

中文翻譯敘述, 請參考 www.zacke.at

ZACKE

SINCE 1968

TWO-DAY AUCTION

Thursday,
29 September 2022
Lots 1-267

Friday,
30 September 2022
Lots 268-726
ONLINE CATALOG

Fine Chinese Art

中國藝術集珍

Buddhism
and Hinduism





Provenances

Museum Deaccessions

The Zelnik Istvan Southeast Asian Gold Museum, Budapest, Hungary
The Albright-Knox Gallery, Buffalo, USA
The Virginia Museum of Fine Arts, Richmond, USA
The National Museum of the Philippines
The Wou Lien-Pai Museum, United Kingdom
The Speed Art Museum, Louisville, Kentucky, USA
The MacLean Collection of Asian Art, Chicago, USA
The Strong National Museum of Play, New York, USA
The Mobile Museum of Art, Alabama, USA
The Art Institute of Chicago, USA

Private Estate and Collection Provenances

Susan Chen (d. 2014), Hong Kong
Ed Smit, Amsterdam, Netherlands
Arthur Huc (1854-1932), Toulouse, France
Dr. Ruth Boss (1888-1958)
Professor Filippo Salviati, Rome, Italy
Irene Zacke and Wolfgang Zacke (1942-2022), Vienna, Austria

Dr. med. J. G. Swart, Osnabrück, Germany
René Ronveaux (d. 1991), Belgium
David Taylor (1876-1958), Belfast, Northern Ireland
Wang Lifu (1911-2014)
The Mee-Din and Robert W. Moore Collection
Karl Stirner (1923-2016)
Arthur B. Michael
Professor Jan Wirgin (1932-2020), Stockholm, Sweden
Captain W. F. Collins (1865-1948), Beijing
The Parry Collection of Chinese Art, London
Mohamed Makiya (1914-2015), Baghdad, Iraq
James E. Breece III, New York



ZACKE

SINCE 1968

TWO-DAY AUCTION

Fine Chinese Art, Buddhism and Hinduism

DAY 1 | 1-267

Thursday, 29 September 2022, at 1.00 pm CET

DAY 2 | Lots 268-726 ONLINE CATALOG

Friday, 30 September 2022, at 10.00 am CET

CATALOG CA0922

VIEWING

www.zacke.at

IN OUR GALLERY

Preview: 21. 9. - 28. 9. 2022,
Monday – Friday 10 am – 6 pm
and by appointment



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STERNGASSE 13, 1010 VIENNA AUSTRIA

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

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


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1010 Wien
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Austria, Europe

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

Editors

Susanne Zacke
Marion Schor

Experts

Alexander Zacke
Max Zacke

Assistance and Translation

Yu-Han Hsiao
Anne-Aymone Gabriel
Zhang Jue
Hope Reynolds
Julia Pastor

Photography
Georg Bodenstern

Design
Hermann Kienesberger

Printing
Print Alliance
HAV Produktions GmbH

Website
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FOR THE AUCTION **Fine Chinese Art, Buddhism and Hinduism CA0922**
ON DATE **29 SEPTEMBER 2022, AT 1:00PM CET & 30 SEPTEMBER 2022, AT 10:00AM CET**

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Sternzgasse 13, 1010 Vienna, Austria
Email: office@zacke.at
Tel: +43-1-532 04 52
Fax: +43-1-532 04 52 20

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FOR THE AUCTION **Fine Chinese Art, Buddhism and Hinduism CA0922**

ON DATE **29 SEPTEMBER 2022, AT 1:00^{PM} CET & 30 SEPTEMBER 2022, AT 10:00^{AM} CET**

[illegible]

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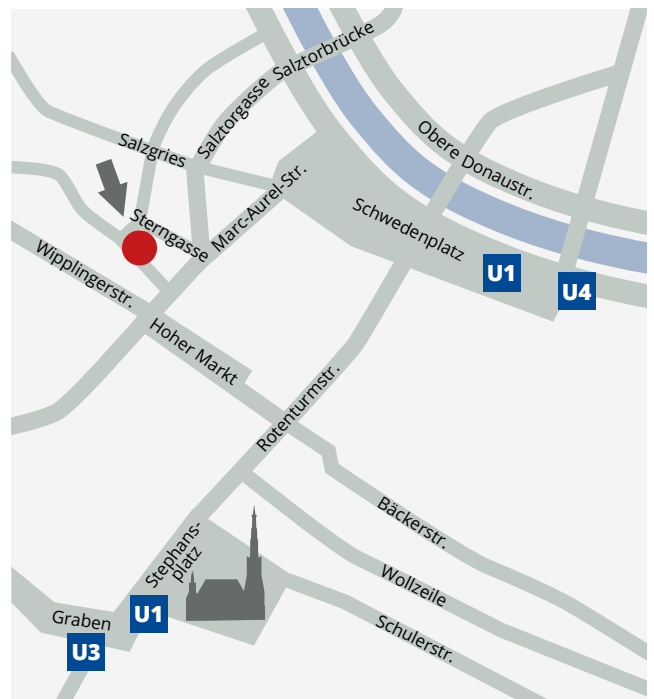
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SINCE 1968

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AUCTION DAY TWO

Friday, 30 September 2022
at 10.00 AM CET



LOTS 268-726 ONLINE CATALOG www.zacke.at





中文翻譯敘述，請參考 www.zacke.at





1

A CHAMPLEVÉ AND ENAMEL WALL VASE, GUANGDONG TRIBUTE TO THE IMPERIAL COURT, QIANLONG

China, 1736-1795. Of flattened form, the gilt bronze baluster body supported on a short spreading foot and rising to a flared neck, the mouth and foot rims are three-lobed. Inlaid at the center with a haitang-shaped and finely enameled plaque neatly painted with two court ladies seated in a lush garden with willows, rockwork, and flowers, one playing the flute. The plaque is encircled by raised kui long executed in champlevé enamel, the foot and base of the neck with similar kui long and with an enameled taotie mask below the mouth.

Provenance: From a North German private collection, assembled before 2007.

Condition: The canton enamel plaque with small repairs to lost enamels, the vase further with some dents and nicks, light surface scratches, manufacturing flaws such as expected pitting, minor old wear to gilt. Overall presenting remarkably well, the condition consistent with age.

Weight: 579.2 g

Dimensions: Height 21 cm

The back with a circular aperture within a rectangular recess for wall suspension.

Palace archival records confirm that significant quantities of enamel and champlevé wares were produced in the Guangdong province with a wide range of designs that included luxurious and eye-catching pieces such as the present wall vase. Yang Boda notes the high quality of champlevé wares made in Guangzhou, the capital of the province, adding that they were 'second to none during the whole Qing dynasty' (see *Tributes from Guangdong to the Qing Court*, Chinese University of Hong Kong, 1987, page 54). During the 18th century, Guangzhou had become an important artistic center as craftsmen active there were in very close contact with European missionaries and traders bringing to China new and innovative techniques. Wares made in these foreign techniques were highly coveted by the Imperial household, especially during the Qianlong era, hence a number of such champlevé wares were sent as tribute gifts from Guangdong to the Imperial court in Beijing. During the reign of the Qianlong Emperor, the manufacture of champlevé, cloisonné and painted enamel products flourished to achieve its most sophisticated level in both range and quality.

Expert's note: Champlevé wall vases only seldomly appear on the market. The present lot – with its unique addition of a finely enameled plaque – seems to have no comparable examples found in private or public collections and hence must be considered exceedingly rare.

AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams London, 13 May 2010, lot 401

Estimate: GBP 15,000 or approx. **EUR 24,000** converted and adjusted for inflation at the time of writing

Description: A fine champlevé enamel and gilt-bronze baluster wall vase, late Qianlong

Expert remark: Compare the related champlevé enameling and similar kui dragons. Note that this vase is of almost the same size (18.3 cm) but lacks the canton enamel plaque.



AUCTION RESULT COMPARISON

Type: Remotely related

Auction: Christie's Hong Kong, 29 May 2013, lot 2068

Price: HKD 3,150,000 or approx. **EUR 475,500** converted and adjusted for inflation at the time of writing

Description: A very rare Imperial champlevé and gilt-bronze archaistic vase, hu, Qianlong

Expert remark: Note that this is not a wall vase and of significantly larger size (39.3 cm) than the present lot



Estimate EUR 6,000

Starting price EUR 3,000



2 AN EXCEEDINGLY RARE MINIATURE CLOISSONNÉ HAT STAND, JIAQING

Opinion: This splendid little 'hat stand', the perfect receptacle for the finest and smallest brushes, belongs to a rare group of miniature cloisonné scholar's objects, examples of which only seldomly come up for auction. However, the present lot even stands out from this illustrious group, with its unusually fine enameling, naturalistic subject matter, and the extremely rare hat stand form, including the hallmark apertures.

China, 1796-1820. Of cylindrical form, the turquoise ground finely decorated in bright enamels and gilt wire with butterflies and crickets amid leafy sprays of blossoming peony, chrysanthemum, plum, and hibiscus, all framed by a ruyi-head band below the rim and a leafy lappet border above the foot, the body further pierced with quatrefoil apertures. The interior of turquoise enamel. The rim, foot, and base of gilt bronze.

Provenance: From a noted English private collection, acquired in the 1970s, and thence by descent to the last owner.

Condition: Excellent condition with minor old wear and manufacturing irregularities.

Weight: 50.8 g
Dimensions: Height 5.8 cm

Hat stands made from porcelain first appeared at the beginning of the Jiaqing reign (1796-1820) and were originally conceived as unusually tall, cylindrical vessels only. But commencing later in the Jiaqing period, and through to Daoguang and Tongzhi, these tall vessels were equipped with a number of **distinct apertures** cut into the body, promoting a flow of air and thus assisting in the removal of odors from the hat, which was placed on top of the vessel. From Guangxu (1875-1908) onwards the apertures slowly disappeared again.



A rare yangcai porcelain hat stand, 30 cm high, was sold at Christie's Paris, Art d'Asie, 6 July 2022, lot 36, for EUR 189,000

The decoration of butterflies and various flowers offers opportunities for symbolic and auspicious meaning. For example, the combination of a butterfly and plum blossom signifies a quest for blissful love. In Daoism, butterflies represented the freedom of the soul.

AUCTION RESULT COMPARISON

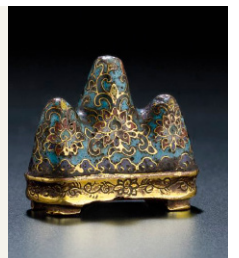
Type: Related

Auction: Christie's Hong Kong, 1 June 2011, lot 3874

Price: HKD 150,000 or approx. **EUR 24,500** converted and adjusted for inflation at the time of writing

Description: A rare miniature cloisonné enamel brushrest, Qianlong period

Expert remark: Note the small size (3.5 cm)



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 29 May 2007, lot 1423

Price: HKD 144,000 or approx. **EUR 25,500** converted and adjusted for inflation at the time of writing

Description: A rare pair of miniature cloisonné enamel scroll weights, Qing dynasty, 18th century

Expert remark: Note the small size (5.7 cm)



Estimate EUR 4,000
Starting price EUR 2,000



3 A CLOISONNÉ ENAMEL AND GILT BRONZE 'LOTUS' CENSER, JINGTAI MARK, MING DYNASTY

China, 15th-16th century. The deep rounded sides supported on three gilt-bronze feet in the form of elephant heads and flanked by similarly cast Buddhist lion handles, the rims and interior gilt, the exterior finely decorated in bright enamels with stylized lotus blossoms amid foliate scroll and auspicious symbols. The base cast with a four-character mark Jingtai nianzhi within a square reserve.

Provenance: Swiss trade.

Condition: Very good condition, commensurate with half a millennium of age. Some old wear and expected manufacturing flaws, such as pitting, few minor nicks and associated small loss to enamels, few tiny fills.

Weight: 324.3 g
Dimensions: Width 10.5 cm

Literature comparison: The decoration and the elephant mounts are a direct continuation from the preceding Yuan dynasty, see an incense burner with elephant trunk handles, Yuan dynasty, in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum, Enamels 1, Cloisonné in the Yuan and Ming Dynasties*, Beijing, 2011, page 60, pl. 7.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Paris, 16 December 2010, lot 54

Price: EUR 30,750 or approx. **EUR 39,000** adjusted for inflation at the time of writing

Description: Brûle-parfum en bronze et émaux cloisonnés, Chine, dynastie Ming, XVII^e siècle

Expert remark: Compare the related lotus decoration and bronze mounts, though with elephant handles (instead of lion handles and elephant feet as on the present lot). Note the size (18 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams Hong Kong, 27 November 2018, lot 61

Price: HKD 187,500 or approx. **EUR 25,500** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze and cloisonné enamel tripod incense burner, Jingtai four-character mark, mid-Ming dynasty

Expert remark: Compare the related Jingtai mark, lotus decoration, and bronze mounts, though with elephant handles (instead of lion handles as on the present lot). Note the size (22.2 cm).



Estimate EUR 15,000
Starting price EUR 7,500



4

**A MOTHER-OF-PEARL INLAID
BLACK LACQUER 'ROMANCE OF THE
WESTERN CHAMBER' BOX AND COVER,
BY JIANG QIANLI, KANGXI PERIOD**

China, 1662-1722. Of circular form, supported on four short feet, covered in black lacquer, the cover finely inlaid in mother-of-pearl depicting a scene from Romance of the Western Chamber with a couple sitting on a scholar's rock in a fenced courtyard and a lady secretly watching, the moon rising above the fence, all encircled by a geometric border. The interior inlaid in mother-of-pearl **with the seal of Jiang Qianli**.

Inscriptions: To the interior, 'Qianli'.

Provenance: The Strong National Museum of Play, accession number 76.33.16 a (lacquered to base and interior of the cover). Old label 'made in China' to the base. Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.

Condition: Very good condition with old wear, traces of use and age, a minuscule chip to the foot, expected minor age cracks, microscopic losses and nicks.



Margaret Woodbury Strong (1897-1969)

Weight: 117.2 g
Dimensions: Diameter 9.3 cm

Jiang Qianli, alias Qiushui, was a master craftsman from Yangzhou in Jiangsu province. For early studies of Jiang's work see Li Zhongqing 'A Mother-of-Pearl Lacquer Tray by Jiang Qianli', Wenwu, 1959, no. 11, pp. 59-61, and Paul Moss, Emperor, Scholar, Artisan, Monk - The Creative Personality in Chinese Works of Art, London, 1984, page 258. Jiang's name is also mentioned in a number of historical records, including the 1810 edition of the Jiaqing Yangzhou fu zhi (Chronicles of Yangzhou Prefecture in the Jiaqing period) in which Zhang Shiyuan and Yao Youtian record:

"During the early years of the Kangxi reign, the scholar Zha Erzhan resided in Weiyang [another name for Yangzhou]. He was an accomplished painter of level distance landscape and the Mi school style of painting. An inch of paper or a foot of silk would be cherished if they were by his hand. There was also Jiang Qiushui whose skill produced mother-of-pearl inlaid lacquerware that was noted for its exquisiteness. These wares were widely sought after for use at banquets. A couplet says, 'Where there are drinking cups and serving trays, there one finds Jiang Qiushui. Where there are scroll paintings, there one finds Zha Erzhan'."

The Romance of the Western Chamber, written by Wang Shifu (1250-1300) was immensely popular among all levels of society. Woodblock illustrations in the many editions helped conventionalize images that were instantly recognizable to the general public, thus creating a corpus of motifs that was widely used by painters, silk embroiderers, lacquer workers and other craftsmen.

Professor Herbert Giles, whose History of Chinese Literature was published in 1924, refers to the Xixiang Ji as the play "which will best repay reading". It is the typical story where a handsome student and beautiful girl attempt to cross the social divide, aided and snowed by the girl's maid. The dialogue is punctuated with images of wind, incense, moonlight, and flowers, emphasizing both the passion and the romance felt by the struggling couple.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 7 April 2014, lot 48

Price: HKD 325,000 or approx. **EUR 49,000** converted and adjusted for inflation at the time of writing

Description: A mother-of-pearl inlaid black lacquer dish, by Jiang Qianli, Qing dynasty, Kangxi period

Expert remark: Compare the closely related inlay technique as well as the depiction of a scene from the Romance of the Western Chamber. Note that this dish is by the same artist, but is signed with a four-character seal mark Jiang Qianli.



Estimate EUR 3,000
Starting price EUR 1,500



5

A RARE AQUAMARINE BLUE GLASS BOTTLE VASE, QIANLONG MARK AND PERIOD

China, 1736-1795. The remarkably thick-walled, globular body is raised on a short tapered foot and surmounted by a tall cylindrical neck. The transparent glass is of an attractive aquamarine-blue tone. The recessed base with an incised four-character mark Qianlong nianzhi and of the period.

Provenance: From the collection of Ina and Sanford Gadiant. Old collector's label inscribed 'Ina & Sanford Gadiant No. 23'. Ina and Sanford Gadiant



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

were collectors of Chinese glass and long-time supporters of the Lowe Art Museum at the University of Miami in Florida. In 1999, the Museum, an important art institution in the US, hosted an exhibition of over 120 pieces from the Gadiant collection including the present lot, titled "Treasures of Chinese Glass Workshops". The collection has also been exhibited at several other museums across the US (see exhibition section below).

Published: Treasures of Chinese Glass Workshops. A Selection from the Ina and Sanford Gadiant Collection, Lowe Art Museum, University of Miami, 1999, Number 24.



Exhibited: The Norton Museum of Art, West Palm Beach, October 2011. The New Orleans Art Museum, May 2004. The Lowe Art Museum, December 1999. The Corning Museum of Glass, September 1996. The Lentz Center of Asian Culture, October 1994. The Honolulu Academy of Art, Hawaii, June 1992.

Condition: Excellent condition with some old wear, minor surface scratches, microscopic nicks and expected manufacturing irregularities, including swirls and bubbles.

Weight: 1,500 g

Dimensions: Height 25 cm

Expert's note: The overall thickness of the glass, becoming most visible at the massive foot and neck, along with the exceedingly rare color variant of transparent aquamarine blue, indicates that this vase was made rather early during the Qianlong period.

Literature comparison: A related bottle vase of comparable size, also with a Qianlong mark and of the period, is illustrated by Simon Kwan in *Early Chinese Glass*, Art Museum, The Chinese University of Hong Kong, 2001, pp. 422-3, no. 218.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 25 March 2022, lot 1215

Price: USD 16,380 or **EUR 15,500** converted at the time of writing

Description: A large blue glass bottle vase, Qianlong four-character incised mark and of the period (1736-1795)

Expert remark: Compare the closely related thick-walled glass. Note the darker sapphire-blue color and larger size (33.7 cm).



Estimate EUR 4,000

Starting price EUR 2,000



6
**A RUBY-RED GLASS BOTTLE VASE,
QIANLONG MARK AND PERIOD**

China, 1736-1795. The thick-walled, globular body supported on a spreading foot and rising to a tall cylindrical neck. The transparent glass is of a rich ruby-red color. The recessed circular base with a wheel-cut four-character mark Qianlong nianzhi within a double square and of the period.

Provenance: Property from a Colorado private collection. Bonhams San Francisco, 23 June 2015, lot 7136, sold for USD 5,000 or approx. **EUR 5,700** (converted and adjusted for inflation at the time of writing). A noted private collector, acquired from the above.

Condition: Excellent condition with some old wear, minor surface scratches, microscopic nicks and expected manufacturing irregularities, including swirls and bubbles.

Weight: 749.5 g
Dimensions: Height 23.8 cm

Literature comparison: Compare a related translucent ruby-red bottle vase with a Qianlong mark in the Andrew K. F. Lee Collection, illustrated in *Elegance and Radiance: Grandeur in Qing Glass*, The Art Museum, The Chinese University of Hong Kong, 2000, pp. 104-5, no. 11.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 25 September 2020, lot 1797

Price: USD 56,250 or approx.

EUR 58,500 converted and adjusted for inflation at the time of writing

Description: A translucent garnet-red glass bottle vase, Qianlong four-character wheel-cut mark within a double square and of the period (1736-1795)

Expert remark: Compare form and color, as well as the near-identical wheel-cut four-character Qianlong mark within a double square. Note that the size is also near-identical (22 cm).



Estimate EUR 3,000
Starting price EUR 1,500



7

A CLOISSONNÉ ENAMEL 'TAOTIE' ARCHAISTIC BEAKER VASE, GU, 17TH-18TH CENTURY

China. The vase is enameled on the mid-section with a pair of taotie masks divided by gilt flanges, framed by gilt bowstrings enclosing key-fret and diaper bands, between upright petals on the trumpet neck with further taotie as well as archaistic scroll, surrounded by lotus blossoms and scrolling vines, and further taotie masks and archaistic scroll on the spreading foot.

Provenance: Sotheby's London, 16 May 2007, lot 389. The MacLean Collection of Asian Art Museum, acquired from the above, and deaccessioned in 2022. The MacLean Collection has been formed over the last fifty years by Barry MacLean, a businessman from Chicago, who began to collect in the early 1970s. Over time, he made many trips to Asia for business, and began to narrow his focus to ancient bronzes from China and their archaistic counterparts from later dynasties. The MacLean Collection of Asian Art is housed in a museum which was designed by Larry Booth and completed in 2003. Since 2004, the museum has published seven books, held thirteen exhibitions, lent objects to many other museums, and awarded a dozen fellowships to train future specialists and enthusiasts.

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



Interior view of the MacLean
Collection Asian Art Museum, 2009

Weight: 1,059 g
Dimensions: Height 25 cm

AUCTION RESULT COMPARISON

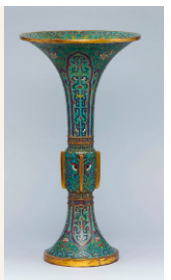
Type: Closely related

Auction: Christie's Hong Kong, 6 April 2015, lot 176

Price: HKD 250,000 or approx. **EUR 35,000** converted and adjusted for inflation at the time of writing

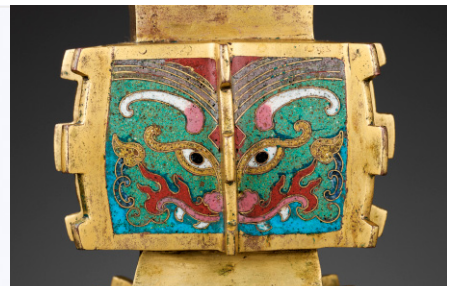
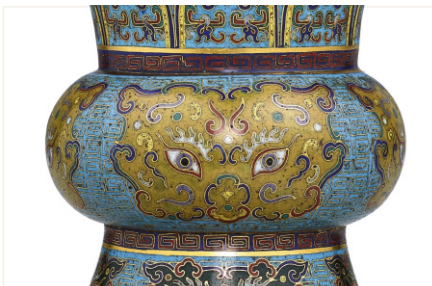
Description: A cloisonné enamel vase, gu, Qing dynasty, 18th century

Expert remark: Compare the near identical form and closely related decoration with taotie masks, archaistic and lotus scroll as well as gilt flanges and bowstrings. Note the size (34 cm).



