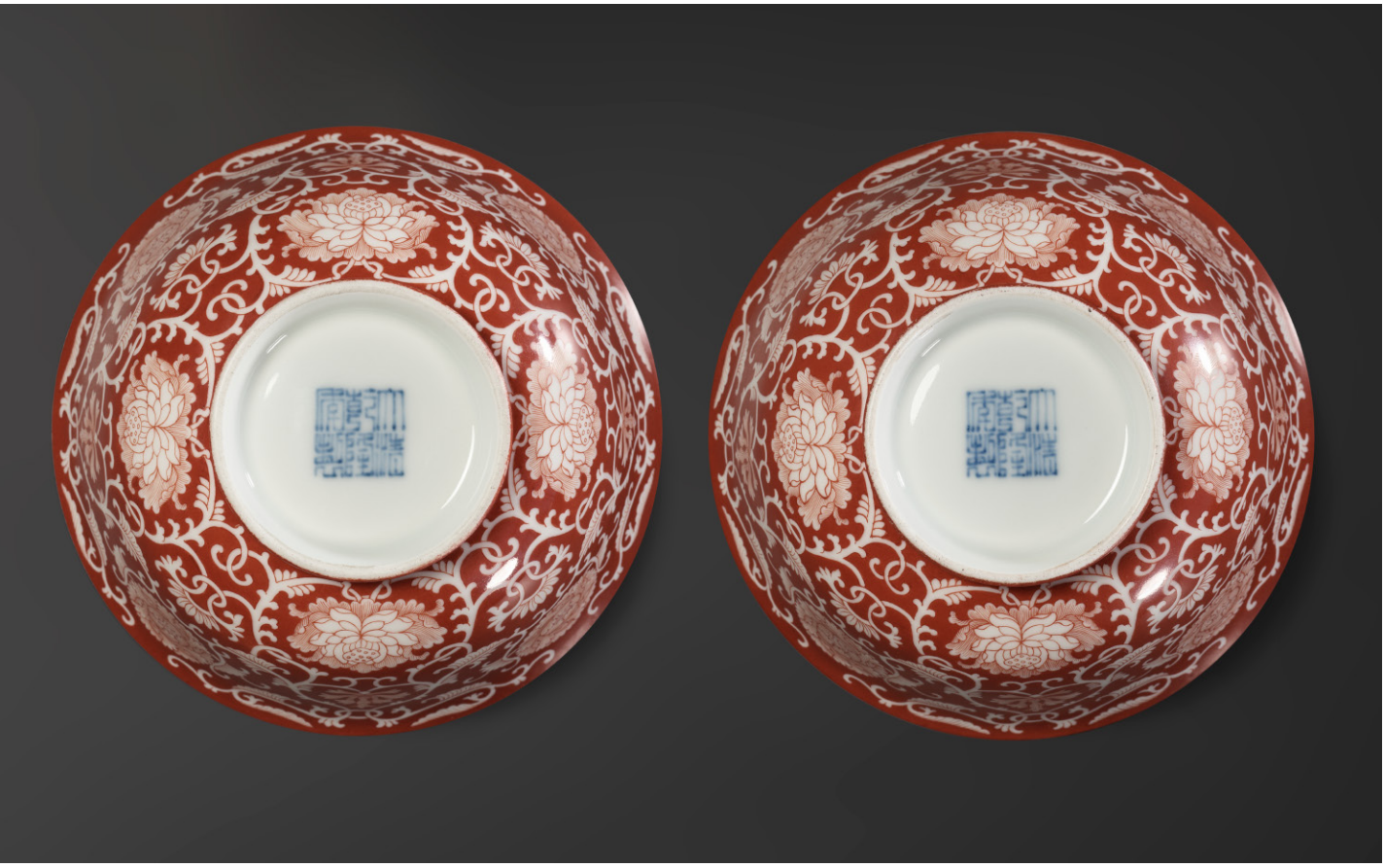
With a finely carved and openworked hardwood base supported on five bracket feet, dating to the Qing dynasty. (2)

Five bats (wufu) form the auspicious wish for you to have the Five Blessings, which are old age, wealth, health, love of virtue, and a peaceful death. They were first mentioned in the chapter on Hongfan ('The Great Plan') in the ancient text Shangshu, compiled during the Warring States period (475-221 BC).

Expert's note: During the 18th century, a group of fine porcelain objects prominetly depicting the wufu motif were made. However, most of these also show other decorations, making the present waterpot, of fine soft-paste porcelain with a magnificently unctuous feel to the glaze and showing exclusively the five bats, an exceedingly rare example of Imperial Qianlong porcelain.

AUCTION RESULT COMPARISON
Compare a pair of related dishes (15.9 cm diameter), decorated to the interior with five bats and to the exterior with a floral band against a green ground, also with a Qianlong mark and of the period, at Christie's New York in Fine Chinese Ceramics and Works of Art Part I on 14 September 2012, lot 1574, **sold for USD 122,500**, and a related dish also decorated to the interior with five bats and to the exterior with carps against a café-au-lait ground, with a Yongzheng mark and of the period, at Sotheby's Hong Kong in Fine Chinese Ceramics And Works Of Art on 11 April 2008, lot 3064, **sold for HKD 967,500**.

Estimate EUR 8,000
Starting price EUR 4,000



507

A PAIR OF REVERSE-DECORATED CORAL-GROUND 'PEONY AND LOTUS' BOWLS, QIANLONG SEAL MARKS AND OF THE PERIOD

China, 1736-1795. Each delicately and thinly potted, with deep rounded and translucent sides rising from a short, slightly spreading foot to an everted rim. Delicately reverse-decorated in a rich iron-red enamel with a row of peony heads, alternating with smaller lotus above a row of lotus blossoms, all borne on interlocked foliate scrolls reserved in white against the opaque coral ground, the interior left undecorated. The recessed white bases with underglaze-blue six-character seal marks *da Qing Qianlong nianzhi* and of the period.

Provenance: From a private collection in New York, USA.
Condition: Superb condition with only minor old wear and minimal firing flaws, such as dark spots and minuscule irregularities in the red enamel along the foot. The glaze with a magnificent, unctuous feel overall. In such pristine condition, the present bowls must be considered exceedingly rare.

Weight: 139.2 g and 139.5 g
Dimensions: Diameter 12.9 cm and 13 cm

This exquisite pair of bowls is notable for the **meticulously executed floral scroll**, which creates a sharp and pleasing contrast against the iron-red ground. While iron red was already used to decorate Cizhou wares in the Jin dynasty (1115-1234), and was adopted at Jingdezhen during the Yuan dynasty, it was only in the 18th century, when all enamels were scrutinized as to their unique properties, that its decorative potential was fully realized. Iron red, which adheres in a thin, opaque layer, allows for razor-sharp lines, which **could not be achieved with other enamels** that are thicker and glassier. This property makes 'negative' reverse designs most successful, giving them a delicacy which can only rarely be seen on 'positive' paintings above a white ground. **The reverse effect, combined with the unique translucency of the pottery, creates a stunning appearance once sunbeams shine through the bowls**.

Porcelain wares decorated with 'negative' reverse designs on an iron-red ground are the product of **the creative genius of Tang Ying** (1682-1756), Superintendent of the Imperial kilns during the Yongzheng and early Qianlong periods. A bondservant of the Plain White Banner, who had served at the court from the age of 16, Tang is credited with the introduction of novel techniques and designs at the kilns. Luxuriant floral scrolls against an iron-red ground first appeared on Yongzheng mark and period boxes, but with additional butterflies, such as one in the Palace Museum, Beijing, illustrated in Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection, Hong Kong, 1989, plate 70, and another from the Sir Percival David collection and now in the British Museum, London, published in Margaret Medley, Illustrated Catalogue of Ming Polychrome Wares, London, 1978, plate 163. During the Qianlong period, this reverse-decorated floral design was modified to be used on the outside of bowls, yet without butterflies.

Fitted box. (2)

Literature comparison: A related bowl with Qianlong mark, in the Percival David Foundation, is illustrated in Oriental Ceramics, The World's Great Collections, vol. 6, Tokyo, 1982, pl. 94. Three related bowls, also with Qianlong marks, in the Ohlmer Collection, Roemer Museum, Hildesheim, are illustrated by U. Wiesner, Chinesisches Porzellan, Mainz am Rhein, 1981, no. 130-2. See S. Marchant and Son, Nineteenth Century Mark and Period Porcelain, London, 7-28 June, 1992, no. 28, for a pair of Qianlong mark and period bowls of identical decoration and size.

AUCTION RESULT COMPARISON
Compare a pair of near-identical bowls (12.8 cm diameter), also with Qianlong seal marks and of the period, of identical form and decoration, at Sotheby's Hong Kong in Marchant – Fifty Qing Imperial Porcelains on 10 July 2020, lot 3131, **sold for HKD 1,750,000** (for a pair). Compare a near-identical bowl (12.7 cm diameter), also with Qianlong seal mark and of the period, of identical form and decoration, at Christie's New York in Marchant: Nine Decades in Chinese Art on 14 September 2017, lot 747, **sold for USD 93,750**. Compare a near-identical bowl (12.7 cm diameter), also with Qianlong seal mark and of the period, of identical form and decoration, at Christie's New York in Fine Chinese Ceramics & Works of Art Part I on 18 March 2016, lot 1625, **sold for USD 81,250**.

Estimate EUR 30,000
Starting price EUR 15,000

508

A COPPER-RED DECORATED 'DRAGON' WATERPOT, TAIBAI ZUN, QING DYNASTY

China, 1644-1912. Neatly potted with the rounded sides supported on a short foot and rising to a waisted neck, the exterior finely decorated in underglaze copper-red on a white ground with a sinuous dragon chasing a flaming pearl, the porcelain covered overall in a transparent glaze.

Provenance: Belgian trade, by repute acquired from a private estate.
Condition: Good condition with minor wear and firing irregularities, including pitting and small glaze recesses, the interior with extensive remnants of black ink, the lip smoothened and fitted with a silver rim.

Weight: 116.2 g
Dimensions: Diameter 8 cm

AUCTION RESULT COMPARISON
Compare a related copper-red-decorated vase, 32 cm high, dated to the 18th century, with similarly painted dragons, at Christie's New York in Fine Chinese Ceramics and Works of Art on 15 September 2011, lot 1557, **sold for USD 134,500**.

Estimate EUR 4,000
Starting price EUR 2,000

509

AN INCISED YELLOW-GLAZED 'PHOENIX' BRUSHWASHER, EARLY QING DYNASTY

China, late 17th to mid-18th century. The compressed globular sides rising from a short straight foot to a lipped rim. The body is finely incised with two phoenixes amid lotus scroll. Covered overall with a bright yellow glaze. The base with an underglaze-blue four-character mark Xuande nianzhi.

Provenance: From an English private collection.
Condition: Good condition with minor old wear, shallow surface scratches and firing irregularities, several minuscule hairlines to the foot.

Weight: 105.2 g
Dimensions: Width 9.5 cm (at the widest points)

AUCTION RESULT COMPARISON
Compare a closely related and incised yellow-glazed washer, 15.8 cm diameter, decorated with dragons, dated to the 18th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 15 September 2017, lot 1234, **sold for USD 18,750**.

Estimate EUR 4,000
Starting price EUR 2,000

510

A FINE AND LARGE BLUE AND WHITE 'LOTUS' VASE, HU, QING DYNASTY

China, 1750-1850.. The pear-shaped body rising from a short, slightly spreading foot to a waisted neck flanked by archaistic scroll handles. Painted around the exterior in rich cobalt-blue tones with a circumferential lotus band, all between ruyi-head, lotus-lappet, and classic scroll bands. The neck with a band of shou medallions on a wan ground. The base with an underglaze-blue six-character seal mark *da Qing Qianlong nianzhi*.

Provenance: Collection Particulière Marseillaise.
Condition: Superb condition with old wear, shallow surface scratches and firing flaws, such as dark spots, pitting, and firing cracks. One handle with firing cracks and associated glaze recesses to the lower joint. For a detailed video of the vase shot under strong blue light, please refer to the department.

Weight: 11.6 kg (excl. base)
Dimensions: Height 44 cm (excl. base) and 54 cm (incl. base)

With a lotiform carved hardwood base, possibly from the period, but at least 100 years old. (2)

Expert's note: Vases such as the present lot have their origins in the archaic ritual vessel called Hu, but in their size and slightly exaggerated form they predominantly served to proclaim the advanced skills and sophisticated techniques of mid-Qing Dynasty porcelain manufacture. The lotus scroll also has its distant origins dating back to the Yuan Dynasty, but by the Qianlong period it had become the very formal, evenly-spaced pattern with its self-conscious echo of a past long bygone. It is this very structure, however, that helps today's scholars to establish a precise dating for any vase from this group: The more dense the lotus pattern is, the later the piece. The present lot, however, is a bit of a riddle, as its lotus scrolls reside more or less exactly between the sparse, almost frugal 'Ming Style' patterns from the early Qianlong period and the dense, almost cluttered scrolls from the late Qing and Minguo periods. Same goes for the rich cobalt-blue tones: Not quite as brilliant and intensive as in the early Qianlong era, but also by far not as dull and feeble as in later times. For these reasons, it is this author's belief that the present lot is either from the second half of Qianlong period, or from the first half of the 19th century.

Literature comparison: Compare a closely related blue and white hu, with a Qianlong six-character seal mark and of the period, sold at Sotheby's Hong Kong, 24 September 1987, lot 74, offered again at Christie's Hong Kong, 26 April 2004, lot 1065. Further examples of this vase are illustrated in Selected Ceramics from the Collection of Mr. and Mrs. J. M. Hu, Shanghai, 1989, plate 62. Geng Baochang, Ming Qing Ciqi Jianding, Hong Kong, 1993, page 267, figure 455. Exhibition of Qing Porcelain from the Wah Kwong Collection, Chinese University of Hong Kong, 1973, no. 68.

AUCTION RESULT COMPARISON
Compare a related blue and white lotus-decorated hu, with a Qianlong six-character seal mark and of the period, at Sotheby's New York in Chinese Works of Art on 19 March 2013, lot 164, **sold for USD 485,000**. Also compare a closely related example at Shanghai Doyun Xuan Auction, 25-26 December 2012, lot 2299, sold for RMB 4,140,000 (ca. EUR 544,250).

Estimate EUR 40,000
Starting price EUR 20,000

511

A ROBIN'S EGG GLAZED 'LANTERN' VASE, ZUN, QIANLONG TO JIAQING PERIOD

China, 1736-1820. The body tapers slightly towards the foot and is flanked by a pair of prominently molded handles in the shape of inverted vases below the high shoulder and slightly waisted neck. The vase is covered overall with an opaque turquoise glaze densely mottled in bright and dark blue that also covers the recessed base entirely.

Provenance: From a private collection in Hampshire, United Kingdom, by repute acquired in the 1960s.
Condition: Excellent condition with minor wear and minimal firing irregularities.

Weight: 1,097 g
Dimensions: Height 22.5 cm

Vases of this lantern shape, all applied with unusual mock handles of inverted vase shape, originated in the Yongzheng period, when they were made with Guan and Ge-type glazes, such as the two Yongzheng examples in the Palace Museum, Beijing, illustrated by Geng Baochang (ed.), Gugong Bowuyuan cang Qingdai yuyao ciqi (Porcelains from the Qing dynasty Imperial kilns in the Palace Museum collection), Beijing, 2005, pls. 174 and 206. However, during the Qianlong period, the shape became more popular as a vehicle for the robin's egg-blue glaze.

The 'Robin's egg' glaze represents a significant technical innovation of the Yongzheng period (1723-35) attributable to Tang Ying (1682-1756), the greatest porcelain superintendent in Chinese history. The Yongzheng Emperor, who initiated many revivals of earlier ceramic techniques, was particularly enamored with the variegated Jun glazes of the Song (960-1279) and Ming (1368-1644) dynasties. In order to have the glazes recreated or imitated, Tang Ying sent his trusted assistant from the imperial kilns in Jingdezhen, Jiangxi province, on study trips to the Jun region in Henan province to learn from the local potters and even went as far as having ceramic raw materials mined in the Jun area transported over thousands of kilometers to Jingdezhen. Among the many types of glazes derived from those efforts are mottled purple ones such as the flambé variety, and mottled turquoise ones such as 'robin's egg', which Tang Ying termed lu Jun or Oven Jun, i.e., a Jun glaze fired in low-temperature ovens instead of high-temperature kilns (see Jingdezhen Institute of Ceramic Archaeology et al, The Cultures of Porcelain Superintendents and Jingdezhen, conference volume, Nanchang, 2011). The 'robin's egg' glaze is mentioned on a stele in Jingdezhen, inscribed by Tang Ying, as one of the major types of ceramics that he succeeded in firing and proposed as suitable for regular delivery to the Imperial court. Its color is described as intermediate between the glazes of the Shiwan kilns of Foshan, Guangdong, and those used by the Yixing kilns in Jiangsu for their zisha tea pots, but having a better and more beautiful flow.

According to scientific research conducted by the Victoria & Albert Museum and Oxford University, 'robin's egg' glazes are high-lead, low-temperature enamel-type compositions fired in oxidation and are colored largely with copper and opacified with lead arsenate to achieve their extraordinary beautiful effect. See Nigel Wood, Rose Kerr et al, 'An evaluation of the composition and production processes of Chinese "robin's egg" glazes', International Symposium on Ancient Ceramics, Shanghai, 2002, pp. 337-353.

LITERATURE COMPARISON
Compare a closely related robin's egg glazed zun, with a Jiaqing mark and of the period, illustrated in The Complete Collection of Treasures of the Palace Museum 37 Monochrome Porcelain, Hong Kong, 1999, p. 211, no. 190.

AUCTION RESULT COMPARISON
Compare a closely related robin's egg glaze lantern vase, with a Qianlong mark and of the period, at Christie's New York in The Studio of the Clear Garden: Chinese Ceramics and Works of Art on 22 March 2018, lot 606, **sold for USD 137,500**.

Estimate EUR 15,000
Starting price EUR 7,500

512

A TURQUOISE AND AUBERGINE-GLAZED SQUARE BALUSTER VASE, 18TH CENTURY

China. The sides rising from a tall spreading foot to a rounded shoulder with a straight neck and galleried rim. Covered entirely with a rich turquoise glaze vividly streaked in purplish blue which continues over the rim and pools above the interior shoulder, the rest of the interior and the foot rim left unglazed.

Provenance: Collection Florine Langweil, no. 6583 (according to label on base). Collection J. Roubaud, no. 350. French private collection and thence by descent. An eminent dealer in Chinese antiques, Madame Florine Langweil (1861-1958), born Florine Ebstein, came to Paris in 1881. There she married Charles Langweil (1843-1920), a middle-aged Austrian who proceeded to abandon her in 1894 without resources and with two small children to bring up. Madame Langweil, with no formal training in art, threw herself into the highly specialized field of East Asian art, in which she became a great expert and ran a very successful business. In her gallery at 26 Place Saint-Georges, which she opened in 1903, she built up a vast stock of which she was justifiably proud and from which she eventually donated 250 objects to the Musée Unterlinden.

A part of the previous owner's porcelain collection, including the present lot

André Noufflard, Portrait de Madame Langweil, 1932, Musée Unterlinden

Condition: Overall with minor wear and firing irregularities. A section of the mouth has been reattached, which is clearly visible under strong blue light, and there are no hidden damages of any kind. For a detailed video of the vase taken under strong blue light, please refer to the department.

Weight: 3,924 g
Dimensions: Height 39 cm

AUCTION RESULT COMPARISON
Compare a related turquoise and aubergine-glazed bottle vase, 34.2 cm high, also dated to the 18th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 26 March 2003, lot 291, sold for USD 9,560 (**approx. USD 14,485 today after inflation**).

Estimate EUR 8,000
Starting price EUR 4,000

513

A FAMILLE VERTE FIGURE OF A QUAIL, DAOGUANG PERIOD

China, 1822-1851. Well modeled as a quail perched on a pierced rockwork base and finely painted in bright enamels in shades of green, yellow, aubergine, and black to decorate the bird's colorful wings and plumage, further detailed with large eyes, curved beak, and long claws, the unglazed base revealing the creamy-white biscuit body.

Provenance: From a French private collection. The base with old labels: 'Epoques Tao-[K]uang. 106. – Perdrix sur rocher, en porcelaine émaillée polychrome.'
Condition: Excellent condition with minor old wear and firing irregularities.

Weight: 632.8 g
Dimensions: Height 17 cm

LITERATURE COMPARISON
Compare a related but slightly later enameled porcelain figure of a quail, dated ca. 1910-1930, in the collection of the Victoria & Albert Museum, accession number C.36-1962.

Estimate EUR 3,000
Starting price EUR 1,500

514

A PAIR OF SANCAI-GLAZED PARROTS, KANGXI PERIOD

China, 1662-1722. Each finely modeled as a parrot perched on a pierced rockwork base and covered overall in aubergine, green, amber, and transparent glazes, with the beaks, interior, and part of the base left unglazed.

Provenance: From a French private collection.
Condition: Very good condition with minor wear and firing flaws, one parrot with a small loss to the tip of its beak, the bases with few tiny chips. The hardwood stands with minor chips and small losses.

Weight: 297.3 g and 278.8 g (excl. stands)
Dimensions: Height 17.8 cm (each, excl. stands) and 19 cm (each, incl. stands)

Each with a finely carved, openworked, and fitted hardwood stand decorated with flowers, bamboo, and lingzhi, dating to the Qing dynasty and possibly of the same period. (4)

AUCTION RESULT COMPARISON
Compare a closely related pair of sancai-glazed parrots, also dated to the Kangxi period, 24 cm high, at Christie's New York, 28 January 2013, lot 507, **sold for USD 5,250**.

Estimate EUR 3,000
Starting price EUR 1,500

515

A FAMILLE VERTE FIGURE OF A CRANE AND 'LINGZHI', QING DYNASTY

China, 1644-1912. Well modeled as a red-crowned crane perched on a pierced rockwork base with numerous lingzhi, its raised right foot resting on a fungus. Finely painted in bright enamels of green, yellow, aubergine, red, blue, and black, the crane's body decorated with floral sprays.

Provenance: From a private collection in Boston, Massachusetts, USA.
Condition: The neck and beak with old repairs, otherwise in good condition with minor wear and firing flaws.

Weight: 934.1 g
Dimensions: Height 30.5 cm

AUCTION RESULT COMPARISON
Compare a related famille rose crane, dated 18th century, probably Qianlong period, at Christie's New York in Chinese Export Art Featuring the Tibor Collection, Part II on 23 January 2020, lot 60, **sold for USD 17,500**.

Estimate EUR 3,000
Starting price EUR 1,500

516

A PURPLE AND TURQUOISE-GLAZED ‘LINGZHI’ INCENSE HOLDER, 18TH CENTURY

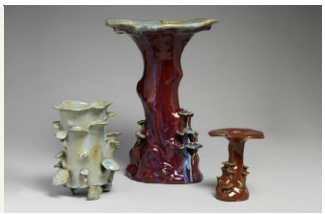
China. Finely modeled as a large lingzhi with smaller fungi growing on its stem beside a neatly carved chicken standing on a rocky outcrop. The lingzhi is covered overall in a bright purple glaze, while the rockwork shows a glaze of variegated turquoise to pale-blue color, and the chicken is left mostly unglazed, yet detailed in dark-brown and yellow. The base is left unglazed as well, revealing the biscuit body.

Provenance: From a French private collection.
Condition: Excellent condition with minor wear and firing flaws, such as minute glaze recesses and small firing cracks.

Weight: 452.5 g
Dimensions: Height 15 cm

Lingzhi fungus grows naturally at the base and stumps of deciduous trees, especially that of the maples found in southern China. Only two or three out of 10,000 such aged trees will have lingzhi growth, and therefore its wild form is rare. Since ancient times, Daoist temples were called ‘the abode of mushrooms’ and according to their mystical teachings, the use of the woody mushrooms zhi (Ganoderma) or lingzhi (‘spirit mushroom’), in particular making from it a concentrated decoction with hallucinogenic effects, gave followers the opportunity to see spirits or become spirits themselves by receiving the magical energy of the immortals. It was a talisman for luck in the traditional culture of China and believed to confer immortality on whoever consumed it. In Chinese art, the lingzhi symbolizes great health and longevity, as depicted in the imperial Forbidden City and Summer Palace.

LITERATURE COMPARISON
Compare three lingzhi-form vases with different glazes from the Collection Ernest Grandidier and now in the Musée Guimet, inventory numbers G2868, G361, and G1946.



AUCTION RESULT COMPARISON
Compare a related flambé-glazed lingzhi-form spill vase, dated late 18th to early 19th century, at Christie’s London in A Surreal Legacy: Selected works of art from The Edward James Foundation on 15 December 2016, lot 130, **sold for GBP 9,375**. Compare a related Ru-type glazed lingzhi-form vase, with a Qianlong mark and of the period, at Christie’s Hong Kong in Important Chinese Ceramics and Works of Art on 30 May 2012, lot 4151, **sold for HKD 920,000**.

Estimate EUR 4,000
Starting price EUR 2,000

517

A BISCUIT-GLAZED FIGURE OF SHOULAO, 17TH - 18TH CENTURY

China. Shoulao is seated on his deer atop a rectangular base, flanked by a small crane and turtle at his feet, holding a peach in his right hand and a ruyi scepter in his left, wearing a loose-fitting robe with wide sleeves. The deer with antlers, almond-shapes eyes, and a collar with a bell. Shoulao's face is finely rendered with deep wrinkles, a large forehead, pendulous earlobes, and a joyous smile. Covered in glazes of turquoise, yellow, and green, Shoulao's skin is left unglazed.

Yves Montand and Marilyn Monroe

Provenance: Madame Florine Langweil (1861-1958), according to label on base. Yves Montand, probably acquired from the above, and thence by descent. Yves Montand (1921-1999) was a world-famous Italian-French actor and singer. Born Ivo Livi in Tuscany, he grew up in Marseille after his family left Italy in 1923 because of the Fascist regime. In 1944, he was discovered by Édith Piaf in Paris, and she made him part of her act. Montand achieved international recognition as an actor, starring in many films. His recognizable crooner songs, especially those about Paris, became instant classics. During his career, Montand acted in American motion pictures as well as on Broadway.
Condition: Commensurate with age. Old wear, firing flaws, small losses. Few hairline cracks. Some flaking to glaze. Minor old repairs and fills.

Weight: 3,280 g
Dimensions: Height 38 cm

Estimate EUR 6,000
Starting price EUR 3,000

518

A GILT AND ENAMELED 'IMITATION BRONZE' FIGURE OF AN EMACIATED LUOHAN, QING DYNASTY

China, 18th-19th century. Seated on a rocky base, wearing a long flowing robe loosely hanging off the upper arms. His gaunt face with a meditative expression, framed by long pendulous earlobes, and with a characteristic bump on the forehead. The base and circular decoration of the robe **glazed in robin's egg blue**, the robe further with a brownish-black glaze sprinkled with gilt, the skin of the luohan gilt as well. The underside of the base left unglazed revealing the white biscuit body and with a circular aperture.

Provenance: From an old private collection in northern London, United Kingdom, and thence by descent within the same family.
Condition: Very good condition with minor wear and firing flaws, some rubbing to gilt, occasional light scratches, a minor loss to one earlobe, the base possibly with a small chip.

Weight: 513.1 g
Dimensions: Height 14.7 cm

AUCTION RESULT COMPARISON
Compare a related gilt-decorated and enameled figure of a bodhisattva, also imitating bronze, with a **robin's egg glaze**, and dated 18th-19th century, at Bonhams London in Asian Art on 11 May 2015, lot 105, **sold for GBP 18,750**. Compare also a related gilt-decorated and enameled figure of Weituo, also imitating bronze, with a **robin's egg glaze**, and dated 18th-19th century, at Sotheby's New York in Chinese Works of Art on 19 March 2013, lot 186, sold for USD 18,750.

Estimate EUR 4,000
Starting price EUR 2,000

519

A FAMILLE ROSE 'SHOULAO' VASE, JUREN TANG MARK, REPUBLIC

China, 1912-1949. The ovoid body rising from a spreading foot to a waisted neck with a galleried rim. Painted in bright enamels with gilt highlights to depict Shoulao, wearing voluminous robes, offering a peach to Lan Caihe, holding a long staff with a flower basket and a sack filled with flowers at her sides, a young attendant standing beside Shoulao and carrying his basket, all below two iron-red bats painted to the neck. The base with an iron-red four-character seal mark Juren Tang zhi.

Provenance: From an English private collection.
Condition: Very good condition with minor wear and firing flaws. Drilled to base.

Weight: 984.7 g
Dimensions: Height 28 cm

The Juren Tang ('Hall where Benevolence Resides') in Zhongnanhai was the building in which Yuan Shikai (1859-1916) lived and also where he had his office around 1915. Yuan Shikai was the first President of the Republic of China and Emperor of the short-lived Empire of China (1915-1916), taking the era name Hongxian. In 1916, Guo Baochang, an antique dealer with a good relation to the court, was appointed to oversee Hongxian's new Imperial porcelain production. The intent from the outset was that the items produced were to be of excellent quality. The biscuit used was very thin, the enamels were sent from the Imperial Workshops and the mark used was a red seal reading Juren Tang zhi. The quality of items produced was reputed to be excellent. Unfortunately during production, because of the very thin biscuit, many objects were damaged. The remaining few perfect pieces were given to the most favored officials and are exceedingly rare today.

Yuan Shikai stood down as Emperor on 22 March 1916 and resumed his presidency, dying shortly afterward in June 1916. After his death, production was halted and the kilns were destroyed, but the enamels were stolen by workers who then proceeded to copy the Juren Tang production, marking their pieces Hongxian nianzhi (also Hongxian Yu Chih or Hongxian Yuan Nian), mostly with Kaishu script. The first copies produced were apparently of extremely high quality, as they were still using the imperial biscuit and enamels, but quality fell as the quantity increased and, presumably, the imperial resources were depleted. One opinion has it that all Hongxian marked pieces are made after the actual period, and that **the only possibly genuine mark of the Hongxian period are the Juren Tang**, if any. Still, from extant pieces it is clear that the porcelain industry was much stimulated at this time and for decades to come, and that pieces of very high quality were made, some of which bear the Hongxian mark while others are marked Juren Tang.

Yuan Shikai (1859-1916) as President of the Republic of China in 1915

AUCTION RESULT COMPARISON
Compare a related famille rose vase, **also depicting Shoulao and with a Juren Tang zhi mark**, dated to the Republic period, at Christie's London in Fine Chinese Ceramics and Works of Art on 13 May 2014, lot 402, **sold for GBP 37,500**.

Estimate EUR 5,000
Starting price EUR 2,500

520

A RARE 'THOUSAND BUDDHAS' SILK PANEL, LATE SONG TO YUAN DYNASTY

China, ca. 13th century. Finely woven in shades of blue, green, ochre, and white, the panel is decorated with five rows of Buddhas divided by scrolling clouds. Each figure is backed by a halo and seated in dhyanasana on a lotus throne with the hands lowered in dhyana mudra.

Provenance: From the private collection of Edvin Csabai, one of the world's best marathon athletes in canoeing who has won the world champion title 17 times.
Expert Authentication: An expertise written and signed by Rolf Jasper, dated 22nd November 2004, confirming the dating and attribution above, accompanies this lot. Rolf Jasper (d. 2006) was a noted scholar, expert and dealer of ancient textiles, as well as antique rugs and carpets in Frankfurt, Germany.
Condition: Good condition, commensurate with age. Extensive wear, losses, soiling, minor tears to edges, staining. Mounted and framed behind glass.

Rolf Jasper

EXPERTISE

TEXTIL

MUSTERUNG

Frankfurt, 22. November 2004

Dimensions: Panel size 65.5 x 36 cm, Size incl. frame 83 x 54 cm

This pattern of the 'Thousand Buddhas' is seen on a group of silk textiles of Liao through Ming date. It was also prominent in early Buddhist cave paintings found along the Silk Road, and can be seen preserved in cave sites such as Dunhuang. It was likely these paintings that provided the inspiration for the present group of textiles.

Literature comparison: See B. Gray, Buddhist Cave Paintings at Tun-Huang, Chicago, 1959, pl. 7, for a detail of a painting of 'The Thousand Buddhas' above a frieze of 'The Seven Buddhas of the Past', dated circa 500 and located in Cave 257 at Dunhuang. Compare a silk panel of later Ming date illustrated by J. Simcox, Chinese Textiles, Spink & Son, London, 1994, no. 19.

Fragment of an embroidered banner from Dunhuang, 6th-7th century, National Museum, New Delhi, figure Ch.00100

AUCTION RESULT COMPARISON
Compare a related 'Thousand Buddhas' silk panel, 67.3 by 32.4 cm, dated to the Ming dynasty, at Christie's New York in Fine Chinese Ceramics and Works of Art on 21 March 2014, lot 2354, **sold for USD 15,000**.

Estimate EUR 10,000
Starting price EUR 5,000

521

A SILK KESI 'DRAGON' CHAIR COVER, LATE MING DYNASTY

China, 1368-1644. Finely woven with a front-facing dragon encircling a flaming pearl, amid scrolling clouds, a tumultuous sea below and a crane in flight above, all against a red ground. The lower section with a large lotus enclosed in a quadrilobed pale-blue-ground panel, above a pair of horses amid rocks and waves.

Provenance: From a noted Hungarian private collection, acquired from a British estate.
Condition: Excellent condition, bright colors, absolutely original with only minor wear and few loose threads, some soiling.

Dimensions: Size 164 x 47.5 cm

Embroidered or woven chair covers, such as the present example, would have been draped over chairs to protect them while not in use. They were intended for usage on guanmaoyi armchairs with the dragon covering the backrest, the lotus covering the seat, and the phoenix hanging down the chair.

Literature comparison: Compare a single and two pairs of kesi chair covers, all dated to the Kangxi period, in the collection of the Minneapolis Institute of Art, accession numbers 42.8.198, 42.8.200, and 42.8.230.2.

AUCTION RESULT COMPARISON
Compare a closely related pair of silk kesi chair covers, at Christie's New York in Fine Chinese Ceramics and Works of Art (Parts I & II) on 22-23 March 2012, lot 1624, sold for USD 20,000 and another pair sold in these rooms in Fine Chinese Art, Buddhism & Hinduism on 26 October 2021, lot 506, **sold for EUR 15,168**.

Estimate EUR 6,000
Starting price EUR 3,000

522

AN IMPERIAL YELLOW SILK AND GOLD BROCADE 'DRAGON' PANEL, QING DYNASTY

China, 18th-19th century. Of square form, finely woven with a sinuous five-clawed dragon coiled around a flaming pearl and surrounded by flames and swirling ruyi-shaped clouds, above crashing waves to one corner, the other three corners of the panel with leafy peony sprays.

Provenance: Dr. Marshall Hertig, an internationally noted medical entomologist who conducted research on disease-bearing insects at the Peking Union Medical College from 1923-1928. Descended from Dr. Hertig to his wife Edwina Smiley Hertig, then to their son Bruce Allerton Hertig, and then to the last owner.
Condition: Excellent condition with only minor wear.

Dr. Marshall Hertig, his wife Edwina Smiley Hertig, and their son Bruce Allerton Hertig

Dimensions: Size 113.5 x 111.5 cm

AUCTION RESULT COMPARISON
Compare a closely related pale yellow-ground silk brocade dragon panel, dated to the 19th century, at Sotheby's London in Important Chinese Art on 6 November 2019, lot 111, **sold for GBP 5,000**.

Estimate EUR 3,000
Starting price EUR 1,500

523

AN IMPERIAL KESI 'DRAGON' ROUNDEL, QING DYNASTY

China, 18th-19th century. Finely woven with silk and gilt thread depicting a front-facing four-clawed dragon writhing around a flaming pearl, surrounded by ruyi-shaped clouds against a midnight blue ground. The dragon's face is neatly detailed with embroidered eyes, long and elegantly curved whiskers, and two horns.

Provenance: From an English private collection.
Condition: Very good condition with only minor wear and little soiling. Mounted and framed behind glass.

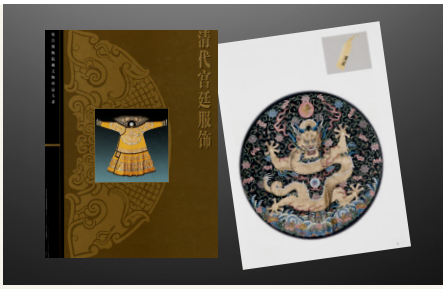
Dimensions: Diameter 28 cm, Size incl. frame 41 x 41 cm

With an old wood frame by R. Jackson & Son, Liverpool, according to the label applied to backside.