Estimate EUR 10,000

Starting price EUR 5,000



EXPERT'S NOTE

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

Sotheby's Hong Kong, 2 April 2019, lot 3517, **sold for HKD 4,495,000**; a cloisonné hu, dated Yongzheng to Qianlong period, at Christie's Hong Kong, 30 November 2020, lot 2905, **sold for HKD 8,650,000**; and a cloisonné fang gu, dated Yongzheng to Qianlong period, sold in these rooms, 15 October 2021, lot 4, **sold for EUR 48,000**.





Dorotheum, Vienna, 9 December 1992, lot 229

8 A RARE AND LARGE CLOISSONNÉ ENAMEL 'BAJIXIANG' VASE, GU, QIANLONG PERIOD

China, 1736-1795. The vase is well cast of archaic gu form, superbly decorated around the rounded mid-section with lotus sprays and bats enclosed by linked fret scrolls. The trumpet neck and spreading foot are enameled with hanging plantain leaves enclosing lotus blossoms and scrollwork, dividing further lotus sprays borne on tendrils. The flared mouth rim is embellished around the exterior with the Bajixiang, the Eight Buddhist Emblems, and four Shou medallions amidst lotus blooms on the interior.

Provenance: A highly important Austrian private collection, acquired during the first half of the 20th century, and thence by descent within the same family. Dorotheum, Vienna, 9 December 1992, lot 229. A Viennese private collection, acquired from the above. Old inventory label from Dorotheum to base.

Condition: Superb condition with minor traces of use and manufacturing irregularities, including expected pitting, minuscule losses to enamels with associated old fills, few microscopic nicks, expected wear to gilt, light scratches to base. Please request a video, shot under strong blue light, to see the magnificent condition of this lot for yourself. Overall, such a large cloisonné vessel, dating from the 18th century, that comes in such a pristine state of preservation must be considered extremely rare.

Weight: 2,931 g
Dimensions: Height 44 cm

Expert's note: It is rare to find a cloisonné enamel gu vase decorated with the bajixiang motif, and the current vessel is likely to have been part of a set placed in a Buddhist temple within an important palace, possibly the Forbidden City. The matching pair to the present vase, most probably coming from the same altar set, was sold at Christie's in 2016 (see auction result comparison), and it is our sincere hope that the winning bidder of the present lot will be able to reunite the pair.

Literature comparison: A number of cloisonné vessels of other forms with this Buddhist decoration have been published, including the alms bowls and plates illustrated in *Compendium of Collections in the Palace Museum - Enamels (2) - Cloisonne in the Qing Dynasty (1644-1911)*, Beijing, 2011, pls. 260-261, 287-289. Compare also a censer, similarly decorated with the bajixiang borne on lotus blooms and archaic scrolls as on the present vase, dated to the early 18th century and illustrated by C. Brown in *Chinese Cloisonné - The Clague Collection*, Phoenix Art Museum, 1980, pl. 43.

AUCTION RESULT COMPARISON

Type: Matching pair

Auction: Christie's Hong Kong, 1 June 2016, lot 3402

Price: HKD 1,840,000 or approx.
EUR 247,000 converted and
adjusted for inflation at the time
of writing

Description: A rare large
cloisonne enamel 'bajixiang' vase,
gu, Qianlong period

Expert remark: Note that this
vase and the present lot most
likely once were **part of the very
same altar set**



Estimate EUR 40,000
Starting price EUR 20,000



9

A CLOISSONNÉ ENAMEL RUYI SCEPTER, EARLY QING DYNASTY

Opinion: Cloisonné ruyi scepters from the 17th century are rare. But finding one that presents so nicely after more than 350 years, and coming from one of the finest art collections in the world, is a truly nice surprise!

China, second half of the 17th century. The ruyi head is decorated with a pair of blue dragons confronted on a shou medallion. The handle has two sections of archaic hooked scrolls. One section incorporates the head of a dragon, the other the head of a phoenix, all above a rocky outcrop emerging from crashing waves at the pointed tip. The reverse of both the head and the handle is decorated with lotus scroll.

Provenance: The Bernheimer Collection, no. 3/55554 (according to label). A noted South German private collection, built during the 1970s and 1980s, probably acquired from the above. The Bernheimer business was started by Lehmann Bernheimer (1841-1918) in 1864 with a tiny market stall in Munich, Germany, and swiftly grew into the most illustrious antique and interior decoration emporium in the world. Lehmann's son Otto (1877-1960) took over after his father's death in 1918. With his two brothers, Max and Ernst, Otto traveled to many European countries in search of fine art. Bernheimer's customers were European aristocrats, financiers, diplomats, and artists. They included the Krupp family and William Randolph Hearst. During the Nazi regime, the Bernheimer family emigrated across the whole world. In 1945, Otto Bernheimer returned to Munich, rebuilt his company and fought for the restitution of the family property. Konrad Bernheimer took over in 1977, aged 26, and has moved the business to Old Master Paintings. The Bernheimer Collection counts among the finest art collections in the world, reflecting the erudite quest of four generations to discover the very best of ancient art.

Condition: Old wear, traces of use and manufacturing flaws. Expected pitting and losses to enamel overall with associated old fills and touchups. Please request a video shot under strong blue light for further details on the condition. The colors are still very strong and the gilt is nicely preserved. The scepter presents remarkably well overall, and the condition must be regarded as exceptionally good, commensurate with age, especially when compared with other large cloisonné scepters from the period that this author has handled over the past decades.



**Otto Bernheimer
(1877-1960)**



**Lehmann
Bernheimer
(1841-1918)**



LITERATURE COMPARISON

Compare a similar scepter illustrated by H. Brinker and A. Lutz, in *Chinese Cloisonné: The Pierre Uldry Collection*, The Asia Society Galleries, New York, 1989, no. 163, which is also dated to the second half of the 17th century.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 21 March 2014, lot 2328
Price: USD 43,750 or approx.
EUR 51,000 converted and adjusted for inflation at the time of writing
Description: A cloisonné enamel ruyi scepter, second half 17th century
Expert remark: Compare the near identical form and decoration. Note the similar size (37.4 cm).



Weight: 678.8 g
 Dimensions: Length 38.6 cm

Estimate EUR 15,000
 Starting price EUR 7,500



10 A ZITAN WOOD 'LOTUS' RUYI SCEPTER, PROBABLY IMPERIAL

Expert's note: The present lot likely once belonged to a set of ruyi scepters made for the Imperial court, the same design being carved from a number of different woods. One such set of nine scepters is in the collection of the Palace Museum, Beijing, see literature comparison below.

China, 18th century. Finely carved and incised in spectacular openwork and reticulation in the form of a lotus, the terminal head formed as a large leaf with curled up edges, flanked by a flower, the trailing stem curving round to form a handle and decorated with a butterfly and a frog, each perched on a small leaf. The wood with distinct Bordeaux-red color and crab's claw marks, the hallmarks of Zitan wood.

Provenance: British trade. By repute from an old private estate in northeastern England.
Condition: Good condition with significant old wear and traces of use, a small old repair to the terminal, few minuscule nicks to exposed areas. Fine, naturally grown patina overall.

Weight: 90.0 g
Dimensions: Length 31.4 cm

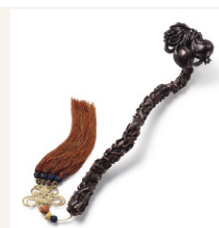
LITERATURE COMPARISON

Compare a closely related set of nine ruyi scepters, dated to the Yongzheng and Qianlong periods, in the collection of the Palace Museum, Beijing, accession number Gu123392, 1-9, and published in Evelyn S. Rawski and Jessica Rawson, China: The Three Emperors 1662-1795, 2006, p. 366-367.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 5 April 2017, lot 3653
Estimate: HKD 150,000 or approx. **EUR 20,500** converted and adjusted for inflation at the time of writing
Description: An imperial zitan 'Sanduo' ruyi scepter, Qing dynasty, 18th century



Estimate EUR 4,000
Starting price EUR 2,000

11

A CARVED CINNABAR LACQUER 'BAJIXIANG' RUYI SCEPTER, QING DYNASTY

China, 1644-1912. The scepter is finely carved with the Eight Buddhist Emblems (bajixiang) spread over the ruyi-shaped head, arched terminal, and end panel, each encircled by diapered designs, amid lotus blooms and scrolling foliage and within key fret borders to the sides. The reverse is carved with a diaper ground.

Provenance: From the collection of Wilhelm Olivecrona, and thence by descent in the family. Wilhelm Olivecrona (1870-1968) was a civil engineer who worked in China from 1901 to 1937. In 1915 he



Wilhelm Olivecrona (1870-1968)

became the head engineer at the Board of Conservancy Works of Kwantung in Guangdong (Canton), directing extensive river regulation and port construction. He published several books and articles on flood prevention, among other water engineering topics, and in 1960 wrote a book about his life in China: "An Engineer in the Middle Kingdom: Images from Imperial China, Tsarist Russia, and troubled times".

Condition: With an old repair to where the head and shaft connect. Otherwise in good condition with some wear, minor expected age cracks, few minuscule nicks and losses.

Weight: 146.3 g Dimensions: Length 38.3 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 5 November 2019, lot 96

Price: GBP 10,000 or approx. **EUR 13,000** converted and adjusted for inflation at the time of writing

Description: A carved cinnabar lacquer ruyi sceptre, Qianlong period

Expert remark: Compare the closely related form, subject, and overall design, but note that this lot is dated to the Qianlong period.



Estimate EUR 4,000

Starting price EUR 2,000



12

A CINNABAR LACQUER 'LUOHAN' BOX AND COVER, YUAN TO EARLY MING DYNASTY

Opinion: 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 relatively large figures or landscape scenes with 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. Another feature of the present lot that points toward an early Ming date is the distinct lotus petal borders encircling the central depiction and the foot, which compare favorably to a number of cinnabar lacquer boxes dated to the late 14th or 15th century, including one sold at Sotheby's New York in 2018 (see auction result comparison).

China, mid-14th-16th century. Of circular form, supported on a short tapered foot encircled by a band of overlapping lotus petals, the cover similarly designed with rather prominent lotus petals enclosing a circular panel carved in high relief with a luohan carrying a large double-gourd on his back, wearing a loose-fitting monastic robe with wide sleeves, below the moon and swirling clouds, against a diapered ground. The straight sides of the box and cover very neatly carved with a key-fret band. The recessed base and interior lacquered black.

Provenance: UK trade.

Condition: Overall excellent good condition, commensurate with age, and as expected for a cinnabar lacquer box of such high age. Old wear, cracks, nicks and losses, shallow surface light scratches.

Weight: 30.0 g

Dimensions: Diameter 6.3 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 12 September 2018, lot 253

Price: USD 75,000 or approx. **EUR 85,000** converted and adjusted for inflation at the time of writing

Description: A carved circular cinnabar lacquer 'lotus' box and cover, Ming dynasty, late 14th / 15th century
Expert remark: Compare the related bands of lotus petals around the foot and top. Note the lack of figures and different size (8 cm).



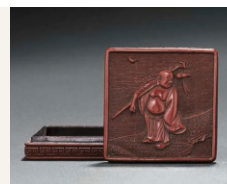
AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 29 May 2007, lot 1559

Price: HKD 96,000 or approx. **EUR 15,000** converted and adjusted for inflation at the time of writing

Description: A Rare Finely Carved Cinnabar Lacquer Square Incense Box and Cover, Ming Dynasty, 16th Century
Expert remark: Compare the similar size, key-fret borders, two-tiered diapered ground, and manner of carving. Note the different form and lack of overlapping lotus petals.



Estimate EUR 6,000

Starting price EUR 3,000



13

A CARVED CINNABAR LACQUER ZHADOU AND COVER, 18TH CENTURY

China. The zhadou has a wide everted rim carved on top with lotus flowers within a ruyi-head border and incised on the underside with leafy lotus sprays below ruyi heads, all above the slightly rounded sides carved with hexagonal floral diaper. The domed cover is carved en suite around a circle of petal lappets at the base of the semispherical imitation-amber glass finial. The interior and base are entirely covered in black lacquer.

Provenance: From a noted French private collection.

Condition: Good condition with old wear, expected age cracks, few losses, some nicks here and there. Fine, naturally grown patina overall.

Weight: 174.0 g

Dimensions: Diameter 14.6 cm

Expert's note: The Sanxitang (Three Treasures Hall) was a private study of the Qianlong Emperor. It was so named because it was used to house his favorite three pieces of calligraphy, "Timely Clearing after Snowfall" by Wang Xizhi, "Mid-Autumn" by Wang Xianzhi, and "A Letter to Boyuan" by Wang Xun. The hall also houses a closely related zhadou along with a number of other important scholar's objects made during the period.

Literature comparison: Lacquer zhadou with covers of this type appear to have been carved with various decorations, and have rims of various shapes. One carved with the sanduo and dated to the Qianlong period is illustrated by S. Kwan in *Chinese Lacquer*, Hong Kong, 2010, pp. 290-91, no. 103. Also illustrated, page 290, is a photograph from the Sanxitang in which a similar zhadou and cover are shown. Another related example carved with flower scroll, dated 18th century, in the Shenyang Palace Museum, is illustrated by R. L. Thorpe in *Son of Heaven: Imperial Arts of China*, Seattle, 1988, page 96, no. 28.



The private study of the Qianlong Emperor, Sanxitang, showing a Zhadou closely related to the present lot

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 23 March 2012, lot 1710

Price: USD 10,000 or approx. **EUR 12,500** converted and adjusted for inflation at the time of writing

Description: A carved red lacquer zhadou and cover, 18th century

Expert remark: Compare the closely related form and manner of carving with similar lotus blossoms, petal lappets, and hexagonal floral diaper. Note the similar size (15.3 cm) and lack of a finial.



Estimate EUR 3,000

Starting price EUR 1,500



14 A FINE CINNABAR LACQUER DISPLAY STAND, QING DYNASTY

China, 1644-1912. Of rectangular form, consisting of three shelves and two drawers, all decorated with hibiscus leaves and peach sprays, the fruit detailed with key-fret and wan symbols within square frames, and floral diapered patterns, all above a black ground of cross hedged lines. The bars with incised lingzhi and kui phoenixes, the foot rim with further kui phoenixes. The two drawers framed by key-fret borders, the interior lacquered in black and with ruyi handles.

Provenance: British trade.

Condition: Condition commensurate with age showing extensive old wear and traces of usage, expected age cracks and splits with associated old fills, as well as minor nicks, losses and flaking to lacquer. Displaying truly well overall.

Weight: 5.9 kg
Dimensions: Size 54.3 x 54.8 x 27.5 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's London, 07 November 2018, lot 118

Price: GBP 20,000 or approx. **EUR 25,500** converted and adjusted for inflation at the time of writing

Description: A carved cinnabar lacquer stand, Qing dynasty, Qianlong/Jiaqing period

Expert remark: Compare the elaborate carving. Note the size (95.5 cm).



Estimate EUR 4,000
Starting price EUR 2,000



15
AN INSCRIBED BAMBOO BRUSHPOT, BITONG,
BY WANG LUYI, 18TH CENTURY

China. Of cylindrical form, supported on three short feet, finely carved in relief and undercut with three men in a sampan fishing boat under swirling clouds and a willow growing from rockwork with bamboo and a crane. The reverse with a poetic inscription as well as a cyclical date and the artist signature.

Inscription: To reverse, 'Wang Luyi' (name of artist), 'Youzhu' (artist sobriquet), dated to spring of Dingxu year (corresponding to 1706 or 1766). The poem:

**"Returning home, the charcoal smoke is rising;
 A single boat approaches the willow's shade."**

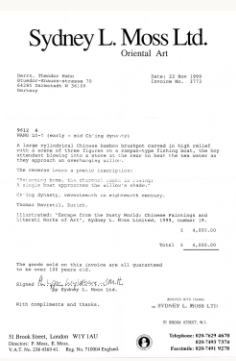
Weight: 477.4 g
 Dimensions: Height 14.9 cm, Diameter 14 cm

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's New York, 10 September 2019, lot 54
Price: USD 15,000 or approx. **EUR 16,000** converted and adjusted for inflation at the time of writing
Description: A bamboo 'scholars' brushpot, Qing dynasty, 18th century
Expert remark: Compare the related manner of carving, also with a sampan under clouds and trees. Note that the composition is denser while the brushpot is narrower and lacks any inscriptions or signatures.



Provenance: Ralph M. Chait Galleries, New York, USA (according to label on base). The collection of Dr. Thomas Navratil, Zurich, Switzerland. Sydney L. Moss Ltd., London, United Kingdom, 22 November 1999. The collection of Teddy Hahn (1933-2012), acquired from the above, and thence by descent to the present owner. A copy of the original stamped and signed invoice, dated 22 November 1999, stating a purchase price of GBP 4,000 or approx. **EUR 7,700** (converted and adjusted for inflation at the time of writing), accompanies this lot. The base with an old inventory label, inscribed '89', and further inscribed '[...] 1080'. Theodor "Teddy" Hahn was a well-known and respected collector of netsuke and other Asian works of art. After spending time in museums to study the early cultures of the world, finding particular interest in their sculptures, he began collecting, remarking, "I somehow knew it would have a profound influence on my life. How right I was. And how happy I have been."
Published: Sydney L. Moss Ltd, *Escape from the Dusty World: Chinese Paintings and Literati Works of Art*, London, 1999, no. 19.
Condition: Good condition with old wear, light scratches, few minuscule nicks, natural age cracks with associated small losses and old fills. Elegant naturally grown patina overall.



Estimate EUR 5,000
 Starting price EUR 2,500





16
A JIADING SCHOOL BAMBOO BRUSHPOT, BITONG, SIGNED ZHOU E, 18TH CENTURY

Opinion: Finely carved and incised with openwork and undercutting, most cleverly combining high and low reliefs of different colors with a multitude of depth grades and variations of polishes to enhance both contrast and perspectives for the viewer, all exactly as expected from the best of the Jiading school of bamboo carving.

China. Carved to one side with two sages seated under a tall gnarled pine tree, wearing loose-fitting robes and short chignons, one pointing to the sky with two fingers, a craggy rockwork table with a potted lingzhi and a teapot with two cups next to them, further detailed with a standing attendant fanning a stove below a teapot. Carved to the other side with a groom and four horses in various poses, including one on its back with its legs in the air.

Inscriptions: To one side, 'Zhou E', with seal 'Zhou'.

Provenance: Jonathan Bennett, London, United Kingdom. A Hungarian private collector, acquired from the above via the UK auction market. The interior with an old paper label inscribed 'Equipment so when really set-up we [...] plenty of recreation'. Jonathan Bennett is an English dealer of Chinese art, specializing in 18th century and earlier porcelain as well as works of art including jades, bronzes, bamboo, and lacquer. He began his career at Sotheby's on New Bond Street and has been an independent dealer for over three decades.

Condition: Good condition with minor wear, expected age cracks, some with old fills, minuscule nicks, light scratches. Magnificent patina overall, testifying to how much this bitong was appreciated by scholars over the past centuries.



**Jonathan Bennett,
 London, United
 Kingdom**

Weight: 281.7 g
 Dimensions: Height 14 cm

Zhou E (artist name Jiantang) was active during the mid-Qing dynasty and a member of the **Jiading School of bamboo carving**. During the late Ming dynasty, Jinling and Jiading, both located in Jiangsu Province, became the two key regions for the highest quality of bamboo carving. By the time of the mid-Qing dynasty, Jinling had slowly lost its edge, while Jiading continued on with the heritage of the Three Zhus (Zhu He, Zhu Ying and Zhu Zhizheng) for generation after generation. Around early-Qing, Jiading carvers of bamboo started to combine high and low reliefs of different color to enhance contrast, as can be seen in the present bitong. This specific skill grew more and more sophisticated over time and the levels of depths in protrusion increased from initially one or two to six different grades. After these improvements Jiading eventually became the leading region for the very best bamboo carvings.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 1 June 2011, lot 3865

Price: HKD 800,000 or approx. **EUR 132,500** converted and adjusted for inflation at the time of writing

Description: A finely carved bamboo brushpot, late Ming / early Qing dynasty, 17th century

Expert remark: Note that this brushpot is signed Sansong, which is the signature used by Zhu Zhizheng, a founding member of the Jiading School, and dated by inscription to the Jiacheng cyclical year. Note the striking resemblance of the scene, including the standing attendant fanning a stove below a teapot.



AUCTION RESULT COMPARISON

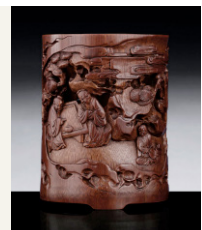
Type: Closely related

Auction: Christie's Hong Kong, 31 May 2010, lot 1943

Price: HKD 250,000 or approx. **EUR 42,500** converted and adjusted for inflation at the time of writing

Description: An unusual carved and reticulated bamboo brushpot, Qing dynasty, 17th/18th century

Expert remark: Note that the brushpot is signed Zhong Qian.



Estimate EUR 6,000
 Starting price EUR 3,000

周鏐
圖





AN IMPERIAL SCROLL-SHAPED ZITAN BOX AND COVER, QIANLONG

China, 1736-1795. Naturalistically carved as three stacked scrolls, the upper scroll with a neatly incised lozenge diaper pattern in deep relief, the lower two with similarly executed floral and wan-symbol patterns, respectively. Each of the three with a bone-inlaid plaque imitating a label, meticulously engraved with gilt inscriptions identifying the paintings once contained in the box, all framed by a remarkably fine silver-inlaid T-scroll border, and cleverly decorated with further inlays to imitate the clasps and scroll handles. The sides again meticulously carved and painted to imitate the scroll ends. The interiors delicately padded with lozenge-diapered Imperial yellow silk.

Inscriptions: The upper scroll box, 'Poetic Ideas from the Imperial Jiguang Temple, painted by Qian Weicheng, calligraphy by Liang Shizheng'. The lower left scroll, 'Poetic Ideas of the Imperial Jade Belt Bridge, painted by Xu Yang, calligraphy by Wang Yudun'. The lower right scroll, 'Poetic Ideas on the Boat Journey to Spring, painted by Dong Bangda, calligraphy by Liang Shizheng'.

Provenance: British trade.

Condition: Very good condition with some old wear and traces of usage, also to the interior, light surface scratches, minuscule age cracks, nicks and losses. The gilt to the incised inscriptions slightly worn off. The textiles to the inside slightly faded, with loose thread and minor creases.

Weight: 1,194 g

Dimensions: Length 27.8 cm

This exquisitely conceived box is remarkable for the combination of zitan wood, gilt bone inlays, and silk textiles which all have been carefully assembled resulting in a harmonious design overall. Skillfully modeled to simulate three scrolls, such elaborate curiosity pieces are rare and would have enjoyed a place of prestige in an elegant scholar's studio or even an Imperial palace.

The Qianlong Emperor's love of painting and calligraphy fueled the development of boxes for such treasured items. The characteristics of these containers included the use of choice materials, the preferences being zitan, carved lacquer, cloisonné, and bamboo, due to their durability and fine quality which would complement the painting and calligraphy. The shape and decoration of these containers were also carefully considered to reflect both their contents and the imperial authority. Scroll boxes in the form of either three or five stacked scrolls were made in a variety of materials and demonstrate the importance given to packaging during the Qianlong reign.