The Qing emperors made Beijing a major center for the study of Tibetan Buddhism. The Qianlong emperor, in particular, recognized the supremacy of the religious authority of the Dalai Lama, and in turn Tibetans acknowledged the emperor as the incarnation of the Bodhisattva Manjusri, a manifestation of the Buddha of the Future.

The origin of Imperial surcoats, gunfu, appears to date to the Zhou dynasty. The name continued to be used throughout the Qing dynasty, suggesting the Manchu emperors' intention of representing themselves as legitimate Chinese emperors. The emperor's surcoat was decorated with four roundels each centered with a five-clawed dragon. By the mid-eighteenth century, wearing a surcoat over a semi-formal dragon robe, jifu, was widespread throughout the court. The four-clawed Mang dragons, as seen on the present lot, were worn on third-rank nobles' surcoats, as recorded in the 1759 court regulations Huang chao li qi tushi.

LITERATURE COMPARISON



Compare with a related silk embroidered dragon roundel from a ceremonial garment, dated to the early 18th century, in the collection of the Metropolitan Museum of Art, accession number 62.97.36. Compare a related kesi dragon roundel illustrated in The Complete Collection of Treasures of the Palace Museum 51, Costumes and Accessories of the Qing Court, page 49.

AUCTION RESULT COMPARISON

Compare a related kesi dragon roundel, dated to the 18th century, at Sotheby's London in Important Chinese Art on 6 November 2019, lot 115, **sold for GBP 10,000**. Compare a related Imperial kesi dragon roundel, dated to the Daoguang period, at Christie's London in Chinese Ceramics, Works of Art and Textiles on 17 May 2013, lot 1451, sold for GBP 7,500. Compare a related Imperial kesi dragon roundel, dated to the Qianlong period, at Bonhams London in Fine Chinese Art Including Exceptional Textiles Curated by Linda Wrigglesworth on 13 May 2021, lot 85, sold for GBP 24,000.

Estimate EUR 3,000
Starting price EUR 1,500

524
A THANGKA DEPICTING A VAJRAPANI MANDALA, 16TH-17TH CENTURY

Tibet. Distemper and gold on cloth. The wrathful protector striding in the center of the mandala holding a vajra in his raised right hand, surrounded by eight dakinis enclosed by lotus petals within a circle, with further deities seated to each mandala gate and each corner of the square edifice, encircled by lotus lappets and swirling clouds. The upper two corners with two Sakya patriarchs and the lower two corners with Yellow and Blue Jambhala, each on a lotus pedestal and backed by a halo.

Provenance: From a Swiss private collection. Old inventory number inscribed to back, 'No. 3709'.
Condition: Good condition, commensurate with age and overall as expected. Wear, soiling, minor creasing, few tiny losses, possibly minuscule touch-ups. The cloth frame with wear, soiling, small tears, and minor losses.

Dimensions: Image size 36 x 30.5 cm, Size incl. mounting 73 x 39 cm

With a cloth frame and mounted as a hanging scroll.

Literature comparison: Compare a related thangka, dated 15th-16th century and depicting a mandala of Vajrapani or Vajrasattva, in the collection of the Penn Museum, object number 51-41-8.

AUCTION RESULT COMPARISON
Compare a related but slightly later thangka (55.9 x 43.2 cm), depicting a Vajra Nairatmya mandala, at Sotheby's New York in Indian, Himalayan And Southeast Asian Art on 17 March 2015, lot 1009, **sold for USD 18,750**. Compare a related Amitayus mandala thangka (89 x 76 cm), dated circa 16th century, at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 19 March 2019, lot 907, sold for USD 13,825.

Estimate EUR 4,000
Starting price EUR 2,000

525

A THANGKA DEPICTING SARVAVID MAHA VAIROCHANA, 18TH CENTURY

Tibet. Distemper and gold on cloth. Depicting Maha Vairochana as he appears according to the Sarvadurgati Parishodhana Tantra. The four-headed deity seated in dhyanasana atop a lotus throne backed by a mandorla, the hands lowered in dhyana mudra, wearing loose-fitting robes and richly adorned in elaborate jewelry.

Provenance: From a private collection in New York, USA.
Condition: Good condition with old wear, soiling, creasing, and few minor losses. Possibly very minor touch-ups.

Dimensions: Size 68 x 48.8 cm

Maha Vairochana is surrounded by numerous other deities, including Buddha Shakyamuni below and Tsongkhapa above, several Guanyins and Mahakalas, all above a large lotus leaf holding many offerings. The lower border and reverse with inscriptions.

AUCTION RESULT COMPARISON
Compare a related Tibetan painting of Sarvavid Maha Vairochana (88.9 x 62.9 cm), dated 17th-18th century, at Christie's New York in Indian, Himalayan & Southeast Asian Works of Art on 24 September 2020, lot 731, **sold for USD 27,500**.

Estimate EUR 4,000
Starting price EUR 2,000

526

AN IMPORTANT THANGKA DEPICTING ZANABAZAR, 19TH CENTURY

Mongolia. Distemper and gold on cloth. Seated on a low cushion, backed by a bolster and a halo, dressed in heavy robes, holding a vajra in his raised right hand and a ghanta in his lowered left. An offering of peaches stands before him and a group of small vessels on a low table to his right. The background with green hills under a blue sky behind the elaborate curtain painted with floral scroll. Five-character inscription to backside.

Provenance: From a Hungarian private collection.
Condition: Good condition with only minor wear, little soiling and creasing, and small losses here and there. Possibly minuscule touch-ups.

Dimensions: Image size 32 x 21.5 cm, Size incl. frame 44.9 x 34.6 cm

Matted and framed behind glass.

Jetsun Lobzong Tenpai Gyaltsen (1635-1723), commonly known as **Zanabazar**, was an important Mongolian religious figure and personal guru to the Kangxi Emperor (1654-1722). The son of Khalkha Tushyetü Khan, leader of the Khalkha Mongols, 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 horific title. He traveled to Tibet to continue his religious instruction under the powerful Gelugpa lamas before returning to Mongolia in 1651, bringing fifty sculptors and painters with him in an attempt to establish the Gelug order amongst the Mongols. Rather than settle at one established monastery, his portable temples traveled from one örgöö (traveling place) to another, in what became known as Da Khuree (Great Circle).

During his time as 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 master Nepalese bronze casters, which are widely recognized as some of the finest Buddhist bronze sculpture created.

In 1691, faced with the threat of the rival Dzungar Mongols, **Zanabazar agreed to integrate the Khalkha** into the Qing Empire, at a ceremony before the Kangxi Emperor at Dolonnor Monastery. While Zanabazar had previously sent tribute and religious gifts to Kangxi, the formal ceremony solidified the relationship between the two men. In later life, Zanabazar acted as the personal religious teacher to Kangxi in Beijing. With the help of his guru, the Emperor took an increasing interest in Buddhism and established a tradition of Imperial propagation of Buddhist art that continued into the reigns of his son and grandson, the Yongzheng and Qianlong Emperors.

Today, Zanabazar is viewed as one of **Mongolia's most important historical figures**, celebrated for propagating Tibetan Buddhism throughout Mongolia while reshaping it to fit Mongolian sensibilities, thereby establishing for the Mongols a unique cultural identity. His artistic works are generally regarded as the apogee of Mongolian aesthetic development and spawned a cultural renaissance among Mongols in the late 17th century.

LITERATURE COMPARISON
Compare a related Mongolian thangka of Zanabazar, also dated to the 19th century, in the collection of the Rubin Museum of Art, object number C2006.66.587.

Estimate EUR 3,000
Starting price EUR 1,500

527

A THANGKA OF TSONGKHAPA, 18TH CENTURY, GELUG SCHOOL

Distemper and gold on cloth. Seated in dhyanasana atop a lotus throne, his left hand holding a vessel and the right holding a lotus stem coming to full bloom at the shoulders supporting the sword and sutra. He is wearing characteristic monk's robes and cap. The background with scenes from Tsongkhapa's life story with identifying inscriptions, the reverse with an inscription as well.

Provenance: From a Swiss private collection.
Condition: Very good condition with old wear, soiling, creasing, small tears to edges, and few minor losses. Possibly very minor touch-ups.

Dimensions: Size 68 x 48 cm

The founder of the Gelug school of Tibetan Buddhism, Je Tsongkhapa (1357-1419), appears at the center of the composition surrounded by vignettes from his life story with minuscule and **neatly painted identifying inscriptions**. This thangka comes from a series of 15 thangkas telling the story of Tsongkhapa's life, the present example being the fifth in the series, showing various places where he taught, wrote, or received teachings from other masters.

AUCTION RESULT COMPARISON
Compare a closely related thangka of Tsongkhapa at Sotheby's New York in Indian & Southeast Asian Works of Art on 19 March 2014, lot 79, **sold for USD 21,250**. Compare a closely related Thangka of Tsongkhapa, dated 19th century, at Bonhams San Francisco in Fine Asian Works of Art on 27 June 2017, lot 8013, sold for USD 31,250.

Estimate EUR 3,000
Starting price EUR 1,500

528

A THANGKA OF GREEN TARA, 18TH CENTURY

Tibet. Distemper and gold on cloth. Depicting Green Tara seated in rajalalitasana on a white lotus with a gilt aureole, wearing richly decorated robes and billowing scarves, holding peony stems coming to full bloom at her shoulders, the face with a serene expression, the hair arranged in a high chignon with a foliate headdress and small image of Buddha Amitabha. Tara is surrounded by seven smaller Green Taras, each near a distinct symbol of the Eight Great Fears.

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

Provenance: From a private collection in Los Angeles, California, USA.
Condition: Good condition with old wear, some creasing, minor soiling, small losses, possibly very minor touchups.

Dimensions: Image size 65.5 x 47 cm, Size incl. mounting 128 x 89 cm (pole length)

With a fine silk brocade frame and mounted as a hanging scroll.

The Eight Fears are described as fire, water, lions, elephants, snakes, chains or false imprisonment, demons or ghosts, and thieves. These are often depicted literally in painting and represent very real fears of the day, inner meanings related to ego and emotions, and deeper secret meanings representing specific tantric philosophies.

AUCTION RESULT COMPARISON
Compare a closely related Tibetan thangka of Green Tara, also dated to the 18th century and depicting the Eight Fears, at Christie's New York in Indian and Southeast Asian Art on 18 September 2013, lot 265, **sold for USD 15,000**.

Estimate EUR 3,000
Starting price EUR 1,500

529

A THANGKA OF AVALOKITESHVARA SAHASRABHUJA, 18TH-19TH CENTURY

Tibet. Distemper and gold on cloth. Standing atop a cushion resting on lotus flowers rising from a blue lake with cranes and ducks in a mountainous landscape, richly adorned with beaded jewelry and voluminous robes, holding a wish-fulfilling jewel in his principal hands while five others hold a lotus, rosary, dharmachakra, bow and arrow, and a vase.

Provenance: From a European private collection, assembled in the 1960s and 1970s.
Condition: Very good condition with minor wear, creasing, soiling, few minuscule losses. The textile mounting further with small tears, considerable soiling in some areas, few loose threads, and minor losses.

Dimensions: Size incl. mounting 131 x 68 cm, Image size 60.7 x 39.4 cm

Avalokiteshvara is surrounded by ruyi-shaped clouds, the upper corners with the red-skinned Buddha Amitabha as well as Buddha Shakyamuni showing the bhumisparsa mudra, the lower area with four ungulates flanked by two lotus-bearing forms of Avalokiteshvara. The thangka is mounted with a silk brocade frame, showing finely stitched roundels with flowers and Buddhist symbols as well as crashing waves and lishui stripe.

Stretching in a great arc around the figure are a thousand arms, each hand bearing an eye to symbolize his unhindered capacity to see. This compelling form of the most widely-revered bodhisattva Avalokiteshvara, known as Chenrezig in Tibet, embodies unbounded compassion as an all-seeing and all-reaching deity seeking to assist every sentient being in attaining nirvana. Eleven heads can be interpreted as corresponding to the eleven points of a mandala (its center, four cardinal points, four intermediate points, the nadir, and the zenith). They are arranged in five registers. The lowest register displays peaceful countenances and the next three registers present wrathful forms. Amitabha Buddha is the pinnacle. Each head represents an aspect of the compassionate deity, reflecting Avalokiteshvara's ability to meet benign and ferocious powers with comparable strength.

AUCTION RESULT COMPARISON
Compare a related but larger Tibetan thangka depicting the Thousand-Armed Avalokiteshvara, dated to the 19th century, at Christie's New York in Indian and Southeast Asian Art on 19 September 2002, lot 145, sold for USD 11,950. Compare also a related **Tibetan thangka of Avalokiteshvara Sahasrabhuja**, dated to the 18th century, at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 17 September 2014, lot 43, **sold for USD 37,500**.

Estimate EUR 4,000
Starting price EUR 2,000

530

A LARGE THANGKA OF VAJRADHARA AND BHAGAVANI, 19TH CENTURY

East Tibet. The Primordial Buddha embraced by his consort Bhagavani in the center, while he holds lotus stems in his two hands that come to full bloom at the shoulders, one supporting a swastika and the other a lasso. She holds a vase with a peacock feather, atop a lotus throne supported by a snow lion, horse, elephant, dragon, and garuda, with his foot resting on a prostrate figure, a mandorla surrounded by lotus blossoms behind them. They are surrounded by numerous deities and teachers, many with **neatly painted identifying inscriptions in gold letters**.

Provenance: From a noted Hungarian private collection.
Condition: Excellent condition with only minor wear, little soiling, minimal creasing, and few minor losses. Possibly minuscule touch-ups. The cloth mounting with some wear, traces of use, losses, minor creases and tears. The present thangka, in such well-preserved condition, must be considered exceedingly rare.

Dimensions: Image size 99 x 66 cm, Size incl. mounting 141 x 96 cm

With a cloth frame and mounted as a hanging scroll.

AUCTION RESULT COMPARISON
Compare a related thangka of Kalachakra and consort, dated 18th-19th century, at Bonhams London in The Jongen-Schleiper Collection of Fine Thangkas on 11 May 2017, lot 44, **sold for GBP 20,000**.

Estimate EUR 6,000
Starting price EUR 3,000

Portrayal of Thubten Gyatso on the present lot

Thubten Gyatso, the 13th Dalai Lama, in 1910

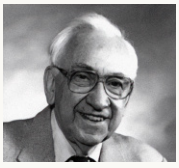
531

A THANGKA DEPICTING MAHAKALA PANJARANATHA AND THE 13TH DALAI LAMA

Tibet, around 1900. Distemper and gold on cloth. The wrathful protector standing atop a prostrate figure on a cushion behind a flaming mandorla, with the kapala and kartrika in his hands. Resting across his forearms is a gandhi stick, from which all other forms of Mahakala emanate. Above him sits Buddha Shakyamuni flanked by the 13th Dalai Lama and a Buddhist teacher, and below him are further deities including Palden Lhamo and Gyalpo Pehar, some with identifying inscriptions.

Inscriptions: To the reverse, 'Om ah Hum' repeated five times.

Provenance: Collection of Herbert V. Guenther, received as a gift from the King of Bhutan, thence by descent within the same family. Herbert Vighnantaka Guenther (1917-2006) was a German Buddhist philosopher and scholar who moved to India in 1950, where he lived and taught until 1964. From 1950 to 1958, he was at Lucknow University, where he developed a deep friendship with Kailas Nath Kaul, a naturalist, ethnologist and philosopher. He then went to the Sanskrit University in Varanasi, where he was Head of the Department of Comparative Philosophy and Buddhist Studies from 1958 to 1963. Guenther was fortunate in studying with many prominent Tibetan and Mongolian lamas, and even met with the 14th Dalai Lama and Jigme Dorji, the 3rd Druk Gyalpo ('Dragon King') of Bhutan, **from whom Guenther received the present thangka as a personal gift**.
Condition: Very good condition with minor wear and soiling. The silk brocade frame with a tear below the painting. The roller ends are loose.



Herbert Vighnantaka Guenther (1917-2006)

Dimensions: Image size 51 x 38.5 cm, Size incl. frame 113 x 72 cm

With a silk brocade frame and mounted as a hanging scroll. The scroll endings are made from nicely incised, silvered metal.

The 13th Dalai Lama, known as Thubten Gyatso (12 February 1876 – 17 December 1933) was enthroned during a turbulent era and the collapse of the Qing Dynasty. Referred to as "the Great Thirteenth", he is also known for **redeclaring Tibet's national independence**, and for his reform and modernization initiatives. Thubten Gyatso was an intellectual reformer and skillful politician. He was responsible for countering the British expedition to Tibet, restoring discipline in monastic life, and increasing the number of lay officials to avoid excessive power being placed in the hands of the monks.

AUCTION RESULT COMPARISON
Compare a closely related thangka of Thubten Gyatso at Bonham's Hong Kong, 27 November 2014, lot 141, **sold for HKD 350,000**.

Estimate EUR 10,000
Starting price EUR 5,000

532

A POLYCHROME STUCCO FRESCO FRAGMENT, YUAN TO MING DYNASTY

China, 13th-16th century. The rectangular panel finely painted with two celestial maidens bearing offerings, both with serene downcast expressions, adorned in flowing robes and elaborate headdresses, the background with thick, swirling clouds. Painted in polychrome pigments with details gilded and picked out in gesso relief.

Provenance: Belgian trade, by repute acquired from an old Flemish estate.
Condition: Very good condition, commensurate with age. Old wear, very minor age cracks with associated old fills and touchups. Framed.

Dimensions: Image size 67.3 x 36.3 cm, Size incl. frame 74 x 43 cm

The present stucco fresco was inspired by earlier depictions of Buddhist deities, like the ones seen in the **Mogao grottoes at Dunhuang**. Ming painters of Buddhist subjects sought to mimic the style of the Tang dynasty artist Wu Daozi, considered a master of Buddhist mural paintings. Examples of Ming paintings executed in the tradition of Wu are discussed in 'Latter Days of the Law: Images of Chinese Buddhism 850-1850' by Helen Foresman, Spencer Museum of Art, Kansas, 1995, pages 55 and 446. Followers also studied and adhered to Wu's Eight Classes of Supernatural Beings (Tian Long Ba Bu Zhen Ji), whose classification included 'celestial beings, musical demigods, and mythical bird-gods'.

Literature comparison: Compare the sculpture and murals in Cave 57 of the Mogao grottos at Dunhuang, illustrated in Roderick Whitfield et. al., Cave Temples of Mogao, Art and History on the Silk Road, Los Angeles, 2000, p. 37, as well as the murals of bodhisattva in caves 172 and 199, illustrated in Chang Shuhong, The Art Treasures of Dunhuang, Hong Kong and New York, 1981, paying close attention to the garments and ornamentation of the figures.

AUCTION RESULT COMPARISON
Compare a related polychrome stucco fresco fragment with three celestial maidens, 83.1 by 52.5 cm, also dated Yuan to Ming dynasty, at Sotheby's New York in Important Chinese Art on 17 March 2021, lot 246, **sold for USD 15,120**.

Estimate EUR 8,000
Starting price EUR 4,000

533
‘SCHOLAR READING A SCROLL’, LATE MING TO EARLY QING DYNASTY

China, 16th-17th century. Ink on very fine silk. Remarkably detailed painting depicting a bearded scholar wearing voluminous robes and a prominent headdress, holding a fan in one hand, seated on a barrel stool at a table and reading a scroll unrolled before him.

Provenance: From an English private collection.
Condition: Good condition, as expected and commensurate with age. With old wear and traces of use, soiling, browning, foxing, creasing, small losses, minor touchups.

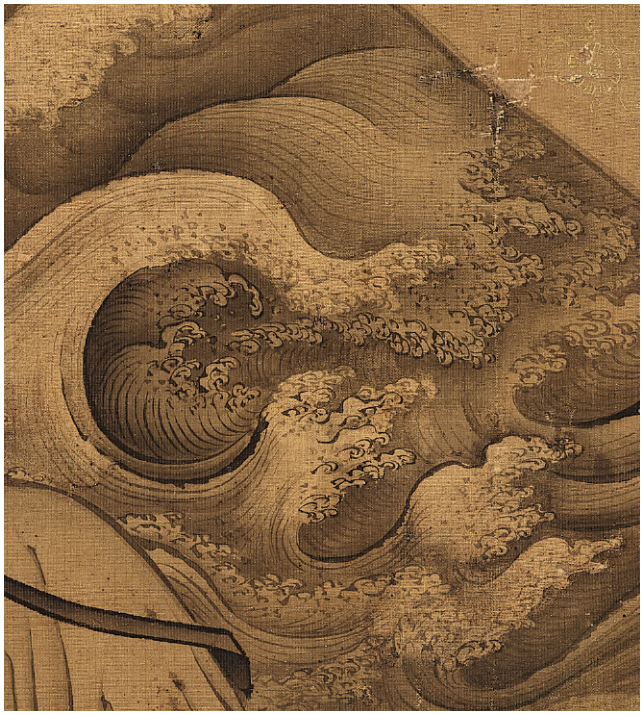
Dimensions: Image size 59 x 42.7 cm, Size incl. mounting 78 x 68.7 cm

A stack of books rests beside the scroll, a small censer on an incense stand (xiangji) as well as further scrolls, a lacquer box, various vessels, and other scholar’s objects on a high table behind a standing screen painted in magnificent quality with crashing waves, all behind a large curtain with floral roundels to the right side.

With an imperial yellow silk brocade frame, laid down on board.

AUCTION RESULT COMPARISON
Compare a related silk painting of a scholar and students, dated late 15th-16th century, at Bonhams New York in Chinese Paintings and Calligraphy on 20 March 2013, lot 3013, **sold for USD 62,500**.

Estimate EUR 4,000
Starting price EUR 2,000



534

‘MOUNTAIN LANDSCAPE’, STYLE OF NI ZAN (1301-1374), ATTRIBUTED TO JIAO BINGZHEN (ACT. 1689-1726)

China. Ink and watercolors on paper. Painted with a monumental mountain landscape with numerous different trees and groups of houses delicately nestled in between. A distinct single pavilion stands atop a mountain in the upper area of the painting.

Inscriptions: Upper left, inscribed ‘Pavilion in the mountains. In the Autumn of the Year of Renwu, two days after the Double Ninth Festival (Chongyang jie), painted by Yunlin Ni Zan’. One seal, ‘Bingzhen’.

Provenance: Dorotheum, Vienna, early 1980s. Konrad Lang, acquired from the above and thence by descent. The reverse with an old Dorotheum inventory number, ‘142-14367-/43’. Konrad Lang (1933-2014) was an Austrian painter and artist. Exhibitions of his works were held in Vienna, Linz, Rome, and other cities. Lang was also a passionate collector, focusing on decorative arts, prints, and old masters. Rocks and rock formations were among his favorite motifs, and it seems likely that he enjoyed the present lot as a source of inspiration.

Konrad Lang (1933-2014)

Condition: Good condition with old wear, soiling, small creases and losses, some with minor old touchups. Laid down on board and framed behind glass.

Dimensions: Image size 62.5 x 44.5 cm, Size incl. frame 78.5 x 55.5 cm

With an old hardwood frame.

AUCTION RESULT COMPARISON
Compare a related painting by Jiao Bingzhen, 112.5 x 59 cm, at Sotheby’s New York in The Roy and Marilyn Papp Collection Of Chinese Paintings on 14 September 2016, lot 572, **sold for USD 200,000**.

Estimate EUR 4,000
Starting price EUR 2,000

535

A RARE AND IMPORTANT PAINTING OF THE ARHAT BAKULA, 17TH-18TH CENTURY

China. Ink and watercolors on silk. The Meditating Luohan seated on a fine and richly bejeweled throne, a halo behind his head, surrounded by clouds, leaves, and craggy rockwork. A mongoose in his arms spews wish-fulfilling jewels which drop into a vessel containing conch shells, held up by a demonic figure, below a transparent lotus cup with further jewels and a rock. Descending from above is Maitreya riding a tiger.

Provenance: UK market, by repute from an old English estate.
Condition: Fair condition with old wear, soiling, creasing, few tears, small losses and minor touchups. With a silk brocade frame and mounted as a hanging scroll.

Dimensions: Image size 110.5 x 68.2 cm, Size incl. mounting 211 x 85.7 cm

Bakula, known as Jinguzo Luohan (Meditating Luohan) in Chinese, is the fifth arhat and often depicted with a mongoose spewing wish-fulfilling jewels, which is also commonly held by Jambhala, the Buddhist God of Fortune and Wealth.

The arhat paintings of the early Ming dynasty owe much to the secular tradition of landscape literati painting in China, and break from the earlier Tibetan compositional practice of Buddhist paintings, in which deities and other important figures are set within a regimented and prescribed hierarchy. In most of the arhat painting sets, the main figures are set within lush landscapes, surrounded by craggy mountains, curving pine boughs, and flowing streams. In the tradition of Chinese literati paintings, nature and country life were seen as an escape from the intrigues of the court, a place where scholars could find the peace needed to write poetry, perform music, and develop ideas. It is no coincidence that the arhats of these early painting sets, figures who represented wisdom and enlightenment, were placed within the tranquil confines of a natural landscape.

The Qing dynasty witnessed a revitalization of the cultural contacts between Tibet and imperial China, and the Manchu ruling class officially patronized Tibetan-style Buddhism in the capital of Beijing. This period also witnessed an explosion in the production of Buddhist art, particularly during the reign of the Qianlong Emperor (r. 1735-1796), thanks to innovations such as the printing press (for producing thangkas) and industrial molds (for producing sculptures). Stylistically, **painting sets of the Sixteen Great Arhats from the seventeenth and eighteenth centuries continued to follow the early Ming style**, with arhats set in Chinese-style landscapes.

AUCTION RESULT COMPARISON
Compare a closely related painting of the Buddhist patron Hvashang, referred to as **the patron of arhats**, also dated 17th-18th century, attributed to "Tibet or China", at Christie's New York in Indian, Himalayan & Southeast Asian Works of Art on 17 March 2021, lot 453, **sold for USD 750,000**.

Estimate EUR 8,000
Starting price EUR 4,000

536

A BUDDHIST VOTIVE PAINTING DEPICTING AVALOKITESHVARA, POSSIBLY IMPERIAL

China, 17th-18th century. Ink and watercolors on silk. Superbly painted, seated in dhyanasana atop a lotus pedestal borne on a thick stem issuing buds and blossoms, flanked by two guardian attendants standing on swirling clouds with hands clasped in front. His many hands hold various attributes, running the full gamut of Buddhist iconography, and issuing from his ten heads (in place of the eleventh) is an image of Buddha Amitabha seated on a lotus throne supported on clouds, flanked by two celestial figures.

Provenance: UK market, by repute from an old English estate.
Condition: Very good condition with minor wear, soiling, creasing, few minuscule tears and losses. Laid down on paper.

Dimensions: 153 x 75.2 cm

The present image is a symbolic representation placed on a wall during Buddhist rituals. From the Buddhist perspective, paintings and calligraphy belong to Silpakarma-vidya, one of the five types of knowledge and wisdom. Over time monks and laymen painted and practiced calligraphy and Buddhist-themed works became more sophisticated during the Song and Yuan dynasties. By the middle of the Ming Dynasty, votive paintings, such as the present example, were used within private chapels and side pavilions of major temple monasteries.

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LITERATURE COMPARISON

Compare two related Imperial Buddhist votive paintings, showing **a similar treatment of the clouds**, one at Christie's Hong Kong, 26 April 2004, lot 999, and the other at Christie's Hong Kong, 26 May 2021, lot 858.

Compare the similar treatment of the clouds on an Imperial Buddhist votive painting at Christie's Hong Kong with the clouds on the present lot

AUCTION RESULT COMPARISON

Compare a silk painting of Cundi, dated to the 17th century, at Christie's Hong Kong in Fine Chinese Classical Paintings and Calligraphy on 26 May 2021, lot 860, **sold for HKD 275,000**. Compare a silk painting depicting the Water-Moon Guanyin at Christie's Hong Kong in Fine Classical Chinese Paintings and Calligraphy on 28 November 2005, lot 1056, **sold for HKD 384,000**.

Estimate EUR 15,000
Starting price EUR 7,500

537

‘THE ASIAN GOLDEN EAGLE’, LATE MING TO EARLY QING DYNASTY

China, 17th century. Ink and watercolors on silk. Finely painted with a majestic Asian golden eagle perched on a gnarled prunus branch below two smaller birds, amid grape clusters borne on leafy vines, peonies, lotus, bamboo, and rockwork.

Provenance: From the collection of Rear Admiral Emory Day Stanley, and thence by descent within the same family. Rear Admiral Emory Day Stanley, Sr. (1881-1968) was a commanding officer of the U.S. Navy who served in the Pacific, Atlantic, and Mediterranean. He was a member of the American Legion.

Rear Admiral Emory Day Stanley, Sr. (1881-1968)

Condition: Good condition, commensurate with age. Old wear, some soiling, few small tears, creases and minuscule losses, minor old touchups.

Dimensions: Image size 120 x 56 cm, Size incl. frame 144 x 65 cm

With a silk brocade frame and mounted to an old hardwood stretcher with paper backing.

Aquila chrysaetos daphanea, also known as the Asian golden eagle, Himalayan golden eagle or berkut, distributed to Manchuria and central China and along the Himalayas from northern Pakistan to Bhutan. This subspecies is the largest of all, with one female having had an authenticated wingspan of 2.81 meters, although she was a captive specimen. The forehead and crown are dark while the feathers of the nape and top-neck are rich brown-red.

AUCTION RESULT COMPARISON

Compare a related anonymous silk painting of an eagle, dated to the Qing dynasty, at Bonhams San Francisco in Chinese, Indian, Himalayan and Southeast Asian Art and Paintings on 28 June 2016, lot 8244, sold for USD 15,000 and another dated to the late Ming dynasty at Bonhams Hong Kong in Fine Chinese Paintings on 31 May 2015, lot 101, **sold for HKD 125,000**.

Estimate EUR 4,000
Starting price EUR 2,000

538

‘MAGNOLIA, PEONY AND PRUNUS’, BY ZOU YIGUI (1686-1722)

China. Ink and watercolors on paper. Finely painted with leafy and flowering branches of magnolia, peony, and prunus, with some buds still closed. Note the appealing contrast of colors between the white magnolias, pale pink cherry blossoms, and almost lavender peony.

Inscriptions: Center left, signed ‘Zou Yigui’. One seal of the artist.

Provenance: British market, by repute from an old English private collection. Inscribed in pencil, ‘30 Tsou I Kuei’, and with an old paper label inscribed with an inventory number, ‘30’.
Condition: Fair condition with wear, soiling, creasing, some losses with associated old repairs and touchups. Mounted on paper.

Dimensions: Image size 83 x 40.5 cm, Size incl. mounting 111.5 x 56 cm

Zou Yigui (1686-1722) was a famed Chinese painter who lived during the earlier Qing Dynasty. He was born in Wuxi, Jiangsu Province. He painted for the Imperial family and was highly skilled in painting flowers, with meticulous attention to detail. He was also talented in painting landscapes and once wrote a book named ‘Art of Painting of Xiaoshan’, discussing the experience of painting.

Auction result comparison: Compare a closely related painting by Zou Yigui, 175 x 97 cm, also depicting magnolia, peony, and prunus, at Lempertz Brussels, 18 June 2017, lot 1094, bought-in at an estimate of EUR 21,000-22,000. Compare a related painting by Zou Yigui of a white peony, 58 x 40 cm, at Christie’s Hong Kong in Fine Chinese Classical Paintings and Calligraphy on 26 November 2012, lot 938, sold for HKD 225,000.

Estimate EUR 4,000
Starting price EUR 2,000

乾隆二十六年四月日丁觀鵬敬繪

539

‘CHILDREN AT PLAY’, INSCRIBED DING GUANPENG (ACTIVE 1708-1771)

China, Qing Dynasty, mid-18th – early 19th century. Ink and watercolors on silk. The work either from the hand of Ding Guanpeng himself, or one of his disciples at the palace painting academy, or a combination of both. Superbly painted with four children in a noble garden mimicking the Full Moon Ritual (manyue) by ‘washing’ a statue of the infant Buddha.

Inscriptions: Lower right, ‘Ding Guanpeng’. Dated to the 4th month of the 26th year of the Qianlong reign (corresponding to 1761). One seal of the artist.

Provenance: UK trade, by repute acquired from a British private estate.
Condition: Very good condition with minor wear, soiling, creasing, few minuscule losses. Mounted as a hanging scroll.

Dimensions: Image size 115.5 x 48 cm, Size incl. mounting 213.5 x 63 cm

One child is kneeling on an oval rug with hands folded in prayer, one holds a bowl of peony blossom offerings, one is pouring water from a kundika to ‘wash’ a statue of the infant Buddha, supported on an elaborate lotus base, held by another child, next to a small vase with lingzhi fungi, and all below a gnarled tree, large lingbi stones, peonies, and bamboo.

The scene and specifically the objects are painstakingly detailed, and upon closer inspection, one can discover such interesting things as a crackled turquoise glaze on the vase or a fine gilding on the infant Buddha statue. The fence in the background also shows numerous ornaments, and the various rocks and plants surrounding the children have meticulously executed minutia. One can understand the children’s excitement, as we can all look in fascination at the intensity of the mimicked ceremony.

The rich details of the playthings are matched by the carefully rendered clothing and delicately drawn faces of the children. The children’s finely woven silk brocades reveal their noble, if not Imperial upbringing, and their enjoyment of the event is patent in their expressions of glee and wonderment as they play with the ceremonial objects. The elaborate rock and flowering plants indicate this is a garden setting. Likely within the walls of a family compound, the location of the painting is another indication of the wealth and prestigious status to which the children belong.

Ding Guanpeng (active 1708-1771) was a Chinese painter who lived during the Qing dynasty. A native of Beijing, he was active from the later part of the Kangxi period to the mid-Qianlong period. At one point he studied oil painting under Giuseppe Castiglione. He was noted for painting people and landscapes, both in his distinct own style and by precisely copying the work of important masters such as - in the present lot - Su Hanchen. He spent about 50 years in the Palace Painting Academy and painted at least 200 major works with his own hand.

Expert’s note: The present lot is an exact copy after a work by the Song Dynasty artist Su Hanchen (active 1130s–1160s), which is currently in the National Palace Museum in Taipei. It is known that during the reign of Emperor Qianlong (1736-1795) masters from the Palace Painting Academy, such as Ding Guanpeng, were commissioned to copy a significant number of ancient works from the Imperial palace collection, predominantly for conservatory purposes, but also for a number of other reasons. Occasionally, some of the more prominent artists involved in this undertaking were allowed to sign these copies with their own names.

AUCTION RESULT COMPARISON
Compare a related painting by Ding Guanpeng at Poly International, 3 December 2014, lot 3213, bought-in at an estimate of CNY 300,000-500,000 (approx. EUR 40,000-65,000). Compare **another copy of a work by Su Hanchen** at Bonhams, in Chinese Paintings and Calligraphy, 20 March 2013, New York, lot 3009, **sold for USD 86,500**.

Estimate EUR 8,000
Starting price EUR 4,000

540
‘GATHERING OF MONKS’, 17TH-18TH CENTURY

China. Ink and watercolors on silk. The numerous monks separated into smaller groups, all wearing loose-fitting robes decorated with various patterns, some holding canes, scepters, or flywhisks, surrounded by pine and willow trees, bamboo and blossoming peony, rockwork, garden fences, scholar’s objects, crashing waves, and clouds. The lowest group is standing on a rug behind billowing clouds over the sea.

Provenance: UK market, by repute from an old English estate.
Condition: Very good condition with minor old wear, staining and soiling, creasing, few minuscule tears and losses. With an ancient silk brocade frame and mounted as a hanging scroll.

Dimensions: Image size 180 x 74 cm, Size incl. mounting 266.5 x 89.5 cm

EXPERT’S NOTE
The present lot features an exceptional gold silk brocade frame, superbly woven with complex designs in an elaborate pattern. This indicates the great importance conferred upon the present painting by a previous owner.

AUCTION RESULT COMPARISON
Compare a related painting of immortals, dated to the Qing dynasty, at Sotheby’s London, 6 November 2013, lot 431, **sold for GBP 74,500**. Compare a related painting of immortals, dated to the 19th century, at Sotheby’s London in Asian Art on 17 May 2019, lot 461, **sold for GBP 22,500**.

Estimate EUR 8,000
Starting price EUR 4,000

541

‘ANECDOTES FROM THE LIFE OF CONFUCIUS’, AFTER QIU YING (1494-1552) AND WEN ZHENGMING (1470-1559), QING DYNASTY

China, 18th-19th century. Ink and watercolors on silk. Containing ten leaves. With various depictions of the legendary philosopher Confucius (551-479 BC), showing him seated with other scholars on a rock above a group of soldiers with further warriors hiding in the background, seated at a table examining a scroll in a palace terrace; relaxing in a pavilion; together with a qilin; kneeling in prayer; walking through a forest; and engaged in other pursuits. With silk brocade front and back covers.

Inscriptions: Signatures of Qiu Ying and Wen Zhengming. The final leaf dated ‘Jiajing wuxu’ (corresponding to 1538).

Provenance: Sotheby’s New York, 22 September 1997, lot 60. A private collector, acquired from the above, and thence by descent.

Condition: The leaves and front and back covers have come apart. Very good condition overall with only minor wear, little soiling and foxing, and few small losses.

Dimensions: Image size ca. 30.5 x 28.6 cm (each),
Cover size 37.2 x 32.2 cm

The ten scenes presented in this album are titled and inscribed as follows:

Visitation: When Confucius was ill, King Lu sent a messenger to visit him
Presenting the Medicine: King Lu sent a messenger to deliver medicine to Confucius
The Dream of Two Pillars: The student Zigong visited Confucius. Confucius told him that he dreamt of sitting between two pillars. A few days later, Confucius died.
Hunger Strike in the Chen Empire: The King of Chu invited Confucius to his state. The King of Chen was afraid that Confucius would lend great strength to Chu and did not want to let him leave. Chen sent soldiers to Confucius, who went on hunger strike for seven days.
Zixi hinders a bestowal to Confucius: The King of Chu wanted to bestow lands on Confucius. His prime minister Zixi did not believe it was a good decision and thwarted the bestowal.
Writing the Six Classics: At the age of 71, Confucius completed the Six Classics.
Capturing a Qilin during a Hunt: The King of Lu captured an unknown creature while hunting. Confucius was able to identify it and said it was an auspicious animal. Unfortunately the animal died of its injuries. Confucius died two years later.
Red Rainbow from the Sky: One day a red rainbow descended from the sky and turned into yellow jade. Confucius kneeled before it.
Grandiose Song by Jieyu from the Chu State: After Confucius' arrival in the Chu state, Jieyu, an impartial resident of Chu, walked past his door and sang loudly.
Zigong Tends to the Grave: After Confucius' death, his student Zigong took care of his grave for six years.

Confucius (551-479 BC) was a Chinese philosopher, poet, and politician of the Spring and Autumn period who was traditionally considered the paragon of Chinese sages. Confucius' teachings and philosophy formed the basis of East Asian culture and society, and continues to remain influential across China and East Asia as of today.
His philosophical teachings, called Confucianism, emphasized personal and governmental morality, correctness of social relationships, justice, kindness, and sincerity. Confucianism was part of the Chinese social fabric and way of life. To Confucians, everyday life was the arena of religion. Confucius's principles have commonality with Chinese tradition and belief. With filial piety, he championed strong family loyalty, ancestor veneration, and respect of elders by their children and of husbands by their wives, recommending family as a basis for ideal government. He espoused the well-known principle "Do not do unto others what you do not want done to yourself", the Golden Rule.

Portrait of Confucius by Qiu Ying (1494-1552), Ming dynasty

LITERATURE COMPARISON
Compare a related album leaf depicting Confucius, also dated to the Qing dynasty, in the collection of the British Museum, 1902,0606,0.56.a-v.

Estimate EUR 6,000
Starting price EUR 3,000

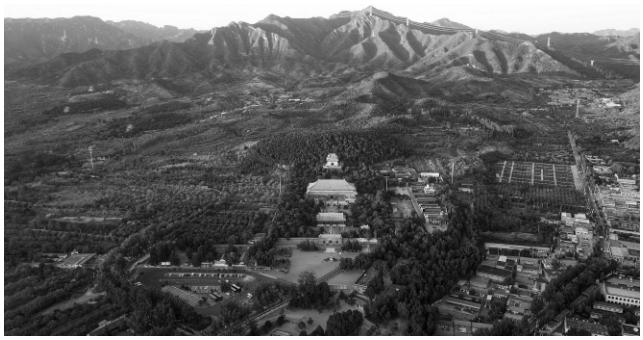
542
‘THE MING TOMBS’, QING DYNASTY

China, 1644-1912. Ink and watercolors on paper. Portraying a broad landscape view of the shrines set in a mountainous river landscape, the foreground with a path divided by gateways and lined with pottery figures and mythical beasts, each shrine with an identifying inscription.

Provenance: From the collection of Naima Rutgersson (1922-2020), Stockholm, Sweden, and thence by descent.
Condition: Overall in fair condition and presenting very well. Old wear, minor creasing, soiling, staining. Some tears, losses and touchups mostly to edges. Laid down on board. With a European wood frame.

Dimensions: Image size 232 x 76 cm

The Ming tombs are a collection of mausoleums built by the emperors of the Ming dynasty of China. The first Ming emperor’s tomb is located near his capital Nanjing. However, the majority of the Ming tombs are located in a cluster near Beijing and collectively known as the Thirteen Tombs of the Ming dynasty. They are located within the suburban Changping District of Beijing Municipality, 42 kilometers north-northwest of Beijing’s city center. The site, on the southern slope of Tianshou Mountain (originally Huangtu Mountain), was chosen based on the principles of feng shui by the third Ming emperor, the Yongle Emperor. After the construction of the Imperial Palace (Forbidden City) in 1420, the Yongle Emperor selected his burial site and created his own mausoleum. The subsequent emperors placed their tombs in the same valley.



An overview of the Changling Mausoleum, the burial site of the Yongle Emperor

LITERATURE COMPARISON
Compare a related painting depicting the Ming tombs, 119.4 x 251.5 cm, at Christie’s London, 25 June 1998, lot 293. Compare a related painting depicting the Ming tombs, dated after 1736, in the Library of Congress, inventory number G7822.M5A35.

Estimate EUR 3,000
Starting price EUR 1,500

543
‘PORTRAIT OF A SECOND-RANK OFFICIAL’, QING DYNASTY

China, 18th-19th century. Ink, watercolors, and gilt on paper. The finely painted half-portrait depicting an elderly official of the second rank, as evidenced by the coral finial on his hat and the golden pheasant on his rank badge. His wealth and prestige are further evidenced by his long tourmaline necklace and tiger-skin seat cover. His face is realistically painted with well-detailed features, such as deep wrinkles, short eyebrows, a hooked nose, intense eyes, and a long, thin beard.

Provenance: From an old Austrian private collection. The backside of the frame with a manual inscription "R. Wytek Privat" and a date "2.5.96".
Condition: Very good condition with minor soiling, browning and foxing. Matted and framed behind glass.

Dimensions: Image size 19.7 x 19.7 cm, Size incl. frame 40 x 39.5 cm

Literature comparison: Compare a related full-body portrait of Lirongbao, the father-in-law of Emperor Qianlong, painted posthumously during the 18th or 19th century and now in the collection of the Arthur M. Sackler Gallery of the National Museum of Asian Art, Smithsonian Institute, accession number S1991.130.

AUCTION RESULT COMPARISON
Compare a related full-body portrait of a second-rank civil official, also dated 18th-19th century, at Christie's New York in Fine Chinese Ceramics and Works of Art on 17 September 2010, lot 1060, **sold for USD 74,500**.

Estimate EUR 3,000
Starting price EUR 1,500

544
‘LADY WITH QIN’, QING DYNASTY

China, 19th century. Oil on canvas. Finely painted with a beautiful lady seated in a chair and wearing long, loose-fitting robes, her right arm resting on a qin on a wooden table and her left holding a white chrysanthemum. The face with a fine expression marked by alert eyes and pursed lips.

Provenance: Collection of Henrik Eugen Reuterswärd, thence by descent to Marina Reuterswärd. Henrik Eugen Reuterswärd (1881-1964) was an employee of Mo och Domsjö, the Swedish pulp and paper manufacturer later led by the famous Asian art collector Carl Kempe (1884-1967) after succeeding his father as CEO in 1917. Reuterswärd began collecting Chinese art during the golden age of collecting in Europe and was possibly also inspired by his relative C.R. Patrik Reuterswärd (1885-1963), who was posted as charge d’affaires in Tokyo, Peking, and Shanghai between 1911 and 1914. The present painting is listed in Reuterswärd’s 1921 prenuptial agreement with Ebba Ingeborg Sjögren.
Condition: Good condition with minor old wear, little soiling, expected craquelure, and few minor touchups. Mounted on stretcher. The hardwood frame dating to the late Qing dynasty and with a fine patina and old bronze hook.

Marina Reuterswärd (right) with her award-winning dog in 1975

Carl Kempe in Ekolsund Castle in 1967

Dimensions: Size incl. frame 65.3 x 50.5 cm

From the late sixteenth century onwards, the newly enriched merchant class in China sought to spend its fortunes in a variety of amusements. There were wine shops, pleasure boats, and numerous luxury products, and all of these intersected with the rise of the courtesan culture. Beautiful, intelligent, and cultured young women skilled in music, literature, painting, singing, dancing, and conversation became sought after companions for men of means.

Portraits of idealized beauties were popular throughout the Qing dynasty. They conjured up the essence of feminine grace and attraction. Some do not represent real persons, but rather a romanticized version of the perfect, ideal woman. This specific genre was originally made for the domestic market only.

AUCTION RESULT COMPARISON
Compare a pair of closely related paintings, also dated to the 19th century, at Sotheby’s New York in Asian Art on 17 September 2016, lot 1130, bought-in at an **estimate of USD 30,000-50,000**.

Estimate EUR 4,000
Starting price EUR 2,000

545

‘THE LEGENDARY WARRIOR LIN SINIANG’, QING DYNASTY

China, 1644-1912. Ink and watercolors on silk. Finely painted with the beautiful Lin Siniang examining the sharpness of her sword, holding it up with one hand and testing the blade with the index finger of her other hand. She is wearing loose-fitting robes and finely decorated aprons, as well as a chime necklace and floral headdress, with a second sword tied to her back.

Inscriptions: Lower left, ‘Bingfu Qiu Ying’. One seal, ‘Shizhou’.

Provenance: US market, by repute from a private collector in Texas, USA.
Condition: Good condition with old wear, some stains, shallow surface scratches, minor soiling, few small creases. Laid down on board and framed.

Dimensions: Image size 66.5 x 31.5 cm, Size incl. frame 94 x 45.5 cm

The story of Lin Siniang is a legend of the early Qing dynasty. Lin was taught by her father how to yield a sword from a young age. By the age of six, she wielded the weapon with deadly precision. To support herself when her family died, she had to turn to prostitution and subsequently caught the attention of Zhu Changshu, a feudal lord of the Qingzhou state. The king was so impressed by her skills that she was asked to teach all his concubines. Eventually, these women became a full-fledged army led by Lin Siniang. When Changshu was captured by rebel forces, it was Lin and her army that rescued him. Sadly, they died in battle but were given heroes’ burials. In the 78th chapter of Dream of the Red Chamber (Honglou Meng), the classic Chinese novel composed by Cao Xueqin in the middle of the 18th century, Jia Zheng recounts this inspirational legend to Jia Baoyu, Jia Huan, and Jia Lan, so that each would write a poem on the subject.

Estimate EUR 3,000
Starting price EUR 1,500

新將金鏁籠鸚鵡朝餐多與教
來香閣幾行詩贏得頻開鷓鴣
小鳥聰明如許誦來楚楚休將眠
語令他如恐怕人前亂語

翰仙主人孫祿操

546

‘LADY AND PARROT’, BY XU CAO (1899-1961)

China. Ink, gilt, and watercolors on paper. Finely painted with a noble lady seated in an elaborately crafted wooden chair with gilt fittings and silk brocade back, a table holding a wine cup and an ancient bronze vessel as well as a large vase held by a stand beside her. The lady is looking toward her parrot perched on a gilt swing suspended from a dragon fitting mounted to a wooden pole.

Inscriptions: Upper left, signed ‘Yansun Xu Cao’, and with a lengthy inscription. One seal of the artist.

Provenance: UK trade, by repute acquired from a British private collection.
Condition: Excellent condition with minor old wear. Soiling, browning, and foxing, all found exclusively outside the depiction, therefore probably added by the artist on purpose. Mounted as a hanging scroll.

Dimensions: Image size 81 x 35.5 cm, Size incl. mounting 215 x 51 cm

Expert’s note: Xu Cao was a leading conservative artist in Beijing during the 1930s and 1940s. Some scholars have later described him as possibly **the last living proponent of the Imperial School**. Xu Cao’s zestful brushwork and taste for theatrics were conservative in their references to the past, but wholly modern in the spirit of defiance and abandon they celebrated. This is clearly seen in the present work, with the paper being deliberately ‘aged’ with simulated wear, a dramatic effect that - like in theater- creates a stark contrast between the actual depiction and the background.

Xu Cao (1899-1961)

AUCTION RESULT COMPARISON
Compare a closely related painting by Xu Cao, also depicting a lady and parrot, dated 1939 by inscription, at Christie’s Hong Kong in Fine Chinese Modern Paintings on 30 May 2017, lot 1297, **sold for HKD 150,000**.

Estimate EUR 6,000
Starting price EUR 3,000

547
‘LADY’, IMPERIAL SCHOOL, QING DYNASTY

China, 1644-1912. Ink and watercolors on fine silk. Masterfully painted with a young lady opening a window, wearing a loose-fitting robe with hems and collar decorated with lotus scroll, jewelry, and flowers in her hair, looking straight ahead with a subtle smile, a gnarled blossoming tree above her and craggy rockwork below.

Inscriptions: Center left, “Wuzhong Yanshan Qiaoke Yuan Chao”. One seal, ‘Zixin’.

Provenance: Collection of John and May Waldroup, assembled while living in Japan during the 1960s. John D. Waldroup (1926-2006) was an American accountant for Price Waterhouse in Manila, Philippines, where he met and married his wife May (b. 1930). In 1962, they moved to Japan, opening an office for Arthur Young and Co., as a partner of the firm.
Condition: Good condition with minor wear and soiling, creasing, minor losses and associated old repairs. Mounted.

May Waldroup

Dimensions: Diameter 26 cm, Size incl. mounting 32.7 x 39.5 cm

AUCTION RESULT COMPARISON
Compare a related Imperial School painting of a court lady and boy, 98 x 60 cm, dated early 18th century, at Sotheby’s Hong Kong in Fine Chinese Ceramics & Works of Art on 7 April 2010, lot 1826, **sold for HKD 1,340,000**.

Estimate EUR 4,000
Starting price EUR 2,000

548

‘PLUM BLOSSOMS AND BAMBOO LEAVES’, BY WANG YAOQING (1881-1954)

China, first half of the 20th century. Ink and watercolor on segmented paper. The upper fan-shaped painting shows calligraphy. The lower painting depicts branches of a plum tree covered in red blossoms, bamboo leaves on the left. Calligraphy and seal mark on the left side. Laid down on paper with protective cover.

Inscriptions: Upper image: The text describes a scene in autumn, gifted to Mr. Youting. Lower image (translated): ‘To Mr. Youting’. Signed ‘Wang Yaoqing’. One seal: ‘Yaoqing’.

Provenance: From the collection of Professor Jan Wirgin (1932-2020). Jan Wirgin studied Classic Chinese and History of Art at Stockholm University. Later, he joined the Museum of Far Eastern Antiquities in Stockholm, first as a curator and then between 1981-1998 as the director of the museum. Further, he published numerous articles during his work as the editor of the Bulletin of the Museum of Far Eastern Antiquities. One of his most famous works is the book “Chinese Art history” (1972), which is still one of the most read books for students of Chinese art history in Sweden.

Museum of Far Eastern Antiquities in Stockholm

Condition: Good condition. The upper painting with some minor material loss at the margin, a few tears, and abrasions, especially along the folds, touch-ups. The lower painting with some abrasions along the folds, minor material loss, and a tear on the right side.

Dimensions: Upper image size 46 x 20, lower image size 46 x 20.3 cm, paper cover 63.5 x 65 cm

Wang Yaoqing (1881-1954) was one of the most famous actors of the Peking Opera in the early 20th century. He was known for playing various female roles in the Peking Opera. In the early 1930s, Wang Yaoqing taught at the Chinese Opera Specialized School. Later, he became the principal of the Chinese Opera School and trained many talented actors, for example, Mei Lanfang, Cheng Yanqiu, Xun Huisheng, and Shang Xiaoyun. He is also a renowned Chinese painter, known for his paintings of plums, chrysanthemums, lotus flowers, turtles, and shrimps.

Wang Yaoqing (1881-1954)

Wang Yaoqing dressed as Dan (young female role in Peking Opera)

AUCTION RESULT COMPARISON
Compare a similar painting, depicting a tree branch with blossoms, also from Wang Yaoqing, with the title ‘Ink Prunus (墨梅),’ at Xiling Yinshe Auction in Chinese Painting and Calligraphy on 25 June 2016, lot 992, **sold for RMB 140,000 (ca. EUR 19,400)**.

Estimate EUR 3,000
Starting price EUR 1,500

549

‘BUDDHA AMITABHA’, BY ZHANG DAQIAN (1899-1983)

China. Ink, gilt, and watercolors on silk. Superbly painted with Buddha Amitabha seated in dhyanasana on a lotus throne, with each of the overlapping petals showing the Three Jewels. He is wearing a loose-fitting monastic robe decorated with flowerheads and a broad waistband with lotus scroll. His chest is marked with a wan symbol. The serene face with a fine expression. All within a roundel above swirling clouds and below lotus blossoms falling from the sky.

Inscriptions: Signed ‘Zhang Daqian’. Dedicated to a ‘follower from Luojun’. Dated ‘Summer of the Year of Bingxu’ (corresponding to 1946). Three seals of the artist.

Provenance: UK trade, by repute acquired from a British private collection.
Condition: Good condition with minor wear, soiling, distinct foxing and minimal losses. With a Japanese silk brocade mounting and a kiri (paulownia) wood frame. The backside with a Japanese paper mounting that shows significant tears and losses.

Dimensions: Image size 61 x 24.5 cm, Size incl. frame 79 x 39.2 cm

Zhang Daqian (1899-1983)

Zhang Daqian was one of the best-known and most prodigious Chinese artists of the twentieth century. Originally known as a guohua (traditionalist) painter, by the 1960s he was also renowned as a modern impressionist and expressionist painter. In addition, he is regarded as one of the most gifted master forgers of the twentieth century. After the Communist Revolution in 1949, he left China and spent years living in South and North America, extensively touring Northern California. Chang’s first California solo exhibition in 1967 at Stanford University attracted an opening reception crowd of a thousand. Finally, he settled in Taipei, Taiwan in 1978. During his years of wandering, he had several wives simultaneously, curried favor with influential people, and maintained a large entourage of relatives and supporters. He also kept a pet gibbon. He affected the long robe and long beard of a traditional Chinese scholar.

AUCTION RESULT COMPARISON

Compare a related painting by Zhang Daqian, depicting a bodhisattva and consort, at Sotheby’s Hong Kong in Fine Chinese Paintings on 11 October 2021, lot 3094, sold for HKD 945,000. Compare a related painting by Zhang Daqian, **also dated 1946** by inscription and depicting Buddha Amitabha, albeit in a slightly different manner inspired by the Mogao caves, at Christie’s Hong Kong in Fine Chinese Modern Paintings on 2 June 2015, lot 1529, **sold for HKD 5,440,000**. Compare a related painting by Zhang Daqian, depicting Buddha and bodhisattvas, at Christie’s Hong Kong in Fine Chinese Modern Paintings on 30 November 2010, lot 2642, **sold for HKD 2,780,000**.

Estimate EUR 15,000
Starting price EUR 7,500

謝翁適此冊由曾五爺
題好送来以為夫子宮
牆百官富美瞻之者自
能得之是又豈容於喋
哉 江兆申謹書

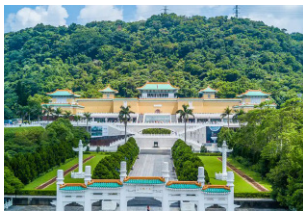
550

‘CIRCUS SCENES’, AN ALBUM BY PU RU (1896-1963), WITH A TOTAL OF 16 LEAVES

China. Ink on paper. The present album consists of eight leaves by the artist, each with a depiction of a different circus act, including acrobats, feats of strength, balancing acts, a tightrope walker, and a trapeze artist, with annotations to each opposite leaf. With silk brocade front and back covers.

Inscriptions: The cover titled ‘Album with Circus Scenes by Pu Xinshe [Pu Ru]’, signed ‘Kanbai Wu Ping’, with two seals, ‘Wu Ping’ and ‘Kanbai’. Each painted leaf with a title. The last leaf signed ‘Xinshe’, dated Yiwei year (corresponding to 1955), dedicated to Wang Aiyun (1906-2004), and with a total of ten seals of the artist. Each opposite leaf with an annotation, praising Pu Ru and describing his life and art, inscribed and signed by Jiang Zhaoshen, Zeng Shaojie, Wang Zhuangwei, Chen Hanguang, dated Bingshen year (corresponding to 1956), with another dedication to Wang Aiyun, and a total of nine seals.

Provenance: Wu Ping (1920-2019) and thence by descent. Wu, whose style name was Kanbai, was a native of Yuyao in Zhejiang province. He possessed notable talent in the arts of calligraphy, painting, and seal carving, and formerly served as a **director of the Department of Painting and Calligraphy at the National Palace Museum, Taipei**.



National Palace Museum, Taipei

Condition: Very good condition with minor wear, soiling, and foxing. Some old wear and traces of use to album cover.

Dimensions: Image size ca. 11 x 8 cm (each), Leaf size 15.2 x 11.2 cm (each)

Chinese circus acts include a wide range of acrobatic acts, balancing acts and other demonstrations of physical skill traditionally performed by a troupe in China. Many of these acts have a long history in China and are still performed today. While the English term “Chinese circus” has been used to describe Chinese variety arts even in the earliest Western historical texts, the East views the Chinese term ‘circus’ as an altogether separate, Western style of show. Clowns, for example, belong exclusively to the Western circus. Eastern elements include Shaolin monks, Peking opera characters, and the Monkey King.

Chinese street performers seen by Johan Nieuhof in 1655-57

During the Qin and Han periods, Juedi or Baixi variety shows were popular with the common people. Juedi was originally an entertainment where men wearing horns charged at one another like bulls, but became a general term used interchangeably with Baixi to describe popular entertainment during the Han Dynasty. It consisted of a variety of acts such as conjuring, acrobatics, wrestling, musical performances, dance, martial arts, horsemanship, and juggling. Over the centuries, performances became more elaborate and during the Tang Dynasty, the performing arts were highly popular in the Emperor’s court and the acts became even more refined. Eventually, the performing arts lost favor in the Imperial Court and moved back to the common people and most performers performed in the street. Towards the end of the Ming Dynasty (1368-1644), the performers again came off the street and started performing on stage. During the end of the Qing Dynasty (1644-1911), it regained popularity with the Imperial Court and has remained a popular art form to this day.

Pu Ru (1896-1963), also known as Pu Xinshe, was a traditional Chinese painter, calligrapher, and nobleman. A member of the Manchu Aisin Gioro clan, the ruling house of the Qing dynasty, he was a cousin to Puyi, the last Emperor of China. It was speculated that Pu Ru would have succeeded to the Chinese throne if Puyi and the Qing government were not overthrown after the 1911 Xinhai Revolution. Pu Ru was reputed to be as talented as the famous southern artist Zhang Daqian. Together, they became known as ‘Pu of the North and Zhang of the South’. Pu Ru fled to Taiwan after the Communist Party of China came to power, and was appointed by Chiang Kai-shek as a Manchu representative at the Constitutional National Assembly. In Taiwan, he made a living selling paintings and calligraphy, and taught as a professor of fine arts at the National Taiwan Normal University.

Pu Ru (1896-1963) in his studio

AUCTION RESULT COMPARISON

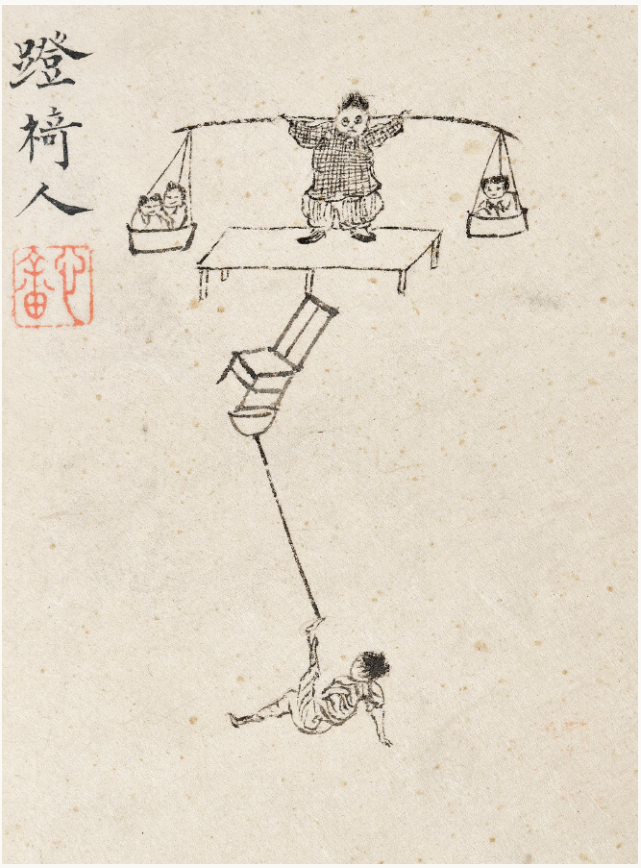
Compare a closely related handscroll (14 x 119 cm) by Pu Ru with similar depictions at Poly International, 1 December 2019, lot 2113, **sold for CNY 1,265,000 (approx. EUR 163,222)**.

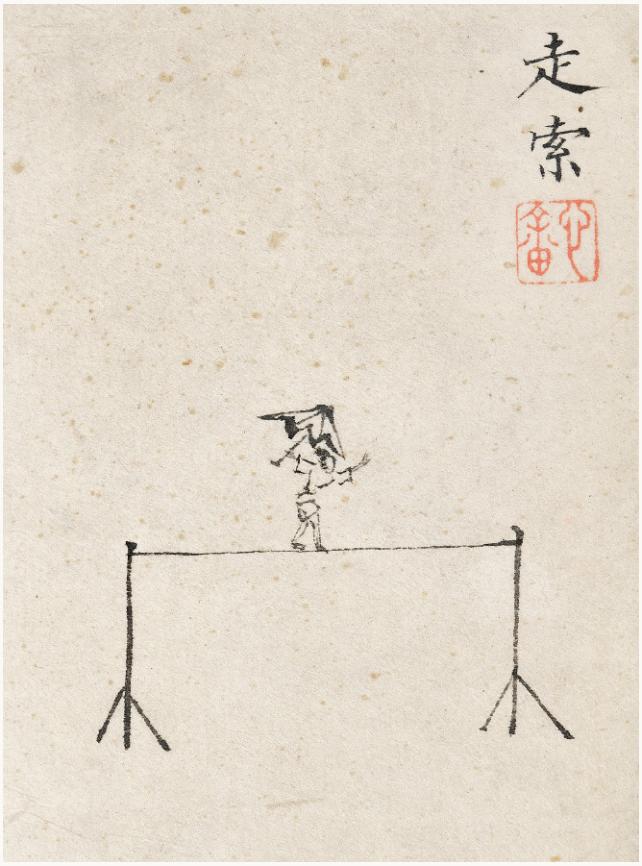
Estimate EUR 10,000
Starting price EUR 5,000

頂象

人獸鬪

疊羅漢


蹬椅人


走索

戲馬

飛人

牛拉車
靄雲先生屬
乙未五月
心畬

551
‘BIRD AND BAMBOO’, BY ZHAO SHAO’ANG (1905-1998)

China. Ink and watercolors on paper. Finely painted with a long-tailed, blue-crested bird with its beak wide open, perched on a thin bamboo stalk amid leaves and further stalks of varying thickness. Executed in bold and vivid brushstrokes with expressive splashes of warm colors. With a silk brocade frame.

Inscriptions: Lower left, inscribed and signed ‘Shao’ang’, two seals of the artist. Dated to the Yimao year (corresponding to 1975).

Provenance: From a noted private collection.
Condition: Very good condition with minor wear, minimal soiling, and very little creasing to edges.

Dimensions: Image size 92 x 51 cm, Size incl. frame 119 x 67 cm

Zhao Shao’ang (1905-1998) is considered one of the Four Great Masters of the Lingnan School. In the late 19th century, scholars in China broke through entrenched conservative thought schools and began to create and promote new styles of art. This not only cultivated ideological progress within social elites but also gave birth to the eclectic fusion of the Han Chinese and Western styles, as advocated by the Lingnan School, which today is considered – along with the Beijing and Shanghai schools – as one of the three pillars of modern Chinese painting.

The young Zhao Shao’ang

AUCTION RESULT COMPARISON
Compare a related painting by Zhao Shao’Ang with a kingfisher at a lotus pond, dated 1969, at Sotheby’s Hong Kong in Fine Chinese Paintings on 3 October 2016, lot 1234, **sold for HKD 750,000**.

Estimate EUR 4,000
Starting price EUR 2,000

552

‘MAPLE TREE AND BIRD’, BY XIE ZHILIU (1910-1997)

China. Ink and watercolors on paper. Finely painted with a white-crested long-tailed bird perched on a gnarled maple branch bearing red, worm-eaten leaves and dense buds, the bird’s head turned to one side. With a silk brocade frame and mounted as a hanging scroll.

Inscriptions: Upper right, signed ‘Xie Zhiliu’ and dated April of the Guiwei year (corresponding to 1943), with two seals, ‘Xie zhi’ and ‘Zhiliu’.

Provenance: From an English private collection.
Condition: Very good condition with minor wear, soiling, foxing, and creasing, the watercolors lightly smudged in some areas.

Dimensions: Image size 64 x 35 cm, Size incl. mounting 203 x 48.5 cm

Xie Zhiliu (1910-1997)

Xie Zhiliu (1910-1997) was a leading traditional painter, calligrapher, and art connoisseur of modern China. He was a noted member of the Shanghai School. Xie and his wife Chen Peiqiu are one of the most famous couples in Chinese art. Xie began learning to paint at the age of nine, and received an education according to the Chinese artistic tradition, which is a combination of drawing directly from life and copying the paintings of old masters. At the age of 19, he began to emulate the style of Ming dynasty master Chen Hongshou. In the 1930s, Xie Zhiliu befriended the famous painter Zhang Daqian. In 1942 Xie went to Dunhuang with Zhang to study the art of the Mogao Caves. After returning he published several books including ‘Records of Dunhuang Art’ and ‘Compilation of Dunhuang Cave Art’. In 1943, Xie was hired as an art professor by the National Central University (now Nanjing University), then exiled in Chongqing during the Second Sino-Japanese War. He held personal exhibitions in many Chinese cities including Chengdu, Chongqing, Kunming, Xi’an, and Shanghai. After the founding of the People’s Republic of China in 1949, he worked on cultural relic preservation, and served as a consultant for the Shanghai Museum.

AUCTION RESULT COMPARISON
Compare a closely related painting by Xie Zhiliu at Bonhams Hong Kong in Fine Chinese Paintings on 1 June 2021, lot 850, **sold for HKD 114,750**.

Estimate EUR 4,000
Starting price EUR 2,000

553
‘TOAD’, BY PAN TIANSHOU (1897-1971) AND ZHANG ZONGXIANG (1882-1965)

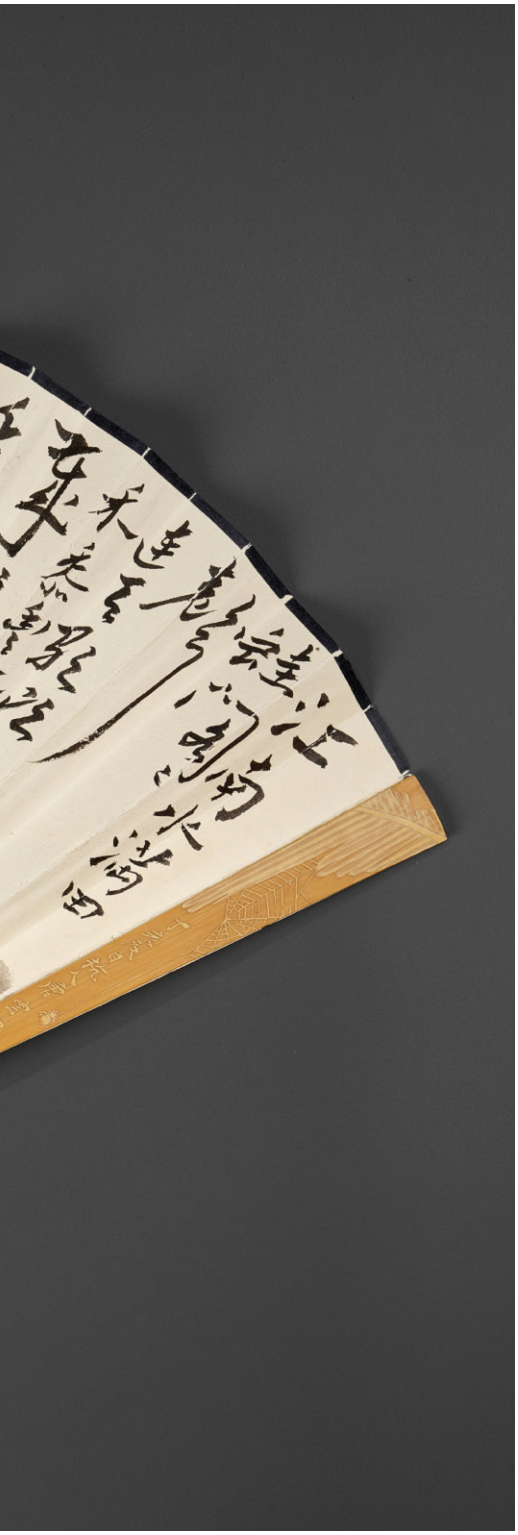
China. Ink on a paper folding fan. Finely painted to depict a toad with large eyes and distinct feet perched on a rock. The reverse with a poem in cursive script.

Inscriptions: To the front, signed ‘Shouzhe’, dated 1956, two seals of the artist, and dedicated to Wang Lifu (1911-2014). To the reverse, signed ‘Zhang Zongxiang’, with another dedication to Wang Lifu, and two seals of the artist. The fan frame dated to the Dinghai year (corresponding to 1947).

Provenance: Wang Lifu (1911-2014). Thence by descent within the family and subsequently to the last owner. Wang Lifu was a Chinese revolutionary and government official, who joined the Chinese Communist Party in 1937. He later served as a Director of the Foreign Affairs Office, and the Deputy Secretary of the Party Leadership Group.

Wang Lifu (1911-2014)

Condition: Good condition with minor wear and soiling, few small tears, minimal losses and traces of usage.

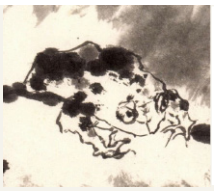


Dimensions: Length 49.5 cm, Height 18 cm (the painting) and 30 cm (the frame)

Pan Tianshou (1897-1971) was a Chinese painter and art educator. He was born in Guanzhuang, Ninghai County, Zhejiang Province. He studied Chinese traditional painting with Wu Changshuo, and built the foundation of Chinese traditional painting education. He was persecuted during the Cultural Revolution until his death in 1971.

A sculpture of Pan Tianshou at the lakeside of West Lake in Hangzhou, China

AUCTION RESULT COMPARISON



Compare a related scroll painting (58 x 44.5 cm) of a toad by Pan Tianshou at Poly International in Important Modern Chinese Painting and Calligraphy on 4 December 2020, lot 670, **sold for CNY 5,750,000 (approx. EUR 724,895)**. Compare also a related fan painting by Pan Tianshou and Zhang Zongxiang at Poly International in Modern Chinese Painting and Calligraphy on 17 October 2020, lot 1902, **sold for CNY 575,000 (approx. EUR 73,238)**.

Estimate EUR 15,000
Starting price EUR 7,500

554

‘HERDING UNDER WILLOWS’, BY LI KERAN (1907-1989)

China. Ink and watercolors on paper. Finely painted with two boys wearing farmer’s hats and white shirts, each riding a water buffalo, the animals’ bodies only partly visible as they move across a river under a willow tree, one boy pulling on a vine.

Inscriptions: Upper left, signed ‘Li Keran’. Lower left with a lengthy inscription. Three seals of the artist.

Provenance: UK trade, by repute acquired from an English private collection.
Condition: Excellent condition with minor wear, soiling, and creasing.

Dimensions: Image size 82.5 x 54.8 cm, Size incl. mounting 124 x 68.3 cm

Li Keran (1907-1989) was a contemporary Chinese guohua painter and art educator. Considered one of the most important Chinese artists in the latter half of the 20th century, he was also an influential professor at the Central Academy of Fine Arts where he taught a generation of Chinese artists. Although trained in Western oil painting, he was known for his traditional literati paintings with influences from Qi Baishi and Huang Binhong, two renowned masters in Chinese painting. Li is also noted for the enlivened water buffaloes in his paintings.