The paintings contained in such scroll boxes were usually made by well-known court painters and the boxes usually depict the title on the cover. The present box is decorated with three meticulously carved inlaid plaques imitating labels, each inscribed with the title of a famous painting, all three by court painters known to be active during the reign of Qianlong. One is a landscape depicting the Yudai bridge by Xu Yang, another a landscape painting of the Jiguang temple by Qian Weicheng, the last a painting of a boat by Dong Bangda.



A related imperial carved cinnabar lacquer scroll box and cover, dated to the Qianlong period (1736-1795), at Christie's New York, 19 March 2009, lot 589.



Compare a gilt-bronze and cloisonné enamel covered box, dated to the Qianlong period, at Sotheby's Paris, 16 June 2022, lot 141.



LITERATURE COMPARISON

Boxes made to imitate scrolls were popular in the Qianlong period and were made in various materials and designs. Compare the **near-identical scroll-form box** made of zitan and inlaid ivory, and the one in carved red lacquer, both in the Palace Museum, Beijing, and illustrated in *The Sumptuous Art of Imperial Packaging*, Macau, 2000, pp. 30-31, nos. 2 and 3.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 2 April 2018, lot 3413

Estimate: HKD 500,000 or approx.

EUR 68,500 converted and adjusted for inflation at the time of writing

Description: A pair of ivory-inlaid zitan scroll-shaped boxes and covers, Qing dynasty, 18th century

Expert remark: Compare the closely related form, inlays, and decorations. Note that this lot comprises two boxes.



Estimate EUR 15,000
Starting price EUR 7,500





18 AN IMPERIAL 'DRAGON' HARDWOOD CHEST, COMMEMORATING THE RENOVATION OF THE JADE PEAK PAGODA BY EMPEROR QIANLONG

Opinion: The Jade Peak Pagoda, or Yu feng ta, is a famous building on Jade Spring hill in the Imperial Garden, Jingming Yuan, in Beijing. The site was originally an Imperial retreat during the Liao dynasty. Later destroyed, it was renovated in the 18th century by the Qianlong Emperor. The pagoda is 30 meters high, has seven stories, an octagonal base and frame, and is built of brick and stone. Its design imitates the Cishou Pagoda of Jiangtian Temple on the Golden Hill near Zhenjiang, Jiangsu province. It seems plausible that the present lot with its virtuously carved Imperial dragon on the lid was created to commemorate the renovation of the pagoda by Emperor Qianlong. Likewise, the ruling family of Liechtenstein is known for always having maintained an intimate relationship with China, only recently lending the country 100 works by Rubens, van Dyck and other highly important Flemish masters, for the exhibition "Masterpieces from the Collections of the Prince of Liechtenstein" in Beijing's National Museum of China.



The Yu Feng tower in the summer palace, Beijing

China, 1736-1795. Of rectangular form standing on four short bracket feet with a hinged cover. The cover virtuously carved in deep relief with a sinuous dragon amidst clouds, framed by a key-fret border, the sides decorated with clouds within rectangular reserves above a finely incised key-fret band. The interior cover with a blue silk panel, finely painted to depict the Jade peak pagoda on the Jade Spring hill with a stupa in the background.

Inscriptions: Upper right, a poem about lotus flowers and stillness, signed 'Zhou Peiting', one seal.

Provenance: From the collection of Wilhelm Alfred von und zu Liechtenstein, in the family since at least the late 19th century. Wilhelm Alfred von und zu Liechtenstein (1922-2006) was the cousin of Franz Josef II, Prince of Liechtenstein. On 21 September 1950, he renounced his name and title and began to study at the University of Natural Resources in Vienna, graduating as a forest engineer and subsequently active in various management positions in the wood industry. From 1990 until his death, he was the Grand Prior of the Sovereign Military Order of Malta. Wilhelm received several national honors, including the Grand Decoration of Honor in Silver with Sash in 1999.

Condition: Very good condition with some old wear, natural age cracks, an old fill to the base, few nicks and scratches, minor splits and losses. Superb patina overall.



Wilhelm Alfred von und zu Liechtenstein (1922-2006)

Weight: 6 kg
Dimensions: Size 15.5 x 48.7 x 30.4 cm

Estimate EUR 4,000
Starting price EUR 2,000



The present lot together with lot 146, a gilt-splashed bronze censer

19 A 'TAOTIE' INCENSE STAND, XIANGJI, QING DYNASTY

China, 1644-1912. Of roughly oval, foliate-lobed form, the top carved to the sides with key-fret and inset with a conforming panel above the recessed waist carved with reticulated kui scroll panels, supported on an intricately carved apron decorated with taotie masks, pierced designs, and cloud scroll, the six elaborate cabriole legs carved with further archaistic scroll motifs, raised on a stretcher carved with key-fret to the sides.

Provenance: From the private collection of Michael B. Weisbrod, New York, USA. Michael B. Weisbrod is a noted scholar of Chinese art, who has published extensively on the subject over a time span of more than 50 years. In 1972, Michael joined his father Dr. Gerald Weisbrod's Asian art gallery in Toronto, Canada. The father-and-son team opened their New York location on Madison Avenue in 1977, and during the next 45 years the gallery held a significant number of exhibitions, selling to museums and private collectors across the globe, eventually adding further locations in Shanghai and Hong Kong.



Michael B. Weisbrod

Condition: Good condition with old wear, expected age cracks, small losses, minor chips, light scratches. There is a remote possibility that the apron and cabriole legs are of a significantly earlier date than the top, waist, and stretcher which date from the mid to late Qing dynasty. Fine, naturally grown patina overall.

Dimensions: Height 69 cm, Width 60 cm (the tabletop)

Incense stands, both in lacquer and hardwood, are seen in a variety of forms, including round, square, foliate, hexagonal and octagonal and are constructed with between three and six legs. Round lacquer incense stands appear to be the most commonly published examples and are depicted in woodblock prints from the Ming dynasty. The Palace Museum, Beijing has four examples ranging in date from the Xuande period (1426-1435) to the early Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties*, 2002, nos. 162, 165, 166, and 169.

Expert's note: The timber from which this incense stand was made is rosewood (Dalbergia). It has a lovely grain and fine patina. While some houses refer to this type of wood as huanghuali, in our opinion and due to some subtle differences, it may also be accurate to refer to it as hongmu. The stand has been created by a highly skilled craftsman and the quality of the carving is excellent, most remarkably around the apron and cabriole legs.

Literature comparison: Compare a related xiangji, also supported on six legs, in the Palace Museum, Beijing, illustrated in Wang Shixiang, *Classic Chinese Furniture*, London, 1986, pl. 76.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 10 May 2011, lot 192

Price: GBP 18,750 or approx. **EUR 30,000** converted and adjusted for inflation at the time of writing

Description: A huanghuali five-legged incense stand, xiangji, 18th century

Expert remark: Compare the related openwork decoration to the apron. Note the smaller size (51.2 cm high)



Estimate EUR 3,000
Starting price EUR 1,500

A RARE RECTANGULAR HUANGHUALI KANG TABLE, 18TH CENTURY

China. The well-figured single board floating panel top of typical miter, mortise and tenon construction, supported on the underside with two transverse stretchers, over a narrow waist and raised-edge apron neatly carved in shallow relief with ruyi heads to each side and joining the square-section legs ending in inverted L-shaped feet, each pair of legs conjoined on the shorter sides with a gently curved rectangular stretcher.

Provenance: From the collection of Dr. Ruth and Friedrich Boss, acquired in China between 1911 and 1938, and thence by descent in the same family. Dr. Ruth Boss (1888-1958) was the personal medical doctor of the Xuantong Empress (1906-1946), Consort of Puyi, the Last Emperor of China.

Condition: Excellent condition with fine age cracks, superb naturally grown patina, minor splits and gaps as expected, old wear and traces of use, some shallow surface scratches.

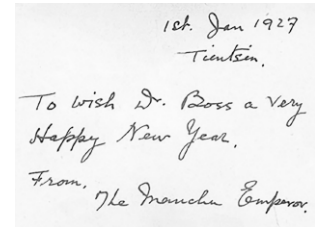
Dimensions: Length 106 cm, Height 34 cm, Depth 38 cm

Expert's note: The present table is notable for the inverted L-shaped feet, a feature that is rare in kang tables.

Literature comparison: Compare a related kang table, also raised on inverted L-shaped feet, but with a pierced apron and stretchers carved as archaistic scrolls, illustrated in R. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, Hong Kong, 1979, p. 151, pl. 46 and 46a.



The Xuantong Empress (center) and Dr. Ruth Boss beside her to the right



A New Year's card written by the Xuantong Emperor and addressed to Dr. Ruth Boss

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 25 March 2022, lot 1008

Price: USD 18,900 or approx.

EUR 18,500 converted and adjusted for inflation at the time of writing

Description: A rare rectangular huanghuali kang table, 18th century

Expert remark: Note the closely related form with similar inverted L-shaped feet. Note the size (157.8 cm)



Estimate EUR 8,000

Starting price EUR 4,000





21 A ZITAN FIGURE OF A DEER HOLDING LINGZHI, 18TH CENTURY

China. Superbly carved in a recumbent posture with the hind legs drawn in and the front legs bent with the hooves placed together, the muscular body of the stag is well detailed and further accentuated by the characteristic natural 'crabs claw' marks of the wood, the face with neatly incised round eyes and funnel-shaped ears, the animal grasping a large, naturally carved lingzhi sprig in its mouth.

Provenance: English trade.

Condition: Fair condition with old wear, expected age cracks to the wood, some with associated losses and old fills, minute losses to the antler tips, all more or less as expected from a zitan figure with an age of 300 years or more. Elegant, naturally grown patina with a decent, lustrous shine overall.

Weight: 255.9 g
Dimensions: Length 12 cm

Expert's note: In ancient Chinese mythology, deer were considered to live a thousand years and believed to be the only animals capable of finding lingzhi, and so as in the present lot, are often portrayed holding the sacred fungus in their mouth. The deer is also a foremost Daoist emblem of longevity and the inclusion of lingzhi in the depiction is generally regarded as adding further to the symbolism. Thus, Shoulao and Magu, the God and Goddess of Longevity, are often accompanied by deer. Finally, deer are also a symbol of wealth since the Chinese word for deer, lu, is a homonym for the salary of an official.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 3 April 2017, lot 3047

Price: HKD 875,000 or approx. **EUR 113,000** converted and adjusted for inflation at the time of writing

Description: An extremely rare imperial zitan figure of a bear, Qing dynasty, Qianlong period

Expert remark: Note the larger size (33.9 cm) and the superb condition. Compare the manifold similarities exhibited by the carving style and technique.



Estimate EUR 4,000
Starting price EUR 2,000

22

AN IVORY FIGURE OF SHOULAO, MING DYNASTY

China, 16th-17th century. The standing Immortal carved from the curved tusk holding a peach and wearing long robes falling to the ground in soft pleats, depicted with a long beard and a characteristic bald head, his serene face with heavy-lidded eyes and a calm smile. The top with a hardwood plug, the ivory with a naturally grown golden-brown patina overall.

Inscriptions: To interior at the base, 'Yi Qian Lu' ('one thousand and six').

Provenance: From a notable private collector in Mayfair, London, United Kingdom.

Condition: Very good condition with some wear, expected natural age cracks, few small chips to base. The foot rim possibly smoothened. A small old repair to base.

Weight: 681.7 g
Dimensions: Height 31.2 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 3 April 2012, lot 527

Price: GBP 10,625 or approx.

EUR 16,500 converted and adjusted for inflation at the time of writing

Description: A Chinese ivory carving of Shoulao, late Ming dynasty, 17th century

Expert remark: Compare the closely related subject and manner of carving, also from the curved tusk and with Shoulao holding a peach. Note the smaller size (23 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 29 May 2019, lot 553

Price: HKD 162,500 or approx.

EUR 20,500 converted and adjusted for inflation at the time of writing

Description: An ivory figure of Shoulao, Ming dynasty

Expert remark: Compare the closely related subject and manner of carving, also from the curved tusk. Note the darker patina in the upper area, the similar hardwood plug and the size (29 cm).



Estimate EUR 4,000

Starting price EUR 2,000



A RHINOCEROS HORN ARCHAISTIC LIBATION CUP, JUE, EARLY QING DYNASTY

China, 17th to early 18th century. Finely carved, one side of the vessel with a flattened spout, the other slightly raised and tapering into a wide curve. The lip surrounded by a wave border incised in shallow relief. The body carved with two sinuous chilong holding branches of lingzhi in their mouths. The rhinoceros horn of a deep honey color, darkening towards the legs, and with a silky, naturally grown patina.

Provenance: From the collection of Malcolm Moncrieff Stuart, OBE, CIE, and thence by descent. Stuart was a State Magistrate in the Civil Service in India from 1928 and 1949. After retiring he returned to Edinburgh, Scotland.

Condition: Some losses to lip and body, minor age cracks. Absolutely untouched original condition.

Weight: 133.5 g

Dimensions: Height 12.3 cm

The present libation cup, superbly carved in the form of the well-known bronze ritual vessel jue, exhibits an exceptional level of skill exercised by the carver, who used the highly complex technique of bending different sections of the split horn outwards to form the three splayed blade legs.

LITERATURE COMPARISON

See T. Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, page 93, lot 46, for a similar libation cup from the collection of Chun-hung Li. Compare a rhinoceros horn jue decorated with a taotie design illustrated in *The Complete Collection of Treasures of the Palace Museum, Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2001, pl. 205, together with a four-legged ding form cup, pl. 206, and a tripod ding vessel, pl. 207.



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 7 April 2011, lot 2710

Price: HKD 2,420,000 or approx. **EUR 413,500** converted and adjusted for inflation at the time of writing

Description: A rhinoceros horn 'jue' libation cup, 17th century

Expert remark: Compare the related color of the horn, splayed legs, and chilong decoration. Note the size (11 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 20 March 2012, lot 197

Price: USD 182,500 or approx. **EUR 230,500** converted and adjusted for inflation at the time of writing

Description: A rare rhinoceros horn archaistic libation cup (jue), Qing dynasty, 17th century

Expert remark: Compare the related color of the horn and splayed legs. Note the size (10.2 cm).



Estimate EUR 15,000

Starting price EUR 7,500



A LARGE FULL-TIP RHINOCEROS HORN CUP, 19TH CENTURY

China, late Qing Dynasty. Using the full length of the horn, the intricate openwork carving depicts a lush panoply of squirrels on grapevines. The horn is of a warm golden honey-brown tone. With a massive carved and pierced wood stand, similarly decorated throughout with bunches of grapes on vines. (2)

Provenance: From a noted private collection in France. According to tradition within the family acquired shortly before or in the immediate aftermath of the Second World War, and thence by descent to the present owner.

Condition: Excellent condition with some old wear, few natural age cracks, and minor chips or losses to exposed areas. The wood base with natural age cracks, minor chips and losses, and light surface scratches overall. The ensemble with a good, naturally grown patina.

Weight: 1,738 g

Dimensions: Height 62.2 cm (total), 49.8 cm (the horn cup)

Lavishly decorated full-tip cups from this group were generally produced from the 19th century onwards, mainly in Canton where they were fashionable and in high demand, especially from Western collectors. The largest possible horns were selected and carved in an extravagant fashion, as clearly demonstrated by the present cup.

Expert's note: A full-tip rhinoceros cup of this magnificent size, still retaining its matching wood base, and as well preserved as the present lot, is extremely rare, because due to their intricate openwork design these cups are prone to damage.

LITERATURE COMPARISON

Compare a related rhinoceros cup on loan to the Durham University Oriental Museum, illustrated in Jan Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pl. 38. Compare also a related rhinoceros cup, dated to the 19th century, in the collection of the Victoria & Albert Museum, accession number 243-1896.



AUCTION RESULT COMPARISON

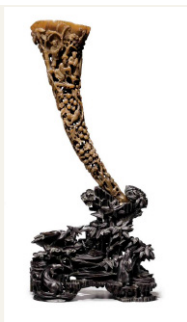
Type: Closely related

Auction: Christie's New York, 15 September 2011, lot 1231

Price: USD 314,500 or approx. EUR 405,500 converted and adjusted for inflation at the time of writing

Description: A large full-tip rhinoceros horn cup, 19th century

Expert remark: Compare the closely related form and manner of carving as well as the similar wood stand. Note the smaller size (55.3 cm) and the different subject.



Estimate EUR 20,000

Starting price EUR 10,000





般若波羅蜜經
心經
觀自在菩薩行
深般若波羅蜜時
多時照見五蘊
皆空度一切苦
厄舍利子色不
異空空不異色
色即是空空即
是色受想行識
亦復如是舍利
子是諸法空相
不生不滅不垢
不淨不增不減
是故空中無已
無受想行識無
眼界自具足身
無色散香觸
法無眼耳鼻舌
無身識界無要
明亦無無明蓋
乃至無老死亦

25

A LARGE 'BUDDHIST LION' SEAL, INSCRIBED WITH THE HEART SUTRA, QING DYNASTY

China, 1644-1912, probably Qianlong, 1736-1795 (see expert's note). The massive square seal is surmounted by a finely carved recumbent Buddhist lion, its head turned to the right, the tail swept to the left, and the right foot resting on a brocade ball. The ferocious face is finely detailed with its mouth slightly agape to reveal sharp fangs holding a ball. The opaque soapstone is of a dark-brown, almost jet-black tone with scattered beige inclusions.

Inscriptions: The seal face incised in zhuan style with the Heart Sutra, the four sides showing the same text written in kai style. With apocryphal signature 'Wen Peng' and date of the 16th year of the Jiajing reign (corresponding to 1537). **The inscription has an overall length of more than 500 neatly incised characters!**

Provenance: From the property of a French noble family, the collection formed by the owner's great-grandfather from the late 19th century to the early 20th century. Christie's Paris, 22 June 2016, lot 313, sold for EUR 27,500, or approx. **EUR 31,000** (adjusted for inflation at the time of writing). A noted private collection, acquired from the above.

Condition: Very good condition with fine old wear, few nicks and shallow surface scratches, minuscule chips to the edges. With a naturally grown patina and an unctuous feel overall, clearly the result of centuries-long handling.

Weight: 1,412 g (incl. base) and 1,374 g (excl. base)
Dimensions: Height 11.7 cm (incl. base) and 10.6 cm (excl. base)

With a finely carved wood base supported on four short feet and with key-fret bands neatly incised to the sides, as well as an old rubbing of the seal face on paper. (3)

The inscribed text is known as the Prajnaparamita sutra, or Heart Sutra, which was translated into Chinese in the 7th century by the pilgrim monk Xuanzang on the orders of the Emperor Gaozong (reigned 649-683 AD). One of the principal scriptures of the Madhyamika school of Buddhism founded by the great Buddhist philosopher Nagarjuna (c. 100-200 BC), the Heart Sutra expounds that through true wisdom, one may realize the emptiness of this world and so achieve Enlightenment.



A carved bamboo prajnaparamita sutra brushpot, sold at Christie's London, Fine Chinese Ceramics and Works of Art, lot 230, for GBP 12,500.



An inscribed 'heart sutra' pewter brushpot, sold at Christie's London, The Art of China: London, Winter Edition, lot 47, for GBP 30,000.



The Heart Sutra, propagating total denial of the reality of the phenomenal world, is one of the most important Mahayana texts and became a popular script for copying, probably partly due to its brevity. Such copying had the dual function of serving as a calligraphic exercise and representing an act of devotion.

Wen Peng (1498-1573), a famous seal carver, was the eldest son of the artist Wen Zhengming. He was a native of Changzhou (Suzhou), Jiangsu, and the originator of the Sanqiao School, the first literati seal carving school.

Expert's note: The Qianlong Emperor was a devout Buddhist and is known to have himself copied the Heart Sutra countless times. He also ordered various objects - including seals - to be carved with the text, some of these bearing apocryphal dates as reference to earlier reigns. The Jiajing Emperor, however, was a devoted Daoist, morphing somewhat into a fanatic after an assassination attempt in 1542. The date on the present seal - 1537 - points to a time shortly before this event, when the Emperor already favored princes who were devout Daoists, granting the most fervent followers amongst them gifts and titles, therefore actively suppressing Buddhism. For these reasons, it seems more likely that the present seal was carved during the Qianlong era, and not in the Jiajing period, despite the fact that experts from Sotheby's London have dated the present seal to the Ming Dynasty.

Estimate EUR 15,000
Starting price EUR 7,500



An inscribed duan stone 'heart sutra' screen, sold at Bonhams Hong Kong, Yixing stoneware and scholar's objects from private collections, lot 560, for HKD 300,000.



A miniature imperial prajnaparamita sutra jade book, sold at Sotheby's Hong Kong, Splendours of The Qing Court, lot 2860, for HKD 7,271,500.

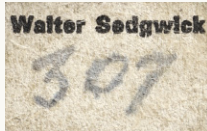
A SONGHUA INK STONE, BOX AND COVER, QIANLONG MARK AND PERIOD

China, 1736-1795. The soft grayish-green ink stone is of magnificent quality with distinct striations and deeply carved with a lingzhi-shaped well. The outline conforms with the highest possible precision to that of the shallow box and cover, which in turn is finely carved on the top through the grayish-green outer layer to the purplish-brown under layer with two crested cranes perched on the trunk of a gnarled pine tree, the burls in the wood superbly sculpted, the pine leaves and the cranes' plumages neatly incised.

The base of the inkstone incised in a line with a four-character seal mark *Qianlong nianzhi* and of the period.

Provenance: Mrs. Walter Sedgwick, collection no. 307, as per old label to base, and thence by descent. Probably Sotheby's London after 1968 and from there into a French collection. Parisian trade, acquired from the above. Mrs. Walter Sedgwick (1883-1967) was an English collector of Chinese art who came from a family of architects. Quite unusually at the time, she collected independently of her husband who was a barrister with little interest in Chinese art. She lent many pieces to the 1935-36 Chinese exhibition at the Royal Academy. Soame Jenyns described her as a collector of impeccable taste and in 1953 dedicated his book 'Ming Pottery and Porcelain' to her. She donated and bequeathed Chinese objects to the British Museum from 1933 to 1968 and was a generous benefactor to the British Museum, the Fitzwilliam in Cambridge, and the Victoria & Albert Museum. After her death, her collection was sold off by Sotheby's London beginning in 1968. Mrs. Sedgwick was the aunt of Professor Jessica Rawson.

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



Weight: 243.6 g
Dimensions: Length 9 cm

Expert's note: The present lot was no doubt made during the Qianlong period, a fact illuminated by a Songhua ink stone, box, and cover dated to the Republic period at Christie's Hong Kong, 9 October 2019, lot 270. Although this later example appears quite similar to the present lot at first glance, it quickly becomes evident that it does not even remotely show the same exceptional skill and attention to detail. Closer study reveals a vast number of small yet striking differences, including the two cranes, which lack the crests and open beaks, as well as the pine leaves, which lack the raised edges of their central circles, and last but not least the Imperial mark itself, which is by far not as neatly incised.

Songhua stone, for its color, quality and ease of grinding the ink, was one of the preferred materials for making inkstones for the scholar's table during the Qing dynasty. Chi Jo-hsin in 'A study of the Songhua Inkstone Tradition', Special Exhibition of Songhua Inkstone, National Palace Museum, Taipei, 1993, page 38, notes that 'during the Qianlong period, an inventory of inkstones in the Imperial Household was compiled. Of the more than two

hundred entries, six songhua inkstones with imperial reign marks of the K'ang-hsi, Yung-cheng and Ch'ien-lung periods are recorded, five of which are in the collection of the National Palace Museum.'

Design on inkstones often imitated fine paintings and it is known that the Qianlong emperor commissioned his court painters to design the lids of many of his inkstones. Shapes of the ink pool and cover also became more varied during the Qianlong emperor's reign, when new shapes in the form of peaches, crescent-moons and flowers were introduced alongside the traditional circular, octagonal and oblong shapes.

In Qianlong's poetry collection 'Shengjing tuchan zoayang shier shou' (Twelve Miscellaneous Poems on the Native Products of Shengjing), the emperor praises the stone as 'Songhua yu' (Songhua jade) and mentions that it is the product of the Yuantong River in Jilin province in northeast China and can be used for making inkstones.

Zhou Nanquan notes in 'Songhuashi yan' (Songhua Inkstone), Wenwu, 1980, no. 1, pages 86-87, that Songhua stone was used for the production of imperial inkstones from the early to mid-Qing dynasty. Zhou further notes that in the 39th year of Qianlong's reign (corresponding to 1774), official records mention a total of 120 Songhua stone pieces, whether worked or as raw material, in the Palace collection.





Records from the fourth day of the twelfth month of the 39th year of Qianlong's reign note that on three occasions, raw material amounting to 38 pieces from Jilin province, was sent to the palace and, out of five stone pieces, eight inkstones and their boxes were made. It was customary with Songhua stone from the palace to have the inkstones in original boxes of the same material, usually using the different stratified colors. Currently there are eighty Songhua inkstones in the Palace Museum collection,

of which ten are attributed to Kangxi, sixteen to Yongzheng, thirteen to Qianlong, nine to Jiaqing, one to Daoguang and five to Guangxu's reigns.

Literature comparison: A related ink stone, box, and cover was included in *Selected Treasures of Chinese Art*, Hong Kong, 1990, cat. no. 238. A related Qianlong inkstone and cover of rectangular shape, also carved with pine trees and cranes, was included in the *Special Exhibition of Songhua Inkstone*, National Palace Museum, Taipei, 1993, cat. no. 57.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 29 November 2017, lot 2931

Price: HKD 562,500 or approx. **EUR 76,000** converted and adjusted for inflation at the time of writing

Description: A Songhua ink stone, box and cover, Qianlong incised four-character seal mark and of the period

Expert remark: Compare the closely related stone, form, manner of carving with similar lingzhi-shaped well, gnarled pine tree, and incised leaves, and four-character seal mark incised in a line. Note the similar size (9.6 cm). Further note that this example arguably does not show the same exceptional skill and attention to detail as the present inkstone.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 23 October 2005, lot 149

Price: HKD 1,912,000 or approx. **EUR 367,500** converted and adjusted for inflation at the time of writing

Description: A fine Songhua inkstone, box and cover, carved mark and period of Qianlong

Expert remark: Compare the closely related stone, form, manner of carving with similar lingzhi-shaped well, gnarled pine tree, and incised leaves, and incised four-character seal mark. Note the similar size (9.5 cm).



Estimate EUR 30,000
Starting price EUR 15,000



27 A SOAPSTONE FIGURE OF A LUOHAN WITH A BUDDHIST LION, 18TH CENTURY

China. Seated with his right knee raised, wearing long flowing robes with finely incised hems, holding a flywhisk (fuchen) in his right hand, beside him a majestic lion, his left hand holding one strand of the lion's mane. The facial features, beard, and hair finely incised and picked out in black pigment, the hems painted in gilt and deep green. The base fitted and carved as a craggy rock with pierced holes. The figure of an attractive honey-brown tone, the stand of elegant burgundy red color with white and gray veining.

Provenance: From the collection of Gerard Hawthorn, London, United Kingdom. In 1963, Gerard Hawthorn joined Sydney L. Moss Ltd. He later became an independent art dealer, assisting the world's leading collectors and museums in acquiring rare Chinese antiques. Additionally, he formed his own collection of Chinese art, especially bamboo and Yixing wares. Gerard Hawthorn is also the author of the catalog series 'Oriental Works of Art', which features fine works of art from China, Japan, and Korea.

Condition: Very good condition with some old wear, mostly to gilt and pigment, few light surface scratches and minor nicks here and there. The left hand of the luohan and the head of the lion with minuscule old fills. Fine naturally grown patina with an unctuous feel overall.



Gerard Hawthorn in front of his gallery

Weight: 418.2 g
Dimensions: Height 9.1 cm

Literature comparison: Compare the related soapstone figure of a luohan seated beside a similarly carved lion in the collection of the Palace Museum, Beijing, illustrated in Zhongguo meishu quanji, diaosu bian - 6 - Yuan Ming Qing diaosu, Beijing, 1988, page 145, pl. 157.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 8 June 2021, lot 290

Price: GBP 16,250 or approx. **EUR 16,500** converted

and adjusted for inflation at the time of writing

Description: A Chinese soapstone figure of a luohan, 18th century

Expert remark: Compare the pose of the luohan, the detail work of the hem, and the rocky base. Note the larger size (16 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 10 May 2011, lot 45

Price: GBP 10,000 or approx. **EUR 15,000** converted

and adjusted for inflation at the time of writing

Description: A small carved soapstone figure of a luohan, 18th century

Expert remark: Compare the closely related posture of the luohan, the detail work of the hem, as well as the honey color of the stone. Note the smaller size (4 cm) and lack of a base.



Estimate EUR 4,000
Starting price EUR 2,000



28 A LAPIS LAZULI FIGURE OF BUDDHA, QING DYNASTY

China, mid-18th to 19th century. Superbly carved, seated in dhyanasana with the hands lowered in dhyana mudra, supporting a globular jewel, wearing a loose-fitting robe falling down the body in naturalistic folds, the wide face bearing a contemplative and serene expression marked by heavy-lidded downcast eyes and framed by long pendulous earlobes and sharply carved curls of hair surrounding a small ushnisha. The stone of an intense, striking blue hue amid veins in various shades of gray beneath glimmering mica flecks.

Provenance: A private collection in New England, USA. A notable private collector in Kensington, London, United Kingdom, acquired from the above.

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

Weight: 301.5 g
Dimensions: Height 10 cm

With a velvet-padded silk storage box. (2)

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

small sizes and boulder or grotto carvings, often with solitary luohans. Little Buddha figures, such as the present lot, were often made for smaller Imperial altars during the late 18th century and onwards.

Literature comparison: Examples of lapis lazuli figures of Buddha are illustrated in *Buddhist Art from Rehol, Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, Taipei, 1999, no.81; and by M. Knight, He Li and T. Tse Bartholomew, *Chinese Jades*, San Francisco, 2007, no. 327, dated to the 18th century. Compare a closely related lapis lazuli figure of Buddha, dated 18th century, exhibited by the Oriental Ceramic Society at Bonhams London, Reginald and Lena Palmer, their Collection, and the Oriental Ceramic Society, 1921-1970, 27 October 2021. Compare a closely related lapis lazuli figure of Buddha, 18th century, in the Metropolitan Museum of Art, accession number 30.95.324. Compare a closely related ivory figure of Buddha, dated late Ming to early Qing dynasty, illustrated by Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, p. 143, cat. no. 113.

AUCTION RESULT COMPARISON

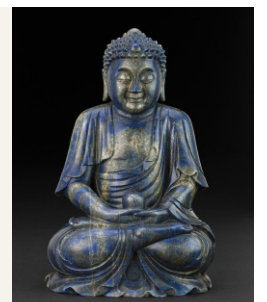
Type: Closely related

Auction: Bonhams San Francisco, 25 June 2013, lot 8009

Price: USD 52,500 or approx. **EUR 65,500** converted and adjusted for inflation at the time of writing

Description: A carved lapis lazuli figure of the Buddha

Expert remark: Compare the related carving style and the similarities of the stone. Note the larger size (18cm).



Estimate EUR 6,000
Starting price EUR 3,000



29
A FINELY CARVED 'HAIR-CRYSTAL' BRUSH WASHER, 1750-1850

China. Of signified peach form, with thick walls and an uneven, wavy rim allowing for use as a brush rest. The clear rock crystal with an attractive sparse pattern of tourmaline needles.

Provenance: Dutch trade.

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

Weight: 826.9 g
 Dimensions: Length 14.5 cm

Expert's note: With the random distribution of differently colored needles of varying thickness and length, scholarly objects made from hair crystal provide an infinite variety of exciting patterns. The needle-like crystalline inclusions can be black (tourmaline), green (actinolite) and coppery red or silvery gold (rutile). The inclusions in this remarkable example are tourmaline. The artist has set the natural scene by giving the vessel a distinct form remnant of a peach, with a wavy rim ideally suited for several brushes to rest. The 'hairs' are concentrated in the lower portion of the washer, around the well, rising up from there and thinning as they go. The effect is suggestive of reeds or long grass and the dramatic image is further enhanced by the small flaws in the stone which reflect light in brilliant, iridescent bursts.

Estimate EUR 2,000
 Starting price EUR 1,000

30
A CARNELIAN AGATE 'PHOENIX AND LINGZHI' VASE, QING DYNASTY

China, 18th-19th century. The vessel with two receptacles, the larger carved as a gnarled tree trunk and the smaller as a lingzhi fungus growing from the side, further carved in relief and openwork with a phoenix and a bat perched on the trunk as well as lingzhi sprigs and numerous leafy peach branches, the striking contrast between the white agate and bright-red carnelian inclusions ingeniously used to great effect.

Provenance: British trade.

Condition: Good condition, commensurate with age and displaying nicely overall, with old wear, minor nicks here and there, minuscule losses, and light surface scratches. The stone with extensive yet almost invisible natural fissuring, exactly as expected from ancient specimens of this conglomerate mineral, some of which developed into microscopic hairline cracks over time. Note that the vessel is leaning to one side, which was likely once compensated with a fitted wood stand.

Weight: 694.6 g
 Dimensions: Width 13.5 cm

Opinion: The extensive yet almost invisible natural fissuring is a hallmark of the most ancient specimens of this conglomerate mineral, which was rare and thus highly coveted by Chinese literati and scholars of the 18th century. Much to the contrary, specimens mined in modern times all lack this distinct and unique feature.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 30 November 2017, lot 362

Price: 225,000 HKD or approx. **EUR 29,000** converted and adjusted for inflation at the time of writing

Description: A large carnelian agate 'sanduo' vase, Qing dynasty, 18th century

Expert remark: Compare the closely related form with two receptacles and fine openwork carving as well as the related motif with tree trunk and peach. Note the larger size (21.3 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams London, 13 May 2021, lot 46

Price: GBP 45,250 or approx. **EUR 54,000** converted and adjusted for inflation at the time of writing

Description: A large carnelian agate 'sanduo' vase, 19th century

Expert remark: Compare the closely related form, probably also leaning to one side and compensated by the matching stand, also with two receptacles and fine openwork carving as well as the similar motif with phoenix, tree trunk, and peach. Note the slightly larger size (19 cm).



Estimate EUR 8,000
 Starting price EUR 4,000

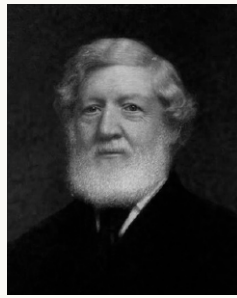


AN IMPORTANT AND RARE CELADON JADE CARVING OF AN OWL, LATE SHANG DYNASTY

China, 13th-11th century BC. Finely carved in the round as an owl standing on its feet and tail, with the head held high and accentuated with a pair of raised round eyes and sharp hooked beak, further portrayed with a pair of wings curving to the back of the figure. The back of the head is pierced at an angle with two holes connecting to each other. The translucent stone is of a slightly yellowish celadon tone with veins and areas of russet and pale gray and some dark brown specks.

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 commensurate with age. Distinct old wear and weathering, the stone with few natural fissures, some of which may have developed into tiny hairline cracks over time. Minor nicks here and there, some shallow surface scratches.



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

Weight: 42.4 g
Dimensions: Height 4.5 cm

Depictions of owls feature prominently among the arts of the Shang dynasty. The bird's nocturnal and binocular vision and its binaural hearing and hunting skill were revered from the Neolithic period, when the earliest jade carvings of owls were made. The owl's terrifying screech would have fit the perception of abnormality in ritual and magic, and it is most likely that the bird played a significant role in Shang belief. It has been suggested

that the mythical black bird (xuanniao) from which the Shang people were believed to have originated was in fact an owl. Alternatively, Sun Xinzhou has suggested that the mythical ancestor Di Jun (also known as Di Ku, Shun) can be identified with the owl deity protector of agriculture (Sun Xinzhou, 'Chixiao chongbai huaxia lishi wenming' [On the strigidae worship and historical civilization in China], Journal of Tianjin Normal University (Social Sciences), no. 5, 2004, pp 31-7).

Literature comparison: Jade owls were excavated from the Tomb of Fu Hao in modern-day Anyang, Henan province, and illustrated in Tomb of Lady Hao at Yinxu, Beijing, 1980, pl. 137, nos. 1-3, together with a further related beaked bird with horns, pl. 134 no. 3. A related jade owl was included in the exhibition Chinese Jade Animals, Hong Kong Museum of Art, 1996, cat. no. 17. See also two marble owls, excavated from the Shang royal cemetery at Xibeigang, on the northern bank of the Huan river, one of which is illustrated in Cheng Te-K'un, *Archaeology in China*, vol. 2, Shang China, Cambridge, 1960, pl. Xa.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 30 November 2016, lot 3202

Price: HKD 4,620,000 or approx. **EUR 627,000** converted and adjusted for inflation at the time of writing

Description: An important and rare celadon jade carving of an owl

Expert remark: Compare the related pose, eyes, and wings. Note the different ears and beak.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 2 April 2019, lot 3416

Price: HKD 350,000 or approx. **EUR 44,500** converted and adjusted for inflation at the time of writing

Description: A celadon and russet jade figure of an owl

Expert remark: Compare the near identical pose, eyes, beak, and ears, as well as the closely related color of the jade. Note the slightly smaller size (3.5 cm).



Estimate EUR 8,000

Starting price EUR 4,000





32

A CELADON JADE 'BIRD' PENDANT, MID-WESTERN ZHOU DYNASTY

China, circa mid-10th to mid-9th century BC. The bird has a flattened, angular head, and a sharply pointed beak. The wing feathers are embellished with incised lines rising out of the scrolls that form the breast. The bifurcated tail seems to be that of a fish. Pierced through the breast is a small hole. The translucent stone is of a yellowish celadon tone with russet and cloudy inclusions as well as small dark veins and specks.

Provenance: Sotheby's New York, 6 December 1989, lot 3. William and Sophia Harrison, acquired from the above. Gifted to the Speed Art Museum, Louisville, Kentucky, USA, in 2000, accession number 2000.13.16 (according to lacquer inscription), deaccessioned in 2022. The Speed Art

Museum is the oldest, largest, and foremost museum of art in Kentucky, USA. The Speed houses ancient, classical, and modern art from around the world. Hattie Bishop Speed established the museum in memorial of her husband James Breckenridge Speed, a prominent Louisville businessman, art collector, and philanthropist.

Condition: Very good condition with minor old wear, minuscule nibbling around the pierced hole. Microscopic encrustations and a fine, naturally grown patina overall.



The Speed Art Museum, 2016



James Breckenridge Speed (1844-19212)

Weight: 5.4 g
Dimensions: Length 6 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's, 28 November 2018, lot 2740

Price: HKD 112,500 or approx.

EUR 14,500 converted and adjusted for inflation at the time of writing

Description: A celadon jade 'bird'

pendant, mid-Western Zhou dynasty, circa mid-10th-mid-9th century BC

Expert remark: Compare the closely related beak, eyes, and bifurcated fish tail, as well as the related size (5.7 cm). Note that the incised lines are slightly more dense and rounded than on the present lot.



Estimate EUR 8,000

Starting price EUR 4,000

A BIRD-SHAPED CELADON JADE PENDANT, WESTERN ZHOU DYNASTY

China, c. 1100-771 BC. The pendant is finely carved as a stylized mythical bird of flattened arched form and decorated with fine incision work, pierced below the beak with an aperture for suspension. The translucent stone is of a fine celadon tone with cloudy inclusions, pale brown patches, and few small areas of alteration.

Provenance: From a distinguished English private collection.

Condition: Good condition with minor old wear, a small loss to the tip of the beak, some traces of use and shallow surface scratches overall, microscopic nicks here and there. Fine, naturally grown patina. The jade with natural inclusions and fissures.

Weight: 11.2 g

Dimensions: Length 7.1 cm

With a fine lacquered wood storage and presentation box. (2)

Literature comparison: Compare a related jade bird-shaped pendant in the collection of the British Museum, museum number 1947,0712.465.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 28 November 2018, lot 2739

Price: HKD 275,000 or approx.

EUR 40,500 converted and adjusted for inflation at the time of writing
Description: A celadon jade bird-shaped pendant, Western Zhou dynasty (c. 1100-771 BC)

Expert remark: Compare the closely related subject, form, and decoration. Note that the condition report for this lot states that "there is a break to the bird's head which has been reattached with associated areas of infill". This appears to be very similar to the small loss at the tip of the beak of the present lot (see condition report).





34 A TIGER-FORM JADE PENDANT, LATE SHANG DYNASTY

China, 13th-11th century BC. The crouching tiger carved in profile, the body well detailed and decorated with double-line grooves, the mouth pierced for suspension. The translucent stone of a celadon tone with extensive russet shading, some black patches, and small areas of alteration.

Provenance: A Western private collection. Roger Keverne Ltd., London, United Kingdom, December 2007. A distinguished English private collection, acquired from the above. Roger Keverne served as the Chairman of Asian Art in London and as the President of BADA. He began his 50-year career with Spink & Son, rising to head the Asian department by the age of only 28. He left Spink in 1992 to start his own gallery together with Miranda Clarke, his wife and business partner, in Mayfair, London, which eventually closed its doors in June 2020.

Published: Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics Summer Exhibition*, London, 2007, page 101, no. 84.

Condition: Very good condition overall with some old wear, traces of use and shallow surface scratches, an area of calcification to the tip of the tail with an associated minuscule loss. Fine, naturally grown patina. The jade with natural inclusions and fissures.



Roger Keverne with Prince Charles at Compton Verney Art Gallery



Weight: 11.3 g
Dimensions: Length 6.5 cm

An important stylistic feature of the present pendant is the use of the so-called double-line grooves. On first inspection, it appears that these rise in low relief. But in fact this is an optical illusion, or trompe-l'œil effect, as those slender "relief lines" are actually flush with the object's surface and seem to rise in relief only because of the intaglio lines, or grooves, that flank them. Such trompe-l'œil lines are a rare feature, and found on the very finest Shang jades only.

The tiger, called hu or laohu in Chinese, is among the most recognizable of the world's charismatic megafauna. Originating in China and northern Central Asia, the tiger was known to the earliest Chinese, who likely feared, admired, and respected it for its strength, ferocity, and regal bearing. Though its precise symbolism in Shang times (c. 1600–1046 BC) remains unknown, the tiger doubtless played a totemic, tutelary, or talismanic role. By the Western Han period (206 BC–AD 9)—a thousand years after this pendant was made—the tiger was regarded as the "king of the hundred beasts", or baishou zhi wang, due to its power and ferocity and especially to the markings on its forehead which typically resemble the character wang, or "king". In addition, not only did the tiger figure among the twelve animals of the Chinese zodiac, but it gained a place among the auspicious animals that symbolize the four cardinal directions—the white tiger, or baihu, of the west, the azure dragon of the east, the vermilion bird of the south, and the black tortoise of the north.

Literature comparison: Compare a related jade tiger plaque, also dated to the Shang dynasty, in the collection of the Asian Art Museum in San Francisco, object number B60J538. Compare a related jade tiger plaque, also dated to the Shang dynasty, circa 1200–1050 BC, in the collection of the British Museum, museum number 1935,0115.19.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams, 30 May 2017, lot 20

Price: HKD 562,500 or approx.

EUR 84,000 converted and adjusted for inflation at the time of writing

Description: A jade tiger and a jade bird, the tiger Shang dynasty, the bird Western Zhou dynasty

Expert remark: Compare the closely related pose and manner of carving, also employing double-line grooves, the mouth similarly pierced for suspension, the eyes and mouth near-identical. Note the smaller size (3.9 cm) and that the lot also comprises a small jade bird (2.5 cm) from a later period.



Estimate EUR 10,000
Starting price EUR 5,000



35 A WHITE JADE PENDANT, HUANG, EASTERN ZHOU DYNASTY

China, 8th-3rd century BC. Each side of the arc-shaped huang is intricately carved with a dense network of scrolling spirals, both raised and neatly incised, the end sections carved with an abstract dragon head with slit mouth and rectangular notches at the edges. The translucent stone is of a white tone with few dark specks and cloudy inclusions.

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

Condition: Very good condition with minor old wear and few minuscule nicks. Natural inclusions to the stone.



Prof. Filippo Salviati

Weight: 31.5 g
Dimensions: Length 8.7 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 21 February 2019, lot 101

Price: GBP 10,000 or approx. **EUR 13,500** converted and adjusted for inflation at the time of writing

Description: A celadon jade huang, Eastern Zhou-Warring States period, 8th-3rd century BC

Expert remark: Compare the closely related form and decoration, also with both raised and incised spirals. Note the rope-twist borders, celadon color, and related size (9.5 cm).



Estimate EUR 8,000
Starting price EUR 4,000



36

A LARGE CELADON JADE 'DRAGON' PENDANT, EASTERN ZHOU DYNASTY

China, 5th-3rd century BC. The flat stone carved as a sinuous dragon, the long body forming a slender S-curve and detailed on both sides with neatly arranged scrollwork, the head with a slit mouth, upwards-curved snout, and a pointed laid-back ear, the furcated tail curling inwards above the body, the lower body issuing a pair of legs further carved with parallel grooves. The translucent stone of a celadon tone with creamy-white patches and black specks.

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

Condition: Excellent condition, commensurate with age. Some wear, encrustations, minor signs of erosion, few minuscule nicks, remnants of pigment. The stone with natural fissures, some of which may have developed into small hairline cracks over time. Fine, naturally grown patina overall.

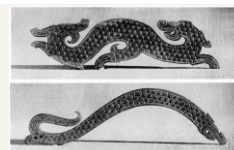
Weight: 117.0 g

Dimensions: Length 23 cm

With a padded silk storage box. (2)

LITERATURE COMPARISON

Compare a related jade dragon of similar form but lacking the appendix at the bottom, from the A. W. Bahr Collection, illustrated by Alfred Salmony, *Carved Jade of Ancient China*, 1938, pl. XLI, no. 5. Compare two jade dragon plaques from the collection of Dr. T. K. Cheng, Cambridge, illustrated by S. H. Hansford, *Chinese Carved Jades*, London, 1968, pl. 46.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 18 March 2009, lot 302

Price: USD 30,000 or approx. **EUR 40,500** converted and adjusted for inflation at the time of writing

Description: An altered greyish-green jade dragon pendant, late Eastern Zhou dynasty, 5th-4th century BC

Expert remark: Compare the closely related head with similar slit mouth and pointed laid-back ear and legs with similar parallel grooves. Note the smaller size (10.2 cm).