Li Keran visiting the studio of Beohar Rammanohar Sinha in Beijing, c. 1957. The two artists collaborated on numerous works, including the famous painting ‘Meishan Bridge’ seen hanging in the background.

AUCTION RESULT COMPARISON
Compare a closely related painting by Li Keran, also depicting two boys herding buffalo under a willow, at Sotheby’s Hong Kong in Fine Chinese Paintings on 21 April 2021, lot 2507, **sold for HKD 945,000**.

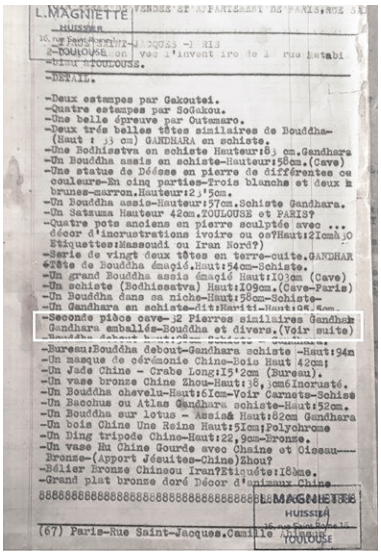
Estimate EUR 10,000
Starting price EUR 5,000

牧牛圖

555

A SCHIST FIGURE OF A YAKSHI, GANDHARA, 2ND-3RD CENTURY

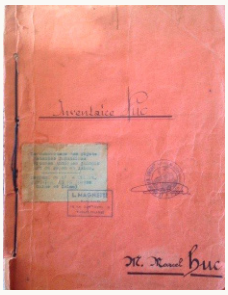
Standing with legs crossed on a square base carved with rosettes, her left hand supporting her waist, wearing a pleated sari held together by an elaborate belt, richly adorned in beaded jewelry, the serene face with almond-shaped eyes, aquiline nose, and full lips, flanked by elongated earlobes with floral earrings, the wavy hair with a tiara.


L.MAGNIETTE
HUISSIER
-DETAIL.
-Deux estampes par Gakoutei.
-Quatre estampes par SoGakou.
-Une belle épreuve par Outamaro.
-Deux très belles têtes similaires de Bouddha-
(Haut : 33 cm) GANDHARA en schiste.
-Une Bodhisatva en schiste Hauteur:8; cm.Gandhara
-Un Bouddha assis en schiste-Hauteur:58cm.(Cave)
-Une statue de Déesse en pierre de différentes co
couleurs-En cinq parties-Trois blanche et deux n
brunes-marron.Hauteur:2,;5cm.
-Un Bouddha assis-Hauteur:57cm.Schiste Gandhara.
-Un Satsuma Hauteur 42cm.TOULOUSE et PARIS?
-Quatre pots anciens en pierre sculptée avec ...
décor d'incrustrations ivoire ou os?Haut:2Icmà3O
Etiquettes:Hassoudi ou Iran Nord?)
-Serie de vingt deux têtes en terre-cuite.GANDHAR
-Tête de Bouddha émaçié.Haut:54cm-Schiste.
-Un grand Bouddha assis émaçié Haut:I03cm (Cave)
-Un schiste (Bodhissatva) Haut:I09cm.(Cave-Paris)
-Un Bouddha dans sa niche-Haut:58cm-Schiste-
-Un Gandhara en schiste-dit:Haviti-Haut:
-Seconde pièce cave- 32 Pierres similaires Gandhar
Gandhara emballés-Bouddha et divers.(Voir suite)
-Bureau:Bouddha debout-Gandhara schiste -Haut:94m
-Un masque de cérémonie Chine-Bois Haut 42cm;
-Un Jade Chine - Crabe Long:I5'2cm (Bureau).
-Un vase bronze Chine Zhou-Haut:I8,;cm6incrusté.
-Un Bouddha chevelu-Haut:6Icm-Voir Carnete-Schis
-Un Bacchus ou Atlas Gandhara schiste-Haut:52cm.
-Un Bouddha sur lotus - Assis& Haut:82cm Gandhara
-Un bois Chine Une Reine Haut:5Icm;Polychrome
-Un Ding tripode Chine-Haut:22,9cm-Bronze.
-Un vase Hu Chine Gourde avec Chaine et Oiseau--
Bronze-(Apport Jésuites-Chine)Zhou?
-Bélier Bronze Chinesou IranTEtiquète:I8ème.
-Grand plat bronze doré Décor d'animaux Chine.
L.MAGNIETTE
HUISSIER
TOULOUSE
(67) Paris-Rue Saint-Jacques.Camille

The Huc Inventaire from 1954, with the present lot entry highlighted

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family.
Arthur Huc was the chief editor of La Dépêche du Midi, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse- Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

Arthur Huc (1854-1932)



The Huc Inventaire from 1954

Inventory List: In 1954, L. Magniette, bailiff of the court in Toulouse (Huissier), was ordered to compile a complete inventory of the collection inherited by Marcel Huc from his father, Arthur Huc, the so-called "Inventaire Huc". The present lot is listed in this inventory as part of a group of Gandhara stones as follows: "Seconde pièce cave- 32 pierres similaires Gandhara emballés- Bouddha et divers. (Voir suite)" (second room basement: 32 similar Gandhara stones wrapped- Buddhas and various. (see follow up). A copy of the inventory list and cover page are accompanying this lot.
Condition: Extensive weathering and wear. Few structural cracks. Some breaks, losses and erosions. Remnants of an old varnish above remnants of soiling from excavation.
French Export License: Certificat d'exportation pour un bien culturel Nr. 185465 dated 30 June 2017 has been granted and is accompanying this lot.

Weight: 49 kg (total)
Dimensions: Height 79 cm (excl. base)

With an associated wood base. (2)

AUCTION RESULT COMPARISON
Compare with a gray schist figure of Tyche, Gandhara, 2nd-3rd century, at Christies New York, in Indian and Southeast Asian Art, 19 September 2002, lot 20, **sold for USD 339,500**.

Estimate EUR 40,000
Starting price EUR 20,000

556

A GRAY SCHIST RELIEF DEPICTING THE BIRTH OF BUDDHA, KUSHAN PERIOD

Ancient region of Gandhara, 2nd-3rd century. Finely carved with the richly jeweled Queen Maya standing in the center in tribhanga grasping a tree branch with the raised right hand, her left arm around her sister for support, the Buddha with topknot and halo emerging from her side into a swaddling cloth held by Indra.

Provenance: Franco Giubergia, Turin, 1999. French private collection, acquired from the above.
Condition: Condition commensurate with age, still displaying very well. Extensive wear, weathering and erosion, losses, few structural cracks.

Weight: 12.8 kg (incl. stand)
Dimensions: Height 44.5 cm (excl. stand) and 47 cm (incl. stand)

Mounted to an associated wood stand. (2)

In the birth scene, Queen Maya grasps the branches of the sal tree (shorea robusta) with one hand and her arm around her sister Mahaprajapati. Indra is usually shown holding out fresh linens to catch and swaddle the newborn.

AUCTION RESULT COMPARISON

Compare a related schist relief depicting the birth of Buddha, 33.3 cm wide, also dated 2nd-3rd century, at Christie's New York in Indian and Southeast Asian Art on 16 September 2014, lot 217, **sold for USD 15,000**. Compare a related schist relief depicting the birth of Buddha, 23.5 cm wide, also dated 2nd-3rd century, at Christie's New York, 20 March 2012, lot 10, **sold for USD 5,000**.

Estimate EUR 6,000
Starting price EUR 3,000

557

A SCHIST FIGURE OF VAJRAPANI, KUSHAN PERIOD

Ancient region of Gandhara, 2nd-4th century. Finely carved as a young man with curled hair, almond-shaped eyes, and full lips, the robe draped over his left shoulder, cascading in voluminous folds and covering only his legs, revealing the loincloth.

Provenance: From an old private collection in Paris, France.
Condition: Good condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, encrustations, minor nicks and scratches, few structural cracks.

Weight: 5,263 g
Dimensions: Height 35.7 cm (excl. stand) and 39 cm (incl. stand)

The kingdom of Gandhara lasted from 530 BC to 1021 AD, when its last king was murdered by his own troops. It stretched across parts of present-day Afghanistan and Pakistan. Gandhara is noted for its distinctive style in Buddhist art, which developed out of a merger of Greek, Syrian, Persian and Indian artistic influence. Gandharan style flourished and achieved its peak during the Kushan period, from the 1st to the 5th century. In the first century AD, Gandhara was the birthplace of some of the earliest Buddhist images.

Estimate EUR 8,000
Starting price EUR 4,000

558

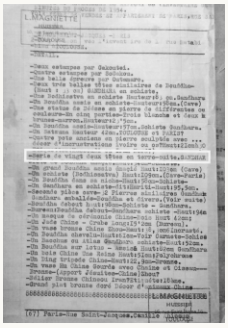
A RARE AND IMPORTANT TERRACOTTA HEAD OF BUDDHA SHAKYAMUNI

Ancient region of Gandhara, Kushan period, 4th-5th century. The large head is superbly modeled with a serene and meditative expression, with almond-shaped eyes below gently arched brows, distinct recessed urna, aquiline nose, and full lips forming a calm, benevolent smile. The wavy hair is surmounted by a domed ushnisha.

Scientific Analysis Report: A Thermoluminescence sample analysis has been conducted by **Oxford Authentication**, TL test no. N116n7, dated 18 October 2016, and is **consistent with the suggested period of manufacture**, a copy of the thermoluminescence analysis report accompanies this lot (the original is lost).

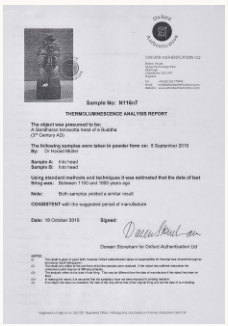
Arthur Huc (1854-1932)

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. Arthur Huc was the chief editor of La Dépêche du Midi, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse- Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".



The Huc Inventaire from 1954, with the present lot entry highlighted

Inventory List: In 1954, L. Magniette, bailiff of the court in Toulouse (Huissier), was ordered to compile a complete inventory of the collection inherited by Marcel Huc from his father, Arthur Huc, the so-called "Inventaire Huc". The present lot is listed in this inventory as follows: "Serie de vingt deux têtes en terre-cuite. GANDHARA" (series of twenty-two terracotta heads. GANDHARA). A copy of the inventory list and cover page are accompanying this lot.



Condition: Very good condition, commensurate with dating and presenting magnificently overall. Some wear and firing flaws, minor nicks, shallow cracks, losses to exposed areas, all hardly noticeable due to a light-colored varnish coating which was applied a long time ago. Overall, fully consistent with the high age of this sculpture.

French Export License: Certificat d'exportation pour un bien culturel Nr. 185425 dated 3 July 2017 has been granted and is accompanying this lot.

Weight: 7.9 kg (excl. stand)
Dimensions: Height 34 cm (excl. stand) and 55 cm (incl. stand)

Mounted on an old associated hardwood stand. (2)

The kingdom of **Gandhara** lasted from 530 BC to 1021 AD, when its last king was murdered by his own troops. It stretched across parts of present-day Afghanistan and Pakistan. Gandhara is noted for its distinctive style in Buddhist art, which developed out of a merger of Greek, Syrian, Persian and Indian artistic influence. Gandharan style flourished and achieved its peak during the Kushan period, from the 1st to the 5th century. In the first century AD, Gandhara was the birthplace of some of the earliest Buddhist images.

The use of hard-fired ceramic instead of stone such as schist became popular during the later Gandharan period from the 4th to 6th centuries AD. Fired clay was expensive in the area, because the wood needed for the firing process was scarce. Therefore, such an expensive sculpture would have been a highly meritorious Buddhist offering. **Only a few terracotta statues from this period and of this size have ever been recorded**.

The masterfully carved head of Buddha is a fine example of the rich cultural interplay and hybrid art styles of the Gandharan empire in the first centuries CE and embodies an idealized, transcendent male form of an earthly prince. Based on Greco-Roman prototypes, his elegant neck is slightly elongated, and his heavy eyelids frame a pair of almond-shaped eyes, his forehead remaining perfectly uncreased, and there is no tension in his rosebud mouth. While activated with energy, movement and life, the Buddha is simultaneously in a state of otherworldly tranquility.

The sculptor has also skillfully referenced Buddha's earlier history as Prince Siddhartha by placing rounded recesses in the elongated earlobes where, as a prince, he would have worn heavy jewelry. This detail reminds the viewer that, while the Prince's past was centered on excess, the absence of material goods – jewelry and fine clothing – emphasizes the Buddha's renunciation of worldly attachments.

Compare the face of this Buddha with that of another in the Peshawar Museum (see H. Ingholt, Gandharan Art in Pakistan, 1957, p.113, fig.223). In both examples, the artist has skillfully carved and polished the face to transform it into human skin. While the face of the published image bears a rather formulaic manner, the present work has been carved by a master of naturalism. The softly rounded cheeks give way to hollows on either side, the upper and lower lids are nearly spherical to emphasize the eyes, and the pupils are not carved. The quiet contours and gentle shadows model the flawless structure of the face, encapsulating the eternal youthfulness of the Buddha. Almost androgynous in appearance, the Buddha transcends gender, embodying the perfect balance of masculinity and femininity.

Expert's note: This head has a high aesthetic value, illustrious provenance, and is in a beautifully preserved condition. It is an important and rare masterpiece of Gandharan art.

LITERATURE COMPARISON

Compare a related but slightly smaller (26.7 cm high) terracotta head of Buddha, dated 3rd-4th century, in the collection of the Metropolitan Museum of Art, accession number 2001.575. Compare a closely related but much smaller (18.4 cm high) terracotta head of Buddha, dated ca. 4th century, in the collection of the Metropolitan Museum of Art, accession number 13.96.4.

AUCTION RESULT COMPARISON

Compare with a related but slightly smaller (28 cm high) terracotta head of a bodhisattva at Christie's New York in Indian and Southeast Asian Art on 19 March 2013, lot 212, **sold for USD 75,000**. Compare a related but smaller (20.3 cm high) terracotta head of Buddha at Sotheby's New York in Images Of Enlightenment: Devotional Works Of Art And Paintings on 17 September 2014, lot 410, **sold for USD 62,500**.

Estimate EUR 15,000
Starting price EUR 7,500

559
A SCHIST RELIEF DEPICTING HARITI AND PANCHIKA, KUSHAN PERIOD

Ancient region of Gandhara, 2nd-3rd century. Seated like a Roman tutelary couple on a rectangular plinth with foot supports, clad in deeply carved robes, Hariti holding a cornucopia and Panchika holding a purse, both with fine expressions and halos behind their heads.

Provenance: Collection of Jean-Marc Andral, acquired between 1991 and 1994 in the local trade in Miami, Florida, USA. 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, weathering, losses, erosion, cracks, encrustations.

Weight: 6,650 g (incl. base)
Dimensions: Height 27 cm (excl. base) and 32 cm (incl. base)

Literature comparison: Compare a closely related schist relief, 18 cm high, in the Ashmolean Museum Oxford, accession number EA1962.42.

AUCTION RESULT COMPARISON
Compare a related schist relief, 44.4 cm wide, also depicting Hariti and Panchika and dated 2nd-3rd century, at Christie's New York, 20 March 2012, lot 11, **sold for USD 15,000**.

Estimate EUR 5,000
Starting price EUR 2,500

560
A SCHIST FIGURE OF MAITREYA, KUSHAN PERIOD

Ancient region of Gandhara, 2nd-3rd century. Standing clad in a long flowing sanghati, the folds of the drapery finely carved, adorned with various necklaces and earrings, the face with almond-shaped eyes, centered by an urna, the hair in long wavy locks pulled into an elaborate topknot and secured with a beaded tiara.

Provenance: Collection of Jean-Marc Andral, acquired between 1991 and 1994 in the local trade in Miami, Florida, USA. 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, weathering, losses, erosion, cracks, encrustations.

Jean-Marc Andral

Weight: 6,938 (excl. stand)
Dimensions: Height 44 cm (excl. stand) and 48.7 cm (incl. stand)

Mounted on a modern metal stand. (2)

Estimate EUR 6,000
Starting price EUR 3,000

561

A STUCCO RELIEF DEPICTING BUDDHA IN A TRAPEZOIDAL NICHE, KUSHAN PERIOD

Ancient region of Gandhara, 2nd-3rd century. Seated in dhyanasana with the hands lowered in dhyanamudra, wearing a monastic robe cascading in voluminous folds, the serene face with heavy-lidded almond-shaped eyes below gently arched brows, a prominent nose, and full lips forming a subtle smile, flanked by long pendulous earlobes, the hair pulled up into a topknot, all within a trapezoidal niche.

Provenance: Collection of Jean-Marc Andral, acquired c. 2000 from Robert Lorenzelli, Versailles, France. 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, losses, signs of weathering and erosion, structural cracks, encrustations, nicks and scratches, possibly old minor touchups. Displaying remarkably well overall.

Weight: 12.3 kg
Dimensions: Height 30 cm, Width 36 cm

A stucco relief depicting Buddha at Taxila

Expert's note: The present lot closely relates to a relief seen at Taxila. Taxila (Takshashila in Sanskrit) was an important city of Ancient India, situated at the pivotal junction of the Indian subcontinent and Central Asia, on the eastern shore of the Indus River. Some ruins at Taxila date to the time of the Achaemenid Empire in the 6th century BCE, followed successively by the Mauryan Empire, Indo-Greek, Indo-Scythian, and Kushan Empire periods. By some accounts, the University of Ancient Taxila, founded c. 10th century BC and abandoned by the 5th century AD, was considered to be one of the earliest universities in the world. It was particularly renowned for science, especially medicine, and the arts, but also both religious and secular subjects were taught, and even subject such as archery or astrology. Many Jataka of early Buddhist literature mention students attending the university.

Estimate EUR 6,000
Starting price EUR 3,000

AUCTION RESULT COMPARISON
Compare a related schist figure of Maitreya, 55.6 cm high, also dated 2nd-3rd century, at Christie's New York in Indian and Southeast Asian Art on 23 March 2010, lot 144, **sold for USD 68,500**.

562

AN IMPORTANT SANDSTONE FIGURE OF A FOUR-ARMED VISHNU, PRE-ANGKOR PERIOD

Cambodia, 7th-8th century. Standing dynamic and powerful, wearing a diaphanous ankle-length sampot secured by a thin belt and a tall cylindrical miter headdress, the muscular body and serene expression finely rendered, the face with almond-shaped eyes and full lips.

Provenance: From the collection of Jean-Marc Andral, a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.
Condition: Very good condition, commensurate with age. Extensive wear, losses, nicks and scratches, signs of weathering and erosion, structural cracks.

Jean-Marc Andral

Dimensions: Height 83 cm (excl. stand) and 86 cm (incl. stand)

With an associated metal stand. (2)

Vishnu, together with Brahma and Shiva, is one of the members of the Hindu trimurti ('triple form'). Vishnu becomes incarnate in different divine forms (avatars) from age to age in order to preserve the world.

Literature comparison: For a related image, attributed to the Mekong Delta, see Emma Bunker and Douglas Latchford, Adoration and Glory: The Golden Age of Khmer Art, Chicago 2004, pl. 10.

AUCTION RESULT COMPARISON
Compare a closely related sandstone figure, 88.5 cm high (including the pedestal!), also dated 7th-8th century, at Bonhams London in Islamic and Indian Art on 4 October 2011, lot 249, **sold for GBP 20,000**.

Estimate EUR 15,000
Starting price EUR 7,500

563

A SANDSTONE FIGURE OF BUDDHA SHAKYAMUNI, ANGKOR BOREI STYLE, PRE-ANGKOR PERIOD

Cambodia, 7th-8th century. Sensuously carved wearing a diaphanous sanghati, the folds elegantly draped over the elbows and gathered at the ankles, the serene face with almond-shaped eyes, a broad nose, and full lips, flanked by long pendulous earlobes, the hair arranged in large snail-shell curls over the ushnisha.

Provenance: French private collection. Tessier-Sarrou, Paris, 26 June 2017, lot 148. PD Collection Paris, acquired from the above.
Condition: Very good condition, commensurate with age. Extensive wear, losses, nicks and scratches, signs of weathering and erosion, structural cracks, encrustations.

Dimensions: Height 62 cm (excl. stand) and 67 cm (incl. stand)

Mounted on an associated metal stand. (2)

Angkor Borei was an important early center of Buddhism and Buddhist temple construction before the establishment of the Khmer Empire. The present figure is characteristic of Angkor Borei sculpture, as seen in the subtle protuberance of the ushnisha and the large snail-shell curls. Sculpture from this early period exhibits the naturalism and grace that echoes the treatment of the body in Gupta-period India, where ornamentation is minimized to emphasize the smooth volume of the form.

Literature comparison: For a related standing figure from Angkor Borei, see H. Jessup and T. Zéphir, Millennium of Glory, Washington, 1997, p. 146-147, fig. no. 2.

AUCTION RESULT COMPARISON
Compare a closely related sandstone figure of Buddha, 82.6 cm high, dated 9th century, at Christie's New York, 20 March 2012, lot 151, **sold for USD 338,500**.

Estimate EUR 20,000
Starting price EUR 10,000

564

A SANDSTONE HEAD OF A MALE DEITY, PRE-ANGKOR PERIOD

Cambodia, 7th-8th century. Sensitively modeled with finely incised almond-shaped eyes and large pupils, a prominent nose, full lips, and a rounded face flanked by elongated earlobes, surmounted by a tall miter headdress.

Provenance: Collection of Jean-Marc Andral, acquired in 1996 from Galerie Rambhag, Brussels. Jean-Marc Andral is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.
Condition: Fine condition, commensurate with age. Extensive wear, structural cracks, losses, nicks and scratches, encrustations.

Jean-Marc Andral

Weight: 7,805 g
Dimensions: Height 25 cm (excl. stand) and 34 cm (incl. stand)

AUCTION RESULT COMPARISON
Compare a related sandstone head, 28.8 cm high, also dated 7th-8th century, at Christie's New York in Indian and Southeast Asian Art on 22 March 2011, lot 474, **sold for USD 21,250**.

Estimate EUR 6,000
Starting price EUR 3,000

565

A SANDSTONE TORSO OF UMA, ANGKOR WAT PERIOD, BAPHUON STYLE

Khmer Empire, 11th century. Standing in samabhanga, her young unadorned body with prominent breasts and her belly beautifully rounded, wearing a long, pleated sarong tied at the front, the long central fold elegantly culminating in a 'fishtail' shape at the hem, held together at the hips with a patterned belt fastened at the front with a knot.

Provenance: From a private estate in Cleveland, Ohio, USA, by repute acquired from Spink & Son, London.
Condition: Good condition, commensurate with age. Expected weathering, wear, losses, minor nicks, few structural cracks. Some signs of erosion. Fine, naturally grown patina overall.

Weight: 15.4 kg (incl. stand)
Dimensions: Height 58 cm (excl. stand) and 66 cm (incl. stand)

This piece exemplifies the style of Baphuon female figures with the frontal stance, the ovoid skirt wide at the hips and narrowing around the knees, the sarong in an elevated position at the back and curving down to below the navel and the elegant central pleat. According to Boisselier the highly decorative style of Banteay Srei inspired the development of Baphuon period sculpture, a manner which became more embellished with decorative elements as it reached a zenith during the Angkor Wat period a century later, see Helen Ibbitson Jessup and Thierry Zephir, editors, Sculpture of Angkor and Ancient Cambodia - Millennium of Glory, Washington 1997, page 255.

The modeling of the torso, the curled end of the sarong above the belt, and the long central fold certainly recall Banteay Srei sculpture, see Emma C. Bunker and Douglas Latchford, Adoration and Glory, The Golden Age of Khmer Art, Chicago, 2004, page 175, fig. 8.6.

Mounted to an associated metal stand. (2)

AUCTION RESULT COMPARISON
Compare a closely related torso of Uma, 66 cm high, in these rooms, in Fine Chinese Art, Buddhism and Hinduism on 16 October 2021, lot 560, **sold for EUR 13,904**.

Estimate EUR 6,000
Starting price EUR 3,000

566

A LARGE SANDSTONE HEAD OF A MALE DEITY, BAPHUON STYLE, ANGKOR PERIOD

Khmer Empire, 11th century. Well carved with almond-shaped eyes, a ridged brow, broad nose, full lips, and long pendulous earlobes, the chin with a subtle cleft. His finely carved hair pulled up into a chignon and secured with a band sculpted with lotus petals, the topknot surmounted by a lotus finial.

Provenance: Collection of Lucia Muzio, Milan, Italy. A private collector in Milan, Italy, acquired from the above. Collection of Leonardo Vigorelli, Bergamo, acquired from the above. Lucia Muzio was the daughter of the Italian architect Giovanni Muzio (1893-1982), who was closely associated with the Novecento Italiano artists group. A notable project by Muzio was the design of the Basilica of the Annunciation in Nazareth, completely rebuilt between 1960 and 1969.

Giovanni Muzio (1893-1982)

Leonardo Vigorelli

Condition: Very good condition, commensurate with age. Extensive weathering, some wear, several losses, minor fissure, dents and a fine natural patina overall.

Dimensions: Height 46 cm (excl. stand) and 55.5 cm (incl. stand)

Mounted on a modern stand. (2)

This superbly detailed sculptural male head epitomizes the finest possible artworks created during the Baphuon period. His enigmatic facial expression shows a faint smile playing around his lips and his hair is finely carved with slender tresses combed backwards, rising into a chignon, and decorated with a flowerhead at the top.

AUCTION RESULT COMPARISON
Compare a closely related Baphuon-style sandstone head, 19.5 cm high, also dated to the 11th century, at Christie's Paris in Art d'Asie on 22 June 2016, lot 27, **sold for EUR 49,500**.

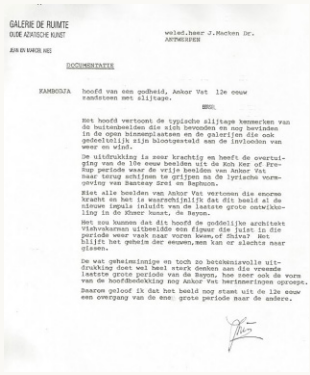
Estimate EUR 20,000
Starting price EUR 10,000

567

A MONUMENTAL SANDSTONE HEAD OF A MALE DEITY, ANGKOR WAT STYLE

Khmer Empire, 12th century. The face with a serene expression marked by almond-shaped eyes below ridged brows, a broad nose, and full lips, flanked by elongated earlobes, one with a pendeloque earring. The neatly incised hair with a diadem in front surmounted by the conical headdress.

Provenance: Dr. J. Macken, Antwerp, Belgium.
Expert Authentication: A signed certificate on the letterhead of Galerie de Ruimte, Oude Aziatische Kunst, Jean en Marcel Nies, addressed to Dr. J. Macken, confirming the attribution and dating stated above, accompanies this lot. Marcel Nies is a Belgian art expert and dealer who specializes in important works of art from Southeast Asia, India, and the Himalaya regions. Active since 1975, he has built an internationally recognized expertise and advises numerous vetting committees worldwide. Apart from the annual exhibitions held at his gallery, Marcel Nies has taken part in TEFAF Maastricht for over 30 years, showcasing some of the finest pieces in his collection. He has supplied works of art to important private collections and museums, including the Rijksmuseum in Amsterdam, the museum for Ostasiatische Kunst Köln, the Victoria and Albert Museum London, the Rietberg Museum Zurich, the Metropolitan Museum New York, the Asian Art Museum San Francisco, the Barbier-Mueller Museum Dallas, and the Asian Civilization Museum in Singapore.


GALERIE DE RUIMTE
OUDE AZIATISCHE KUNST

weled.heer J.Macken Dr.
ANTWERPEN

DOCUMENTATIE

KAMBODJA hoofd van een godheid, Ankor Vat 12e eeuw zandsteen met slijtage.

Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering and erosion, losses, nicks, scratches. Fine, naturally grown, smooth patina.

Weight: 50.2 kg (incl. stand)
Dimensions: Height 45 cm

Mounted to an associated wood base. (2)

The present head dates to the Angkor Wat period, in the twelfth century, when the Khmer Empire was at its territorial zenith. This starts with the reign of Suryavarman II (1113-1145), who ordered the construction of Angkor Wat, the largest temple of the Angkor period, dedicated to Vishnu. The present head's expression, however, is more reminiscent of the Bayon style, built in the late 12th or early 13th century as the state temple of the Mahayana Buddhist King Jayavarman VII, and perhaps represents a transition from the Angkor Wat style to the later Bayon.

Stylistically, the sculpture of the Angkor Wat period is marked by a return to the somewhat angular and upright modeling of the periods preceding the Baphuon style of the eleventh century. The size of sculpture from the Angkor Wat period, however, is generally in line with the more diminutive Baphuon period works, in contrast to the monumental sculpture of the tenth century and earlier.

Estimate EUR 15,000
Starting price EUR 7,500

568

A MONUMENTAL SANDSTONE FIGURE OF BUDDHA MUCHALINDA, ANGKOR PERIOD

Khmer Empire, 12th-13th century. Seated on the scaled coils of Muchalinda, his hands in dhyanamudra, richly adorned with jewelry. The face with downcast eyes in a benevolent expression, flanked by long earlobes with pendant earrings, the hair pulled into a conical chignon and secured with a wide tiara, backed by the seven-headed naga hood, the faces well-carved.

Provenance: Collection of Jean-Marc Andral, acquired ca. 1987 in the Bangkok trade. Jean-Marc Andral is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.

Jean-Marc Andral

Condition: Good condition, commensurate with age and as expected for a statue of this remarkable size and age. Extensive wear, small losses, minor nicks and scratches, signs of weathering and erosion, structural cracks. The sculpture was broken in several pieces which have been re-assembled after excavation, as visible on the images provided, including additional images on www.zacke.at. Overall displaying impressively well.

Dimensions: Height 121 cm (excl. base) and 140 cm (incl. base)

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.

Mounted on an associated base. (2)

Literature comparison: Compare with a very similar piece in the collection of RMN Grand Palais in Paris, inventory number Ka985.

AUCTION RESULT COMPARISON

Compare a related sandstone figure of Buddha Muchalinda, 94 cm high, dated 13th century and attributed to Thailand, at Christie's New York in Indian and Southeast Asian Art on 23 March 2010, lot 276, **sold for USD 40,000**.

Compare a related sandstone figure of Buddha Muchalinda, 96.5 cm high, dated circa 12th century and attributed to Cambodia or Thailand, at Sotheby's New York in Indian, Himalayan & Southeast Asian Art on 21 March 2019, lot 919, **sold for USD 47,500**.

Estimate EUR 40,000
Starting price EUR 20,000

569

A SANDSTONE LINTEL CENTERPIECE DEPICTING A KALA, BANTEAY SREI STYLE, ANGKOR PERIOD

Khmer Empire, Siem Reap, 10th century. Boldly and deeply carved with the head of a fierce kala with bulging eyes and prominent nose, three lotus flowers borne on beaded leafy stems issuing from its wide-open mouth, surrounded by scrolling foliage.

Provenance: From an old private collection in California, USA.
Condition: Excellent condition, commensurate with age. Extensive wear, weathering, losses, nicks, chips, and surface scratches.

Weight: 14.4 kg (incl. stand)
Dimensions: Height 43 cm (excl. stand) and 49.3 cm (incl. stand)

Mounted to an associated metal stand. (2)

Banteay Srei, the 'citadel of beauty', is a 10th-century Cambodian temple dedicated to the Hindu god Shiva, consecrated on 22 April 967 AD, and the only major temple at Angkor not built by a monarch but credited to two important courtiers, Vishnukumara and Yajnavaraha. It lies near the hill of Phnom Dei, 25 km northeast of the main temple group that once belonged to the medieval capitals of Yasodharapura and Angkor Thom. Originally, it carried the name Tribhuvanamaheshvara—great lord of the threefold world—in reference to the Shaivite linga that served as its central religious image. The temple's modern name, Banteay Srei, means 'citadel of women' or 'citadel of beauty'.

The mandapa and central tower of Banteay Srei, seen from the northeast.

Depiction of a yaksha atop a kala at Banteay Srei

LITERATURE COMPARISON
Compare a sandstone lintel with a central kala head, dated ca. mid-10th century, in the collection of the Metropolitan Museum of Art, accession number 1994.111.

Estimate EUR 8,000
Starting price EUR 4,000

570

A SANDSTONE RELIEF OF AN APSARA, BAYON STYLE, ANGKOR PERIOD

Khmer Empire, late 12th to 13th century. The large panel finely carved with the upper body and head of an apsara within a foliate niche, holding the stem of a lotus bud in her right hand, wearing an elaborate floral-decorated tiara above a matching necklace and armlets. Her serene face with almond-shaped eyes and full lips, flanked by long pendulous ears suspending luxurious earrings.

Provenance: Stefan Grusenmeyer, Belgium. Collection of Mar Silver, acquired from the above. Stefan Grusenmeyer was a Belgian art dealer initially based in Ghent. In 1983, he opened a gallery in Brussels, which his son Karim took over in 2000. The gallery specializes in sculpture, archaeology, jewelry, and decorative arts from Southeast Asia, China, and India. Mar Silver is an American interior designer based in Westport, Connecticut, USA and Paris, France.

Mar Silver

Condition: Superb condition, commensurate with age. Extensive wear, some signs of weathering and erosion, small losses, few minor cracks.

Weight: 44 kg (incl. stand)
Dimensions: Size 42.5 x 44.5 cm (excl. stand), Height 50 cm (incl. stand)

Mounted to an associated metal stand. (2)

AUCTION RESULT COMPARISON
Compare a related Bayon-style sandstone relief of a dancing apsara, also dated to the late 12th to 13th century, at Christie's New York in Indian, Himalayan & Southeast Asian Works of Art on 20 March 2019, lot 658, **sold for USD 27,500**.

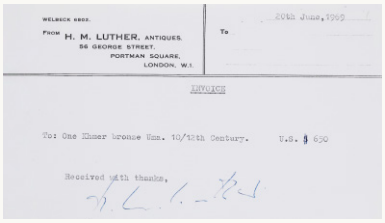
Estimate EUR 12,000
Starting price EUR 6,000

571

A KHMER BRONZE FIGURE OF UMA, ANGKOR PERIOD

Cambodia, 12th-13th century. Finely cast standing in samabhanga, wearing a pleated sampot with an elaborate hem, holding a lotus flower in her right hand, richly adorned with jewelry. Her serene face with almond-shaped eyes, an urna, and full lips, the head surmounted by a large and elaborate pointed crown.

Provenance: H. M. Luther, London, 1969. An old British-American collection, acquired from the above. A copy of the original invoice, dated 20 June 1969, dating the piece '10/12th century', accompanies this lot. Founded in London in 1947, H. M. Luther has long been a favorite source of knowledgeable and discerning clients.



WELBECK 6802.

FROM H. M. LUTHER, ANTIQUES, 56 GEORGE STREET, PORTMAN SQUARE, LONDON, W.1

To

20th June, 1969

INVOICE

To: One Khmer bronze Uma. 10/12th Century. U.S. $ 650

Received with thanks,

A copy of the original invoice, dated 20 June 1969, accompanies this lot.

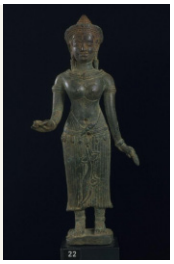
Condition: Good condition overall, commensurate with age and as expected for a bronze from this period. Extensive wear, signs of weathering and erosion, losses, structural cracks, encrustations and minor old fills. Fine, naturally grown malachite patina.

Weight: 802.7 g (excl. base)
Dimensions: Height 25 cm (excl. base) and 27 cm (incl. base)

With an associated wood base. (2)

The finely cast details of the face, clothing and jewelry are all indicative of the Angkor period. Uma was a favored goddess in Khmer Angkor, and while sandstone representations of the goddess abound, bronze devotional figures of Uma are considerably rarer, especially in the size of the present lot.

LITERATURE COMPARISON
Compare a related Khmer bronze figure of Uma, dated 11th-12th century, in the collection of the Victoria & Albert Museum, accession number IS.62-1993.



AUCTION RESULT COMPARISON
Compare a related Khmer bronze figure of Lokeshvarara, dated to the 13th century, at Christie's New York in Indian and Southeast Asian Art on 21 September 2007, lot 366, **sold for USD 21,250**.

Estimate EUR 4,000
Starting price EUR 2,000

572

A PAIR OF BRONZE 'GARUDA' PALANQUIN HOOKS, ANGKOR PERIOD

Khmer Empire, 12th-13th century. The ring with a raised inner rim and sides notched vertically and horizontally, supported by a tiered lozenge-form mid-section shaped as lotus petals, the hook modeled as a Garuda with outstretched wings and curved tail.

Provenance: Collection of Leonardo Vigorelli, Bergamo, acquired in Hong Kong during the 1990s. 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. Wear, small losses, cracks, minor dents, encrustations. Remnants of gilt. Fine, naturally grown patina with malachite and azurite encrustation.

Weight: 1,581 g and 1,350 g (excl. stands)
Dimensions: Height 21.5 cm (each, excl. stands)

Each with an associated metal stand. (4)

AUCTION RESULT COMPARISON
Compare a related pair of bronze palanquin hooks, also with lotus and Garuda, at Christie's New York, 20 March 2012, lot 181, sold for USD 6,250 (**USD 7,600** in today's currency after inflation).

Estimate EUR 6,000
Starting price EUR 3,000

573

A SANDSTONE HEAD OF BUDDHA, BAYON STYLE, ANGKOR PERIOD

Khmer Empire, late 12th to 13th century. The serene face with heavy-lidded downcast eyes below a gently curved and thick, ridged brows, an aquiline nose, and full lips, flanked by distinct, elongated ears, his hair tightly matted in spiral braids arranged vertically.

Provenance: From an estate in Massachusetts, USA.
Condition: Excellent condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, small nicks.

Weight: 3.938 g
Dimensions: Height 23.7 cm (excl. stand) and 32 cm (incl. stand)

Mounted on an associated stand. (2)

AUCTION RESULT COMPARISON
Compare a closely related sandstone head of a divinity, dated circa 12th century, at Sotheby's Paris in Art d'Asie on 10 June 2021, lot 237, **sold for EUR 11,340**.

Estimate EUR 4,000
Starting price EUR 2,000

574

A SANDSTONE HEAD OF BUDDHA, MON-DVARAVATI PERIOD

Thailand, 8th-9th century. Sensitively carved with heavy-lidded downcast eyes with incised pupils, thick ridged brows, a broad nose, elongated earlobes, and full lips forming a calm smile, the hair in snail shell curls over a high ushnisha.

Provenance: A private collection in Bergamo, Italy, acquired in the Italian antiques trade during the 1990s. Collection of Leonardo Vigorelli, Bergamo, acquired from the 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. Extensive wear, also to the breakages below the neck indicating they occurred a long time ago, with the overall strong wear to the sandstone showing that the head has been handled extensively and during a longer period. Losses, nicks, scratches, signs of weathering and erosion, encrustations, old repairs and minor touchups, all as generally expected from a sandstone head of this age.

Dimensions: Height 31 cm (excl. stand) and 39 cm (incl. stand)

Mounted on an associated stand. (2)

Expert's note: 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, p. 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

Compare a related black stone head of Buddha, 26.7 cm high, also dated 8th-9th century, at Christie's New York in Indian & Southeast Asian Art on 12 September 2012, lot 620, **sold for USD 31,250**. Compare a related sandstone head of Buddha, 24 cm high, dated to the 9th century, at Christie's New Yor in Indian, Himalayan & Southeast Asian Art on 15 March 2016, lot 318, **sold for USD 25,000**.

Estimate EUR 15,000
Starting price EUR 7,500

575

A MONUMENTAL BRONZE HEAD OF BUDDHA, CHIENG SEN STYLE

Lan Na Kingdom, Northern Thailand, 15th century. Finely cast, the serene face with downcast eyes, heavy eyelids under arched eyebrows, flanked by long pendulous earlobes. The hair finely worked in rows of curls, pulled together at the top towards the separately cast ushnisha, which is surmounted by a jewel.

Provenance: Collection of Giovanni Testori and Alain Toubas, acquired in the Italian antiques trade in the 1990s or earlier. Collection of Leonardo Vigorelli, Bergamo, acquired from the above. Giovanni Testori (1923-1993) was an Italian writer, journalist, poet, art and literary critic, dramatist, screenplay writer, theatrical director, and painter. His screenplays were directed by Luchino Visconti during the 1960s. Testori had met Alain Pierre Toubas (1938-2021), his long-time companion, at the end of the 1950s.
Condition: Excellent condition, commensurate with age. Extensive wear, minor losses, small dents, minuscule nicks and cracks. Fine, naturally grown patina, the bronze almost entirely covered with a thin and consistent layer of verdigris, as typical for cast bronzes that have been exposed to exterior weather conditions over an extended period of time.

Giovanni Testori (1923-1993)

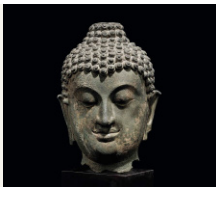
Dimensions: Height 47 cm (excl. stand) and 66 cm (incl. stand)

Mounted on a modern stand. (3)

This larger than life-size and superbly cast head of the historical Buddha shows him with a sublime inner calm resulting from his deep spiritual compassion. This is enhanced by the remarkably fine, deep-green patina of the bronze. The voluminous face, with its snail-shaped curls, is a solid testimony of the casting workshops of the city of Chieng Sen in the Lan Na kingdom in North Thailand.

LITERATURE COMPARISON
Compare a closely related bronze statue of Buddha at Christie's Paris, 13 June 2018, lot 241.

AUCTION RESULT COMPARISON
Compare a closely related bronze head, 41 cm high, also dated to the 15th century, at Christie's London in The Dani & Anna Ghigo Collection, Part I: South East Asian, Himalayan and Indian Works of Art on 11 May 2016, lot 102, **sold for GBP 40,000**.



Estimate EUR 15,000
Starting price EUR 7,500

DALTON
SOMARÉ
MILANO

576

A BRONZE FIGURE OF BUDDHA, AYUTTHAYA KINGDOM

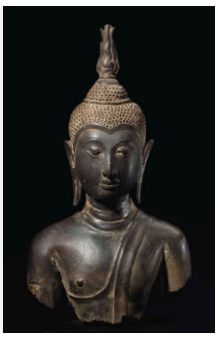
Thailand, 15th-17th century. Finely cast wearing a samghati tied at the waist, the serene face flanked by long earlobes slightly flared at the tips, the eyes downcast beneath smoothly sloping brows meeting the ridge of the nose and echoed by the hairline. The hair arranged in tight curls and the domed ushnisha surmounted by a tall ketumala set ablaze.

Provenance: From an English private collection.
Condition: Presenting very well, the condition overall as expected and commensurate with age. Extensive wear, losses, signs of weathering and erosion, encrustations, nicks, scratches, dents, few structural cracks. Remnants of gilt. Fine, naturally grown patina with areas of malachite encrustation.

Weight: 1,760 g
Dimensions: Height 37.5 cm (excl. stand) and 44.4 cm (incl. stand)

Mounted on an associated metal stand. (2)

AUCTION RESULT COMPARISON
Compare a closely related bronze Ayutthaya bust of Buddha, dated to the 15th century, at Christie's New York in The Collection of Robert Hatfield Ellsworth Part V on 21 March 2015, lot 1068, **sold for USD 40,000**.



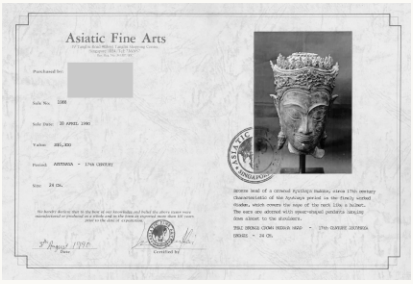
Estimate EUR 6,000
Starting price EUR 3,000

577

A BRONZE HEAD OF BUDDHA, AYUTTHAYA KINGDOM

Thailand, 17th century. Finely cast with a serene expression, with heavy-lidded eyes below gently arched eyebrows, a long nose, full lips forming a calm smile, elongated earlobes with elaborate earrings, the tiara decorated with beaded, scrolling, floral, and flame designs below the ushnisha.

Provenance: Asiatic Fine Arts, Singapore, 28 April 1990. A private collector in the United Kingdom, acquired from the above. A copy of the original stamped and signed invoice from Asiatic Fine Arts, dated 8 August 1990, stating the sale date of 8 April 1990, the **purchase price of SGD 5,300** (approx. EUR 5,480 in today's currency), and confirming the dating of the present piece, accompanies this lot.

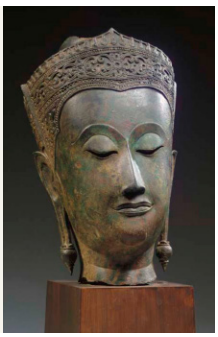

Asiatic Fine Arts

Condition: Good condition, commensurate with age. Extensive wear, losses, nicks, dents, scratches, signs of weathering and erosion, areas of verdigris. Remnants of various ancient lacquer coatings. Fine, naturally grown, dark patina.

Weight: 2,965 g (excl. stand)
Dimensions: Height 24 cm (excl. stand) and 33.4 cm (incl. stand)

With an associated stand. (2)

AUCTION RESULT COMPARISON
Compare a closely related bronze head of Buddha, 33 cm high, also dated to the 17th century, at Christie's Amsterdam in Indian, Himalayan and Southeast Asian Art on 18 October 2005, lot 124, **sold for EUR 7,170**.



Estimate EUR 4,000
Starting price EUR 2,000

578

A LARGE BRONZE FIGURE OF BUDDHA SHAKYAMUNI, AYUTTHAYA KINGDOM

Thailand, 17th-18th century. Seated in maravijaya with the right hand lowered in bhumisparsa mudra and the left resting in his lap, wearing a sanghati draped over his left shoulder. His serene face with downcast eyes, arched brows, and full lips, flanked by long pendulous earlobes. The hair arranged in tight curls with a high ushnisha.

Provenance: From the collection of Godfried Wauters, who 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 Wauters (1905-1992).
Condition: Good condition with some old wear and casting flaws, losses, minor nicks and dents. Remnants of ancient varnish, pigment, and gilt, the base and one leg possibly with minor old repair.

Dimensions: Height 84 cm

AUCTION RESULT COMPARISON
Compare a related bronze figure, 88 cm high, dated 16th-17th century, at Christie's Paris on 12 June 2012, lot 321, **sold for EUR 46,600**.

Estimate EUR 15,000
Starting price EUR 7,500

579

A MAGNIFICENT GILT BRONZE FIGURE OF BUDDHA, SUKHOTHAI

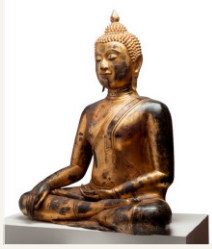
Thailand, 15th-16th century. Seated in dhyanasana with the hands lowered in dhyana mudra, wearing a sanghati draped over his left shoulder, the serene face with heavy-lidded downcast eyes below elegantly arched eyebrows, the hair arranged in tight curls with a high ushnisha surmounted by a removable flame.

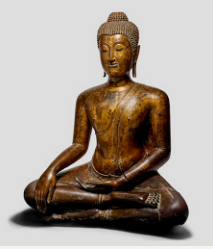
Provenance: Belgian private collection, by repute acquired before 1980. From the collection of Godfried Wauters, acquired from the above. Wauters has been active in the Belgian trade for over 40 years. He has built a substantial art collection including Chinese and Buddhist sculptures, significantly expanding on the collection already built by his late father Gustaaf Wauters (1905-1992).
Condition: Good condition with some wear, particularly to gilt on the reverse, and casting flaws, some dents and nicks, light scratches. The gilt possibly renewed at some point in time, very long ago.

Gustaaf Wauters (1905-1992, left) and his father

Dimensions: Height 77 cm (incl. flame) and 66 cm (excl. flame)

AUCTION RESULT COMPARISON
Compare with a Seated Buddha, Thailand, Ayutthaya Period, 16th/17th century, height 97 cm, at Sotheby's, in Worlds within Worlds, Works from the Collection of Peter Petrou, 21 September 2021, lot 63, **sold for GBP 75,600**. Compare with a gilt copper alloy figure of Buddha, Thailand, Ayutthaya period, 16th century, height 87 cm, at Bonham's in Indian, Himalayan & Southeast Asian Art, 23 Sep 2021, New York, lot 1214, **sold for USD 137,812**.





Estimate EUR 12,000
Starting price EUR 6,000

580

A LARGE PARINIRVANA BRONZE FIGURE OF BUDDHA, 17TH-18TH CENTURY

Thailand. Lying on his right side atop a rectangular base with his right hand supporting his head, the left resting on his thigh. He is wearing a sanghati over a long dhoti. The serene face with heavy-lidded eyes, arched eyebrows, and full lips forming a benevolent smile, flanked by long pendulous earlobes, the hair in tight spiral curls over the ushnisha surmounted by a flaming cintamani.

Provenance: UK market, by repute from an English private collection.
Condition: Overall good condition commensurate with age. Old wear, some casting flaws, small nicks, losses and dents, light scratches, few structural cracks, including a larger one to his right leg. Fine, naturally grown, dark patina with malachite-green encrustation.

Weight: 14.4 kg
Dimensions: Length 59 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 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**.

AUCTION RESULT COMPARISON

Compare a closely related Thai bronze figure of Buddha in parinirvana, also dated 17th-18th century, at Christie's New York in Indian, Himalayan and Southeast Asian Works of Art on 13 September 2016, lot 254, **sold for USD 21,250**.

Estimate EUR 6,000
Starting price EUR 3,000

581

A RARE BRONZE FIGURE OF AVALOKITESHVARA, SRIVIJAYA PERIOD

Indonesia, Sumatra, 9th-11th century. Standing in samabhanga on a square base, his main right hand lowered in abhaya mudra and the main left held in karana mudra, the upper hands holding a malla and a sacred text. The serene face with heavy-lidded downcast eyes below arched brows, an urna and full lips forming a subtle smile. The hair in wavy locks pulled into a high chignon centered by a diminutive Amitabha Buddha.

Provenance: A private collection in Jakarta, acquired prior to 1996. A diplomatic collection in Singapore, acquired from the above in Bali via a local art gallery.
Condition: Excellent condition, commensurate with age. Extensive old wear, small losses, minor casting flaws, signs of weathering and erosion, small nicks and light scratches, few minuscule cracks. Fine, naturally grown patina with malachite encrustation.

Weight: 2,647 g (excl. base)
Dimensions: Height 29 cm (excl. base) and 33 cm (incl. base)

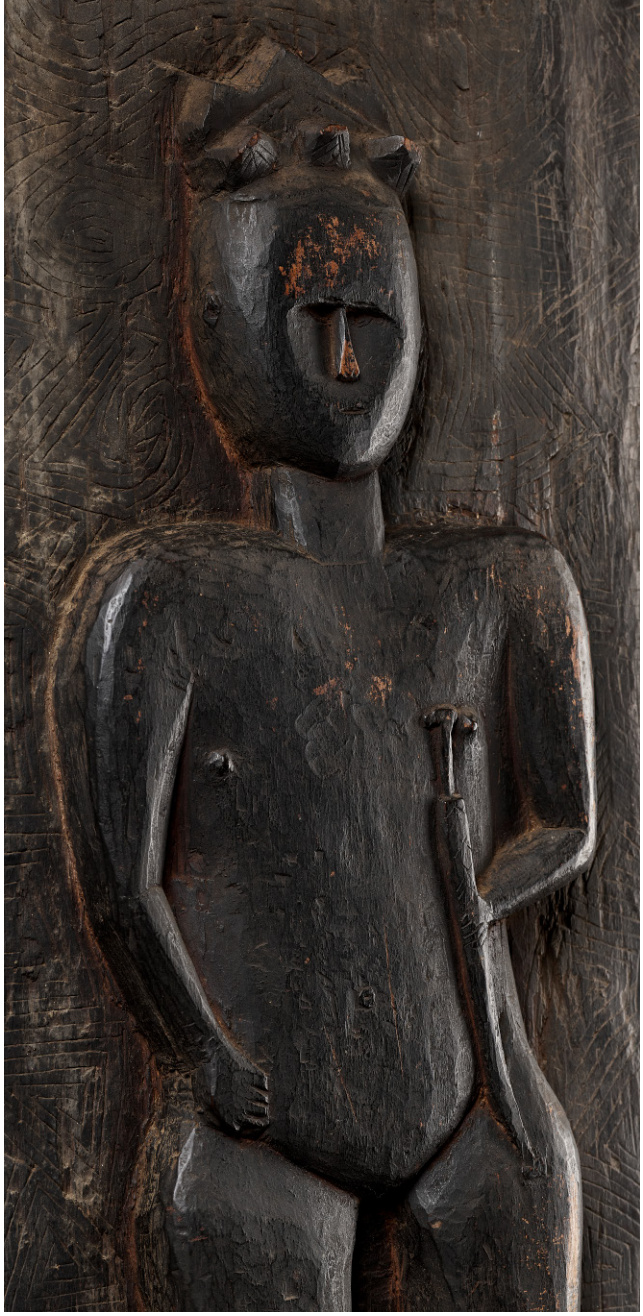
With an old associated wood base. (2)

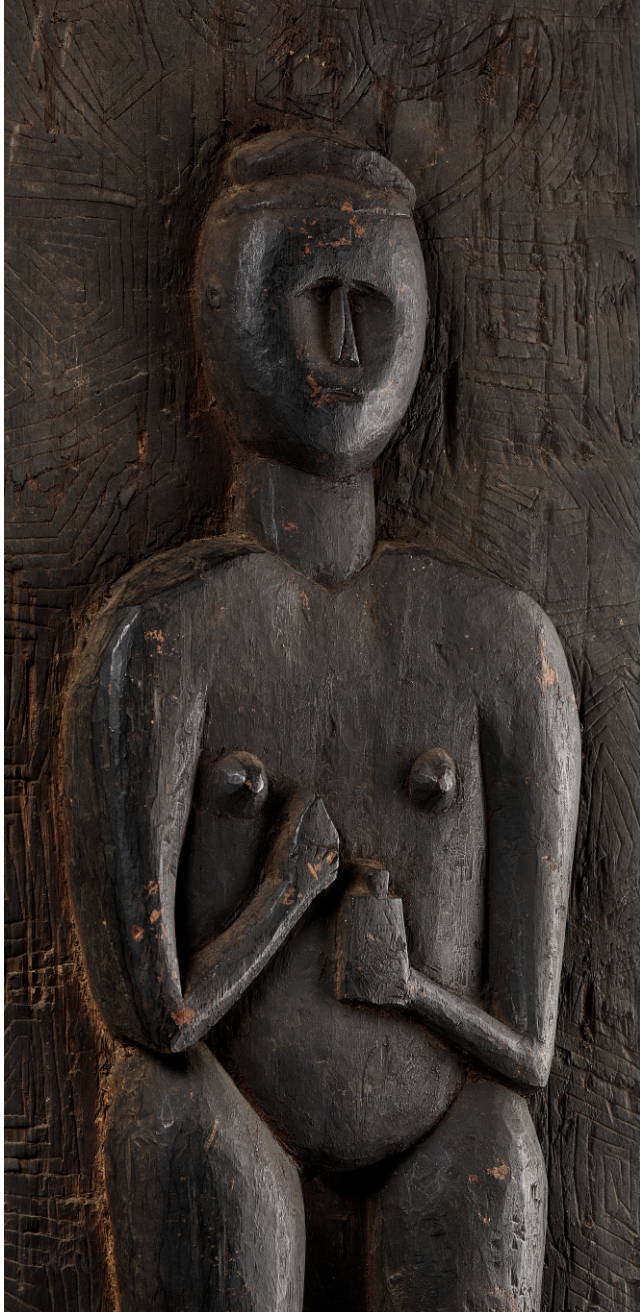
Srivijaya was a Buddhist thalassocratic empire based on the island of Sumatra (in modern-day Indonesia), which influenced much of Southeast Asia and was an important center for the expansion of Buddhism from the 7th to the 12th century AD. It also was the first unified kingdom to dominate much of the Malay Archipelago. Due to its location, the powerful state over time developed more and more complex technology utilizing maritime resources. The rise of the Srivijayan Empire was therefore also parallel to the end of the Malay sea-faring period.

Literature comparison: For a closely related bronze figure of a four-armed Avalokiteshvara, found in a riverbed at Palembang, Sumatra, in 1930, now at the Museum National, Jakarta, see Versunkene Konigreiche Indonesiens, Roemer- und Pelizaeus-Museum Hildesheim, 1995, cat. no. 9. For a closely related bronze figure of a six-armed Avalokiteshvara, in the National Museum, Bangkok, see The Sculpture of Thailand, Asia House Gallery, 1972, cat. no. 12.

AUCTION RESULT COMPARISON
Compare a closely related bronze figure of a six-armed Avalokiteshvara, 44.5 cm high (including the base!), dated to the 9th century, at Christie's New York in Indian and Southeast Asian Art on 20 September 2006, lot 202, **sold for USD 66,000**.

Estimate EUR 8,000
Starting price EUR 4,000





582

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. As a young man, he built and sailed wooden boats around the world, and eventually arrived in Bali in 1971. Within a year, he became involved in the local art scene and in 1975, he was sponsored by the Indonesian Institute of Science to do research on contemporary art in Bali. In 1990, Goetz and his family moved to London where he opened a gallery specializing in Southeast Asian art, with Indonesia as the main focus. Since 2015, Alexander Goetz has run Gallery 101, a dedicated art space in Kabupaten Badung, Bali.
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.

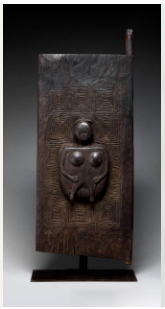
Alexander Goetz

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. 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.



Estimate EUR 10,000
Starting price EUR 5,000

583

A FINE AND RARE PAIR OF PAINTED WOOD BRIDAL FIGURES, LORO BLONYO

East Java, late 19th to early 20th century. Each figure is superbly carved with angular proportions, wearing a fine sarong richly decorated with diapered patterns, secured by a belt tied around the waist. Their faces with almond-shaped eyes, gently arched eyebrows, and full lips. Their headdresses are quite different, hers in the form of a tiara and his in the form of two overlapping headbands. (2)

Alexander Goetz

Provenance: From a private collection in Jakarta, Indonesia, acquired in 1984. The collection of Alexander Goetz, acquired from the above in 2018. Alexander Goetz is a noted German art expert and collector who specializes in Indonesian works of art. As a young man, he built and sailed wooden boats around the world, and eventually arrived in Bali in 1971. Within a year, he became involved in the local art scene and in 1975, he was sponsored by the Indonesian Institute of Science to do research on contemporary art in Bali. In 1990, Goetz and his family moved to London where he opened a gallery specializing in Southeast Asian art, with Indonesia as the main focus. Since 2015, Alexander Goetz has run Gallery 101, a dedicated art space in Kabupaten Badung, Bali.
Condition: Very good condition with old wear, distinct signs of weathering and erosion, minor losses, age cracks, worm holes, loss of pigments, possibly minor touchups.

Dimensions: Height 71.5 cm and 70.5 cm

This pair of figures represents Dewi Sri, the rice harvest goddess, and her consort Sadono. Dewi Sri is a deity associated with fertility and prosperity due to her connections to rice and rice harvest. The figures hark back to pre-Islamic culture on Java and later were incorporated into the syncretic ritual practices of the Javanese. Traditionally, the figures were placed at the base of the canopied wedding bed (krobongan) to promote a prosperous marriage. This practice was initially restricted to royal and aristocratic families but the custom later spread to other societal groups. Once the wedding ceremony had taken place, the figures were removed and replaced by the bride and groom themselves.

Expert's note: The present Loro Blonyo figures were worked in the distinct style of the Nganjuk court, which existed until the end of the 19th century, located between Ponorogo and Kediri, and was connected to the Kediri court. The Nganjuk style is probably the rarest of all palace styles in Java. It combines the sophisticated angular body shape from Ponorogo with the naturalistic portrait-style faces of Kediri.

LITERATURE COMPARISON
Compare a closely related pair of Loro Blonyo figures, 50.8 cm and 54 cm high, dated "perhaps 1900-1950", in the collection of the Asian Art Museum San Francisco, object number 2016.287.a-.b.

Estimate EUR 10,000
Starting price EUR 5,000

584

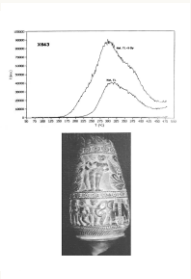
A CHANDRAKETUGARH VASE, 2ND - 1ST CENTURY BC

India, West Bengal. The terracotta fragment is of slightly tapering form, most likely being the lower part of the vase with the foot still partly preserved, with two registers depicting finely carved figures, animals, stylized flowerheads, foliate designs, as well as beaded and robe borders, the upper register with a central head depicting a deity or ruler.

Scientific Analysis: A thermoluminescence sample analysis has been conducted by Arcadia, Tecnologie Per I Beni Culturali, Milan, dated 26 November 2008, reference no. X643. The result is consistent with the suggested period of manufacture. A copy of the thermoluminescence analysis report accompanies this lot.

ARCADIA

THERMOLUMINESCENCE (TL) ANALYSIS
AUTHENTICITY TEST



Provenance: Collection A. Comes. Alexis Renard, Paris, 2010. LP Collection Paris, acquired from the above. Alexis Renard is a French art expert and dealer specializing in Islamic and Indian works of art with over 20 years of experience in the field. His gallery is located on Ile Saint-Louis, a small island in the Seine in Paris, France.

Alexis Renard in front of his gallery in Paris

Condition: Remarkably well-preserved, commensurate with age. Extensive old wear and losses as seen on images, small chips and cracks.

Weight: 842.6 g
Dimensions: Height 27 cm (excl. stand) and 33 cm (incl. stand)

With an associated stand. (2)

Chandraketugarh is an archaeological site located beside the Bidyadhari river, about 35 kilometers northeast of Kolkata. Excavation between 1957 and 1968 (conducted by the Asutosh Museum of Indian Art) revealed relics of several historical periods, although the chronological classification of the relics remains incomplete. According to some historians, the Chandraketugarh site and surrounding area could be the place known to ancient Greek and Roman writers as having the same name as the river Ganges, **sometimes referred to as Gangaridai**.

The Chandraketugarh ruins at the mount of Khana-Mihir on Prithiba Road, Berachampa

LITERATURE COMPARISON
Compare a closely related vase, dated circa 100 BC, in the collection of the Los Angeles County Museum of Art, accession number M.2005.155.

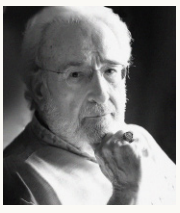
Estimate EUR 8,000
Starting price EUR 4,000

585

A STONE FRAGMENT OF WORSHIPPERS VENERATING THE BODHI TREE, SATAVAHANA PERIOD

Southern India, Andhra Pradesh, 1st century AD. Well carved with many worshippers wearing dhotis and turbans as well as large earrings, each with their hands clasped together in front of the chest, looking toward the thick bodhi tree incised with a beast-like symbol.

Provenance: Arturo Schwarz, Milan, Italy, 1997. Collection of Leonardo Vigorelli, Bergamo, acquired from the above. Arturo Schwarz (1924-2021) was an Italian scholar, art historian, poet, writer, lecturer, art consultant and curator of international exhibitions. He lived in Milan, where he amassed a large collection of Dada and Surrealist art, including many works by personal friends such as Marcel Duchamp, André Breton, Man Ray, and Jean Arp. In 1975, Schwarz started working as curator and writer, writing extensive publications on the work of Marcel Duchamp, as well as books and numerous essays on the Kabbalah, Tantrism, alchemy, prehistoric and tribal art, and Asian art and philosophy. His 1977 book on Man Ray's works and life was the first to reveal Ray's real name.



Arturo Schwarz (1924-2021)

Condition: Displaying well, condition overall as expected and commensurate with age. Extensive wear, losses, signs of weathering and erosion, structural cracks, minor nicks. Solid. Naturally grown patina.

Dimensions: Height 57 cm (excl. stand) and 59 cm (incl. stand)

Mounted on an associated metal stand. (2)

LITERATURE COMPARISON

Compare a related limestone carving, dated to the 2nd century, in the collection of the Cleveland Museum of Art, accession number 1970.43. Compare a related limestone carving, dated to the 3rd century, in the collection of the Art Institute of Chicago, accession number 2000.64.

Estimate EUR 6,000
Starting price EUR 3,000

586

A PINK SANDSTONE LIFESIZE HEAD OF LAKSHMI, MATHURA

Northern India, Uttar Pradesh, 2nd century. Superbly carved with a fine expression, marked by heavy-lidded eyes below gently arched eyebrows centered by an urna, flanked by long pendulous earlobes suspending large and distinct cylindrical earrings. The neatly incised hair arranged in wavy strands with a beaded string along the center terminating in a lotus flower above the forehead.

Provenance: From an old private collection in Niagara Falls, acquired in India during a honeymoon trip in the 1950s, thence by descent. Anthony M. Lee, Toronto, acquired from the above. Over the past 40 years Anthony M. Lee has been an art consultant, gallery owner, and collector. He developed Asian art departments for several auction houses and has worked with almost every major museum collection of Asian art in North America. He is the author of two books on Zen Buddhism and one on the Japanese tea ceremony.

Anthony M. Lee

Condition: Good condition, commensurate with age. Extensive wear, losses, minor signs of weathering and erosion, small nicks, few structural cracks.

Weight: 10.2 kg (excl. stand)
Dimensions: Height 28.5 cm (excl. stand) and 36.5 cm (incl. stand)

Mounted to a modern metal stand. (2)

LITERATURE COMPARISON
Compare a related sandstone statue of Lakshmi, also attributed to Mathura and dated to the 2nd century, in the collection of the National Museum, New Delhi. Compare a related sandstone pillar with a yakshi, also attributed to Mathura and dated to the 2nd century, in the collection of the Cleveland Museum of Art, accession number 1965.250. Compare a related sandstone relief depicting Hariti, also attributed to Mathura and dated to the 2nd century, in the collection of the Ashmolean Museum Oxford, accession number EA1971.36.

Estimate EUR 12,000
Starting price EUR 6,000

587

A TERRACOTTA RELIEF OF NANDI, GUPTA PERIOD

India, Uttar Pradesh, 6th century. Finely and heavily potted, the recumbent holy bull with the legs tucked in and head raised looking toward the upper corner, a neatly incised column capped with a fierce tiger head to the right.

Provenance: The James and Marilynn Alsdorf Collection, Chicago, USA. Christie's New York, 21 September 2007, lot 232. An English private collection, acquired from the above. Over four decades, James and Marilynn Alsdorf assembled a remarkable collection with some of the biggest names of modern art, including René Magritte, Frida Kahlo, Joan Miró, and Jean Dubuffet, as well as a significant number of highly important Chinese works of art. Married in 1952, James and Marilynn built a life centered on art, philanthropy and family. "My grandparents were the picture of elegance, and they had impeccable taste, but to their family they were known for their warmth, wit, and humor," recalls Bridget Alsdorf, the couple's granddaughter.

James and Marilynn Alsdorf

Published: Pratapaditya Pal, A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection, 1997, Chicago, p. 260, cat. 350.
Exhibited: The Art Institute of Chicago, 2 August to 26 October 1997, A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection.
Condition: Very good condition, commensurate with age. Extensive wear, some losses, small chips and nicks, minor bruises, structural cracks, encrustations.

Weight: 8.4 kg
Dimensions: Length 35 cm

Estimate EUR 8,000
Starting price EUR 4,000

588

A TERRACOTTA RELIEF DEPICTING PADMAPANI, GUPTA PERIOD

North India, 4th-5th century. Seated atop a bed of lotus petals, holding the stem of a lotus flower coming to full bloom at the shoulder, wearing a dhoti tied at the waist, richly adorned with floral jewelry, his serene face with almond-shaped eyes and full lips. The hair arranged in richly curled locks surmounted by an elaborate crown with floral decorations, a halo behind his head.

Provenance: Collection of Leonardo Vigorelli, Bergamo, acquired in the Italian antiques trade between 1996 and 1999. 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

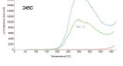
Condition: Excellent condition, commensurate with age. Wear, small losses, few structural cracks, minor nicks and light scratches, minor old repairs and touchups.

Scientific Analysis: A thermoluminescence sample analysis has been conducted by Arcadia, Tecnologie Per I Beni Culturali, Milan, dated 10 April 2013, reference no. 245C. The result is consistent with the suggested period of manufacture. A copy of the thermoluminescence analysis report accompanies this lot.

ARCADIA

ANALISI DI TERMOLUMINESCENZA (TL)

AUTENTICAZIONE



Dimensions: Height 48.5 cm (excl. base) and 53 cm (incl. base)

LITERATURE COMPARISON
Compare a related terracotta relief depicting a male musician, with similar curls, in the British Museum, museum number 1969,1217.1.

Estimate EUR 8,000
Starting price EUR 4,000

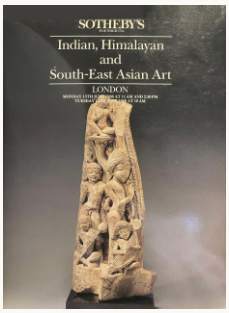
According to Dr. John Ralston Marr a possible indication of dating is the depiction of a bow harp

589

AN IMPORTANT 'MUSICIANS AND ATTENDANTS' SANDSTONE RELIEF FRAGMENT, 10TH CENTURY

Central India. The two standing attendants wearing princely attire, the larger bearded figure holding a mirror and wearing a turban, the figure beside him with the right hand raised in abhaya mudra, his left holding a lotus. Two cross-legged musicians are seated at the attendants' feet, playing a harp and vina respectively, each with a smiling expression, the harp player wearing a turban. A devotee is seated in the branches above them.

Provenance: Sotheby's London, 13 June 1988, lot 259 (**illustrated on the front cover**). An English private collection, acquired from the above. Wilkinsons Auctioneers, Doncaster, 23 February 2002. A private collector, acquired from the above.
Expert Authentication: A possible indication of dating is the depiction of a bow harp which, according to the previous owner's conversation with Dr. John Ralston Marr, was seen in early India but had disappeared by the 10th century. John Ralston Marr is a British Indologist, writer and a former member of faculty at the School of Oriental and African Studies, University of London. He is known as a scholar of Carnatic music and Tamil literature, and is the author of several major publications.
Condition: Good condition, commensurate with age yet remarkably well preserved overall. Extensive wear, losses, signs of weathering and erosion, few structural cracks. Remnants of pigment. Small nicks, dents and light scratches.



Dr. John Ralston Marr

Weight: 78.9 kg
Dimensions: Height 88 cm (excl. stand) and 95 cm (incl. stand)

Mounted to a modern stand. (2)

Estimate EUR 12,000
Starting price EUR 6,000

590

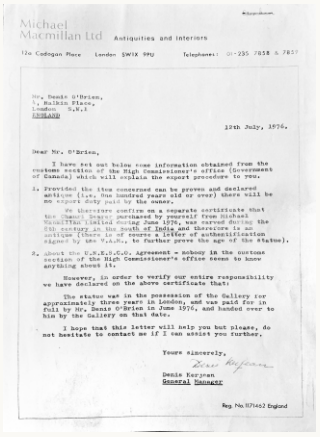
A LARGE AND MASSIVE SANDSTONE FIGURE OF A CHAURI BEARER, 10TH CENTURY

Northern India, Rajasthan. Superbly carved from buff sandstone standing in a restrained tribhanga pose, the celestial attendant holding a luxurious flywhisk (chauri) in his right hand held in front of the torso, the neatly carved hairs of the whisk elegantly falling over his right shoulder, the left hand is lowered at his thigh with the palm facing downward. He is wearing a short dhoti and a tall crown centered by a foliate design. His serene face is marked by almond shaped eyes below gently arched eyebrows, full lips forming a calm smile, and long pendulous earlobes.

Provenance: Michael Macmillan Ltd., 12a Cadogan Place, London, June 1976. Collection of Denis O'Brien, acquired from the above. **A copy of a letter written and signed by Denis Kerjean, General Manager of Michael Macmillan Ltd., addressed to Denis O'Brien, and dated 12 July 1976, accompanies this lot**. Denis O'Brien (1941-2021) was an American attorney, best-known as the business manager of George Harrison of the Beatles and co-founder (along with Harrison) of the film studio HandMade Films, which produced Monthy Python's Life of Brian among many other films. He was introduced to Harrison by Peter Sellers, another financial client of O'Brien.

Denis O'Brien (right) with George Harrison during the filming of the 1986 movie Shanghai Surprise in Surrey, England.

Expert Authentication: According to the Michael Macmillan letter, there also once was "a letter of authentification signed by the V.A.M., to further prove the age of the statue". Although this second letter has not survived, this remark by Macmillan clearly indicates that the present lot was authenticated by the Victoria & Albert Museum prior to 1976.