Estimate EUR 12,000

Starting price EUR 6,000



37 A RARE AND MASSIVE MOTTLED JADE CONG, LIANGZHU CULTURE

China, late Neolithic period, c. 3300-2200 BC. The thick-walled cong is of short square section with rounded sides and a cylindrical interior, each corner carved with a stylized human and animal mask design. The eyes and noses as well as the raised bands above the human mask and recesses in between are finely incised with line and scroll designs. The faces are divided with a gently recessed vertical band to the center of each side.

Provenance: From the private collection of Irene and Wolfgang Zacke (1942-2022). The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art in their gallery, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive and multiply published collection over the decades.

Condition: Good condition, commensurate with age. Some wear, weathering, and minor alterations, as well as small nicks and nibbling to edges, the stone with natural inclusions and fissures, some of which have developed into small hairline cracks over time.



Irene Zacke and
Prof. Filippo Salviati

Weight: 1,349 g
Dimensions: Diameter 10 cm

The partly translucent stone is of an olive-green and russet-brown tone with russet veins and inclusions as well as patches of cream tone and areas of opaque ivory-white calcification.

The present cong displays the distinctive characteristic of Liangzhu culture cong vessels, with a square outer section around a circular inner part and decorated with stylized masks neatly arranged on each of the four corners. The exceptional craftsmanship is particularly notable in the very delicate and precise quality of the carving and incised decoration, enhanced by the lustrous patina formed on the surface over time.

Literature comparison: Compare a similar jade cong, Liangzhu culture, also carved with two registers of stylized human and animal masks excavated in 1984 from Fuquanshan in Qingpu County, Shanghai, now in the Shanghai Administrative Committee of Culture Heritage, illustrated in *Liangzhu wenhua yuqi*, Hong Kong, 1989, p. 17, pl. 19. See another related example of a jade cong, included in the Min Chiu Society Thirtieth Anniversary Exhibition: *Selected Treasures of Chinese Art*, Hong Kong, 1990, no. 195. For several other examples of two-tiered cong, see F. Salviati, *4000 Years of Chinese Archaic Jades*, Edition Zacke, Vienna 2017, nos. 51, 53, and 54.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 19 March 2015, lot 470

Price: USD 60,000 or approx. **EUR 75,500** converted and adjusted for inflation at the time of writing

Description: A mottled olive-green, russet-brown and ivory-colored opaque jade cong, China, Neolithic period, Liangzhu culture, 3rd millennium BC

Expert remark: Compare the closely related two-tiered form, animal masks, and olive-green and russet-brown color of the jade with similar opaque ivory-white calcification. Note the thinner walls and smaller size (6.5 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 5 April 2016, lot 1

Price: HKD 375,000 or approx. **EUR 52,000** converted and adjusted for inflation at the time of writing

Description: A mottled green jade vessel, cong, Neolithic period, Liangzhu culture

Expert remark: Compare the closely related two-tiered form, animal masks, and olive-green and russet-brown color of the jade with similar opaque ivory-white calcification. Note the thinner walls and smaller size (7.5 cm).



Estimate EUR 6,000
Starting price EUR 3,000

A CELADON JADE 'TURTLEDOVE' FINIAL, JIU, HAN DYNASTY

China, 206 BC to 220 AD. Finely carved, the bird facing forward, well detailed with round eyes, distinct elegantly curved brows, an inward-curved beak holding a small ball, and a feather issuing from the head, the wings tucked against its sides, the plumage finely defined with incised lines and carved grooves, the underside with a circular recess for attachment to a staff.

Opinion: The present lot is an exceptional example of an early jade carving representing the pinnacle of Han dynasty jade craftsmanship. This superbly carved bird is remarkable in two aspects: the dynamic design combined with the attention to naturalistic details.

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

Condition: Very good condition with some old wear and weathering, few minuscule nicks, microscopic encrustations and surface alterations. The stone with natural inclusions and fissures, some of which have developed into small hairline cracks over time.

Weight: 90.3 g

Dimensions: Length 9 cm

In Chinese legend, Liu Bang (c. 256-195 BC), Emperor Gaozu of the Han dynasty, was once assisted by a divine turtledove to escape from his arch-rival Xiang Yu (232-202 BC), and became a symbol of benevolent rule and heavenly protection. Staffs or swords with mythical bird finials made from jade were also recorded in Han dynasty literature as special gifts given to the elders of the aristocracy to manifest benevolent rule and heavenly protection.

LITERATURE COMPARISON

See a white jade sword pommel in the form of a mythical eagle, Western Han dynasty, excavated from a tomb at Longgangsi, Shaanxi Province, illustrated by Gu Fang, *The Complete Collection of Jades Unearthed in China*, vol. 14, Shaanxi, Beijing, 2005, page 149. Note the closely related head with similar round eyes below distinct curved brows and inward-curved beak, as well as the underside with a circular recess for attachment to a staff.



Compare the underside of the present lot above with the jade sword pommel of a mythical eagle below

Estimate EUR 8,000

Starting price EUR 4,000



A RARE AND COMPLETE SET OF FOUR JADE OPENWORK SWORD FITTINGS, WESTERN HAN DYNASTY

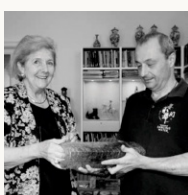
China, 206 BC to 8 AD.

Comprising:

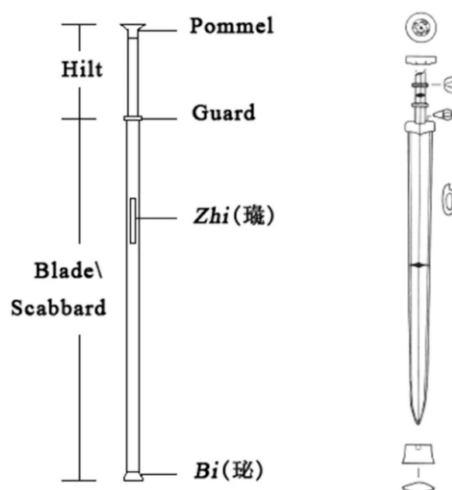
- 1) A pommel (shou) of circular form, the domed center carved as a dragon, encircled by alternating taotie masks and archaic scroll,
- 2) A sword guard (ge) carved with central taotie masks to each side, the nose extending to the pointed lower end, flanked by phoenixes and archaic scroll,
- 3) A scabbard chape (bi) of trapezoidal form carved with sinuously coiled dragons,
- 4) A scabbard slide (zhi) carved with a central bi disc flanked by two confronting dragons with tails terminating in phoenix heads.

Provenance: From the private collection of Irene and Wolfgang Zacke (1942-2022). The couple has been active in the art trade for well over half a century and were one of the first in Austria to offer Asian works of art in their gallery, starting in 1968. Since the late 1980s, they have been collecting ancient Chinese jades, building an extensive and multiply published collection over the decades.

Condition: Excellent condition, commensurate with age. Expected wear, alterations and weathering, minuscule nibbling and losses, soil and iron rust encrustations. The stone with natural inclusions and fissures, some of which have developed into small hairline cracks over time.



Irene Zacke and Prof. Filippo Salviati



Note the positions of each of the four jade fittings as shown in this diagram

Weight: 113.6 g (total)

Dimensions: Length 14 cm (the scabbard slide), 7 cm (the scabbard chape), and 6.8 cm (the sword guard), Diameter 6.7 cm (the pommel)

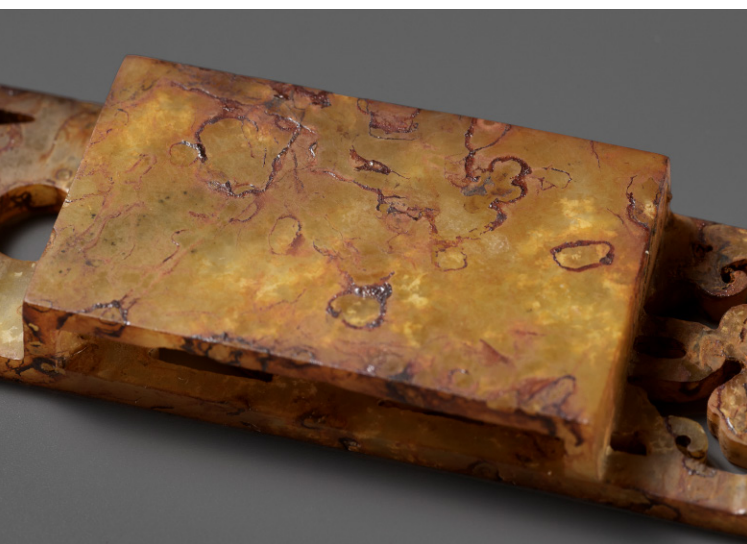
The translucent jades are of a fine, greenish-yellow tone with cloudy inclusions, and scattered black speckles. The distinct iron rust encrustation indicates that the jades were buried with a source of iron, doubtlessly the decomposed blade.

Expert's note: Xi'an City was the capital of China during the Western Han (202 BC–8 AD) period. According to metallographic studies of iron swords excavated in this region, all known examples were found in a severely decomposed condition. Consequently, they presented a wide range of damage such as fractures, incompleteness, and thick layers of corrosion. Such corrosion leaves notable decaying marks on their corresponding jade fittings, which take centuries to develop into the russet 'spiderweb' crackle found on the present lot. These alteration marks are inimitable, not only because they leave behind irreversible scars on the jade itself, but also because their metallurgic composition is quite unique.

In ancient China, there were two pathways known for soft iron making: One was the so-called "direct process" in which bloomery iron, with a low-carbon content, was smelted in a furnace and then directly used for smithing larger numbers of lower quality blades. The second, so-called "indirect process" was more complex: After smelting from a blast furnace, cast iron was decarburized through a liquid-state procedure called Chaogang. This produced still-malleable iron with a significantly higher carbon content of up to 1%, or – in other words – steel of the best possible quality for the manufacture of high-end blades. Needless to say, jade was used primarily for fittings of blades from this group, a sign of almost exuberant luxury, marking its owner as a person of nobility. Similar fittings were also found on bronze swords, but only the ones discovered near the remnants of iron blades are encrusted with distinct rust patterns such as the present lot.

This exceptional set of sword fittings exemplifies the best jade carving of the early Western Han period. Note the extreme thinness of the jades in several areas, with some parts of the guard and the chape measuring an incredible 1 mm in thickness.

Literature comparison: Compare a closely related set of sword fittings once belonging to the King of Nanyue, illustrated in Zhongguo Yuqi Quanji 4 – Qin, Han, Nanbeichao, Hebei, 1993, pp. 60-61, nos. 79-82. Compare four sword fittings from the Myers collection, dated to the Western Han period, published in Filippo Salviati, Radiant Stones: Archaic Chinese Jades, 2004, Hong Kong, nos. 130-133.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 31 May 2017, lot 2711

Price: HKD 8,460,000 or approx. **EUR 1,148,000** converted and adjusted for inflation at the time of writing

Description: An important set of three jade 'chilong' sword fittings and a jade sword guard, Western Han dynasty

Expert remark: Note the smaller size (the largest 8.8 cm)



Estimate EUR 40,000

Starting price EUR 20,000



A RARE ARCHAISTIC 'SHANG BRONZE IMITATION' JADE VESSEL, ZHI, LATE SONG TO EARLY MING DYNASTY

China, 13th-15th century. Of flattened form, the pear-shaped body rising from a spreading foot carved with a raised bow-string band, the waisted neck with archaistic dragons and whorl motifs. The semi-translucent stone of a pale celadon tone with russet veins, cloudy inclusions, and few dark specks, mostly reserved to one side of the vessel which has been further **heightened with cinnabar lacquer (extremely rare)** to imitate the natural patina of the bronze prototype, cleverly presenting the archaistic jade to one side and its ancient inspiration to the other.

Exhibited: On loan to the High Museum of Art, Atlanta, September 1973 to September 1980.

Provenance: From the collection of William S. Arnett, Atlanta, Georgia, USA, acquired prior to 1971, and thence by descent within the same family. William Sydney Arnett (1939-2020) was an Atlanta-based writer, editor, curator, and art collector who built an internationally important collection of African, Asian, and African-American art. In 1978, he co-authored the *Three Rivers of Nigeria* exhibition catalog for Atlanta's High Museum of Art. As Arnett's collection of African-American art grew, he became convinced that the so-called folk or outsider artists of the black American South were in fact a coherent cultural movement and constituted a crucial chapter in world art. He spent decades gathering extensive documentation and amassing a near-definitive collection of work crucial to the understanding of this cultural phenomenon.

Condition: Excellent condition with minor old wear from centuries of handling. Some minuscule nibbling is probably part of the simulated overall wear inherent to the original carving. The stone with natural fissures, some of which may have developed into small hairline cracks over time.



**William Sydney Arnett
(1939-2020)**

Weight: 127.1 g
Dimensions: Height 8.3 cm

With a velvet-padded silk storage box. (2)

The present vessel was inspired by an archaic ritual bronze prototype, zhi, which contained wine offerings presented to the ancestors during the performance of religious rituals.

The interest of Chinese scholars in ancient artifacts can be traced back to antiquity, but the study of these artifacts, known as antiquarianism or jinshixue 金石學, literally meaning 'the study of metals and stones,' first developed during the Northern Song dynasty. The practice of collecting precious objects was spreading through China as well, and many lost pieces from the Shang dynasty and later were found at building sites. Song scholars established a formal system of dating these artifacts by examining their inscriptions, decorative motif styles, and physical shapes, introducing terms such as taotie which are still in use today. Two works of this period, the Kaogu tu by Lü Dalin and the Bogu tu by Wang Fu, were especially influential on later artists. Along with many other illustrated catalogs they were reprinted during the Ming and Qing dynasties, inspiring the production of archaic style bronzes and jades.

LITERATURE COMPARISON

Compare a closely related jade zhi in the collection of the Minneapolis Institute of Art, dated to the Song dynasty, decorated with a similar band and bowstring, accession number 16.10.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 11 May 2021, lot 137

Price: GBP 25,250 or approx. **EUR 30,000** converted and adjusted for inflation at the time of writing

Description: An archaistic white jade vessel, zhi, Ming dynasty

Expert remark: Compare the related form and size (9 cm) as well as the similar inclusions to the jade. Note the slightly different decoration.



Estimate EUR 10,000

Starting price EUR 5,000

The present lot together with its prototype,
a Bronze Zhi dating from the Shang Dynasty,
lot 138 of this auction







41 A CELADON AND RUSSET JADE FIGURE OF AN ELEPHANT, MING DYNASTY

China, 1368-1644. Boldly carved as an elephant standing foursquare, three of his large legs with deep incisions reminiscent of swirling lingzhi-shaped clouds, the snout of its trunk in the form of a ruyi head, the feet neatly articulated and the almond-shaped eyes finely incised. The semi-translucent stone of a celadon and russet tone with opaque grayish-white patches and icy inclusions.

Provenance: A private collection in the United States, acquired between 1960 and the early 1980s, and thence by descent in the same family. Christie's New York, 17-18 September 2015, lot 2380, sold for USD 8,750 or approx. **EUR 10,800** (converted and adjusted for inflation at the time of writing). A noted private collection, acquired from the above.

Condition: Excellent condition, commensurate with age. Ancient wear, small nicks, some areas with signs of erosion and minor surface alteration. The stone with natural fissures, some of which may have developed into small hairline cracks over time. Fine, naturally grown patina, with an unctuous worn feel overall, due to extensive handling over centuries.

Weight: 648.0 g
Dimensions: Length 10.2 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 March 2019, lot 1171

Price: USD 75,000 or approx. **EUR 85,000** converted and adjusted for inflation at the time of writing

Description: A mottled grey, dark brown and russet jade figure of an elephant, China, Ming dynasty

Expert remark: Compare the closely related manner of carving and deep incision work with similar 'naturalistic' details, though in this case with ears in the form of lotus leaves (instead of the legs with swirling lingzhi clouds found on the present lot). Note the slightly larger size (12.7 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 23 March 2012, lot 1815

Price: USD 21,250 or approx. **EUR 27,000** converted and adjusted for inflation at the time of writing

Description: A small greenish-yellow and russet jade carving of an elephant, 17th century

Expert remark: Compare the closely related color and ruyi-form snout. Note the smaller size (5 cm).



Estimate EUR 8,000

Starting price EUR 4,000



A GRAY AND BLACK NEPHRITE JADE FIGURE OF A HORSE, MING DYNASTY

China, 17th century. Well carved as a recumbent horse with the legs tucked in. The head is turned backwards with the mane falling on either side of the arched neck, and the tail is flicked onto the left rear haunch. The semi-translucent stone is of a pale gray tone with cloudy inclusions, dark veins, and black patches and shadings.

Provenance: S. Bernstein & Co., Jade & Oriental Art, San Francisco, 23 August 2004. A private collection in Bethesda, Maryland, USA, acquired from the above. A copy of a description document from S. Bernstein & Co., signed and sealed by Sam Bernstein and confirming the dating above, as well as a copy of the original invoice, dated 23 August 2004 and stating a purchase price of USD 14,000 or approx. **EUR 20,500** (converted and adjusted for inflation at the time of writing), accompany this lot. Sam Bernstein is an internationally recognized specialist dealer in Chinese antiquities. He has authored thirteen volumes on Chinese art including *The Emperor's Jade Suit* and *Chinese Jade: The Immortal Stone*. Over the past twenty-five years, Mr. Bernstein has gained experience in forming some of the greatest collections of Asian art in the world. Both of his parents were passionate collectors of Asian art and traveled extensively throughout Europe and the Far East. In 1991, Mr. Bernstein founded S. Bernstein & Co., Jade and Oriental Art, a gallery in San Francisco located in the historic Fairmont Hotel, which specializes in museum quality Chinese jade and related arts.



Sam Bernstein

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

Weight: 197.2 g (excl. base) and 245.7 g (incl. base)
Dimensions: Length 8.5 cm (the jade) and 9.1 cm (the base)

With a fitted wood base and a padded box. (3)

The horse has a long history as a symbol of power, energy, and prestige in China. Jade carvings of horses are thought to originate in the Tang dynasty, reflecting the powerful stone sculptures of horses found on Spirit Roads and the pottery horses found in tombs.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 20 September 2013, lot 1683

Price: USD 56,250 or approx. **EUR 67,000**

converted and adjusted for inflation at the time of writing

Description: A well-carved grey-green jade figure of a recumbent horse, 17th/18th century

Expert remark: Compare the closely related pose and incision work. Note the different color and larger size (15.2 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 29 November 2017, lot 3056

Price: HKD 500,000 or approx. **EUR 66,000**

converted and adjusted for inflation at the time of writing

Description: A jade recumbent horse, Ming dynasty

Expert remark: Compare the closely related eyes, mane, tail, and ears, as well as the similar size (9.4 cm). Note the slightly different pose and mostly russet color.



Estimate EUR 8,000

Starting price EUR 4,000





43
**A CELADON AND RUSSET JADE
 'BUDDHIST LION AND CUB' GROUP,
 17TH CENTURY**

China. The recumbent beast with its head turned to one side, holding a leafy lingzhi sprig in its mouth, the long ears flicked back, the face detailed with bulging eyes above a ruyi-shaped nose. The mane, tail, and ears are detailed with fine incisions. The cub similarly carved and holding the other side of the stem. The translucent stone of a deep celadon tone with dark russet areas and veining as well as cloudy white inclusions.

Provenance: An old English private collection, thence by descent in the same family. Old label to the wood stand reading 'Jade Kylin & young, Ming. Ex coll. [...] Miss E.P. Hamilton'.

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

Weight: 349.6 g (excl. stand)

Dimensions: Length 9.5 cm (excl. stand) and 10.2 cm (incl. stand)

With a well-carved wood stand. (2)

The depiction of a larger and a smaller Buddhist lion, 'dashi xiaoshi', forms the pun 'taishi shaoshi', which literally translates to 'may you and your descendant achieve high rank'.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's London, 10 May 2017, lot 81

Price: GBP 22,500 or approx. **EUR 29,500**
 converted and adjusted for inflation at the time of writing

Description: A large celadon jade 'lion and cub' group, 17th/18th century

Expert remark: Note the larger size (15.2 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 11 September 2012, lot 360

Price: USD 80,500 or approx. **EUR 97,000**
 converted and adjusted for inflation at the time of writing

Description: A pale celadon jade 'lion and cub' carving, Ming dynasty

Expert remark: Note the larger size (17.5 cm).



Estimate EUR 8,000
 Starting price EUR 4,000



44

A CELADON AND RUSSET JADE 'BIXI' WATERPOT, 17TH - EARLY 18TH CENTURY

China. Boldly carved as a Bixi, the mythical creature, standing foursquare on stout legs, the face detailed with large eyes, incised scrolling brows, and a pierced scowling mouth, the tail carved as a single ruyi-head, the body neatly incised with ruyi-shaped scroll designs. The semi-translucent stone is of an elegant grayish celadon tone with a deep russet skin and associated veining.



Provenance: British trade.

Condition: Very good condition with significant old wear, some traces of use and few minuscule nicks here and there. The surface with a fine manual polish overall. The stone with natural fissures and inclusions. The stopper is lost.

Weight: 108.5 g

Dimensions: Length 6.7 cm

Opinion: Sculptures of Bixi are traditionally rubbed for good luck, which explains why the neatly incised ruyi scrolls on the back of the mythical creature are mostly obliterated today, owing to hundreds of years of devotion by generations of scholars. It is to be hoped that the future owner of this masterpiece will extend it the same appreciation as their predecessors.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 22-23 March 2012, lot 1896

Price: GBP 21,150 or approx.

EUR 28,000 converted and adjusted for inflation at the time of writing

Description: A Greenish-White Jade Bixi-Form Water Pot, 17TH - 18TH Century

Expert remark: Compare the same subject, the stopper also missing, and the bold manner of carving. Note the significantly larger size (11.3 cm) and the purity of the jade.



Estimate EUR 6,000

Starting price EUR 3,000



45 A CELADON AND RUSSET JADE 'FINGER CITRON' VASE, 17TH - 18TH CENTURY

China. Naturalistically carved issuing from a gnarled leafy branch serving as the base of the vase, the body formed of rounded undulating 'fingers' evoking Buddha's hand, a small leafy peach sprig to one side. The stone is of a deep celadon tone with russet veining, russet and pale gray shadings, and cloudy inclusions. Subtle manual polish with an unctuous feel overall.

Provenance: New York trade.

Condition: The massive vessel is in good condition with old wear and few minuscule nicks here and there. The stone with natural inclusions and fissures, some of which may have developed into small hairline cracks over time.

Weight: 1,070 g
Dimensions: Height 16.9 cm

Although finger citrons were a popular subject for jade lapidaries of the earlier Qing dynasty, the present example is of an exceptionally large size. The finger citron is also known as 'Buddha's hand' because of the long tendrils that look like fingers. Although inedible, the fruit has a strong citrus fragrance which is often used for scenting rooms, and for offering at the Buddhist altar. Its auspicious symbolism derives from the play on the Chinese word for finger citron, foshou, homophonous with the words for blessings, fu, and longevity, shou.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 1 June 2016, lot 3267

Price: HKD 250,000 or approx. **EUR 34,000** converted and adjusted for inflation at the time of writing

Description: A pale greenish-white jade finger citron-form vase, Qing dynasty, 18th century

Expert remark: Compare the closely related round and curved tips of the fingers and the similar size of the vase (16.5 cm).