Michael Macmillan Ltd Antiquities and Interiors

12a Cadogan Place London SW1X 9PU Telephone: 01-235 7858 & 7859

Mr. Denis O'Brien,
9, Halkin Place,
London S.W.1
ENGLAND

12th July, 1976.

Dear Mr. O'Brien,

I have set out below some information obtained from the customs section of the High Commissioner's office (Government of Canada) which will explain the export procedure to you.

1. Provided the item concerned can be proven and declared antique (over 100 years old or over) there will be no export duty paid by the owner.

We therefore confirm on a separate certificate that the Chauri bearer purchased by yourself from Michael Macmillan Limited during June 1976, was carved during the 10th century in the South of India and therefore is an antique (there is of course a letter of authentication signed by the V.A.M., to further prove the age of the statue).

2. About the U.N.E.S.C.O. Agreement - nobody in the customs section of the High Commissioner's office seems to know anything about it.

However, in order to verify our entire responsibility we have declared on the above certificate that:

The statue was in the possession of the Gallery for approximately three years in London, and was paid for in full by Mr. Denis O'Brien in June 1976, and handed over to him by the Gallery on that date.

I hope that this letter will help you but please, do not hesitate to contact me if I can assist you further.

Yours sincerely,

Denis Kerjean
General Manager

Reg. No. 871462 England

Condition: Excellent condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, few structural cracks, small nicks, light scratches.

Weight: 78 kg
Dimensions: Height 102 cm (excl. stand) and 118 cm (incl. stand)

Mounted on a modern stand. (2)

Literature comparison: Compare a related figure of a male attendant, attributed to Rajasthan, dated 9th-10th century, in the National Museum of Scotland, Edinburgh (inv. no. A1970.262), illustrated by Balraj Khanna and George Michell, Human and Divine: 2000 Years of Indian Sculpture, Hayward Gallery, London 2000, no. 68, p. 17.

AUCTION RESULT COMPARISON
Compare a closely related sandstone figure of a chauri bearer, 52.6 cm high, also dated to the 10th century and attributed to Rajasthan, at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 19 March 2019, lot 838, **sold for USD 40,075**.

Estimate EUR 15,000
Starting price EUR 7,500

591

A RED SANDSTONE HEAD OF VISHNU WITH A MITER CROWN

Northern or Central India, 10th-11th century. Exquisitely carved with a serene expression, marked by heavy-lidded, almond-shaped eyes below elegantly arched eyebrows, an aquiline nose, and full lips forming a subtle smile, flanked by elongated ears with circular earrings, the head surmounted by a tall and elaborately carved miter crown.

Provenance: From the collection of Richard Nathanson. Richard Nathanson (d. 2018) began his career as a porter at Sotheby's in 1966 and subsequently joined the Impressionist department. He left in 1970 to set up as an independent art advisor and had a particular involvement with Sisley, Modigliani, Rouault, Renoir, and Bonnard. He produced BBC documentaries and publications on several of these artists.
Condition: Excellent condition, commensurate with age. Extensive wear and losses, minor nicks, signs of weathering and erosion, minor structural fissures, remnants of soil.

Richard Nathanson with his daughter Susannah

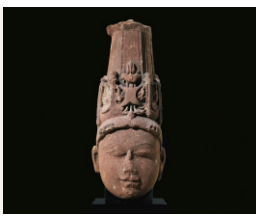
Weight: 4,062 (excl. base)
Dimensions: Height 26 cm (excl. base) and 29.5 cm (incl. base)

Mounted on an associated wood base. (2)

Expert's note: Despite the 10th-11th century dating, the present lot compares favorably to several sandstone heads from the Gupta period, particularly when looking at the distinctively formed eyes. Therefore, this author sees a possibility of this sculpture being considerably older, up to the late Gupta period, 6th-7th century.

LITERATURE COMPARISON
Compare a sandstone head of Vishnu, with similarly carved facial features, especially the eyes, dated to the Gupta period, in the collection of the Cleveland Museum of Art, accession number 1969.57. Compare also a red sandstone head of Vishnu wearing a similar crown, dated c. 6th century, at Bonhams New York, 18 March 2013, lot 38.

AUCTION RESULT COMPARISON
Compare a related red sandstone head of Vishnu at Sotheby's New York in Indian & Southeast Asian Works of Art on 19 March 2014, lot 37, **sold for USD 12,500**.



Estimate EUR 6,000
Starting price EUR 3,000

592

A SANDSTONE STELE OF NARASIMHA KILLING HIRANYAKASHIPU

Central India, 10th-11th century. Well carved with the lion-headed form of Vishnu, one foot supported by small figures below, his main hands disemboweling Hiranyakashipu, the others raised above his head holding his attributes, the club and the wheel, wearing a necklace and armlets as well as a headdress.

Provenance: A private estate in New York, USA. Anthony M. Lee, Toronto, acquired from the above. The stand with an old Christie's label. Over the past 40 years Anthony M. Lee has been an art consultant, gallery owner, and collector. He developed Asian art departments for several auction houses and has worked with almost every major museum collection of Asian art in North America. He is the author of two books on Zen Buddhism and one on the Japanese tea ceremony.

Anthony M. Lee

Condition: Excellent condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, few structural cracks, small nicks here and there.

Weight: 9.4 kg (incl. stand)
Dimensions: Height 45.2 cm (excl. stand) and 50.5 cm (incl. stand)

Mounted to an associated metal stand. (2)

As recounted in the Bhagavata Purana, **Vishnu appears in half-man, half-lion** form in order to subdue the adharmic king Hiranyakashipu and to restore the balance of creation. His particular form was required in order to exploit a loophole in a boon that Hiranyakashipu was granted. Hiranyakishupu 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.

LITERATURE COMPARISON

Compare a closely related stone stele depicting Narasimha killing Hiranyakashipu, dated 12th-13th century, in the collection of the Asian Art Museum of San Francisco, object number 1997.4. Compare a sandstone stele depicting Narasimha killing Hiranyakashipu, dated c. 4th century, in the collection of the Philadelphia Museum of Art, accession number 1987-18-1.

Estimate EUR 8,000
Starting price EUR 4,000

593

A SANDSTONE RELIEF OF A VYALA, INDIA, 11TH-12TH CENTURY

Finely carved, the beast with a powerfully curved chest, fierce eyes, and bared teeth. Encircling the neck is a beaded collar, the tail terminating in a flame-like element indicating its ferocity. A figure attempts to tame the beast, trying to keep its mouth open with one hand as the other arm is trapped in its jaw.

Provenance: Collection of a French diplomat, assembled in the 1960s and thence by descent.
Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, losses, nicks, structural cracks.

Dimensions: Height 59 cm (excl. stand) and 67 cm (incl. stand)

Mounted on a modern stand. (2)

A vyala is a mythical beast with the body of a lion and a horned, chimeric head. These figures are among the most common features of Indian temple architecture and usually act as brackets, set into the recesses of the exterior walls, typically supporting overhanging cornices. The composite figure of lion and a mythical head is a symbol of both royalty and the force of nature, and their placement within temple architecture often serves as an element of protection.

Literature comparison: Compare the present sculpture to a vyala from V. Desai and D. Mason, Gods, Guardians, and Lovers: Temple Sculptures from North India A.D. 700-1200, New York, 1993, cat. 15.

AUCTION RESULT COMPARISON
Compare a closely related sandstone relief depicting a vyala, 68.6 cm high, dated 11th century, at Sotheby's New York in Indian and Southeast Asian Works of Art on 23 March 2007, lot 13, **sold for USD 13,200**.

Estimate EUR 5,000
Starting price EUR 2,500

594

A CHLORITE SCHIST RELIEF OF SHALABHANJIKA, HOYSALA EMPIRE

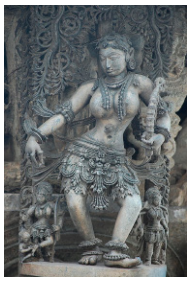
Southern India, 11th-12th century. Standing in graceful tribhanga clutching the branches of the tree above with one hand, the other resting on her leg, clad in a sheer dhoti and adorned with beaded jewelry and billowing scarves, two diminutive attendants at her feet, her serene face with heavy-lidded eyes and full lips.

Provenance: From the private Luxembourg collection of Camille Mines (1950-2018), whose father Rene acquired this piece in the local trade during the early 1970s, and thence by descent.
Condition: Excellent condition, commensurate with age. Extensive wear, minor losses, nicks and scratches, signs of weathering and erosion, structural cracks, encrustations.

Dimensions: Height 52 cm (excl. stand) and 56 cm (incl. stand)

With an associated metal stand. (2)

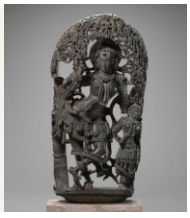
The Hoysala Empire was a Kannadiga power originating from the Indian subcontinent that ruled most of what is now Karnataka, India between the 10th and the 14th centuries. The capital of the Hoysalas was initially located at Belur, but was later moved to Halebidu. The Hoysala rulers were originally from Malenadu, an elevated region in the Western Ghats. In the 12th century, taking advantage of the warfare between the Western Chalukya Empire and Kalachuris of Kalyani, they annexed areas of present-day Karnataka and the fertile areas north of the Kaveri delta in present-day Tamil Nadu. By the 13th century, they governed most of Karnataka, minor parts of Tamil Nadu and parts of western Andhra Pradesh and Telangana in the Deccan Plateau. The Hoysala era was an important period in the development of art, architecture, and religion in South India. The empire is remembered today primarily for Hoysala architecture. Over a hundred surviving temples are scattered across Karnataka.



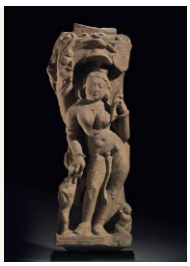
A Hoysala period sculpture depicting a Salabhanjika at Chennakeshava Temple in Belur, Karnataka

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 salabhanjika 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 related schist stele depicting a shalabhanjika, dated 1150-1200 and also attributed to the Hoysala Empire, National Gallery of Victoria, Melbourne, accession number 540-D5.



AUCTION RESULT COMPARISON
Compare a related sandstone figure of a shalabhanjika, 67.3 cm high, dated 10th-11th century and attributed to Rajasthan or Madhya Pradesh, at Christie's New York in Indian and Southeast Asian Art on 16 September 2014, lot 228, **sold for USD 21,250**.



Estimate EUR 12,000
Starting price EUR 6,000

595

A PINK SANDSTONE BUST OF A CELESTIAL DEITY

India, Rajasthan or Madhya Pradesh, 12th century. Finely carved with prominent, voluptuous breasts, adorned with beaded jewelry, the serene face with almond-shaped eyes below gently arched eyebrows and full lips forming a gentle smile, the hair in fine rows parted by a beaded headdress.

Provenance: From the collection of Helen Cunningham and Ted Newbold. Ted Newbold (1930-2018) was a broker and civic leader in Philadelphia, with a lifelong passion for art. In 1984, he married Helen Cunningham, who shared his love for the arts and collecting. Newbold was one of the founders of the "Friends of the Philadelphia Museum of Art" and a 50-year trustee of the Museum itself. He was a board member of the Pennsylvania Academy of the Fine Arts and the Fleisher Art Memorial. Works of art donated by Helen Cunningham and Ted Newbold are in the collections of the Philadelphia Museum of Art, the Woodmere Art Museum, and the Fleischer Art Memorial, among others.

Helen Cunningham and Ted Newbold in their home in Philadelphia

Condition: Good condition, commensurate with age. Extensive weathering, wear and losses, small nicks here and there, few structural cracks.

Weight: 4,353 g (incl. base)
Dimensions: Height 20.8 cm (excl. base) and 29 cm (incl. base)

Mounted on a modern base. (2)

AUCTION RESULT COMPARISON
Compare a related sandstone bust of a celestial deity, of slightly larger size (30 cm high) and also dated c. 12th century, at Christie's New York in Indian and Southeast Asian Art on 19 March 2014, lot 1080, **sold for USD 25,000**.

Estimate EUR 4,000
Starting price EUR 2,000

596

A SANDSTONE FIGURE OF A CELESTIAL WOMAN, SURASUNDARI

Central India or Rajasthan, 11th century. Carved in deep relief with somewhat exaggerated yet elegant curves, her face with slender elongated eyes downcast above an alluring smile, her sensuous torso with large rounded breasts adorned with a necklace falling between them.

Provenance: From the collection of Helen Cunningham and Ted Newbold. Ted Newbold (1930-2018) was a broker and civic leader in Philadelphia, with a lifelong passion for art. In 1984, he married Helen Cunningham, who shared his love for the arts and collecting. Newbold was one of the founders of the "Friends of the Philadelphia Museum of Art" and a 50-year trustee of the Museum itself. He was a board member of the Pennsylvania Academy of the Fine Arts the Fleisher Art Memorial. Works of art donated by Helen Cunningham and Ted Newbold are in the collections of the Philadelphia Museum of Art, the Woodmere Art Museum, and the Fleischer Art Memorial, among others.
Condition: Good condition, commensurate with age. Extensive weathering, wear and losses, small nicks here and there, few structural cracks.

Weight: 8.6 kg (incl. panel)
Dimensions: Height 37.5 cm (excl. panel)

Mounted on an associated wood panel. (2)

The present figure is not consciously posing. She is a surasundari, a celestial beauty whose presence on the temple wall is auspicious. Such figures strengthen the potency of the prayers offered in the temple as their beauty beckons the deity to listen to them.

AUCTION RESULT COMPARISON

Compare a related sandstone figure of a celestial woman, of slightly larger size (43.2 cm high) and also dated c. 11th century, at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 17 March 2014, lot 78, **sold for USD 87,500**.

Estimate EUR 3,000
Starting price EUR 1,500

597

A BLACK STONE STELE OF GANESHA, PALA PERIOD

Northeastern India, circa 10th century. Seated in lalitasana, holding a mala, radish, axe, and bowl of sweets in his four hands, dressed in a short dhoti and adorned with various jewelry, the face with curling trunk and elongated eyes flanked by wide ears and surmounted by a low chignon secured with a jeweled headband, the base below carved with a rat.

Provenance: Collection of Jean-Marc Andral, acquired between 1991 and 1994 in the local trade in Miami, Florida, USA. Jean-Marc Andral is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.
Condition: Excellent condition, commensurate with age. Extensive wear, losses, nicks and scratches, signs of weathering and erosion, encrustations, few structural cracks. Solid, naturally grown patina.

Jean-Marc Andral

Dimensions: Height 62 cm (excl. stand) and 64 cm (incl. stand)

With an associated metal stand. (2)

Ganesha, the son of Shiva and Parvati, is known as the giver of counsel and remover of obstacles for humans and deities alike. Although his elephant-headed form lends a playful quality, Ganesha's significance is profound. As overseer of the relationship between past, present, and future, Ganesha maintains balance in the universe. He is typically worshipped at the beginning of rituals. Known in India for his youthful cleverness and predilection for pranks, Ganesha is frequently depicted dancing or standing in tribhanga.

According to legend, Ganesha took on his elephant-headed form when he was a little boy. While Shiva was out, Parvati wanted to bathe but had no one to guard the door. She fashioned a little boy with her hands and instructed him to mind the entry to the bathing area and not permit anyone inside. When Shiva returned home and found an unknown boy refusing him entry, the angered god cut off the boy's head without asking further questions. Emerging from her bath, Parvati was dismayed to see what had transpired. She commanded Shiva to revive the son she had created by appending the head of the first being who walked by. When an elephant soon passed, Shiva removed its head and attached it to the body of the boy, thus bringing him back to life as the elephant-headed deity known as Ganesha.

AUCTION RESULT COMPARISON
Compare a closely related stele, 53.3 cm high, also dated circa 10th century, at Christie's New York in Indian and Southeast Asian Art on 18 September 2013, lot 238, **sold for USD 43,750**.

Estimate EUR 12,000
Starting price EUR 6,000

598

A JAIN SANDSTONE STELE OF A TIRTHANKARA, POSSIBLY MAHAVIRA

Central or Northern India, 12th-13th century. Finely carved in openwork with the central tirthankara standing between two pillars atop a square base and below a stepped roof, both carved with stylized lotus petals, a halo behind his head, the serene face with heavy-lidded eyes, broad nose, full lips, and elongated earlobes, the hair in tight curls. The deity is flanked by a vyala standing on a recumbent elephant's head to either side.

Provenance: From a noted Belgian private collection.
Condition: Excellent condition, commensurate with age. Extensive wear, minor losses, nicks and scratches, signs of weathering and erosion, structural cracks, encrustations.

Dimensions: Height 43 cm

Jinas are depicted in only two poses: kayostarga, standing, or dhyani, seated in meditation, and due to the identical poses and expressions they are distinguished mainly by their vahanas, or vehicles, appearing at the feet of the figures or carved on to the pedestals. In the present example, the pedestal is missing and therefore an exact identification of the Jina is not possible. However, Mahavira is the most commonly represented of the Tirthankaras in the kayostarga attitude, and for this reason an attribution seems appropriate.

The earliest extant Jain images date to the first century C.E. and were created in the area around Mathura, the center of much religious activity. Jainism is India's third great ancient religion and was founded contemporaneously with Buddhism from which it differed by its advocating the attainment of a spiritual life through asceticism. This may account for the conventional depiction of Tirthankaras in a rigid frontal pose. The term Jina, meaning "Conqueror" or "Victor of over Life" is applied to one who, like the Buddha, has attained perfect knowledge. Tirthankara meaning "He who has crossed the Ford" of rebirth and attained perfect freedom, is equivalent to Jina. In many respects, and more particularly in the seated poses, the Jina figure has many parallels to the Buddha image with the exception that, among the Digambara sect of Jains, the figure is always nude and the chest bears the srivasta.

The nudity of Jain saints was a practice of both asceticism and their belief in non-possession, dating back to the days of Mahavira. However a schism arose in around 79 C.E., extensively recorded in their literature, about what constitutes total renunciation. At the time Jain monks separated into rival factions, the Digambaras "clothed with the sky" or nude and the Svetambaras, "clothed with white", who partially clad themselves with white cloth. According to inscriptions the Svetambaras worshipped the nude image without objection and for both sects the Jinas and the saint Bahubali are represented naked while all other deities are clothed and even ornamented.

This sculpture not only possibly represents Mahavira but more, it symbolizes man disregarding the material world and his animal nature. The figure is a human being transformed into a god-like state and the worship of it is not a two-way interaction but a meditation, where the deity is not expected to grant favors but rather to exemplify a state of being attainable by all.

AUCTION RESULT COMPARISON
Compare a related sandstone stele of a seated Mahavira, dated circa 10th century, 99.2 cm high, at Bonhams New York in Indian, Himalayan & Southeast Asian Art on 14 March 2016, lot 74, **sold for USD 62,500**.

Estimate EUR 6,000
Starting price EUR 3,000

599
A LARGE BLACK STONE STELE OF MAHAKALA

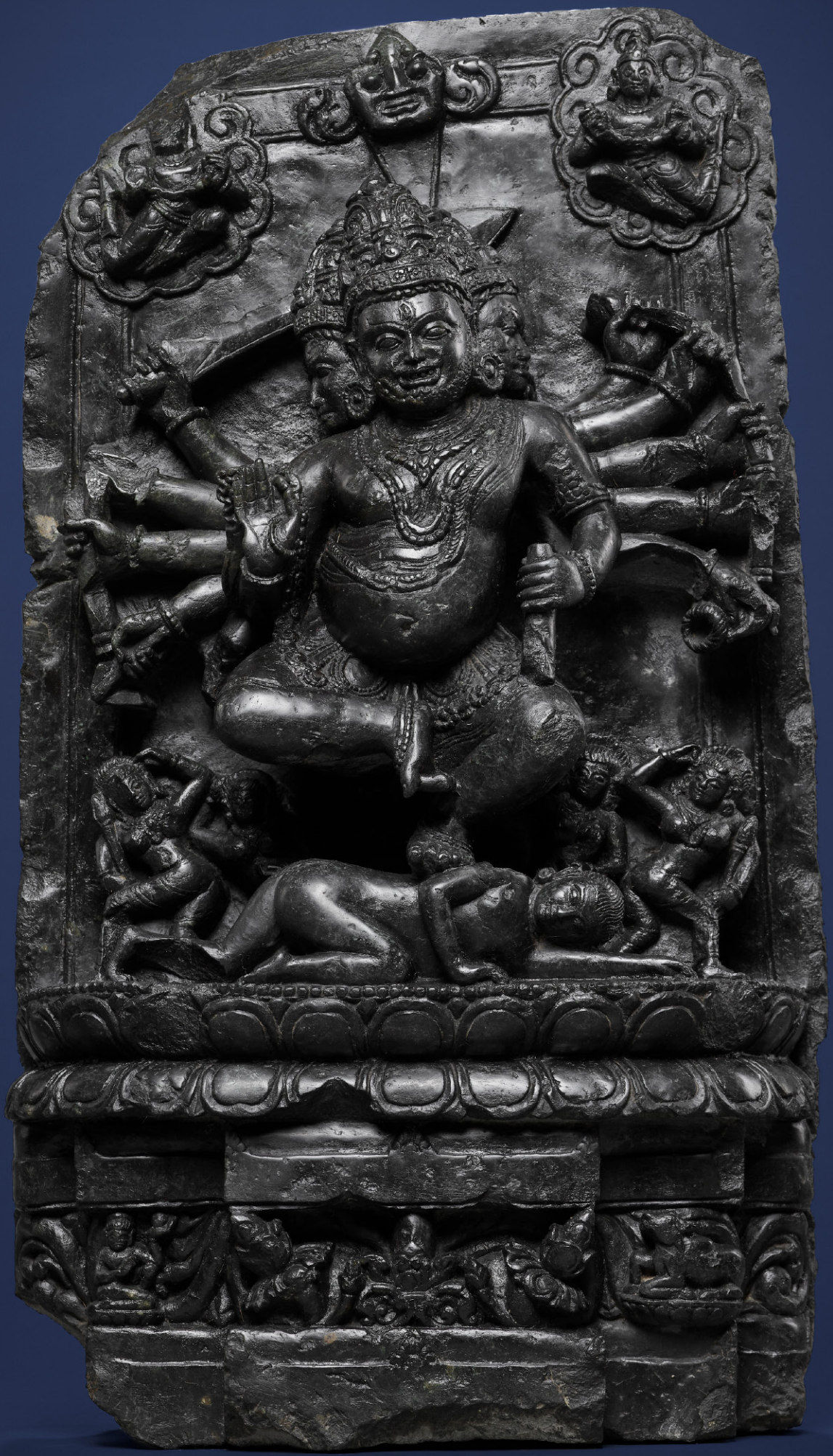
Northern India, 13th-15th century. The three-headed deity with fierce expression, carved in a dancing pose atop a prostrate figure on a double-lotus pedestal, raised on a tiered base carved with small Buddhas and lotus, flanked by dancing women below and apsaras above, holding a mala in his main right hand, his secondary arms radiating around him holding weapons, richly adorned with beaded jewelry hanging over his torso, the arched backplate topped by a kirtimukha mask.

Provenance: Collection of Jean-Marc Andral, acquired between 1991 and 1994 in the local trade in Miami, Florida, USA. Jean-Marc Andral is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.
Condition: Excellent condition with some losses to exposed areas, structural cracks, nicks and scratches, extensive wear, signs of weathering, soil encrustations. Overall fully commensurate with the high age of the present lot. Solid natural patina. The surface with areas of fine, ancient polish.

Jean-Marc Andral

Dimensions: Height 70 cm

Estimate EUR 15,000
Starting price EUR 7,500

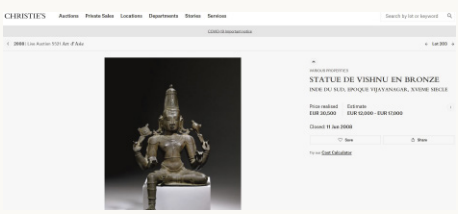


600

AN IMPRESSIVE BRONZE FIGURE OF VISHNU, VIJAYANAGAR PERIOD

South India, 15th century. Heavily cast (total weight is 13.7 kg!), seated in lalitasana, his principal hands held in abhaya and varada mudra, his upper hands holding the wheel and conch. He is wearing a long dhoti, upavita, foliate armlets, necklaces, and tapering cylindrical crown. The serene face with almond-shaped eyes, aquiline nose, and full lips forming a benevolent smile. The present sculpture bears the telltale signs of raised edges rubbed smooth where beholders were gripped with the overt temptation to caress the figure's face and chest.

Provenance:
A private collector, acquired in 1975. Christie's Paris, 11 June 2008, lot 203, sold for EUR 30,500 (**EUR 39,500** in today's currency after inflation). A French private collector in Paris, acquired from the above.



Condition: Excellent condition, commensurate with age. The base with a crack and small losses. The pedestal is lost. Small nicks, dents and light scratches. Signs of weathering and erosion. One of the attributes is slightly loose. Few minor further losses. Superb, naturally grown patina with a smooth feel overall. Old wear.

Weight: 13.7 kg (excl. stand)
Dimensions: Height 41 cm (excl. stand) and 45.7 cm (incl. stand)

With an associated hardwood stand mounted on a metal base. (2)

The art of the Vijayanagar period, which spanned the fourteenth through the sixteenth centuries in South India, shows continuity with the earlier styles of the Chola Dynasty (9th-13th centuries). As the Muslim forces established rule in Northern India in the thirteenth century, the South defiantly reaffirmed their commitment to Hindu ideals and practices. The main city bearing the name of the period, Vijayanagar, or "City of Victory", is a declaration of the South's triumph in overcoming a period of considerable chaos caused by the Northern invaders, and their link to the successful Chola dynasty was an affirmation that political, economic and cultural success would continue.

Unlike the naturalism present in the sculptures from the Chola dynasty, Vijayanagar bronzes are more heavily stylized in line, texture and design. The naturalism of the previous era is replaced with a still and motionless quality, as if the figures were frozen in time. The faces and bodies are frontal and straight, every detail is arranged with deliberateness. Although the figures still retain corporeal suppleness, the style is mannered and intentional.

Seated manifestations of the four-armed Vishnu with one leg pendant are extremely rare to encounter in bronze. Normally he is depicted standing. However, in a few avatars or incarnations of for instance Narasimha and Varaha one might find him in seated position. The reason for this particular phenomenon in bronze is not clear. On the other hand in stone he is represented regularly seated with one leg pendant. The more archaic rendering of this particular Vishnu bronze suggests a late date for its creation, around the fifteenth century.

AUCTION RESULT COMPARISON
Compare a related copper alloy figure of Vishnu, 38.1 cm high, supported on a pedestal and forming a triad together with two smaller and separately cast figures of consorts, also dated to the Vijayanagar period, circa 14th-15th century, at Sotheby's New York in Indian, Himalayan & Southeast Asian Works of Art on 20 September 2021, lot 371, **sold for USD 685,500**.

Estimate EUR 30,000
Starting price EUR 15,000

601

A LARGE BRONZE FIGURE OF RAMA, VIJAYANAGAR PERIOD

Southern India, 16th-17th century. Heavily cast, standing in tribhanga, wearing a diaphanous dhoti and richly adorned with sacred thread and beaded, floral, and pendent jewelry, his quiver hanging from his right shoulder. The powerful face with large almond-shaped eyes, a broad nose, and full lips, surmounted by a conical headdress, and backed by a shirashchakra.

Provenance: UK trade, by repute acquired from an English private collection.
Condition: The figure is in fine condition with some old wear, the bow and arrow lost, small nicks, dents and losses, light scratches, the foot rim smoothened. Fine, naturally grown patina.

Weight: 4,660 g (the figure) and 231.5 g (the base)
Dimensions: Height 29 cm (excl. base) and 31.8 cm (incl. base)

With a cast-bronze octagonal footed base incised with a central lotus flower encircled by a band of petals, most likely dating from the same period or slightly later. (2)

Literature comparison:
Compare a related bronze figure of Rama, 22.3 cm high, dated to the 14th century, in the Ashmolean Museum Oxford, accession number EA2013.98.a.

AUCTION RESULT COMPARISON
Compare a closely related figure of Rama, 24.1 cm high, also dated 16th-17th century, at Sotheby's New York in Indian, Himalayan & Southeast Asian Works of Art on 22 March 2018, lot 1019, **sold for USD 13,750**.

Estimate EUR 6,000
Starting price EUR 3,000

602

A GILT-BRONZE 'MAKARA' FITTING, 17TH-18TH CENTURY

Deccan, Southern India. Finely cast as the head of a makara with large bulging eyes, distinct brows accentuated with incised curved lines, a short trunk-like snout, and the mouth wide open revealing teeth and sharp fangs. The curved neck of square section and pierced for attachment.

Provenance: Millner Manolatos, London, 16 October 2007, acquired in the Helsinki trade. English private collection, acquired from the above.
Condition: Very good condition with minor old wear, particularly to the gilt, few tiny nicks and dents, occasional light scratches.

millner manolatos

A copy of the original invoice from Millner Manolatos, dated 16 October 2007 and describing the present lot as a "Makara Finial" from "Deccan, Southern India, late 17th century", accompanies this lot. A copy of the original catalog description from Millner Manolatos also accompanies this lot.

Weight: 414.4 g (incl. stand)
Dimensions: Length 6.8 cm (excl. stand), Height 8.5 cm (incl. stand)

Mounted to a modern metal stand. (2)

Makara are legendary sea-creatures in Hindu mythology and in astrology, they are equivalent to the Zodiac sign of Capricorn. They appear as the vehicle of the river goddess Ganga, Narmada, and of the sea god Varuna. Makara are considered guardians of gateways and thresholds, protecting throne rooms as well as entryways to temples. It is the most commonly recurring creature in Hindu and Buddhist temple iconography, and also frequently appears as a Gargoyle or as a spout attached to a natural spring. Through its association with water, it symbolizes the unpredictable power of the elemental forces that govern life.

A makara sculpture on the doorway of the Jain Museum in Khajuraho, India

The present lot once most likely served as a fitting for a palanquin or was part of a hilt or handle for a sword or other thrusting weapon.

LITERATURE COMPARISON
Compare a related Indian sword hilt in the form of a makara, also dated 17th-18th century, with similar eyes and snout, in the collection of the Metropolitan Museum of Art, accession number 36.25.1540.

Estimate EUR 3,000
Starting price EUR 1,500

603

A CARVED WOOD STELE DEPICTING SHIVA SLAYING ANDHAKA, VIJAYANAGARA PERIOD

Southern India, 16th-17th century. Boldly and deeply carved with Shiva in a fierce manifestation with many arms, brandishing weapons and attributes including a bow and a vajra, richly adorned with beaded jewelry. He is standing on a prostate Andhaka, stabbing the demon with his trident, Andhaka's head resting on a seated demon behind him holding a curved sword.

Provenance: Anthony M. Lee, Toronto. A British private collection, acquired from the above. Over the past 40 years Anthony M. Lee has been an art consultant, gallery owner, and collector. He developed Asian art departments for several auction houses and has worked with almost every major museum collection of Asian art in North America. He is the author of two books on Zen Buddhism and one on the Japanese tea ceremony.

Anthony M. Lee

Condition: Overall displaying very well, condition commensurate with age. Wear, losses, age cracks, chips, scratches, signs of weathering and erosion. The reverse with a screw and metal wire for wall attachment. Fine, naturally grown patina.

Weight: 1,944 g
Dimensions: Height 50 cm

Shiva's face shows a fierce expression with large bulging eyes, flanked by long pendulous earlobes with earrings in the form of heads of a kala and an elephant, respectively. His large crown is carved with a central kala head as well as numerous nagas.

Andhaka was the blind son of Shiva and Parvati. He was created from the sweat of Parvati's hands and Shiva's subsequent anger when Parvati playfully covered his eyes, thus plunging the world into darkness. Andhaka was given to the King of the Demons and later became king himself. Not knowing of his heritage, he set out with his army to win Parvati as his queen. Shiva defeated Andhaka by spearing him with his trident. See S. Kramrisch, Manifestations of Shiva, 1981, page 50.

A depiction of Shiva slaying Andhaka at Ellora. Albumen silver print, approx. 1875-1925, Asian Art Museum of San Francisco, object number 2005.64.579

AUCTION RESULT COMPARISON

Compare a related carved wood relief depicting a demon, 87 cm high, dated ca. 17th century, at Sotheby's New York in Asian Art on 19 March 2016, lot 1317, sold for USD 27,500. For another depiction of Shiva slaying Andhaka, see Christie's, 19 September 2002, lot 46, **sold for USD 23,900**.

Estimate EUR 4,000
Starting price EUR 2,000

604

A LACQUERED WOOD HEAD OF NARASIMHA, 18TH CENTURY

Southern India. Boldly carved with large bulging eyes and prominent lids and brows, flanked by funnel-shaped ears, above a broad nose with widely flared nostrils, the mouth agape revealing tongue and teeth, all framed by the curled mane.

Provenance: Harlan J. Berk, Chicago. A private collector in Texas, USA, acquired from the above. Harlan J. Berk is an important Chicago-based dealer of ancient coins and small antiquities. The family-owned business was founded in 1964 and remains active to this day.
Condition: Good condition, commensurate with age, and displaying extraordinary well. Extensive wear, losses, small chips, age cracks, minor old repairs. Numerous layers of lacquer and pigment renewed over the centuries. With a consistent, natural patina overall.

Harlan J. Berk

Weight: 11.7 kg (incl. stand)
Dimensions: Height 43 cm (excl. stand) and 60 cm (incl. stand)

Mounted to an associated metal stand. (2)

Narasimha is a fierce avatar of the Hindu god Vishnu, who incarnates in the form of part lion and part man, to destroy evil and to end religious persecution and calamity on Earth, thereby restoring Dharma. Narasimha is known primarily as the 'Great Protector' who specifically defends and protects his devotees. The most popular Narasimha legend is where he defends his devotee Prahlada, and creatively destroys Prahlada's demonic father, the tyrant Hiranyakashipu.

LITERATURE COMPARISON
Compare a closely related lacquered wood head of Narasimha, as part of a mask ensemble, also attributed to southern India, dated ca. 1700-1750, in the collection of the Metropolitan Museum of Art, accession number 2015.255.1a–f.

Estimate EUR 4,000
Starting price EUR 2,000

605

A CARVED MARBLE PLAQUE DEPICTING THE FEET OF VISHNU

India, 18th-19th century. Of rectangular form with beveled edges, finely carved in shallow relief with Vishnu's feet atop a concave lotus blossom, the corners each with an attribute of Vishnu: conch, lasso, flower, and gada (mace).

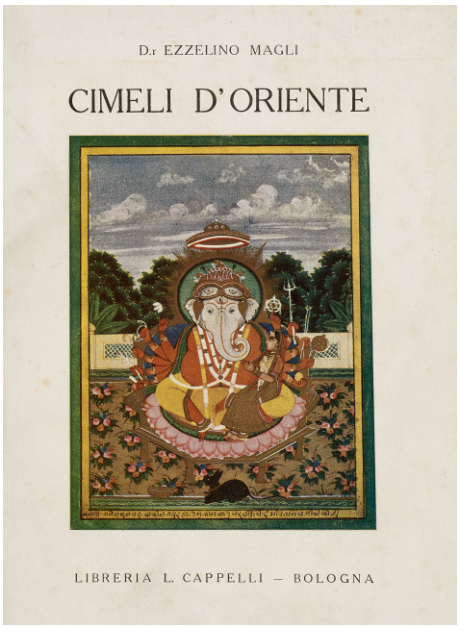
Provenance: Collection of Dr. Ezzelino Magli, thence by descent. The base inscribed with an old inventory number, '241'. Ezzelino Magli (1872-1939) was an Italian physician and travel writer, who published six books about his observations in Asia, Australia, and Africa. In November 1924, Magli visited Shanghai for the first time and traveled in a rickshaw on an insightful three-day trip. Back in Italy, he published a book on Shanghai in 1925, with photos of city scenes, people he talked to, and art he acquired during his trip. He became a passionate collector, establishing his private Oriental museum in Bologna in the 1930s.
Condition: Very good condition with old wear, minor nicks, and light scratches.

Weight: 797.2 g
Dimensions: Size 13.3 x 11.2 cm

The feet of Vishnu carry much meaning and importance in Hinduism. The Vishnupad Temple in Gaya, Bihar, is marked by a footprint of Lord Vishnu known as Dharmasila, incised into a block of basalt. This footprint marks the act of Lord Vishnu subduing Gayasur by placing his foot on his chest. Further depictions of Vishnu's feet can be found in other Hindu temples in India as well. For an example depicting Vishnu's feet that is still in use, see the marble sculpture at Jagdish Temple in Udaipur, Rajasthan.