AUCTION RESULT COMPARISON

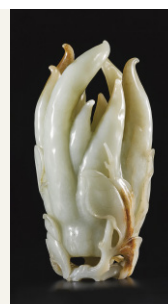
Type: Related

Auction: Sotheby's New York, 15 September 2015, lot 195

Price: USD 112,500 or approx. **EUR 132,500** converted and adjusted for inflation at the time of writing

Description: A large celadon jade carving citron, Qing dynasty, 18th century

Expert remark: Compare the related form of the fruit and gnarly stem forming the base. Note the significantly larger size (23.5 cm).



Estimate EUR 4,000
Starting price EUR 2,000



46

A YELLOW AND RUSSET JADE 'RABBIT' INKSTONE, EARLY QING DYNASTY

Opinion: Inkstones depicting various animals were made during the Qing dynasty, including pieces of the highest quality made for the Qing court. The present inkstone, being of an abstracted form that still clearly shows the silhouette of a rabbit, with a circular recess (perhaps reminiscent of the moon, with which the rabbit is frequently associated in China) placed exactly where the hare's eye would be, is a unique and rare example of this group.

China, late 17th - 18th century. Well carved as the silhouette of a rabbit with distinct nose and ears, a circular recess carved in place of the animal's eye serving as the inkwell. The translucent stone is of a fine and distinct yellow tone with russet and black patches as well as cloudy white inclusions.

Provenance: French trade.

Condition: Very good condition with expected old wear and signs of use including small nicks, light surface scratches, remnants of ink inside the inkwell. Natural fissures and inclusions.

Weight: 231.1 g

Dimensions: Length 12.3 cm

The rabbit is the fourth animal in the Chinese zodiac and considered **the luckiest out of all the twelve animals**. It symbolizes mercy, elegance, and beauty. Rabbits are also associated with longevity by way of the Moon Hare. In Chinese folklore, the rabbit often is portrayed as a companion of the Moon goddess Chang'e, constantly pounding the elixir of life for her.

Literature comparison: Compare an imperially inscribed zisha chengni inkstone molded with a rabbit gazing at the moon, with a Qianlong Yuming mark and of the period, at Christie's Hong Kong, 30 November 2020, lot 2837. Compare an inscribed inkstone in the form of a goose, dated to the Qianlong period, at Sotheby's Hong Kong, 4 October 2011, lot 1915. Compare an inkstone in the form of a buffalo, dated Ming or Qing dynasty, at Sotheby's Hong Kong, 7 April 2010, lot 1980.

Estimate EUR 6,000

Starting price EUR 3,000



An imperially inscribed zisha chengni inkstone molded with a rabbit gazing at the moon, with a Qianlong Yuming mark and of the period, at Christie's Hong Kong, 30 November 2020, lot 2837



An inscribed inkstone in the form of a goose, dated to the Qianlong period, at Sotheby's Hong Kong, 4 October 2011, lot 1915



An inkstone in the form of a buffalo, dated Ming or Qing dynasty, at Sotheby's Hong Kong, 7 April 2010, lot 1980





47

A CHICKEN BONE JADE 'DOUBLE FISH' MARRIAGE BOWL, 17TH-18TH CENTURY

China. The flared sides supported on four short feet and rising to an everted bracket-lobed rim, the interior finely carved in relief to depict two confronting carps with lotus sprigs in their mouths. The opaque stone of a creamy ivory tone with dark veins and patches.

Provenance: From an old Swiss private collection and thence by descent to the last owner.

Condition: Good condition with minor old wear. The stone with natural inclusions and fissures, some of which have developed into small hairline cracks over time. Microscopic nicks here and there. The rim with a minor chip and associated old fill.

Weight: 224.9 g (excl. stand)
Dimensions: Length 15.3 cm

With a finely carved and open worked Zitan stand dating from the same period. (2)

Marriage bowls are so named because of their auspicious imagery symbolizing a long and happy marriage with abundant offspring to carry on the family line, and thus were often presented as betrothal or wedding gifts. In this case, the imagery is provided by the pair of fish and the lotus flowers as well as the ruyi form.

Chicken bone is a term for a rare and highly coveted nephrite jade of an opaque creamy beige color, often with extensive dark veining, which was particularly valued between the later Ming and early Qing dynasties. It is also sometimes said to be 'burnt jade' which has an opaque chalky appearance, usually with minute cracks all over the surface. It is known that nephrite - when heated to about 1000 degrees Celsius in a dry atmosphere - breaks down into diopside, enstatite (a magnesium silicate) and some quartz. In an experiment in the Freer Gallery Laboratory, samples of blue-green and white nephrite were submitted to temperatures up to 1025 degrees Celsius and both altered to an opaque chalky beige color with no change in the shape of the piece or the decoration of the surface. The chief mineral which resulted was diopside, and several nephrite jades in the Freer which appear to have been burnt also give a diopside x-ray diffraction pattern. Jadeite when heated in a similar manner behaves quite differently: it fuses to a glassy material, the surface smoothens out, and if the object is small enough it bends out of shape. See Elisabeth West, *Jade: Its Character and Occurrence*, The Bulletin of the University Museum of Pennsylvania, Volume 5, Issue 2, Winter 1963, page 5.

The **Qianlong Emperor** lauded jades, among many reasons, for the durability that this specific stone offers against the ravages of time and fire, unlike most others. The specific chicken bone color pattern of the present bowl may have been produced either by nature, or by deliberately heating the nephrite in a workshop, or by accidental exposure to fire. The collection of the Palace Museum in Beijing, for example, contains numerous chicken bone jades that were burnt in fires which erupted at the palace over the centuries.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 13 May 2016, lot 513

Price: GBP 86,500 or approx. **EUR 124,000** converted and adjusted for inflation at the time of writing

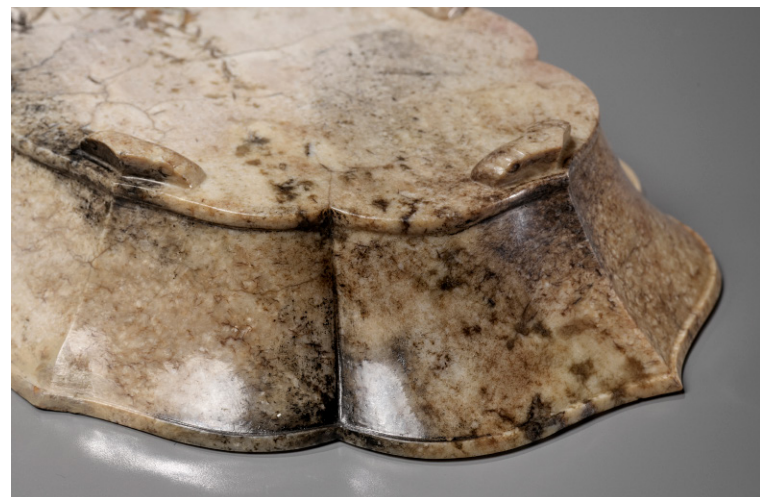
Description: A 'chicken bone' jade relief-carved bowl, 17th-18th century

Expert remark: Compare the related relief carving and closely related chicken bone color pattern of the jade. Note the smaller size (12.7 cm).



Estimate EUR 15,000

Starting price EUR 7,500





48

A CELADON AND RUSSET JADE 'QILIN AND CRANES' GROUP, 18TH CENTURY

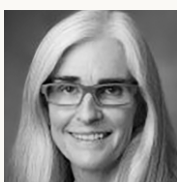
China. Carved as a recumbent qilin, the legs tucked underneath, its head turned backwards facing the trifurcated tail, the face finely incised with bulging eyes, horns and whiskers, a wisp of vapor emerging from the open mouth, and a small crane nestled to each side. The translucent stone of a celadon tone with russet patch and veining.

Provenance: Property from the collection of Drs. Edmund and Julie Lewis. Drs. Edmund Jean and Julia Breyer Lewis are renowned experts in nephrology who met professionally and later married in 1997, and have since continued to collect Japanese art together, actively seeking the best they could find from the finest dealers in the field. Known for their keen scholarship and high aesthetic standards, for the past three decades Ed and Julie have focused on collecting lacquer art, painting, and Buddhist sculpture from Japan. As they traveled widely their desire to collect Buddhist art grew, and they have expanded their collection to include important Pan-religious sculpture from Greater Asia.

Condition: Very good condition with minor wear and few minuscule nicks here and there, the zitan base with few tiny losses.



Edmund Jean Lewis



Julia Breyer Lewis

Weight: 563.8 g
Dimensions: Length 12.5 cm (excl. base), 14.5 cm (incl. base)

With a matching openwork zitan base from the same period, carved overall in the form of gnarled branches and rockwork with lingzhi. (2)

Expert's note: The lapidary who created the present piece has cleverly utilized the jade pebble to fashion a highly auspicious piece. While jade carvings of cranes or qilin alone are found frequently, group depictions of this subject, such as the present lot, are highly unusual and extremely rare. The superbly carved matching zitan base adds even further to the already impressive appearance of the jade.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's London, 10 May 2017, lot 286

Price: GBP 25,000 or approx. **EUR 33,000** converted and adjusted for inflation at the time of writing
Description: A white jade 'phoenix and qilin' carving, Qing dynasty, 18th century
Expert remark: Note the near-identical size (12 cm)



Estimate EUR 6,000
Starting price EUR 3,000



49
**A CELADON AND RUSSET JADE
 'DEER AND CRANE' BOULDER,
 18TH CENTURY**

China. Of irregular, upright section, the front carved in high and deep relief and finely incised with a waterfall, a deer perched on the rocks above a dog, two cranes, and a lingzhi, all below a towering pine tree and swirling clouds. The reverse with a willow and water cascading through the rocks. The translucent stone of a deep celadon tone with russet veining and icy inclusions.

Provenance: Faded label from Sydney Moss Ltd, London, United Kingdom, to wood stand. An old English private collection, probably acquired from the above, and thence by descent in the same family. The wood stand with an old paper label, inscribed 'Pebble carved cranes w. deer amidst plantain type trees. Chien Lung. 66'.

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

Weight: 529.5 g (excl. stand)

Dimensions: Height 12.2 cm (excl. stand) and 15.6 cm (incl. stand)

With a finely carved, open worked, and fitted stand dating to the same period. (2)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 3 November 2020, lot 62

Price: GBP 10,625 or approx. **EUR 13,000** converted and adjusted for inflation at the time of writing

Description: A white jade 'deer' boulder, 18th century

Expert remark: Compare the closely related form and manner of carving with similar deer and waterfall, as well as the identical size (12.2 cm). Note the white color of the jade "with some areas of russet".



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 14 September 2012, lot 1030

Price: USD 60,000 or approx. **EUR 72,500** converted and adjusted for inflation at the time of writing

Description: A mottled pale celadon and brown jade mountain, 18th century

Expert remark: Compare the closely related form and manner of carving with similar swirling clouds. Note the larger size (18.5 cm).



Estimate EUR 5,000

Starting price EUR 2,500



50

**AN IMPORTANT
AND RARE PALE CELADON
AND RUSSET JADE MOUNTAIN,
18TH CENTURY**

China. Finely carved to one side with a scholar and his boy attendant walking along the mountain toward a neatly incised waterfall, and to the other with an attendant playing the qin near a pavilion above a group of scholars near a stream, one kneeling and holding a bucket, his attendant standing behind him carrying a large stick, the other two standing in front of a small cascade, all set in a monumental mountainous landscape with several beautifully carved pine trees. The translucent stone is of a pale celadon tone with distinct russet veining and patches, as well as scattered cloudy inclusions.

Provenance: From a Swiss private collection.

Condition: Superb condition with minor old wear, possibly microscopic nicks, the stone with natural inclusions and fissures. The matching wood base with old age cracks, minor nicks and losses, and fine naturally grown patina overall.

Weight: 877.3 g (incl. base), 804.2 g (excl. base)

Dimensions: Height 18.9 cm (incl. base), 16.4 cm (excl. base)

With a matching wood base of the same period, finely carved with craggy rockwork, pine, bamboo, and chrysanthemum. (2)

Expert note: The present jade mountain is carved all around to show a continuous scene, with the waterfall on one side of the mountain and the cascade on the other stemming from the same source. Such jade mountains with no preferred side are extremely rare.

**AUCTION
RESULT
COMPARISON**

Type: Closely related

Auction:

Christie's Hong Kong, 1 June 2011, lot 3904

Price: HKD

680,000 or approx. **EUR 112,500** converted and adjusted for inflation at the time of writing

Description: A pale celadon jade mountain carving, Qing dynasty, 18th/19th century

Expert remark: Compare the closely related form, the color of the jade, as well as the similar size (16.7 cm)



**AUCTION
RESULT
COMPARISON**

Type: Closely related

Auction:

Christie's London, 8 November 2016, lot 159

Price: GBP 40,000 or approx.

EUR 54,000 converted and adjusted for inflation at the time of writing

Description: A pale celadon jade 'scholars' mountain, Qianlong period (1736-1795)

Expert remark: Compare the closely related size and form of the figures, rock work and pine tree, as well as the closely related color of the jade. Note the smaller size (12 cm).



**AUCTION
RESULT
COMPARISON**

Type: Closely related

Auction:

Sotheby's Hong Kong, 13 October 2021, lot 3693

Price: HKD 378,000 or approx.

EUR 46,500 converted and adjusted for inflation at the time of writing

Description: A pale green jade 'scholar' mountain Qing dynasty, 18th century

Expert remark: Compare the closely related form, with carvings to both sides, the neatly executed rockwork, color of the jade, as well as the size (16.8 cm).



Estimate EUR 12,000
Starting price EUR 6,000



A PALE CELADON JADE PETAL-LOBED ARCHAISTIC 'CHILONG' VASE, QIANLONG PERIOD

China, 1736-1795. Superbly carved, the thinly walled flared neck and spreading foot as overlapping petals while three chilong in high relief encircle the convex mid-section, one with a lingzhi sprig in its mouth and another a young cub lacking the horn. Note the ruyi-shaped ears of the two larger beasts. The translucent stone finely polished to a subtle luster and of a pale celadon tone with faint russet and icy veins as well as cloudy inclusions.

Provenance: Spink & Son Ltd., London, United Kingdom, 23 September 1966. Gordon W. Quance LLM, acquired from the above and thence by descent. A copy of the original invoice from Spink & Son Ltd., addressed to G. W. Quance, dated 23 September 1966, confirming the dating above, and with a stamped, handwritten, and signed note stating that payment was received on 22 September 1966, accompanies this lot. Gordon William Quance (1931-2017) was an English lawyer who lived in Birmingham and built a fine collection of Chinese art during the 1960s, often purchasing from Spink & Son and other renowned houses in London.

Condition: Excellent condition with minor wear, few tiny nibbles to edges, the stone with natural inclusions and fissures, some of which may have developed into small hairline cracks over time.

Weight: 304.6 g (the vase) and 103.9 g (the stand)
Dimensions: Height 16 cm (excl. stand) and 18 cm (incl. stand)

With a finely carved and fitted wood stand. The stand additionally filled with a weight of some kind. (2)

Deceptively simple in its refined form and design, the present vase displays the technical prowess and artistic imagination of jade carvers during the Qianlong period. The shape and motifs draw inspiration from archaic bronze wine vessels, gu, made in the Shang and Western Zhou dynasties; the robust shape of the bronze prototype was transformed into a graceful barbed silhouette that resembles a magnolia blossom. Deftly carved with motifs of the hallmark of the Shang and Zhou styles, the result is a vase that appears modern yet steeped in classical symbolism, skillfully adapted to suit the refined taste of the Qianlong Emperor. This magnificent vase represents one of the most graceful and successful reinterpretations of the bronze gu shape and displays the strictly antiquarian nature that characterizes jade carvings of this period.

An erudite scholar and passionate collector of antiques, the Qianlong Emperor's love for the past was grounded in his admiration for Chinese history and influenced by Confucian philosophy, which emphasized the study of history in the pursuit of virtue. The Qianlong Emperor actively influenced jade production, criticizing the 'vulgar' style popular in the 18th century as excessively ornate, and urging craftsmen to study antique vessels and adapt them to the jade medium. The Xiqing gujian (Catalogue of Xiqing antiquities), which was compiled by court artists between 1749 and 1755 and comprised line drawings of some 1500 objects in the imperial collection, was circulated among craftsmen who were encouraged to take inspiration from it.

		SPINK & SON, LTD.			
		5, G & 7, KING STREET, W. JAMES' ST. LONDON, S.W.1			
		ESTABLISHED 1772			
		G. W. Quance, Esq., The Quance, 59 Somerset Road, Handsworth Wood, Birmingham, 20.		23rd September 1966	
1966	July 21	Bonheur vase in palest white celadon jade, the flared sides shaped as overlapping petals with foliate rim; the centre carved with three hydra.		£ 246	- -
		Chinese, period of Ch'ien Lung, (1736-1796 A.D.).			
August 8		Pale celadon jade bowl with petal shaped rim and two lotus bud handles, the outside carved with ten panels each containing a formal flower.		£1,100	- -
		18th Century, Moghul.			
				£1,345	- -
		By cheque		£ 245	- -
				£1,100	- -

A copy of the original invoice from Spink & Son Ltd.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams San Francisco, 23 June 2008, lot 8119

Price: USD 27,000 or approx. **EUR 35,500** converted and adjusted for inflation at the time of writing

Description: A yellow jade gu-form vase, 18th/19th century

Expert remark: Compare the closely related form and manner of carving with similar overlapping petals and clambering chilong. Note the yellow color of the jade and the similar size (18 cm). Note also that this lot was sold almost 15 years ago and would probably achieve a higher result today.



AUCTION RESULT COMPARISON

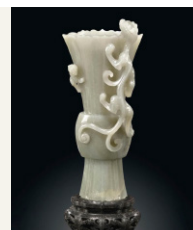
Type: Closely related

Auction: Christie's London, 8 November 2011, lot 231

Price: GBP 30,000 or approx. **EUR 45,000** converted and adjusted for inflation at the time of writing

Description: A celadon jade 'chilong' flaring vase, 18th/19th century

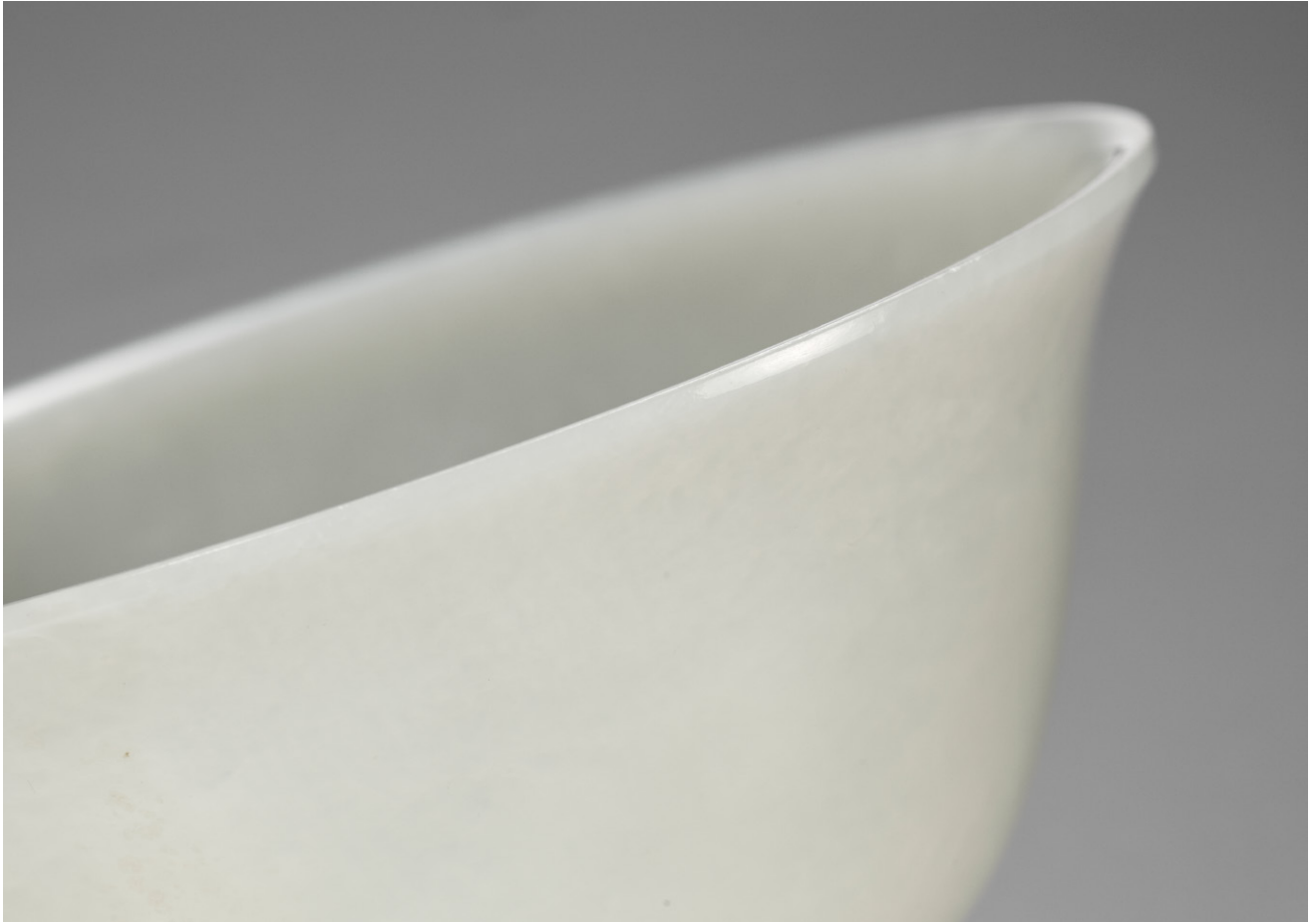
Expert remark: Compare the closely related form with overlapping petals and clambering chilong, though not restricted to the mid-section, as well as the related if less pale celadon color with similar natural fissures. Note the larger size (24 cm).



Estimate EUR 12,000

Starting price EUR 6,000





The slanted lip, a distinct feature of the classic Qianlong white jade bowl

52

A WHITE JADE BOWL, QIANLONG PERIOD

Opinion: In recent years, perhaps no other Chinese work of art has been copied more often than the Qianlong white jade bowl, as its simple form and absolute lack of decoration make it a seemingly “easy” target for forgers. However, this particular bowl demonstrates that such an erroneous assumption is bound for failure. In reality, it is quite the opposite: The more sober a jade vessel, the more the observer’s eye is diverted to the various aspects and dynamics of its shape and, maybe even more important, the quality of its polish, two features that are in fact the most difficult to reproduce convincingly. For some reason, the copies that this author has handled always lacked the masterfully equilibrated proportions of the massive yet slightly splayed foot, strictly focused on function, the elegant swing of the wall - in stark contrast to the present lot, and most remarkably the slanted lip, a distinct feature that forgers often “forget”, probably for the lack of reward given in exchange with the painstaking effort required to add this “minor” embellishment in a well-controlled manner. Furthermore, and almost needless to mention, this bowl comes from an old collection that precedes the recent wave of copies, which only started around 15-20 years ago.

China, 1736-1795. The bowl is well carved with deep rounded sides rising to a gently flaring rim, with a slanted lip, all supported on a massive yet slightly splayed cylindrical foot. The translucent stone is of an almost pure white tone with scattered cloudy inclusions and few minuscule dark-gray specks. It shows a masterfully applied manual polish overall, giving it a decent, lustrous shine.

Provenance: From the collection of an English antiques dealer who was active between the 1960s and 1980s, and thence by descent to the last owner.

Condition: Excellent condition with minor old wear, the rim with a microscopic nick.

Weight: 212.3 g
Dimensions: Diameter 12.3 cm

Notable for their harmonious proportions, thinly carved walls, and lustrous finish, undecorated jade bowls were among the most luxurious dining utensils available, and their use at court was thus strictly regulated by sumptuary laws. The Guochao gongshi [court history] of the Qianlong period records that only the Empress Dowager and the Empress were allowed to own a ‘jade bowl with a gold stand’. Furthermore, on the occasion of feasts at the imperial court, ‘jade bowls and golden plates’ could be used only in the presence of the Emperor.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie’s London, 10 November 2015, lot 51

Price: GBP 68,500 or approx. **EUR 94,500** converted and adjusted for inflation at the time of writing

Description: A finely carved white jade bowl, Qianlong period

Expert remark: Compare the closely related form, with a gently flaring rim, slanted lip and slightly splayed foot. Note the slightly larger size (15.6 cm)



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie’s London, 7 November 2012, lot 426

Price: GBP 20,000 or approx. **EUR 29,500** converted and adjusted for inflation at the time of writing

Description: A Chinese white jade bowl

Expert remark: Compare the similarly slanted lip and related size (12.3 cm). Note the slightly different form.



Estimate EUR 15,000
Starting price EUR 7,500



53 A WHITE JADE POMANDER AND MATCHING WOOD STAND, QIANLONG

China, 1736-1795. The two domed halves modeled in the form of a pouch and intricately carved in openwork with a central shou character amid lotus blossoms and lingzhi, attached to an old silk tassel with two matching jadeite beads.

Provenance: Swiss trade.

Condition: The jade in very good condition with minor wear and few tiny nibbles. The wood stand with a minor old repair near the top but otherwise in very good condition and with a superb, naturally grown patina overall.

Weight: 23.7 g (the pomander with tassels and beads) and 659 g (the wood stand)

Dimensions: Length 5.3 cm (the pomander) and 44.5 cm (the stand)

With a finely carved hardwood stand, possibly huanghuali, the wood of a highly attractive grain and color, dating from the Qing dynasty. (2)

As early as the Tang dynasty, small pouches holding various hunting paraphernalia were hung from the belts of hunters. The Manchus also used small pouches for similar purposes, but after settling in China and pursuing a more leisurely life, the pouches became smaller and were used to hold aromatic herbs. This jade 'aromatic pouch' is based on contemporary Qing dynasty silk examples. For further discussion of this form, and an illustration of a number of embroidered silk, as well as deer skin examples, dating from the Qing period, see the exhibition catalog, G. Wong and E.K. Goh (eds.), *Imperial Life in the Qing Dynasty - Treasures from the Shenyang Palace Museum, China*, The Empress Place Museum, Singapore, 1989, pp. 98-9.

Literature comparison: For a similar pomander, dated to the Qianlong period, see *Chinese Jade Throughout the Ages*, Victoria & Albert Museum, London, 1975, cat. no. 465. A related pouch-shaped jade pomander with a Qianlong mark and of the period in the National Palace Museum, Taipei, is illustrated in the *Catalogue of the Exhibition of Ch'ing Dynasty Costume Accessories*, Taipei, 1986, p. 249, no. 232.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 23 March 2011, lot 607

Price: USD 17,500 or approx. **EUR 22,500** converted and adjusted for inflation at the time of writing

Description: A small white jade pomander, Qing dynasty, 18th century

Expert remark: Compare the related stylized characters and lotus blossoms. Note the circular form and similar size (5.1 cm)



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's London

Price: GBP 10,200 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing

Description: A white jade pomander, Qing dynasty, Qianlong period

Expert remark: Compare the related pouch shape, openwork, and central shou character. Note the size (6.9 cm).



Estimate EUR 4,000

Starting price EUR 2,000



54

A PALE CELADON JADE INKSTONE WITH MATCHING ZITAN STAND AND COVER, QING DYNASTY

China, 18th-19th century. The well-polished stone is of a rounded rectangular shape, surrounded by a thick border, the surface slightly depressing towards the center, and the top with a deeply recessed oval well. The Zitan wood stand and cover are finely carved in the form of a melon with trailing vines, leaves, and an additional smaller fruit. The translucent stone is of a milky-white tone with shades of pale celadon, icy inclusions and few russet veins. (3)

Provenance: British trade.

Condition: Very good condition with minor old wear. The stone with natural inclusions and fissures, some of which may have developed into small hairline cracks over time, as well as minuscule nicks here and there. The stand and lid with fine natural age-cracks, minor nicks here and there. Good, naturally grown patina overall.

Weight: 116.0 g (the jade) and 146.6 g (incl. stand and cover)
Dimensions: Length 8.6 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 9 October 2007, lot 1594

Price: HKD 487,500 or approx.

EUR 76,500 converted and adjusted for inflation at the time of writing

Description: A white jade inkstone with 'sun and cloud' motifs Qing Dynasty, 18th / 19th century

Expert remark: Compare the related form and size of the inkwell, the color of the jade, and the Zitan box and cover.



Estimate EUR 4,000

Starting price EUR 2,000

55

A FINE CELADON JADE 'FISH BASKET' BRUSH WASHER, 18TH-19TH CENTURY

China. Finely carved and well hollowed in the form of a fish basket, with exquisite incision work simulating wickerwork, surrounded by crabs, lotus, a leaping carp, and crashing waves forming a spiral to the base. The translucent stone of a pale celadon tone with russet veins and creamy white inclusions. Smooth polish with an unctuous feel overall.

Provenance: British trade.

Condition: Very good condition with minor old wear, minuscule chips to exposed areas, some of which have possibly been smoothed.

Weight: 275.5 g

Dimensions: Length 9 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 7 April 2013, lot 3225

Price: HKD 100,000 or approx. **EUR 15,000** converted and adjusted for inflation at the time of writing

Description: A white jade 'fish basket' washer and cover, Qing dynasty, 19th century

Expert remark: Compare the similar size (7.2 cm), form and motif, including the fine incision work.



Estimate EUR 3,000

Starting price EUR 1,500





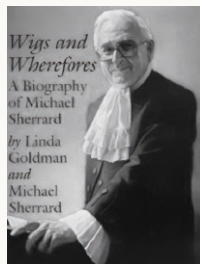
56

A RARE PALE CELADON JADE 'SANYANG AND TAIJITU' GROUP, 18TH CENTURY

China. Carved as three recumbent rams, the larger animal with its head turned to the right, two smaller rams nestled at its side, each with wisps of vapor billowing from the mouths, with fine hair markings on the edge of the tails. The larger ram with a taijitu symbol emerging from its vapor. The translucent stone of an even pale celadon tone.

Provenance: From the collection of the late Michael Sherrard CBE, QC, acquired before 2000 and thence by descent. Michael Sherrard (1928-2012) was an English barrister in fraud and company law who was considered one of the great recent influences on the legal profession. He was involved in numerous high-profile cases in both English and East Asian courts, particularly Hong Kong and Singapore. Together with Linda Goldman, he wrote a memoir titled "Wigs and Wherefores: A Biography of Michael Sherrard QC". Sherrard was an enthusiastic collector of Chinese art, especially jade carvings.

Condition: Excellent condition with minor wear, a fine natural fissure to the larger ram's head, and possibly microscopic nicks here and there. The stone with an attractive soft polish.



Michael Sherrard on the cover of his memoir

Weight: 353.5 g
Dimensions: Length 10.2 cm

The ram is a symbol of filial piety, kindness, and patience. The three rams, san yang, are also an auspicious motif, related both to the sun and to male children, as they provide a rebus for san yang kai tai, the opening up of the new growth in spring, which in turn symbolizes happiness and good fortune. Furthermore, the motif of three goats with the taijitu symbol suggests the auspicious beginning of a new year, based on a quotation from the I Ching (Yijing or Book of Changes).

A taijitu is a symbol or diagram in Chinese philosophy representing Taiji, the "utmost extreme", in both its monist (wuji) and its dualist (yin and yang) aspects. Such a diagram was first introduced by Song dynasty philosopher

Zhou Dunyi (1017–1073) in his Taijitu shuo. The modern Taoist canon, compiled during the Ming era, has at least half a dozen variants of such taijitu. The two most similar are the "Taiji Primal Heaven" (tàijí xiāntiān tú) and the "wuji" (wújí tú) diagrams, both of which have been extensively studied during the Qing period for their possible connection with Zhou Dunyi's taijitu.

Literature comparison: Compare with three jade groups of the three rams in the Palace Museum, Beijing, one illustrated in *Jadeware* (III), The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, pl. 88 (fig. 1). Compare two groups illustrated in *Zhongguo Yuqi Quanji*, vol. 6, pls. 269 and 307. Compare also one jade group of rams in the Tianjin Municipal Museum, illustrated in *Cang Yu*, Hong Kong, 1993, pl. 216.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 24 March 2011, lot 1462

Price: USD 80,500 or approx. **EUR 101,500**

converted and adjusted for inflation at the time of writing

Description: A finely carved pale greenish-white jade ram group, sanyang, 18th century

Expert remark: Compare the closely related pose, the vapor, as well as the color of the jade, and the size (7.7 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 12 September 2018, lot 330

Price: USD 55,000 or approx. **EUR 62,000**

converted and adjusted for inflation at the time of writing

Description: A white jade 'san yang' group, Qing dynasty, 18th century

Expert remark: Compare the closely related pose, the vapor, the yin-yang symbol on the back, as well as the color of the jade, and the size (11.7 cm).



Estimate EUR 8,000

Starting price EUR 4,000



A SPINACH GREEN JADE MINIATURE 'ARCHAISTIC' VASE, 18TH-19TH CENTURY

Opinion: This archaistic vase comes from a distinct group of spinach green archaistic miniature jade vessels, all created after varying ancient models, possibly by Imperial command. While it is not entirely clear what purpose these carvings served, they all share distinct features, such as perfectly matched, elaborate wood stands, 'razor sharp' relief carvings, outstanding purity of the jade, and an average size of 12-15 cm.

China. Of flattened square baluster form, the tapering body carved in relief with a writhing chiling, its body terminating in interlocked fish heads on the lower end, the neck flanked by two loop handles, the short sides with archaistic scroll designs, the rim and foot each with a key-fret border. The stone is of a fine and pure spinach green tone with scattered black specks and patches.

Provenance: An old English private collection, thence by descent in the same family. Old label to the base reading 'Taotie masks and dragons in archaic style. Chien Lung. 69'.

Condition: Good condition with minor old wear, some nibbling to exposed areas. The stone with natural inclusions and fissures, some of which may have developed into microscopic hairlines over time. The wood stand with few small nicks and chips.

Weight: 212.3 g (excl. stand)

Dimensions: Height 12.2 cm (excl. stand) and 14.1 cm (incl. stand)

With a finely carved, open worked, and fitted stand dating to the same period. (2)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 18 May 2012, lot 1043

Price: GBP 39,650 or approx. **EUR 53,500**

converted and adjusted for inflation at the time of writing

Description: A Spinach Green Jade Vase of Quatrelobed Section, 18th/19th Century

Expert remark: Compare the closely related color, manner of carving, archaistic subject, and size (12.4 cm) of this vase with the present lot.



Estimate EUR 8,000

Starting price EUR 4,000





58

A PAIR OF RARE MUGHAL-STYLE JADEITE MARRIAGE BOWLS, LATE QING DYNASTY

China, 19th century. The bowls well carved with elegantly rounded sides rising from short circular feet to incurved rims, each flanked by a pair of double loose-ring handles pendent from reticulated designs of blossoming chrysanthemums issuing from foliage. The translucent stone of a pale lavender tone with pale green shadings and bright emerald-green and russet streaks.

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

Condition: Very good condition with minor wear, possibly few minuscule smoothened losses to exposed areas. Natural inclusions to the stone. The wood stands with some wear and light scratches, some of the separately carved feet are loose.

Weight: 231.6 g and 211.2 g (each excl. stand)

Dimensions: Width 18 cm (each)

Each bowl with a matching wood stand. (4)

Expert's note: Mughal-style marriage bowls carved from jadeite are extremely rare and this particular pair is exquisitely made from a superb material of beautiful color. The exceptional quality of the stone and the carving, showing a relatively restrained form of decoration, indicate a rather early dating for jadeite carvings, no later than the mid/end of the 19th century.

AUCTION RESULT COMPARISON

Type: Related

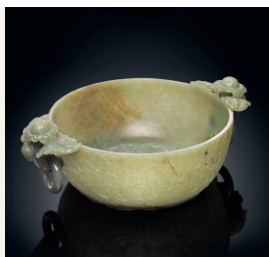
Auction: Christie's London, 14 May 2013, lot 18

Price: GBP 25,000 or approx.

EUR 37,500 converted and adjusted for inflation at the time of writing

Description: A Mughal-style celadon jade marriage bowl, 19th century

Expert remark: Note the size (24 cm)



AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams San Francisco, 17 December 2014, lot 9132

Price: USD 25,000 or approx.

EUR 30,500 converted and adjusted for inflation at the time of writing

Description: A Mughal-style carved jade marriage bowl, Qianlong mark

Expert remark: Note the apocryphal Qianlong mark and size (28.5 cm)



Estimate EUR 8,000

Starting price EUR 4,000





**AN IMPERIAL 'YUNLONG' BOOK COVER,
INSCRIBED BY EMPEROR QIANLONG,
CARVED SPINACH-GREEN JADE,
DATED BINGYIN YEAR, 1746**

Opinion: As a sale result list from a 1965 Sotheby's auction shows (accompanying lot no. 78), the London salerooms of the Swinging Sixties were dominated by the who's who of today's most illustrious provenances in Chinese art, such as Bluett, Moss, Marchant, Clayton, Sparks and a certain "Wou". A rather inconspicuous fixture of the English art scene in these days, Dr. Wou Kiuan was the previous owner of the present lot. He had the at the time rare advantage of being able to read Chinese, and thus instantly recognized that this jade plaque once served as an **Imperial book cover** and not, as oftentimes assumed, a mere book leaf. Dr. Wou's immense passion and superior knowledge sometimes allowed him to pick up extremely important Chinese works of art with rare inscriptions, right under the noses of the most experienced dealers and collectors, because they simply were unable to read Chinese. The present lot is proof of this fact, exactly like the 'yulan zhi bao' soapstone seal used by Emperor Qianlong, which sold for 131 million Hong Kong dollars on April 29, 2022.

China, 1746. Superbly incised and gilt to one side with a fierce front-facing five-clawed cloud dragon, Yunlong, sinuously writhing around a flaming pearl amid swirling clouds, all above the terrestrial diagram and crashing waves. The other side with an incised and gilt inscription. The opaque stone of a deep spinach-green tone with paler green shadings, and cloudy inclusions **cleverly used by the lapidary to amplify the cloud dragon appearance.**

Inscriptions: To the reverse, 'After examination, 25 texts have been determined in order [...] they will be compiled in a collection [...] Qianlong on a Spring day in the Bingying Year' (corresponding to 1746)

Provenance: From the collection of Dr. Wou Kiuan. Wou Lien-Pai Museum, coll. no. Q.C.186. Dr. Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art. His father, Wou Lien-Pai (1873-1944), was one of the leading political figures of early 20th century China, remembered for his role as speaker and leader of parliament during the turbulent years of the Republican era. Dr. Wou himself embarked on an illustrious career in diplomacy until his retirement in 1952, when he settled in London and devoted the rest of his life to the study of Chinese art. It was no doubt fortuitous that Dr. Wou's years of collecting coincided with an abundant availability of exceptional Chinese art on the London market. From the mid-1950s to the late 1960s he was able to form a collection of well over 1,000 works that together represented virtually every category of Chinese art. At the heart of Dr. Wou's drive to collect was a burning desire to preserve the relics of China's rich historical past scattered across Europe, and to promote Chinese art and culture. It is unclear when Dr. Wou conceived of the idea to create a place to house his collection, but in 1968 he opened the doors to the Wou Lien-Pai Museum, named in honor of his father. Over the years the Museum became a 'must see' destination for collectors, academics, and visiting dignitaries, and Dr. Wou would delight in leading his visitors through the galleries, recounting stories of China's glorious history.

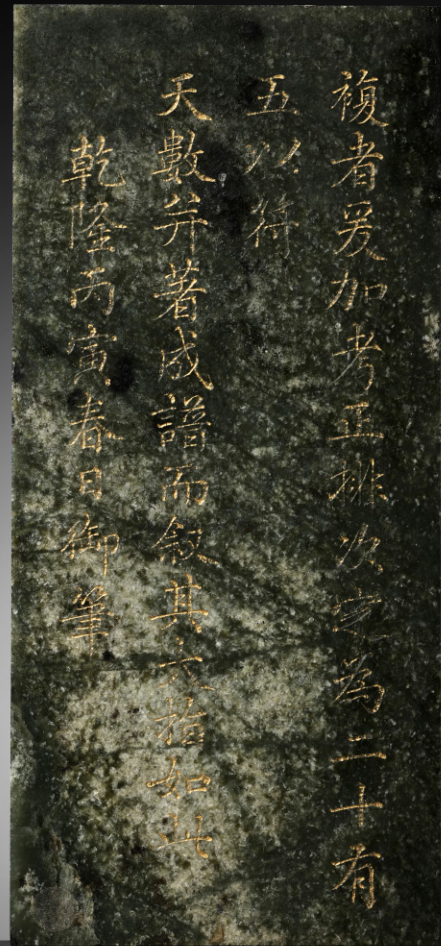
Condition: Very good condition with minor old wear, particularly to gilt inscription, which is nonetheless remarkably well-preserved. Minuscule nibbling to edges. Exceedingly rare in this pristine state of preservation.



Dr. Wou Kiuan, Paris,
November 1939

Weight: 649.5 g
Dimensions: Size 27.4 x 12.5 cm

Finely incised and gilt jade books reveal the dexterity of the carver with the medium, as such thin plaques were extremely fragile and could break if excessive pressure was applied when carving. During the Qianlong period, the production of jade books attained a new apex of quality, reflecting the Emperor's deep admiration and the increased availability of the material following the pacification of the Hui people in Xinjiang. These books were made under imperial orders by artisans working in the Palace Workshop belonging to the Neiwufu in the jade workshops of Suzhou, or in those belonging to the Huai and Changlu Administrations.



Literature comparison: Compare a related jade album of 'Three rarities of literature', with a similarly incised and gilt dragon decoration to the cover, in the collection of the National Palace Museum, Taipei, accession number 故玉003497N000000000.

AUCTION RESULT COMPARISON

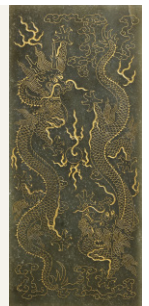
Type: Closely related

Auction: Sotheby's Hong Kong, 5 April 2017, lot 3615

Price: HKD 875,000 or approx. **EUR 130,500** converted and adjusted for inflation at the time of writing

Description: An imperially inscribed celadon jade album leaf, mark and period of Qianlong, dated Yichou Year (in accordance with 1745)

Expert remark: Compare the closely related incised and gilt dragon decoration. Note that this is an album leaf and not an album cover such as the present lot.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 23 March 2011, lot 705

Price: USD 302,500 or approx. **EUR 385,000** converted and adjusted for inflation at the time of writing

Description: Two inscribed leaves from a spinach-green jade book, Qing dynasty, Qianlong period, dated to the Gengxu Year (corresponding to 1790)

Expert remark: Compare the closely related incised and gilt dragon decoration. Note that this comprises two jade book leaves, and not an album cover such as the present lot.

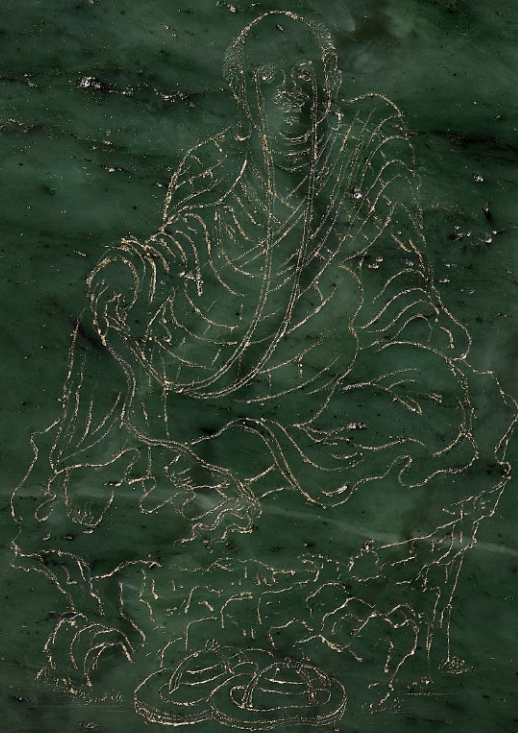


Estimate EUR 40,000
Starting price EUR 20,000

藏石側
 千馬以
 惟是上
 非怪點
 眉毛拖
 以手挽
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 示此絲
 三



第四
 暖禮
 暖尊者



AN IMPERIAL SPINACH-GREEN JADE 'LUOHAN' PANEL AFTER GUANXIU (823-912 AD), WITH A POETIC EULOGY BY HONGLI (1711-1799)

Opinion: Imperial jade plaques from this distinct group are exceedingly rare. It is impossible to say whether the present lot once served as a table screen, possibly within a group of sixteen, or if it was once part of an Imperial jade book, such as the example in the Chester Beatty Library, Dublin, which portrays all sixteen luohan with accompanying inscriptions (see literature comparison). Either way, the supreme skill level of the incision work overall, as well as the carefully chosen stone and the immaculate calligraphy, all very clearly reflect Imperial workshop quality, no less.

The poetic eulogy: Shaking the rock, he leans his knee on it and there takes his rest. It is only this superior being, neither speaking nor silent, who has such eyebrows that trail to the ground. As he pulls them up by hand, does he not seem to be sorting through clouds, and this shows how very fine they are.

The author: Born Hongli, the fourth son of Yongzheng, Qianlong was the sixth Emperor of the Qing dynasty, reigning from 1735 to 1796. In 1796, he abdicated in favor of his son, Jiaqing, a filial act in order not to reign longer than his grandfather, the Kangxi Emperor, who ruled for 61 years. Despite his retirement, he retained ultimate power as the Emperor Emeritus until his death in 1799, making him one of the longest-reigning monarchs in history, and, dying at the age of 87, one of the longest-lived. As a capable and cultured ruler inheriting a thriving empire, during his long reign, the Qing Empire reached its most splendid and prosperous era, boasting a large population and economy.