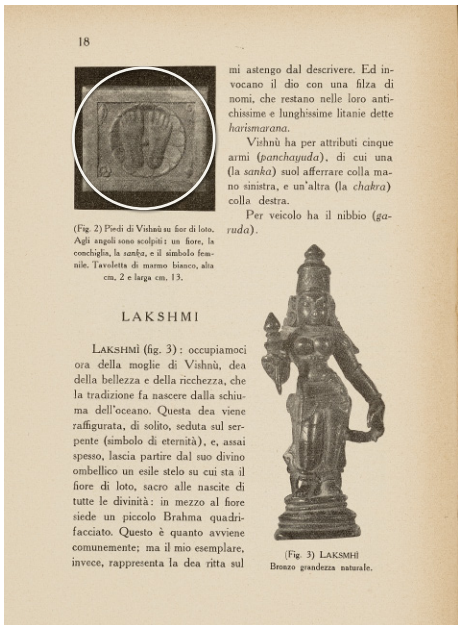
For a depiction of Vishnu's feet that is still in use, see the marble sculpture at Jagdish Temple in Udaipur, Rajasthan, India

Estimate EUR 5,000
Starting price EUR 2,500


D.r EZZELINO MAGLI

CIMELI D'ORIENTE

LIBRERIA L. CAPPELLI – BOLOGNA


18

(Fig. 2) Piedi di Vishnù su fior di loto. Agli angoli sono scolpiti: un fiore, la conchiglia, la *sanka*, e il simbolo femminile. Tavoletta di marmo bianco, alta cm. 2 e larga cm. 13.

mi astengo dal descrivere. Ed invocano il dio con una filza di nomi, che restano nelle loro antichissime e lunghissime litanie dette *harismarana*.

Vishnù ha per attributi cinque armi (*panchayuda*), di cui una (la *sanka*) suol afferrare colla mano sinistra, e un'altra (la *chakra*) colla destra.

Per veicolo ha il nibbio (*garuda*).

LAKSHMI

LAKSHMÌ (fig. 3): occupiamoci ora della moglie di Vishnù, dea della bellezza e della ricchezza, che la tradizione fa nascere dalla schiuma dell'oceano. Questa dea viene raffigurata, di solito, seduta sul serpente (simbolo di eternità), e, assai spesso, lascia partire dal suo divino ombellico un esile stelo su cui sta il fiore di loto, sacro alle nascite di tutte le divinità: in mezzo al fiore siede un piccolo Brahma quadrifacciato. Questo è quanto avviene comunemente; ma il mio esemplare, invece, rappresenta la dea ritta sul

(Fig. 3) LAKSMHÌ
Bronzo grandezza naturale.

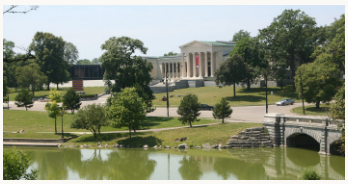
Published: Dr. Ezzelino Magli, Cimeli D'Oriente: Divagazioni su di una collezione indo-cino-giapponese, (posseduta dall'autore). Parte Prima: L'India, Bologna, 1935, p. 18, fig. 2.

606

A FINE INDIAN MINIATURE PAINTING OF HANUMAN

India, Pahari, 17th to early 18th century. Watercolors, ink and gold on paper. The monkey god in animated profile facing left, wearing a red veshti and gold-red sash, adorned with beaded jewelry, armlets, bangles, earrings, and a golden crown, all framed by a red border.

Provenance: Heeramaneck Galleries, New York, 1940. Albright-Knox Art Gallery, Buffalo, acquired from the above, accession no. 1940:17. The mat is inscribed in pencil, 'Indian. Portrait of Hanuman, The Monkey God, 17th C. Watercolor on Paper. 1940:17. PV Dr 28B'. Nasli Heeramaneck (1902-1971) was a Parsi-American art dealer, specializing in Asian and Pre-Columbian art. Born in Bombay, he moved to New York in the 1920s, and lived and worked there until his death. Works collected by him and his wife, Alice, are now held by, among others, the Los Angeles County Museum of Art, the National Museum of New Delhi, and Yale University. The Albright-Knox Art Gallery is an art museum in Buffalo, New York. The parent organization of the Albright–Knox Art Gallery is the Buffalo Fine Arts Academy, founded in 1862, one of the oldest public arts institutions in the United States.



View of the Albright–Knox Art Gallery in Buffalo, New York

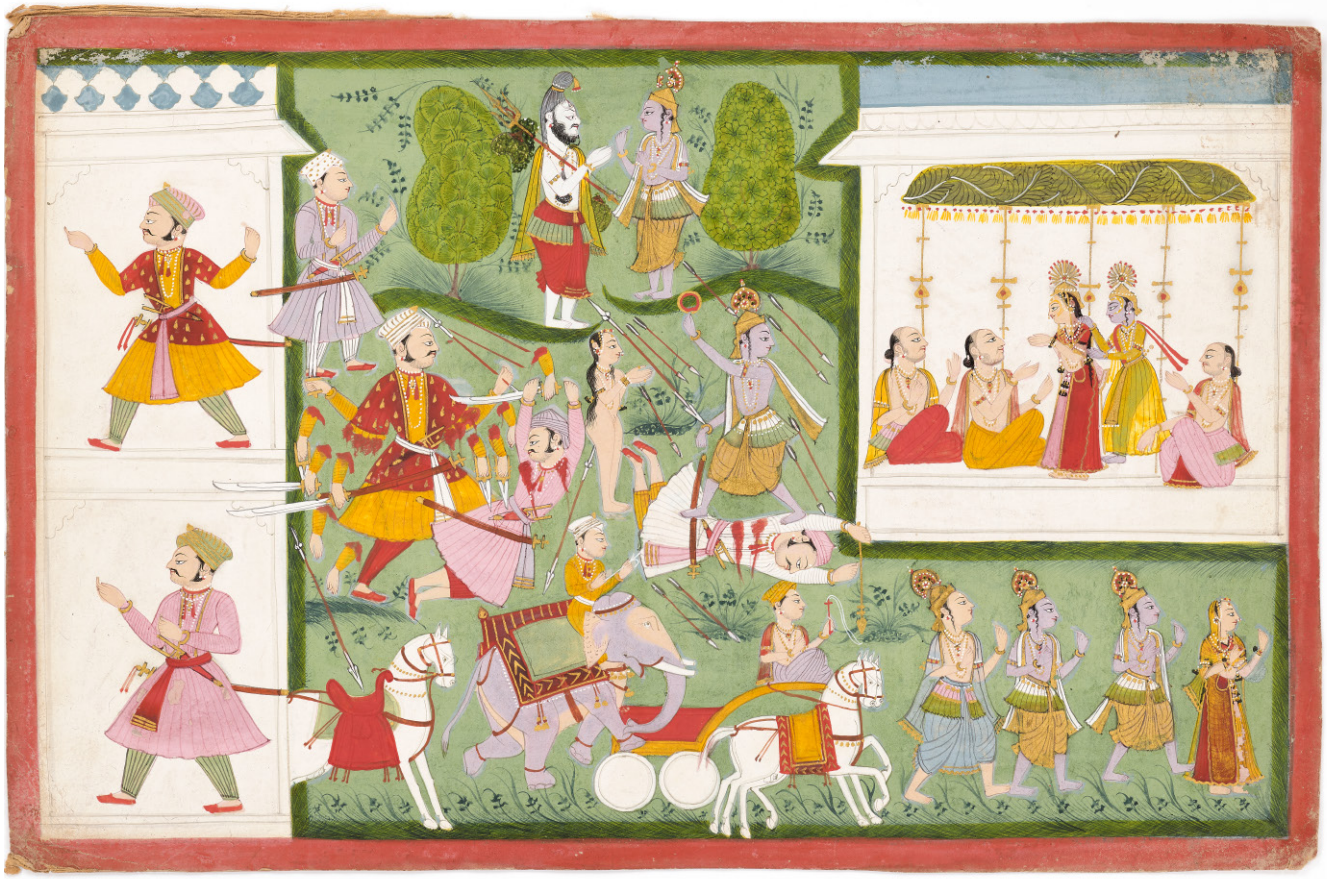
Condition: The subject is in good condition. The background shows some losses and respective ancient touchups. Matted.

Dimensions: Image size 16.2 x 11.1 cm, Folio size 20.9 x 15.2 cm, Mat size 46 x 35.5 cm

AUCTION RESULT COMPARISON

Compare a related Indian miniature painting of Hanuman, dated 1700-1720, at Christie's London in Garden of Epics – A Private Collection of Indian Paintings on 10 June 2013, lot 4, **sold for GBP 10,000**.

Estimate EUR 4,000
Starting price EUR 2,000



607

AN INDIAN MINIATURE PAINTING OF AN EPIC BATTLE SCENE, PROBABLY FROM THE RAMAYANA, EARLY 19TH CENTURY

India, Kangra or Garhwal, c. 1810-1820. Ink, watercolors, and gold on wasli. Finely painted with a dense battle scene depicting Rama probably at the top right and again below, as well as various other deities and human figures engaged in vicious fights with many severed limbs, flying spears, and blood, one man riding an elephant and another a horse-drawn carriage, all wearing elaborate robes and jewelry, brandishing swords and other weapons. To the left and right of this scene are white buildings filled with peaceful figures and deities.

Inscriptions: To reverse, a lengthy inscription of thirteen lines in black ink.

Provenance: From the collection of Karl Stirner, and thence by descent. Karl Stirner (1923-2016) was a German-born American sculptor known internationally for his metalwork. His art has been shown at the Museum of Modern Art in New York, the Pennsylvania Academy of Fine Arts, the Philadelphia Museum of Art, the Corcoran Gallery, the La Jolla Museum of Contemporary Art, the James A. Michener Art Museum, the Grounds for Sculpture in Hamilton, New Jersey, and the Delaware Art Museum, among other places.

Karl Stirner (1923-2016) at work in his studio

Condition: Excellent condition with minor wear, little soiling, and few minuscule losses to edges. Matted and framed behind glass.

Dimensions: Image size 37.3 x 23.8 cm, Size incl. frame 50 x 36 cm

AUCTION RESULT COMPARISON

Compare a closely related miniature painting from a dispersed Ramayana series, depicting the battle between Rama and Ravana, at Christie's New York Indian and Southeast Asian Art on 19 March 2014, lot 1105, sold for USD 15,000, and another depicting Rama and Sita participating in rituals at Sotheby's New York in Indian, Himalayan & Southeast Asian Works of Art on 20 September 2021, lot 396, **sold for USD 25,200**.

Estimate EUR 4,000
Starting price EUR 2,000

608

AN INDIAN MINIATURE PAINTING OF A MUGHAL COURTIER

Mughal India, 17th-18th century. Ink, watercolors, and gold on wasli. The courtier standing in a palace terrace, wearing a white jama with gold hems and details, adorned with beaded and emerald-set jewelry, holding his cane in one hand and a flower in the other, the elaborate headdress crowned by a feather, the face with a fine expression. The lower margin with an old inscription.

Karl Stirner (1923-2016) at work in his studio

Provenance: From the collection of Karl Stirner, and thence by descent. Karl Stirner (1923-2016) was a German-born American sculptor known internationally for his metalwork. His art has been shown at the Museum of Modern Art in New York, the Pennsylvania Academy of Fine Arts, the Philadelphia Museum of Art, the Corcoran Gallery, the La Jolla Museum of Contemporary Art, the James A. Michener Art Museum, the Grounds for Sculpture in Hamilton, New Jersey, and the Delaware Art Museum, among other places.
Condition: Good condition with minor wear, soiling, water stains, possibly microscopic touchups.

Dimensions: Image size 20.5 x 13 cm, total size 33.5 x 23.5 cm (including frame). Framed behind glass.

AUCTION RESULT COMPARISON
Compare a related Mughal portrait of Baqir Khan, dated circa 1635, at Sotheby's London in The Khosrovani-Diba Collection on 19 October 2016, lot 6, **sold for GBP 50,000**. Compare also a related Mughal portrait of a nobleman, dated circa 1780, at Christie's New York in Indian and Southeast Asian Art on 17 September 2003, lot 128, **sold for USD 5,975**.

Estimate EUR 2,000
Starting price EUR 1,000

609

AN EARLY INDIAN MINIATURE PAINTING OF A COURTIER PETITIONING A RULER

Mughal India, 17th-18th century or earlier. The ruler seated on an elaborate throne in a palace courtyard, surrounded by attendants and musicians, and receiving a visitor dressed in a red robe and yellow headdress, all framed by a border of finely painted floral scroll.

Provenance: From an old English private estate.
Condition: Fair condition with old wear, soiling, creasing, stains, tears to edges, small losses here and there, small touchups.

Dimensions: Image size 20 x 18 cm. Total size 37.5 x 32.5 cm (including frame). Matted and framed.

AUCTION RESULT COMPARISON
Compare a related Mughal painting, dated circa 1585-1595, with a similar depiction of a courtier petitioning a ruler, at Sotheby's London in Arts of the Islamic World on 25 April 2018, lot 82, **sold for GBP 12,500**.

Estimate EUR 3,000
Starting price EUR 1,500

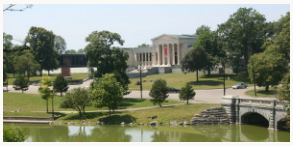
610

AN INDIAN MINIATURE DRAWING OF A PRINCE AND PRINCESS ENJOYING A MUSIC RECITAL

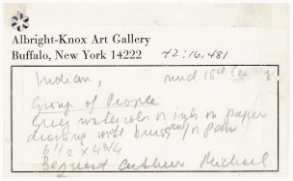
India, Delhi, 18th century. Ink and watercolor on paper. A Ragamala illustration to the musical mode Pancham Ragini, depicting a prince and princess seated in a pavilion on a terrace, a female attendant holding a fly-whisk behind them, the royal couple listening to two female musicians playing string instruments.

Inscriptions: To the top border, 'Pancham Ragini'. To reverse with a lengthy inscription and (in English), 'Indian. Mughal. 42:16.481'.

Provenance: Collection of Arthur B. Michael, 1942. Albright-Knox Art Gallery, Buffalo, acquired from the above, accession number 42:16.481.



View of the Albright–Knox Art Gallery in Buffalo, New York



The reverse of the mat with a handwritten paper label from the Albright-Knox Art Gallery, stating the accession number and, "Indian, mid 18th century. Group of People. [...] watercolor and ink on paper [...] Bequest Arthur Michael".

Condition: Good condition with old wear, minor soiling, few small tears and losses, possibly with minuscule old touchups. Matted.

Dimensions: Image size 12.6 x 8.3 cm, Folio size 16.3 x 11.8, Mat size 25.4 x 20.4 cm

Note the extremely fine drawing, which holds up to even very strong magnification, and would have made appropriate coloration impossible at the time.

AUCTION RESULT COMPARISON

Compare a study for Ragamala illustrations, to verso and recto of the same folio, dated circa 1680, painted mostly with ink and only few details in red, at Sotheby's London in the Sven Gahlin Collection on 6 October 2015, lot 91, **sold for GBP 6,250**.

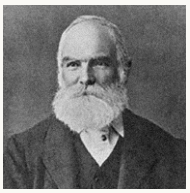
Estimate EUR 3,000
Starting price EUR 1,500

611

A RARE DRAWING OF AN ELEPHANT ESCAPING CAPTIVITY, KOTA SCHOOL

India, Rajasthan, c. 1840. Ink and watercolors on paper. The mighty animal is depicted in a dynamic posture with its front leg raised still bearing the remnants of a broken chain. A bell is attached to its back. Finely executed with sensitive eyes.

Published: Maggs Bros., Oriental Miniatures and Illumination, Bulletin No. 30, January 1979, Plate XXI.
Provenance: Maggs Bros., Berkeley Square, London, 11 March 1979. English private collection, acquired from the above. The reverse with a typed paper label, 'Kotah, c. 1840. Pen drawing of an elephant, touched with colour. Purchased from Maggs Bros., Berkely Square, London, 11 March 1979. Illustrated in Maggs bulletin no. 30 of January 1979, Plate XXI'. With the original Maggs Bros. description for this lot, cut out and mounted by the previous owner, '[36] Kotah Artist: c. 1840. An elephant stands with his front foot tethered to a post [sic]. Pen drawing touched with colour, on paper: 51/2 x 61/4 in. £185. [See Plate XXI] Edges frayed, just affecting tail of elephant; slight staining.' Maggs Bros. Ltd. is one of the longest-established antiquarian booksellers in the world, established in 1853 by Uriah Maggs, born c. 1828 in Midsomer Norton, Somerset. Maggs Bros. sold the penis of Napoleon Bonaparte in 1924, and pulled off the greatest bookselling coup of the inter-war period, when in 1932 they successfully negotiated with the government of Soviet Russia to acquire not only a Gutenberg Bible, but also the celebrated Codex Sinaiticus. All four of Uriah's sons eventually joined the business, taking over on his retirement in 1894. Maggs Bros. is still under family ownership, and as of 2018 was managed by Edward Maggs.
Condition: Good condition with minor wear, soiling, staining, creasing, minimal tears to edges, few small losses.

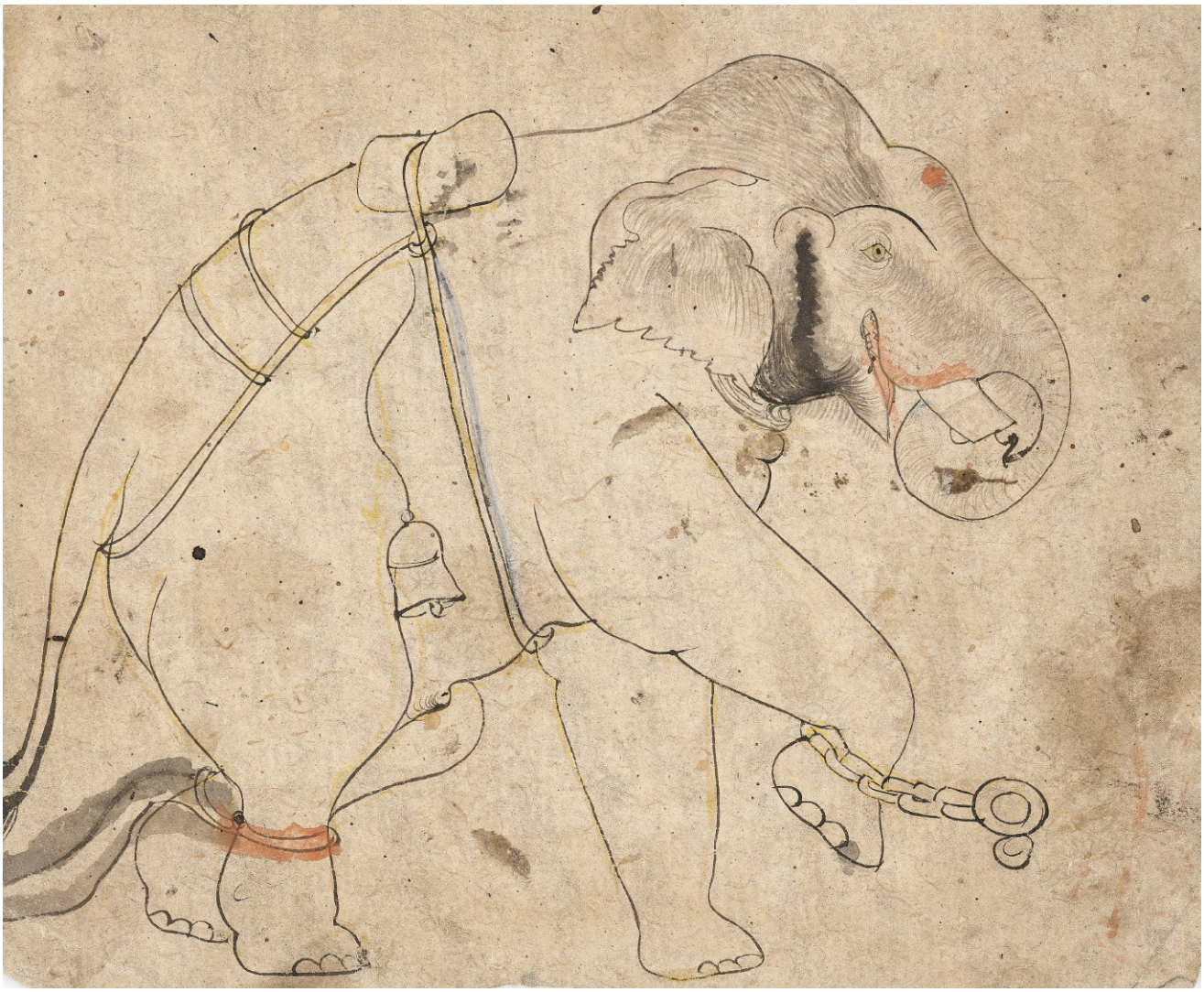


Uriah Maggs, founder of Maggs Bros

Dimensions: Image size 15.5 x 13.5 cm, total size 33 x 30.5 cm (including frame). Matted and framed behind glass.

AUCTION RESULT COMPARISON
Compare a related Kota School miniature painting of a running elephant at Sotheby's London, 24 October 2017, lot 326, **sold for GBP 12,500**.

Estimate EUR 2,000
Starting price EUR 1,000



612

AN INDIAN MINIATURE PAINTING OF BAZ BAHADUR AND RUPMATI HUNTING, MUGHAL

India, 18th century. Watercolors and gold on paper. The two lovers on horseback trotting side by side and looking toward each other, wearing light robes and elaborate headdresses, each with a halo, a falcon perched on Baz Bahadur's gloved hand. The upper margin with a short inscription in nasta'liq.

Provenance: From an English private collection.
Condition: Good condition with minor wear, soiling, staining, foxing, and creasing, few minuscule losses, possibly microscopic touchups.

Dimensions: Image size 30 x 23 cm, total size 42.5 x 35 cm (including frame). Mounted and framed behind glass.

The romantic tale of Baz Bahadur and Rupmati was a popular theme in Mughal painting. Baz Bahadur was the last independent ruler of Malwa in the mid-sixteenth century. He fell in love with Rupmati, a shepherdess and singer who he chanced upon one day while out hunting. When Malwa fell to the Mughal armies of Emperor Akbar, Rupmati killed herself rather than be taken.

AUCTION RESULT COMPARISON

Compare a related Mughal Indian miniature painting, also dated to the 18th century and with a similar depiction of Baz Bahadur and Rupmati, at Sotheby's London in Art of Imperial India on 8 October 2014, lot 248, sold for GBP 8,125. Compare also a related Mughal Indian miniature painting depicting a nobleman on horseback with a falcon, dated to the late 17th century, at Sotheby's London in Arts of the Islamic on 22 April 2015, lot 156, bought-in at an **estimate of GBP 25,000-35,000**.

Estimate EUR 3,000
Starting price EUR 1,500

613

AN INDIAN MINIATURE PAINTING DEPICTING A LION HUNT

North India, late 18th to mid-19th century. Watercolors and gold on paper. Depicting a ruler and his attendant on horseback by a small stream lined with flowers and rocks, wearing elaborate robes and adorned with beaded jewelry, the ruler holding a money bag in his hand as three hunters, one holding a bow and another a spear, request payment for having killed the lion before them.

Provenance: From the collection of Eben Hamilton, Chesworth House, Horsham, England. Thence by descent. The reverse inscribed 'Hamilton. Chesworth House. Horsham'. Eben Hamilton was a British barrister. After reading law at Trinity College, Cambridge, he was called to the bar in 1962. He met his wife, Themy Bilimoria, a Parsi from Mumbai, in 1966. Together they shared a deep passion for the arts of India.
Condition: Very good condition with minor wear, soiling, and creasing, few minuscule losses, possibly microscopic touchups.

Eben Hamilton at Chesworth House in 2019

Dimensions: Image size 33 x 18 cm. Total size 44 x 31.5 cm (including frame). Mounted and framed behind glass.

AUCTION RESULT COMPARISON
Compare a related Mughal painting of Jahangir on a lion hunt, dated late 18th to early 19th century, at Christie's London in Art of the Islamic and Indian Worlds on 25 October 2018, lot 178, **sold for GBP 5,625**.

Estimate EUR 2,000
Starting price EUR 1,000

614

AN INDIAN MINIATURE PAINTING OF NOBLE LADIES DRINKING WINE IN A GARDEN

North India, Rajasthan, 18th to early 19th century. Watercolors and gold on paper. Depicting three courtly ladies on a terrace in a densely lush garden, drinking wine out of small cups and eating fruits, a small low table with various vessels to one side, a fountain and flowers below them. The ladies are dressed in fine robes, each with colorful skirt and a diaphanous top (ghagra choli), and elaborate beaded jewelry.

Provenance: From an English private collection.
Condition: Very good condition with minor wear, soiling, staining, few minuscule losses, possibly microscopic touchups.

Dimensions: Image size 22 x 18 cm. Total size 41 x 33 cm (including frame). Mounted and framed behind glass.

AUCTION RESULT COMPARISON
Compare a related painting by Issa Son of Ahmad, dated 1766 AD, depicting two ladies on a terrace, at Christie's in The India Sale on 15 December 2015, lot 104, **sold for INR 687,500 (approx. EUR 8,195)**. Compare a related painting dated to the early 19th century, depicting bathing ladies, at Christie's London in Garden of Epics – A Private Collection of Indian Paintings on 10 June 2013, lot 26.

Estimate EUR 3,000
Starting price EUR 1,500

615

A RARE INDIAN MINIATURE PAINTING OF SHAH JAHAN AND MUMTAZ MAHAL

Mughal India, 18th-19th century. Ink, gold, and watercolors on paper. Superbly painted with Shah Jahan, reading from a book, wearing white and gold robes, tied at the waist with a gold and lavender belt, as well as two necklaces and a feathered turban, a halo behind his head, and Mumtaz Mahal beside him, wearing a pink robe and green shawl, and holding a fan, both with fine expressions and standing under the blue sky with whispy clouds.

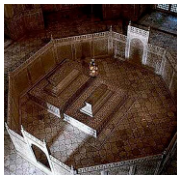
Provenance: Collection of Sigfred Taubert, thence by descent. Sigfred Taubert (1914-2008) was the director of the Frankfurt Book Fair between 1958 and 1973, and also a writer and enthusiastic collector of bibliophilic treasures from all over the world. From 1974 to 1978, he was a member of the board of the UNESCO International Book Committee in Paris.
Condition: Good condition with minor wear, soiling, creasing, minuscule tears to edges, possibly with minor touchups.

Sigfred Taubert (1914-2008)

Dimensions: Image size 23.5 x 34 cm, Size incl. frame 36 x 46 cm

Mumtaz Mahal (1593-1631) was the empress consort of the Mughal Empire from 19 January 1628 to 17 June 1631. The Taj Mahal in Agra, often cited as one of the Wonders of the World, was commissioned by Shah Jahan as her tomb. Mumtaz Mahal was born Arjumand Banu Begum in Agra to a family of Persian nobility. She was the daughter of Abu'l-Hasan Asaf Khan, a wealthy Persian who held high office in the Mughal Empire. At the age of 19 she married Prince Khurram, later known by his regnal name Shah Jahan, who conferred upon her the title Mumtaz Mahal (Persian: 'the exalted one of the palace').

The Taj Mahal is the final resting place of Mumtaz Mahal and Shah Jahan

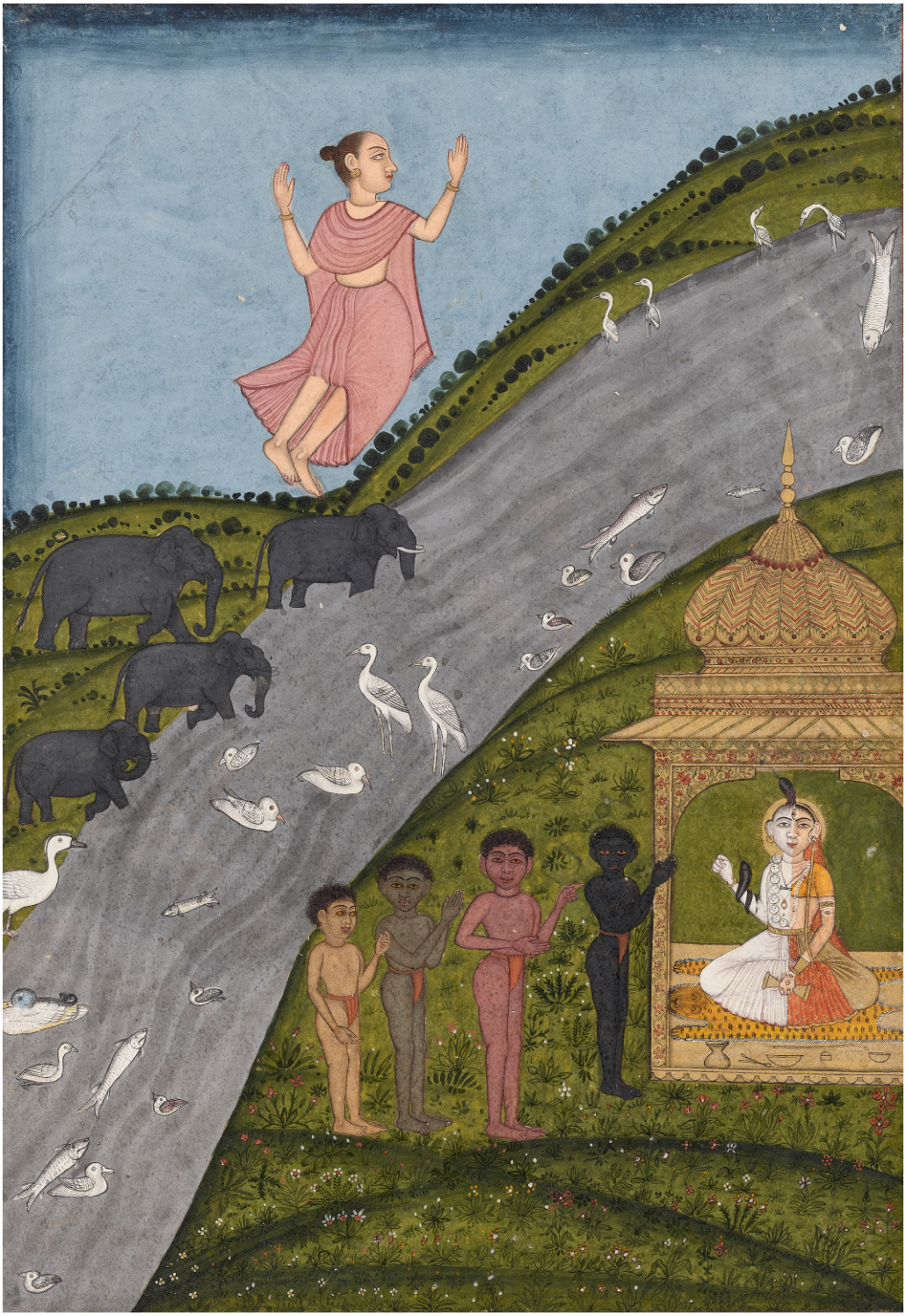


Tomb of Mumtaz Mahal in the Taj Mahal, alongside her husband Shah Jahan

Literature comparison: Compare a related painting of Shah Jahan on the Peacock Throne, dated to the 19th century, in the collection of the Metropolitan Museum of Art, accession number 13.228.53.

AUCTION RESULT COMPARISON
Compare a related painting of Shah Jahan, dated circa 1700, at Christie's New York in Maharajas and Mughal Magnificence on 19 June 2019, lot 77, **sold for USD 62,500**. Compare a related painting of Shah Jahan, dated to the first half of the 18th century, at Christie's New York in The Collection of Peggy and David Rockefeller: Travel and Americana on 10 May 2018, lot 1020, sold for USD 12,500.

Estimate EUR 3,000
Starting price EUR 1,500



616

AN INDIAN MINIATURE PAINTING DEPICTING ARDHANARISHVARA AND WORSHIPPERS

India, 19th century. Ink and watercolors on paper. The half-male, half-female form of Shiva seated in dhyanasana on a tiger skin inside a shrine beside four worshippers. The right half is Shiva wearing a long white robe and with a snake coiled around his arm, and the left half is Parvati wearing characteristic robes and jewelry as well as holding a drum in her hand. A lady dressed in pink robes walks along the rolling hillside above the Ganges river with elephants, ducks, cranes, and fish.

Provenance: From a South German private collection, assembled during the 1970s. The reverse inscribed with several inventory numbers.
Condition: Good condition with minor wear, soiling, creasing, small tears to edges, few minuscule losses, possibly minor touchups. Mounted and framed.

Dimensions: Image size 19 x 25.5 cm, Size incl. frame 33.5 x 42 cm

Ardhanarishvara ('the half-female Lord') is a form of the Hindu deity Shiva combined with his consort Parvati. Ardhanarishvara is depicted as half-male and half-female, equally split down the middle. The right half is usually the male Shiva, illustrating his traditional attributes. Ardhanarishvara represents the synthesis of masculine and feminine energies of the universe and illustrates how Shakti, the female principle of God, is inseparable from Shiva, the male principle of God, and vice versa. The union of these principles is exalted as the root and womb of all creation.

LITERATURE COMPARISON
Compare a related painting of Ardhanarishvara, dated c. 1800, in the collection of the British Museum, museum number 1940,0713,0.79.

Estimate EUR 2,000
Starting price EUR 1,000

617
AN INDIAN MINIATURE PAINTING OF KRISHNA MILKING A COW

North India, Rajasthan, early to mid-19th century. Ink, gold, and watercolors on paper. Finely painted with Krishna milking a cow as his foster-mother Yashoda looks on, a smaller white bull standing foursquare between the two, in a palace terrace. The background with lotus rising from the Ganges.

Provenance: From a South German private collection, assembled during the 1970s. The reverse inscribed, 'No 54. 15 x 211/2 cm'. The reverse of the mounting inscribed, '69'.
Condition: Good condition with some wear, minor soiling, few small tears to edges, few minor losses, possibly minor touchups.

Dimensions: Image size 18.5 x 25 cm, Size incl. frame 23.5 x 32 cm

Literature comparison: Compare a related painting, also depicting Krishna milking a cow, in the collection of the Victoria & Albert Museum, accession number D.389-1889.

AUCTION RESULT COMPARISON
Compare a related painting depicting Krishna playing the flute as a gopi milks a cow, dated 1820-1840 and attributed to Jaipur, at Sotheby's New York in Asian Art on 8 March 2017, **sold for USD 8,750**.

Estimate EUR 2,000
Starting price EUR 1,000

618

AN INDIAN MINIATURE PAINTING OF MAHARAJA GULAB SINGH (1792-1857) WORSHIPPING RAMA AND SITA

India, Punjab Hills, 19th century. Watercolors and gold on paper. The ruler bowing with clasped hands in front of Rama and Sita seated on a bejeweled throne in a palace terrace, three attendants standing behind them. Rama's animal army is represented by the king of the bears, Jambavan, and the monkeys, Hanuman.

Provenance: From an English private estate.
Condition: Very good condition with minor wear, soiling, and creasing, few minuscule losses, possibly microscopic touchups.

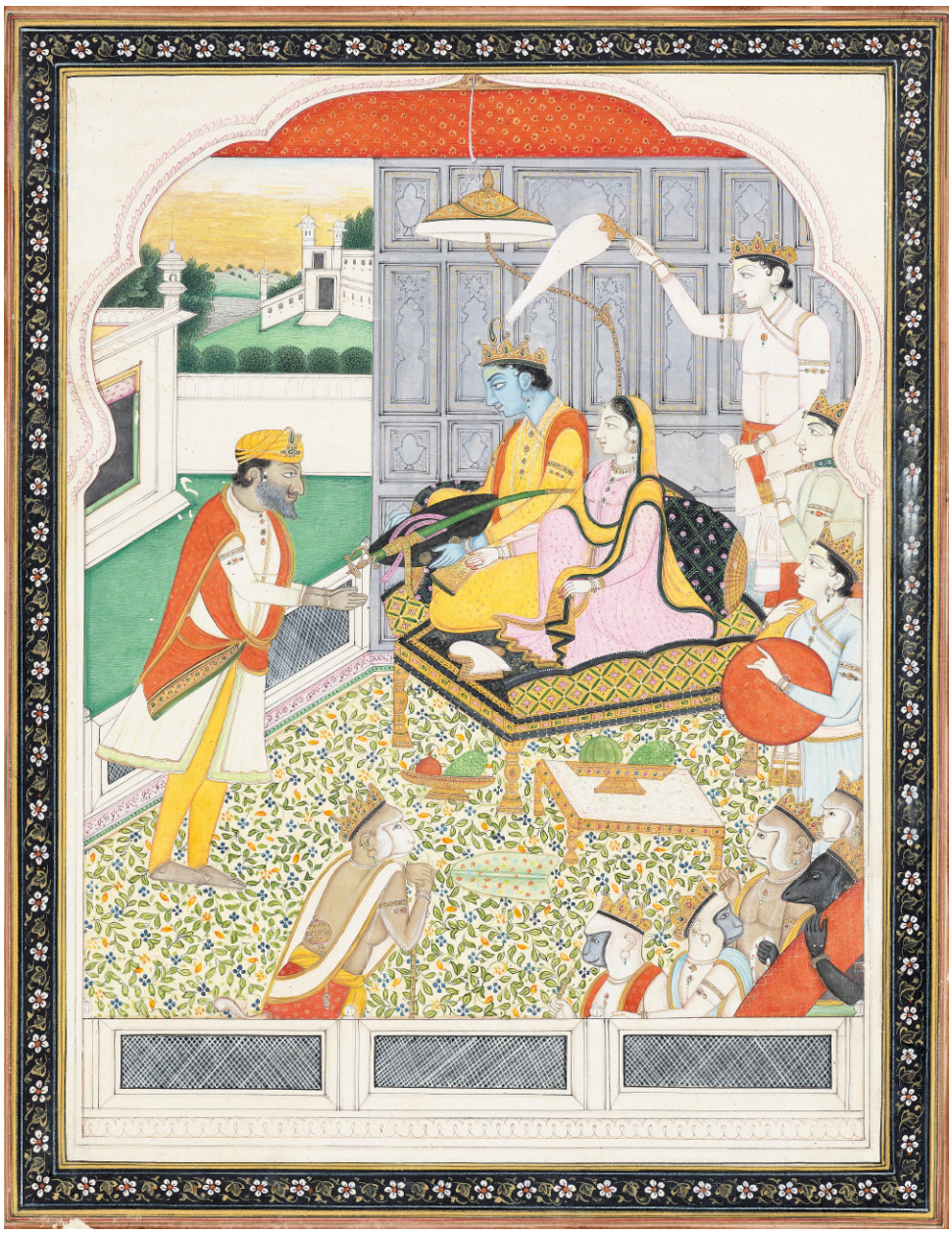
Dimensions: Image size 30.5 x 24 cm, total size 43 x 32.5 cm (including frame). Mounted and framed behind glass.

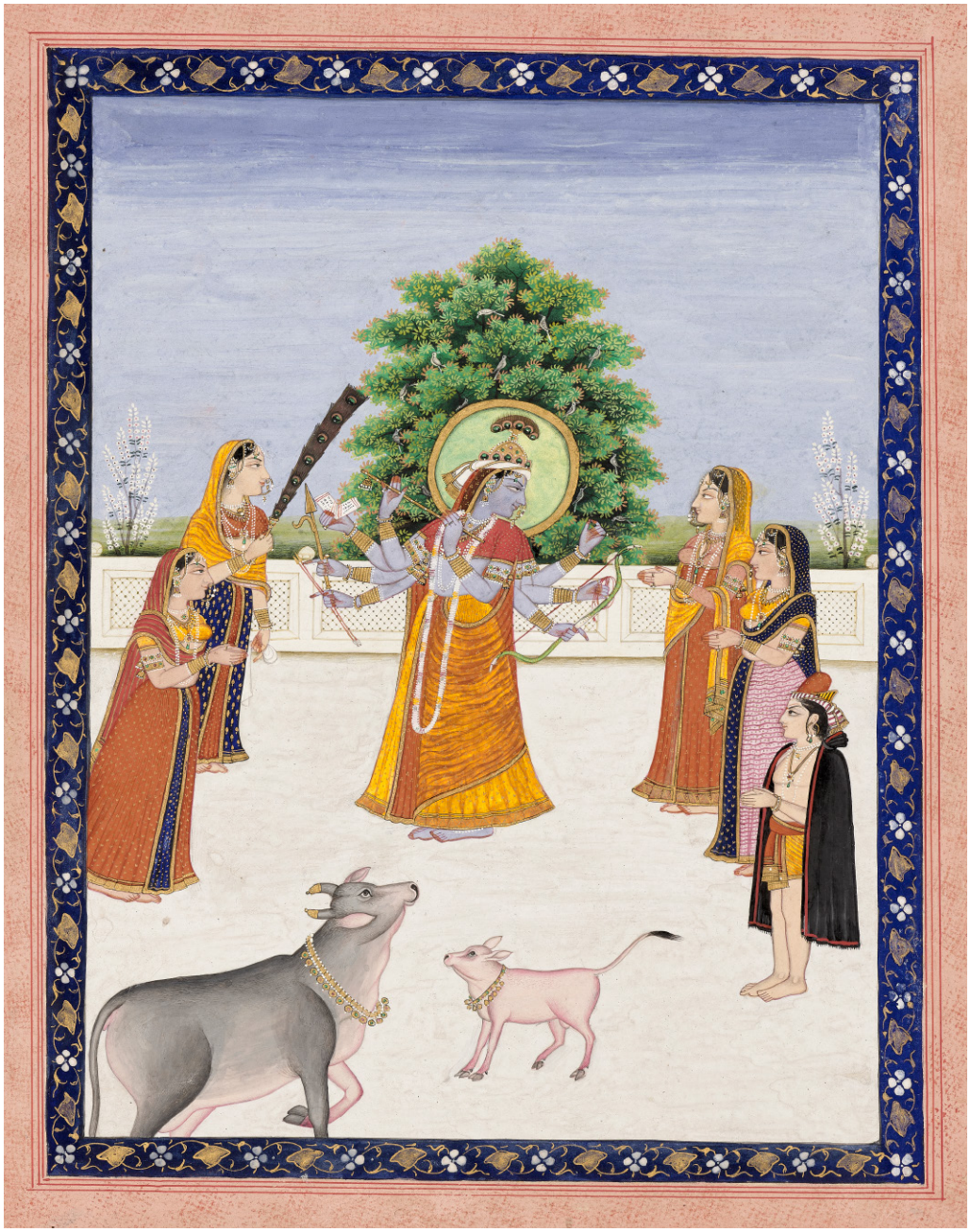
Maharaja Gulab Singh (1792–1857) was the founder of the Dogra dynasty and the first Maharaja of the princely state of Jammu and Kashmir, which was created after the defeat of the Sikh Empire in the First Anglo-Sikh War. During the war, Gulab Singh stayed aloof which helped the British victory, and even became prime minister of the Sikh Empire for the last 38 days of conflict. The Treaty of Amritsar (1846) formalized the sale of all the lands in Kashmir by the British to Gulab Singh for 7,500,000 Rupees.

Maharaja Gulab Singh, c. 1846, Victoria and Albert Museum, accession number IS.194-1951

AUCTION RESULT COMPARISON
Compare a closely related Indian miniature painting, dated c. 1790, depicting Raja Jagat Prakash worshipping Rama and Sita, at Christie's London in Art of the Islamic and Indian Worlds on 28 October 2020, lot 81, sold for GBP 7,500. Compare also a related Indian miniature painting of Rama and Sita enthroned with Lakshmana and Hanuman, dated circa 1800-1815, at Sotheby's London in Art of Imperial India on 9 October 2013, lot 282, **sold for GBP 43,750**.

Estimate EUR 3,000
Starting price EUR 1,500





619

AN INDIAN MINIATURE PAINTING OF KRISHNA WITH THE GOPIS

North India, Kangra, Punjab Hills, 19th century. Watercolors, ink and gold on paper. Depicting a female incarnation of Krishna with four arms, the main hands holding a flute and the others with various attributes, surrounded by gopis, one holding a large fan of peacock feathers, and a mother Nandi bull and young, each wearing a jeweled necklace, all in a palace terrace setting and framed by a floral and foliate border.

Inscription: The back with a short inscription in black ink and a collector's inventory number "9.84".

Provenance: From a private collection in New York City, USA.
Condition: Very good condition with minor wear, traces of aging and soiling. Matted and framed behind glass.

Dimensions: Image size 20.5 x 15.5 cm, Size incl. frame 34.2 x 28.6 cm

Gopis are famous within Vaishnavism for their unconditional devotion (bhakti) to Krishna as described in the Bhagavata Purana and other Puranic literature. According to Indian philosopher Jiva Goswami, gopis are considered as the eternal beloved and manifestation of Krishna's internal spiritual potency. Among the gopis, Radha is the chief and the personification of bliss potency (hladini shakti) of Krishna.

Literature comparison: Compare a related miniature painting of Krishna with the Gopis in the collection of the Virginia Museum of Fine Arts, inventory number 2006.10.

AUCTION RESULT COMPARISON
Compare a related miniature painting of Krishna with Gopis and bulls at Christie's London in Art of the Islamic and Indian Worlds on 1 April 2021, lot 68, **sold for GBP 21,250**.

Estimate EUR 3,000
Starting price EUR 1,500

620

A VERY LARGE PICCHVAI OF THE RASALILA, 19TH CENTURY

North India, Rajasthan, Nathdwara. Watercolors, pigment, ink, lacquer, and gilt on extremely thin silk. Finely painted with nine manifestations of Krishna performing an ecstatic dance with Radha and the gopis, all on an octagonal platform with one couple dancing in the center encircled by the others and flanked by two groups of gopi musicians, all above a lotus pond with fish. The background with lush trees and palms with many small animals such as monkeys and birds, below the sun flanked by four deities accompanied by their consorts and mounts.

Provenance: Property from an important European collection.
Condition: Very good condition, commensurate with age. The colors, gilt, white pigments, and background all well-preserved. Wear, creasing, and rubbing. Two notable losses to the border at the upper corners, and few minuscule tears and losses mostly around the edges. Few minor old touchups.

Dimensions: Size 265.5 x 204.5 cm

Backed and framed with a red cotton cloth.

The Rasalila is a mythological story from the Bhagavata Purana and the Gita Govinda in which Krishna's lover Radha and the gopis, entranced by the music of Krishna's flute, spend the night in ecstatic dance and celebration. Krishna uses his heavenly powers to multiply himself so that, though they link arms and dance in a circle, each gopi feels that she alone is the focus of his attention, thus fulfilling the unconditional devotion (bhakti) each maiden feels for Krishna.

The term picchvai ('background painting') refers to the way in which these paintings were traditionally worshipped. Picchvai such as the present lot would have been hung in a temple and placed behind a rupa or sculpture of the deity. Often picchvai retain traces of traditional ablution substances, such as milk or saffron water, used to lustrate the deity.

Expert's note: The use of different materials in painting this picchvai, such as watercolors, various pigments, and gilt along with a thin lacquer coating – adding both luster and protection – lend it a certain sculptural quality. The monumental composition shows both sparse areas, for example in the white space between the central couple and the ring of dancers, as well as dense ones, as seen in the upper background, creating a striking contrast. Despite the painting's large size, much attention has been placed on small details such as the animals in the trees or the elaborate jewelry of the protagonists. Along with the fineness of the silk, all these elements together indicate the work of a true master for a demanding patron.

AUCTION RESULT COMPARISON
Compare a related picchvai depicting the Rasalila, dated c. 1900, at Sotheby's New York in Asian Art on 19 March 2016, lot 1322, **sold for USD 11,875**; and a closely related picchvai of the Rasalila, also dated to the late 19th century, at Christie's New York in Indian, Himalayan and Southeast Asian Works of Art on 12 September 2018, lot 389, **sold for USD 10,000**.

Estimate EUR 5,000
Starting price EUR 2,500

621

AN INDIAN MINIATURE PAINTING OF KRISHNA AND RADHA BY THE YAMUNA RIVER

India, Rajasthan, Jaipur, 19th century. Watercolors and gold on paper. Krishna is standing with legs crossed and holding a flute in his raised right hand, adorned with fine jewelry and billowing scarves, embracing Radha, who is wearing red and yellow robes and holding a lotus flower. The holy white bull Nandi stands beside them with the head raised. The background with a row of trees in front of the Yamuna river with lotus.

Provenance: From a private collection in London, United Kingdom, formed during the 1970s. The reverse with old pen and pencil inventory inscriptions.
Condition: Very good condition with minor wear, soiling, and creasing, few minuscule losses, possibly microscopic touchups.

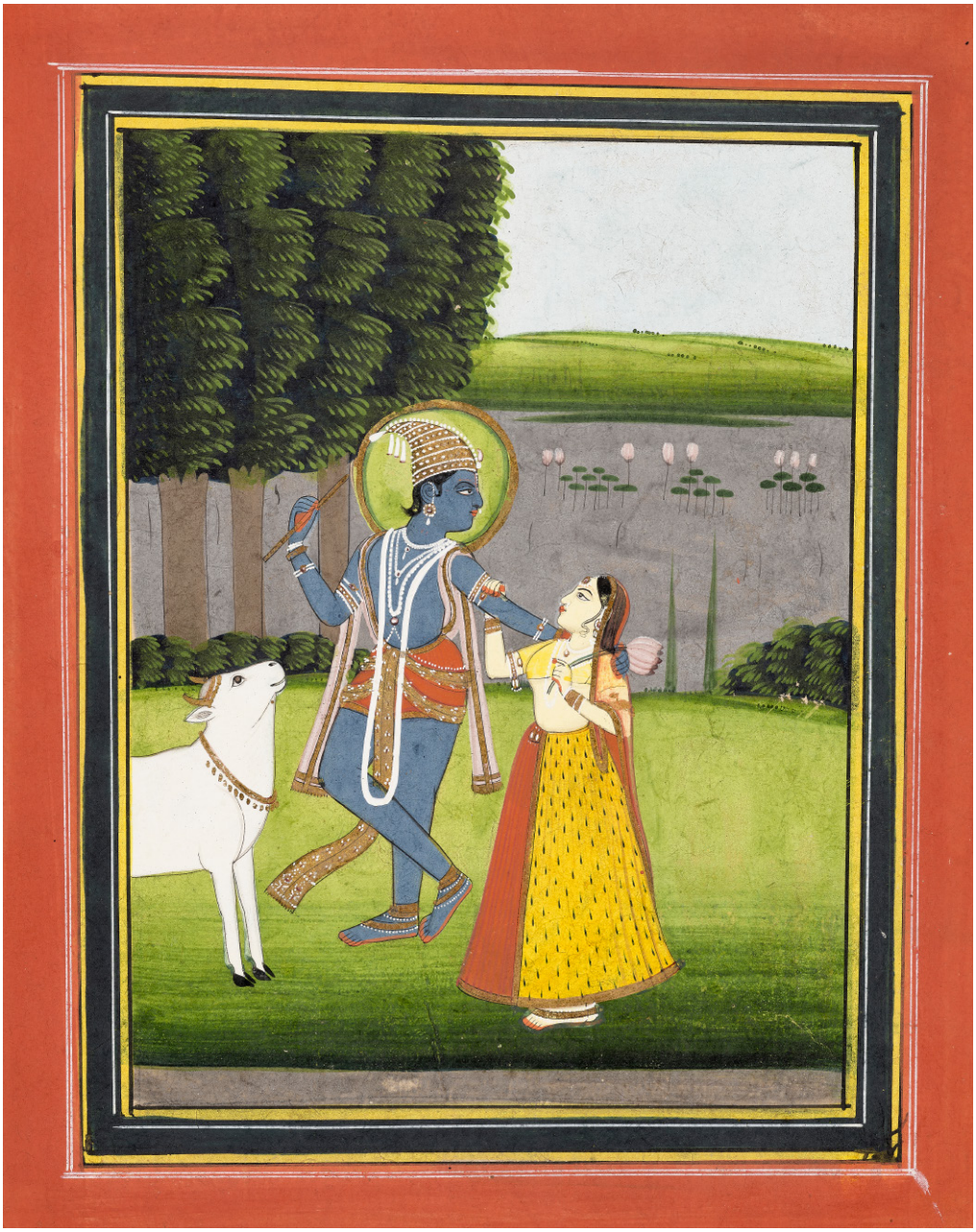
Dimensions: Image size 23 x 17. 5 cm. Mounted with a protective flyleaf.

The Yamuna is the second-largest tributary river of the Ganga. Originating from the Yamunotri Glacier at a height of 6,387 meters on the slopes of the Lower Himalaya, it travels a total length of 1,376 kilometers. Like the Ganga, the Yamuna is highly venerated in Hinduism and worshipped as the goddess Yamuna. In Hinduism she is the daughter of the Sun God, Surya, and the sister of Yama, the God of Death, hence also known as Yami. According to popular legends, bathing in its sacred waters frees one from the torments of death.

LITERATURE COMPARISON
Compare a closely related miniature painting of Krishna and Radha, painted in an identical style typical of 19th century Jaipur, in the collection of the Victoria and Albert Museum, accession number D.405-1908. Compare also a related miniature painting with identical iconography, dated 1768, in the Victoria and Albert Museum, accession number IM.24-1917.

AUCTION RESULT COMPARISON
Compare a related Indian miniature painting of Krisha and Radha, dated circa 1810, at Christie's London in Arts of India on 12 June 2018, lot 146, **sold for GBP 5,250**.

Estimate EUR 2,000
Starting price EUR 1,000



622

AN INDIAN MINIATURE PAINTING DEPICTING THE DANA LILA

North India, Punjab Hills, 19th century. Watercolors and gold on paper. Krishna wearing a yellow robe and scarf as well as an elaborate crown and adorned with beaded jewelry, holding Radha in his right arm and pulling back the headscarf of another gopi with his left hand, a third gopi standing in the background, all three wearing matkas on their heads. Framed by a blue floral border and pink margin.

Provenance: From a private collection in London, United Kingdom, formed during the 1970s. The reverse with old pen and pencil inventory inscriptions.
Condition: Very good condition with minor wear, soiling, and creasing, few minuscule losses, possibly microscopic touchups.

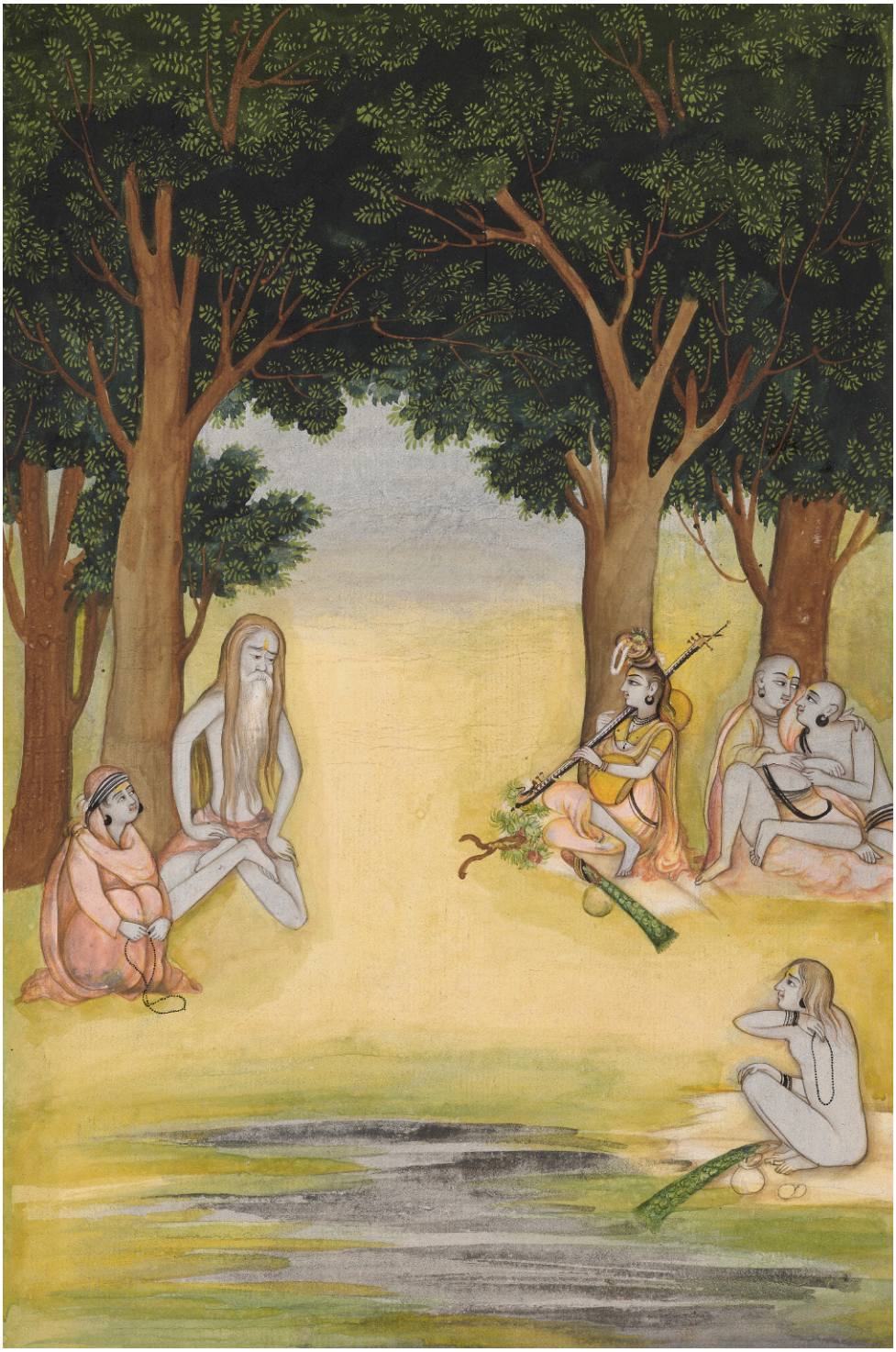
Dimensions: Image size 29 x 24 cm

In the Dana Lila, which means 'Taking of a Toll', Krishna playfully tips yoghurt from the matka on top of the gopi's head, tentatively identified as Radha, that she and her companions are carrying to the market. This is one of the many different games that Krishna plays to win Radha's attention, and all of the forest animals and celestial couples look on as witnesses to their courtship.

LITERATURE COMPARISON
For another depiction of the Dana Lila, see a painting dated to 160 and attributed to Chamba in the Cleveland Museum of Art, accession number 2018.86.

AUCTION RESULT COMPARISON
Compare a related picchvai of the Dana Lila (210 x 173.4 cm), dated to the 19th century, at Christie's New York in Indian and Southeast Asian Art on 21 September 2007, lot 318, sold for USD 27,400. Compare also a related miniature painting, dated circa 1810 and also attributed to the Punjab Hills, depicting Krishna with the gopis, at Christie's London in Art of the Islamic and Indian Worlds on 1 April 2021, lot 68, **sold for GBP 21,250**.

Estimate EUR 3,000
Starting price EUR 1,500



623

AN INDIAN MINIATURE PAINTING OF THE KANPHATA YOGIS

North India, late 18th to 19th century. Ink, watercolors, and gold on paper. Depicting a group of yogis and yoginis below verdant trees in a forest, one playing the sitar, another looking adoringly toward the eldest yogi in deep meditation, a third bathing in the stream below, each with an ochre bindu to the forehead and wearing thick black earrings.

Provenance: From an English private collection.
Condition: Very good condition with minor wear, soiling, staining, few minuscule losses, possibly microscopic touchups.

Dimensions: Image size 37 x 26.5 cm

The kanphat yogis were members of a Shaivite sect devoted to the legend of Goraknath, and were distinguished by their large flat metal earrings and extended earlobes.

LITERATURE COMPARISON
Compare a related folio from a Mughal album, also depicting kanphata yogis, dated 1590-1610, in the Royal Collection Trust of the British royal family, inventory number RCIN 1005062. Compare also a related Mughal painting of yogis under a banyan tree, dated circa 1610, at Christie's London, 28 October 2020, lot 66.

AUCTION RESULT COMPARISON
Compare a related painting, dated to the late 19th century and attributed to the Punjab Hills, featuring a group of yogis, at Christie's London in Art of the Islamic and Indian Worlds on 10 April 2014, lot 174, **sold for GBP 10,000**.

Estimate EUR 2,000
Starting price EUR 1,000

624

AN INDIAN MINIATURE PAINTING OF A SADHU

India, 19th century. Watercolors on paper. The long-haired holy woman seated beside two dervishes engaged in conversation at a fire under a towering tree and the dark night sky, adorned with earrings and a necklace, holding a rosary in one hand.

Provenance: From an English private collection. The upper margin with an old inscription, 'This is a gift from my friend Mrs. Heathcote who lived in this street'.
Condition: Good condition with minor wear, soiling, staining, foxing, and creasing, few minuscule losses, possibly microscopic touchups.

Dimensions: Image size 20 x 15.5 cm. Mounted and framed behind glass.

Sadhu is a religious ascetic, mendicant or any holy person in Hinduism and Jainism who has renounced the worldly life. They are sometimes alternatively referred to as yogi, sannyasi or vairagi. Literally, it means one who practices a "sadhana" or keenly follows a path of spiritual discipline.

AUCTION RESULT COMPARISON
Compare a related Indian miniature painting of a sadhu and a mynah bird at Sotheby's New York in Indian, Himalayan & Southeast Asian Works Of Art on 15 March 2017, lot 315, **sold for USD 12,500**. Compare also another related Indian miniature painting of a princess visiting a sadhu in the same auction, lot 296, **sold for USD 3,000**.

Estimate EUR 2,000
Starting price EUR 1,000

625

A WESTERN ASIATIC BRONZE 'GOAT' OPENWORK FINIAL

Circa 5th century B.C. - 5th century A.D. Finely cast in the form of a mountain goat with long, ribbed, and powerfully curved horns, pricked funnel-shaped ears, and a short tail, atop a pierced rectangular base.

Provenance: Collection of Oliver Reginald Hoare (1945-2018). Inventory label to interior of base, '1461 C'. A prominent English art figure, described as arguably the most influential dealer in the Islamic world, Hoare joined Christie's London in 1967 where he was initially overseeing Russian art. After spotting some carpets left lying in a corridor and recognizing them as Persian, Hoare used them as the basis of a successful auction, which led to the launch of the Islamic Art Department, the first of its kind in a major auction house. He left Christie's in 1975 and opened Ahuan, a gallery in Pimlico, in partnership with David Sulzberger. In 1994, he negotiated the return of a Persian 16th-century manuscript to Iran, the Houghton Shahnameh (the most important illustrated manuscript ever created in Persia), in exchange for Willem de Kooning's Woman III which had been in Iran since the Islamic revolution. In the 1990s, he famously liaised with **Diana, Princess of Wales**.
Condition: Good condition, overall as expected and fully commensurate with age. Old wear, losses, small dents, minor nicks, extensive signs of weathering and erosion, soil encrustations.

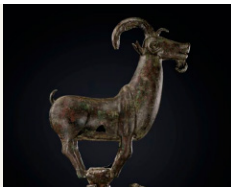
Oliver Hoare and Lady Diana Spencer

Weight: 751.7 g Dimensions: Height 20.5 cm

Expert's note: It is interesting to note that wild goats and other bovids appear in artifacts from a wide range of sites within Western Asia over a long period of time spanning thousands of years. Goats are among the earliest animals domesticated by humans. The most recent genetic analysis confirms the archaeological evidence that the wild bezoar ibex of the Zagros Mountains is the likely original ancestor of probably all domestic goats today. Neolithic farmers began to herd wild goats primarily for easy access to milk and meat, as well as to their dung, which was used as fuel, and their bones, hair, and sinew which were used for clothing, building, and tools. The earliest remnants of domesticated goats dating 10,000 years before the present are found in Ganj Dareh in Iran. Goat remains have been found at archaeological sites in Jericho, Choga Mami, Djeitun, and Cayonu, dating the domestication of goats in Western Asia at between 8,000 and 9,000 years ago.

LITERATURE COMPARISON
Compare a harness ring depicting a goat, dated ca. 8th-7th century BC and attributed to Iran, probably Luristan, in the Metropolitan Museum of Art, accession number 32.161.30. Compare a bronze finial surmounted by a gazelle, dated 5th-4th century BC and attributed to Northwest China and southwestern Inner Mongolia, in the Metropolitan Museum of Art, accession number 2002.201.49. Compare a bronze rhyton with a centaur holding a goat, from Gilgit (Pakistan) and dated late 1st millennium BC, in the Ashmolean Museum Oxford, accession number EA1963.28.

AUCTION RESULT COMPARISON
Compare a Transcaucasian bronze wild goat rattle standard, dated circa 13th-12th century BC, at Christie's New York in Antiquities on 13 October 2020, lot 5, **sold for USD 87,500**.



Estimate EUR 8,000
Starting price EUR 4,000

626

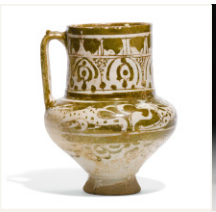
A KASHAN LUSTER 'DOGS CHASING GAZELLES' POTTERY JUG

Persia, 12th – 13th century. The compressed globular body rising from a spreading foot to a broad waisted neck with slightly everted rim, a simple loop handle with a small knop links mouth and shoulder, the body painted in a rich luster with a band of dogs chasing gazelles, the neck and lower body with foliate designs, the interior with a pale blue glaze.

Provenance: UK trade, by repute acquired from an old English estate. Old label to base, '66'.
Condition: The vessel was broken into many pieces, and has been reassembled after excavation in a transparent manner, so that its actual condition is clearly visible, with associated fills and touchups. Some losses, soil encrustations.

Weight: 447.8 g
Dimensions: Height 15.6 cm

AUCTION RESULT COMPARISON



Compare a closely related Kashan luster pottery jug, similarly painted with running quadrupeds, 17.4 cm high, dated to the 13th century, at Sotheby's London, 9 October 2013, lot 113, bought-in at an **estimate of GBP 15,000-25,000**. Compare a related cup with running gazelles, 11.8 cm high, dated by inscription to 1197-1198 AD, at Sotheby's London, 3 October 2012, lot 158, **sold for GBP 49,250**.

Estimate EUR 5,000
Starting price EUR 2,500

627

A KASHAN TURQUOISE-GLAZED ZOOMORPHIC POTTERY EWER

Persia, 12th-13th century. The compressed globular body rising from a short spreading foot to a slightly tapered cylindrical neck terminating in a bull's head top with bulging eyes, an open tubular mouth, and paired horns forming loop handles at the top, a vertical spout rising from the shoulder and terminating in a cup-shaped mouth.

Provenance: From the collection of Karl Stirner, and thence by descent. Karl Stirner (1923-2016) was a German-born American sculptor known internationally for his metalwork. His art has been shown at the Museum of Modern Art in New York, the Pennsylvania Academy of Fine Arts, the Philadelphia Museum of Art, the Corcoran Gallery, the La Jolla Museum of Contemporary Art, the James A. Michener Art Museum, the Grounds for Sculpture in Hamilton, New Jersey, and the Delaware Art Museum, among other places.

Karl Stirner (1923-2016) at work in his studio

Condition: Good condition, commensurate with age, with old wear and some firing flaws, including several massive firing cracks, some of which have developed into splits sometime after the firing, the deepest of which are found to the base and to the small section between the vertical spout and neck, partially with remnants of old filling. Further with glaze recesses, malachite-discoloration to the glaze due to misfiring, intentional glaze crackling, few small nicks, and minor losses.

Weight: 754.7 g
Dimensions: Height 27.7 cm

The body is decorated in relief with a continuous band of frolicking deer amid foliate scroll. Covered overall in a rich turquoise glaze thinning at the edges and attractively pooling and darkening in the recesses.

Literature comparison: Compare a related piece illustrated in Ernst Grube, Islamic Pottery of the 8th to the 15th Century in the Keir Collection, 1976, p. 171, no. 120.

AUCTION RESULT COMPARISON
Compare a related Kashan turquoise-glazed zoomorphic pottery bottle, also dated 12th-13th century, at Sotheby's London in A Princely Collection: Treasures From The Islamic World on 05 October 2010, lot 81, **sold for GBP 25,000**.

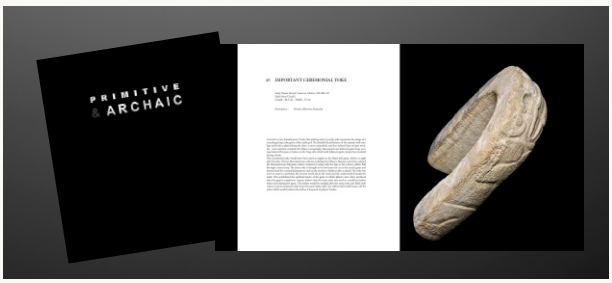
Estimate EUR 8,000
Starting price EUR 4,000

628

AN IMPORTANT STONE EFFIGY YOKE, VERACRUZ, CLASSIC PERIOD

Classic Veracruz culture, 450-650 AD. Boldly carved from Tecali stone as a compact and broad-faced, stylized frog, representing the Earth Monster, Tlatecuhtli, with large eyes, a broad nose, and parted lips, with tightly bent legs undulating down the sides.

Provenance: Martin Doustar, Parcours des Mondes, Paris, 2016. A private collector in Kentucky, USA, acquired from the above.



Published: Martin Doustar, Primitive and Archaic, Parcours des Mondes, Paris, 2016, no. 45. Note that Martin Doustar dates the present lot as 100-400 AD.
Condition: Excellent condition, commensurate with age. Extensive wear, signs of weathering and erosion, structural cracks, losses.

Weight: 16.8 kg
Dimensions: Length 41 cm, Width 34.5 cm

With an associated metal stand. (2)

There is no art form more associated with the Veracruz Gulf coast than the portable ballgame sculptures known as yokes, the name being derived from their faint resemblance to ox yokes. They appeared in south-central Veracruz, as early as 900-300 BC, and continued to be carved until at least 900 AD. The earliest yokes were plain, more ovoid in form, and sometimes closed at the end. The U-shape begins to appear during the preclassical period, ca 300 B.C. Early scholars point to a ritual ballgame played in the Popol Vuh, the sacred creation myth of the Maya, where the entrance to the Underworld is thought to be entered via the ballgame. As in the present lot with its crouching toad effigy, the sacred passageway was believed to be through the jaws of a female toadlike creature. The wearing of the yoke, of course not while playing the fast-paced contest, but rather as regalia after the game, was a prerogative of the elite.

The ballgame, known as Ollamaliztli in Nahuatl, was one of the most widespread rituals of Mesoamerica, said to have originated with the Olmec, and chronicled by the Conquistadors as they encountered the Aztecs who played it for a more recreational purpose. Over the centuries, perhaps as many as 400 ballgame courts were identified within the Gulf Coast and Maya region. The game might possibly have originated in the Veracruz heartland during the preclassical period where latex rubber (which the ball was composed of), was first developed. Numerous preclassical and later Veracruz figurines from the central Mexican Highlands wearing ballgame costumes also point to an origin in this region.

The Veracruz version of the game was played in formal masonry courts, usually of I-shaped form, and located near the most sacred areas of the city. While the rules and number of players varied, points seemingly were made by keeping the dense rubber balls aloft and successfully hitting stone markers set along the ball court walls or end zones. Teams ranged from two to four players. Surviving ballgame paraphernalia includes stone yokes, palmas and hachas. Elite players were elaborately attired in protective clothing including a wood or wicker U-shaped yoke worn high on the chest. Stone versions of these yokes may have been created for funerary or commemorative purposes.

A Classic-period ballgame court at the Cihuatan site in El Salvador

AUCTION RESULT COMPARISON
Compare a closely related yoke, also dated 450-650 AD, at Christie's Paris in Quetzalcoatl: Serpent à Plumes, on 9 February 2021, lot 17, **sold for EUR 75,000**.

Estimate EUR 8,000
Starting price EUR 4,000

Marcus Ezekiel (1854-1927) and Victor Ezekiel (1905-1976), London, United Kingdom
Professor John Norman Collie (1859-1942), United Kingdom
Oliver Reginald Hoare (1945-2018), London, United Kingdom
Sigfred Taubert (1914-2008), Germany
Virginia Frizzell, San Francisco, USA
Professor Filippo Salviati, Rome, Italy
James and Marilynn Alsdorf, Chicago, USA
Mar Silver, USA
Julius Eberhardt (1936-2012), Austria
Tuyet Nguyet and Stephen Markbreiter, Hong Kong
Yves Montand (1921-1999), Paris, France
Dr. Otto Schwend (1892-1951), Germany
Hans Georg Conon von der Gabelentz (1840-1893), Germany
Konrad Lang (1933-2014), Austria
Georg L. Hartl, Bernried, Germany
Clyde Kwok, Montreal, Canada
Karl Alexander Plath (1939-2020), Germany
Franco Giubergia, Turin, Italy
Roger Moss, OBE (1936-2020), United Kingdom
Edvin Csabai, Hungary
Dr. J. Macken, Antwerp, Belgium
Jean-Marc Andral, Belgium
Giovanni Testori (1923-1993), Italy
Alain Pierre Toubas (1938-2021)
Lucia Muzio, Milan, Italy
Arturo Schwarz (1924-2021), Milan, Italy

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AUCTION

Thursday, 10 March 2022
at 10.00 AM CET

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