HONGLI (1711-1799)

China, 1736-1795. Superbly incised and gilt with the luohan Kalika seated in a relaxed pose atop a rocky outcrop, a pair of sandals on the ground below him, all beneath a minute inscription identifying him along with an Imperial eulogy, and three finely incised seal marks. In one hand the luohan holds one of his extremely long eyebrows between two fingers. He is wearing loose-fitting monastic robes with well rendered folds, while the structure of the rock below is expressively incised as well.

Provenance: From a noted private collection in Paris, France.

Condition: Very good condition with minor wear, natural imperfections to the stone, and minuscule nicks here and there. The gilt to the incisions is partially faded and lost. Smooth silky matte polish overall, as expected on this type of imperial jade plaque.

Weight: 265.6 g
Dimensions: Size 14.1 x 9 cm

The distinctively exaggerated depiction of the luohan Kalika, finely incised and gilt on the present jade panel, originated with the famous Five Dynasties painter Guanxiu (823-912 AD), whose hugely influential rendition of each luohan's iconography is seen on a number of Qing dynasty Imperial jade carvings and other works of art.

In 1757, Qianlong embarked upon a tour of inspection in southern China and visited Hangzhou where he was stationed near Shengyin Si, the monastery that owned the original paintings of the sixteen luohans by Guanxiu. The emperor believed the paintings to be the same set that had been recorded in the Xuanhe Huapu, the inventory of the Song dynasty emperor Huizong. Upon examining the paintings, it is reported that **Qianlong wrote a poetic eulogy to each luohan image**, renumbering them and providing a translation of their names in Chinese, see Nick Pearce, 'Images of Guanxiu's Sixteen Luohan in Eighteenth-Century China', Apollo, February 2003, pp. 25-31.

In 1764, the head abbot at the Shengyin Si monastery, Master Mingshui, instructed local stone engravers to copy the sixteen portraits, incising Guangxiu's lines as well as the emperor's calligraphy and seals onto sixteen large flat stones that were embedded into the sixteen sides of the Miaoxiang marble Pagoda, illustrated in the exhibition catalog The Emperor's Private Paradise, Treasures from the Forbidden City, Peabody Essex Museum, Salem, 2010, fig. 23.

In the following decades, the Qianlong emperor had artisans reproduce the images in a variety of mediums, including incising them on jade plaques. A Qianlong period jade book in the Chester Beatty Library, Dublin portraying sixteen luohan with accompanying inscriptions, is illustrated in William Watson, Chinese Jade Books in the Chester Beatty Library, Dublin, 1963, pls. 6-7.

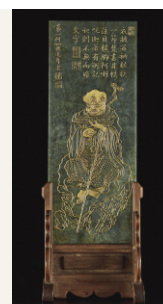
LITERATURE COMPARISON

Compare a stone rubbing after the set attributed to Guanxiu, possibly by Ding Guanpeng, in the collection of the Metropolitan Museum of Art, accession number 59.195.16.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's New York, 16 March 2016, lot 401
Estimate: USD 50,000 or approx.
EUR 58,000 converted and adjusted for inflation at the time of writing
Description: A rare incised and gilt spinach-green jade 'luohan' table screen, Qing dynasty, 18th-19th century.



Estimate EUR 8,000
Starting price EUR 4,000

**A LARGE AND MASSIVE
SPINACH-GREEN KHOTAN JADE FIGURE OF
GUANYIN, PROBABLY TAKEN FROM THE OLD
SUMMER PALACE IN BEIJING IN 1861**

China, ca. mid-18th to mid-19th century. Finely carved standing, cradling a lingzhi sprig and ruyi scepter in her delicate hands, wearing a long flowing robe cascading in voluminous folds, her serene face with heavy-lidded eyes, the neatly incised hair tied up into a high chignon secured by a ruyi-head hairpin. The stone of a deep spinach-green tone with creamy, russet, and cloudy inclusions.

Provenance: Eugénie de Montijo (1826-1920), Empress of the French from her marriage to Emperor Napoleon III, and thence by descent in the family. Christie's London, 12 October 1950, lot 121. The Graham Collection, London, acquired from the above and thence by descent in the 1970s to a private English collector. A copy of the lot entry in the Christie's London auction catalog from 12 October 1950, stating the present lot was "Formerly the Property of the Empress Eugénie" and with handwritten notes by a previous owner, accompanies this lot.



Empress Eugénie, circa 1856

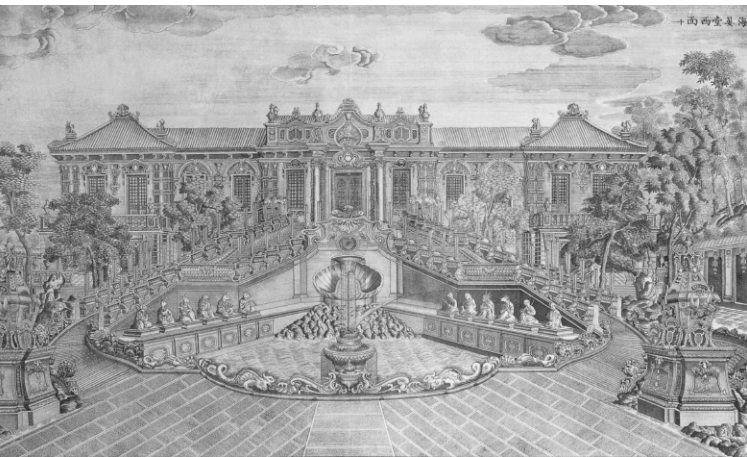
It is probable that the present statue was originally located at the Old Summer Palace, Yuanmingyuan, in Beijing and subsequently part of the loot of several hundred pieces sent to Empress Eugénie directly by General Charles Cousin-Montauban (1796-1878).

In the morning of 21 September 1860 General Cousin-Montauban was the commanding officer of the Anglo-French troops, fighting the battle at the bridge of Palikao against the Qing Imperial forces, a decisive event of the Second Opium War. Their victory allowed the Western forces to take the Chinese capital Beijing and eventually defeat the Qing Empire. On 6 October 1860, French and British troops captured the Old Summer Palace, looting the Imperial collections over the next few days, again under the command of General Cousin-Montauban.



g^{ral} Cousin-Montauban
Comte de Palikao

General
Charles
Cousin-
Montauban
(1796-1878)



The Old Summer Palace, Yuanmingyuan, in Beijing

In 1861, General Charles Cousin-Montauban sent numerous crates of the enormous French loot of the Summer Palace to Empress Eugénie in France as a personal gift to the Imperial French household, with the first shipment arriving in February 1861. The inventory of this shipment numbers some 800 objects, with over 300 coming directly from the sack of the Summer Palace. As a reward, the general eventually received the title of Comte de Palikao by Emperor Napoleon III in 1862.



In 1863, the Empress established a museum of Chinese art called the Musée Chinois (Chinese Museum) at the Palace of Fontainebleau. She carefully curated the collections and displays of this museum, at the time almost exclusively consisting of the objects taken from the Old Summer Palace in 1860. In later years, Eugénie combined the Chinese collection with gifts originating from the French embassies in Siam, Cambodia, Japan, Korea, and Tibet to collectively form the core of the Asian art collection in Fontainebleau, which she later complemented with objects confiscated by the state during the French Revolution and kept since then at the National Library, some diplomatic and non-diplomatic gifts, and acquisitions she made on the French art market using the Imperial household's personal budget. The museum has been preserved in a layout largely similar to that of the 1860s and is one of the world's oldest museums specifically dedicated to Asian art. It is unknown which and how many of the pieces from the museum went with Empress Eugénie to England after her husband was overthrown in 1870, but there are speculations that the amount was quite substantial.

Empress Eugénie of France was born María Eugenia Ignacia Agustina de Palafox y Kirkpatrick, 19th Countess of Teba, 16th Marchioness of Ardales, in Granada, Spain. She was Empress of the French from her marriage to Emperor Napoleon III on 30 January 1853 until the Emperor was overthrown on 4 September 1870. Napoléon and Eugénie had one child together, Napoléon, Prince Imperial (1856–79). After the fall of the Empire, the three lived in exile in England. Eugénie outlived both her husband and son and spent the remainder of her life working to commemorate the Second French Empire. After World War I, Eugenie lived long enough to see the collapse of other European monarchies, such as those of Russia, Germany and Austria-Hungary. She left her house in Farnborough with all her collections to the heir of her son, Prince Victor Bonaparte.

Published: The Times, London, 13 October 1950, a column in the paper relating to various jades in the Christie's sale including this figure of Guanyin from Princess Eugenie which sold at 250 Guineas (*at the time, the cost of house in London averaged at ca. 1.500 Guineas*). A copy of a newspaper clipping with this column accompanies this lot.

Condition: Very good condition with some old wear, natural inclusions and imperfections of the stone, few minuscule nicks here and there, light scratches. The wood base with minor losses, natural age cracks and a fine naturally grown patina.

Weight: c. 24 kg (without the base)
Dimensions: Height 75 cm

With a matching wood base dating from the same period, finely carved with lotus petals. (2)

Literature comparison: Compare the movement of the robes, expression, high chignon with hairpin, and wood stand on a closely related jade figure of Guanyin, dated 19th century, 72.4 cm high, in the collection of the Metropolitan Museum of Art, accession number 39.65.24a, b.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 24 March 2011, lot 1515

Price: USD 290,500 or approx.

EUR 378,000 converted and adjusted for inflation at the time of writing

Description: A large mottled jadeite figure of Guanyin

Expert remark: Note the much smaller size (39.4 cm)



Estimate EUR 50,000
Starting price EUR 25,000





62 A CARVED CELADON AND RUSSET JADE SNUFF BOTTLE, MASTER OF THE ROCKS SCHOOL, 1740-1850

Published:

Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York, 1976, pp. 118-119, no. 407.
Sotheby's Fine and Important Chinese Snuff Bottles from the Collection of Bob C. Stevens, Part III, New York, 1982, no. 156.



China. Of rounded rectangular form, finely carved through the russet-brown skin on one side with a scene of pine, lingzhi, rocks and a brick wall, the reverse with a pavilion encircled by swirling clouds which rise from the waves extending around the base. Superb manual polish with an unctuous feel overall.

Provenance: From the collection of Bob C. Stevens, California. Sotheby's New York, 25 June 1982, lot 156. Rachelle R. Holden, New York, acquired from the above. A collector's label from Rachelle Holden with inventory number '78' to the base. Bob C. Stevens was an enthusiastic collector of Chinese snuff bottles who published an important book on the subject, *The Collector's Book of Snuff Bottles*, in 1976. In 1978, a part of his collection was exhibited in Tokyo at Mikimoto Hall. Rachelle R. Holden (1934-2020) was a famous collector of Chinese snuff bottles. She purchased her first bottle in 1974, finding the subject fascinating as it combined all the classic forms of Chinese art, and would continue to passionately collect them for the rest of her life.
Condition: Very good condition with minor old wear, a minuscule chip to the rim.

Stopper: Jadeite stopper

Weight: 70.6 g

Dimensions: Height including stopper 66 mm. Diameter neck 16 mm and mouth 5 mm.

The **Master of the Rocks School** seems to have specialized in carvings from two-colored hardstones, such as agate, crystal, chalcedony and jade. The school's main output was bottles carved with landscape designs, but many other subjects are recorded, which may have been partly produced for the Imperial Court. The quality of carving and the use of material in the present bottle are typical of this school.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 23 March 2012, lot 1563

Price: USD 30,000 or approx. **EUR 36,500** converted and adjusted for inflation at the time of writing

Description: A well-carved greenish-yellow and brown jade snuff bottle, Master of the Rocks School, 1740-1850

Expert remark: Compare the closely related carving style, carving and incising of the russet skin while leaving the celadon areas plain.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 March 2002, lot 258

Price: USD 22,325 or approx. **EUR 34,500** converted and adjusted for inflation at the time of writing

Description: A rare and fine carved yellowish-green and russet jade bottle, Master of the Rocks School, 1740-1850

Expert remark: Compare the closely related carving style, carving and incising of the russet skin while leaving the celadon areas plain.



Estimate EUR 3,000

Starting price EUR 1,500

**A VERY FINE AND RARE MOTTLED
EMERALD-GREEN JADEITE SNUFF BOTTLE,
1780-1880**

China. Well hollowed, of flattened globular form with tapering foot and waisted neck. The translucent stone is of a distinct icy-green color with a dense network of emerald-green veins and patches. Superb polish with an unctuous feel overall.

Provenance: Sotheby's New York, 21 January 1982, lot 224. Rachelle Holden, New York, acquired from the above. Rachelle R. Holden (1934-2020) was a famous collector of Chinese snuff bottles. She purchased her first bottle in 1974, finding the subject fascinating as it combined all the classic forms of Chinese art, and would continue to passionately collect them for the rest of her life.

Condition: Very good condition with minor wear, minuscule nibbling to the rim and mouth, the stopper also with nibbling to the rim. The stone with natural fissures, some of which may have developed into small hairline cracks over time. Small area of polish to one side of the mouth rim.



**Rachelle R. Holden
(1934-2020)**

Stopper: Pink tourmaline with green jadeite finial

Weight: 119.0 g

Dimensions: Height including stopper 63 mm. Diameter neck 19 mm and mouth 6 mm.

Estimate EUR 4,000

Starting price EUR 2,000





64
A WHITE JADE 'KUILONG' SNUFF BOTTLE,
PROBABLY IMPERIAL, 1750-1820

Opinion: The present bottle is of exceptional quality. The jade of pure white color, the bottle superbly hollowed to the interior, and the stone smoothly polished with an inimitable unctuous feel overall. Bottom line: Only the lapidaries from the Imperial workshops in Suzhou had the skills indispensable to carving a jade at the quality level shown by the present bottle.

China. Well hollowed, of rounded rectangular form, carved on either side with two kui dragons confronted on a flaming pearl, the configuration of their undulating bodies suggestive of a shou character, the narrow sides with further kui dragons. The translucent stone of even white tone with few icy inclusions and a faint russet vein.

Provenance: Collection particulière dans le département Eure-et-Loir, France.

Condition: Superb condition with only minor old wear and possibly microscopic nicks. The stone with natural fissures and inclusions.

Stopper: Pink tourmaline cabochon with glass finial in imitation of emerald green jade, remarkably well carved spoon. The combination is most likely original to this bottle and also made by the Imperial workshops.

Weight: 115.3 g

Dimensions: Height including stopper 87 mm. Diameter neck 23 mm and mouth 8 mm.

AUCTION RESULT COMPARISON

Type: Near identical

Auction: Christie's New York, 15 September 2011, lot 1177

Price: USD 43,750 or approx. **EUR 53,500** converted and adjusted for inflation at the time of writing

Description: A carved white jade snuff bottle, probably imperial, 1750-1820

Expert remark: Compare the near identical form and design, as well as the color of the jade. Note the significantly smaller size of 62 mm (excluding the stopper) and the slightly lower quality of the jade color.



Estimate EUR 8,000

Starting price EUR 4,000





65
A RARE HORNBILL 'HORSEMEN' SNUFF BOTTLE, 19TH CENTURY

Opinion: The superb color and excellent polish of the present bottle suggest that it was created by using the ancient and today lost method of treating hornbill (see detailed note below), giving the material a rich translucency and protecting it from cracking over time. The carved decoration is well rendered and rare to find in such an elaborate manner on hornbill snuff bottles. Finally, the ovoid form, quite different from the rectangular forms commonly found, indicates that this is an early yet fine example from this rare group.

China. Well hollowed, the pear-shaped body supported on a short waisted foot and rising to an everted lip with flat top. Finely carved with a continuous scene of three horsemen in a landscape with craggy rockwork and a waterfall as well as pine and willow trees, the lower part of the short sides as well as the foot retaining the characteristic deep red color of the outer sheath layer of the hornbill, creating a unique contrast to the inner layer of translucent honey-yellow tone.

Provenance: Collection particulière dans le département Eure-et-Loir, France.

Condition: Very good condition with significant old wear, natural imperfections to the material, few microscopic age cracks, and few minuscule nicks. Magnificent natural patina overall.

Stopper: Turquoise glass with black platelet

Weight: 29.5 g

Dimensions: Height including stopper 79 mm, Diameter neck 14 mm and mouth 5 mm

Hornbill was a highly valued material

in China well before snuff bottles came into fashion in the Qing dynasty, after tobacco was introduced from the West in the early 18th century. The precise value is listed in the official regulations of the Ming dynasty, which set it for a single piece of 'ho-ting' (the term given to the material by Ming scholars, writing it with the characters for 'crane' and for 'head') at a thousand cash, the same amount given for half an ounce of precious coral beads, or a fifth of an ounce of rare seed pearls. This also shows that hornbill was worth far more than elephant ivory at that time, for the latter was valued at five hundred cash per pound, while it would have taken a great many pieces of ho-ting to make a pound, especially since the term was sometimes applied to the red sheathing alone.



The first picture of the Helmeted Hornbill to reach Europe

It is thought that there were once two distinct methods of treating hornbill, the solid casque with the tough red sheath that sits atop the upper beak, protecting the brain of the bird. The secret of the first method appears to have been lost but may have involved heating and perhaps permeating the material with some preservative. All known early pieces seem to have been handled this way, including snuff bottles. This treatment preserves the material very well, giving it a rich translucency and strength. We can only infer this preliminary manipulation from the finished product, since no direct information about the techniques of treating hornbill ivory has been recorded. Any special methods used by Chinese craftsmen were always kept as closely guarded secrets, by the guilds involved, to forestall outside competition. The second method involved carving the material directly, which left the surface prone to cracking.

Estimate EUR 3,000

Starting price EUR 1,500

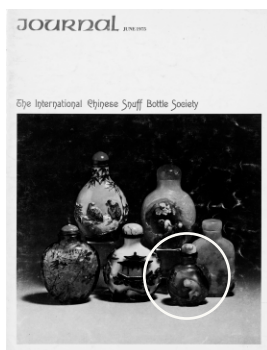




'MONKEY REACHING FOR THE MOON'S REFLECTION', AN IMPORTANT CAMEO AGATE SNUFF BOTTLE, SUZHOU SCHOOL

Published: Journal of The International Chinese Snuff Bottle Society, June 1975, **illustrated on the cover**, discussed on page 6, dated 1780-1850

Rachelle Holden, Rivers and Mountains Far From the World - The Rachelle R. Holden Collection, A Personal Commentary, New York, 1994, pp. 160-161, no. 67, dated 1750-1850



China, 1750-1850. Superbly well hollowed, of globular shape and waisted neck, resting on a minuscule recessed foot. Finely carved utilizing the opaque white, beige, golden-brown and dark natural layers in the stone to create a three-dimensional scene of exceptional quality, to one side with a monkey in high relief, surrounded by lingzhi and pine cut from the darker areas, reaching for the moon's reflection below him. The reverse with a neatly incised poem in high relief. The translucent stone of a pale gray with inclusions of ochre, white, brown, and greenish-gray.

Expert's note: In this bottle, the master carver draws on a common theme in Chan Buddhism: A monkey trying to capture the moon's reflection in water. This image derives from an early Buddhist story in which five hundred monkeys hold onto each other's tails and attempt to seize the reflection of a moon in a well. They fail when the branch from which they are hanging suddenly breaks. The monkeys in this story stand for unenlightened people who cannot distinguish between reality and illusion. On the other side the monkey, hou, is a homonym for the word marquis, the second highest grade among the nobility, and represents the aspiration for a corresponding rise in rank. For this reason, it may be assumed that the present bottle was intended both as a good luck charm and a cautionary tale.



Inscription: Top right 'cai zhi xian cao ying chang chun' (everlasting spring is reflected in the celestial herb of immortality).

Provenance: Janos Szekeres, Connecticut, USA. Sotheby's New York, 27 October 1986, lot 174 (dated 1800-1880). Christie's New York, 27 November 1991, lot 123. Rachelle R. Holden, New York, acquired from the above. A collector's label from Rachelle Holden with inventory number '212' to the base. Janos Szekeres (1914-1998) was a scientist, inventor, and businessman. Born in Hungary, he later attended the University of Vienna where he graduated in chemistry. In 1941 he enlisted in the US Army Air Force and was sent to Asia, where he spent his free time visiting antique shops and became a collector of Chinese art. Szekeres served on the Board of Directors of the International Chinese Snuff Bottle Society and of the Chinese Art Committee of the Harvard University Art Museums. Rachelle Holden (1934-2020) was a famous collector of snuff bottles. She purchased her first snuff bottle in 1974, finding the art form fascinating as it combined all the classic forms of Chinese art, and would continue to passionately collect them for the rest of her life.



Janos Szekeres (1914-1998)



Condition: Excellent condition with minor old wear, minuscule nibbling to rim, mouth, and exposed areas. The stone with natural fissures, some of which may have developed into small hairline cracks over time.

Stopper: White and russet hardstone stopper

Weight: 44.7 g

Dimensions: Height including stopper 55 mm. Diameter neck 16 mm and mouth 5 mm.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 28 November 2005, lot 1525

Price: HKD 420,000 or approx. **EUR 78,000** converted and adjusted for inflation at the time of writing

Description: A finely carved Suzhou agate snuff bottle

Expert remark: Compare the closely related form, the singular appearance and utilization of the opaque white layer in the stone, the color of the agate, the fine incision work, as well as the closely related size (55 mm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 28 May 2010, lot 55

Price: HKD 360,000 or approx. **EUR 61,000** converted and adjusted for inflation at the time of writing

Description: An agate 'Liu hai' snuff bottle, Zhiting School, Suzhou, 1730-1850

Expert remark: Compare the closely related form, the singular appearance and utilization of the opaque white layer in the stone, the color of the agate, the fine incision work, as well as the related size (44.1 mm).



Estimate EUR 15,000

Starting price EUR 7,500



67 A CAMEO AGATE SNUFF BOTTLE, OFFICIAL SCHOOL, 1740-1840

Published:

Hugh Moss, *Chinese Snuff Bottles of the Silica or Quartz Group*, London, 1971, p. 58, no. 149
 Rachelle Holden, *Rivers and Mountains Far From the World - The Rachelle R. Holden Collection, A Personal Commentary*, New York, 1994, pp. 148-149, no. 61



China. Well hollowed, of flattened form, rising from an ovoid foot to a straight cylindrical neck, the pale gray stone cleverly carved utilizing the brown and light gray markings to depict a sage and his attendant under a pine tree with a ruyi shaped cloud floating at the top left, the reverse with a horse tethered to a post and a sun drifting amid clouds, incised with a ri character (for 'sun'). The rockwork extending from above the base around the bottle. The work finely detailed and incised. The translucent stone of a pale gray color with brownish black and gray inclusions.

Provenance:

Squadron Leader S. B. Johnston. Hugh M. Moss, Hong Kong, acquired from the above. Gerd Lester, New York, acquired from the above. Rachelle R. Holden, New York, acquired from the above in 1981. A collector's label from Rachelle Holden with inventory number '48' to the base. S. B. Johnston was an English pilot for the Royal Air Force, who was promoted from Flight Lieutenant to Squadron Leader in 1968. Gerd Lester was a passionate collector of snuff bottles who wrote many articles for *Arts of Asia*. Hugh Moss (b. 1943) is an author, dealer, artist, lifelong collector, and enthusiast of Chinese art, and foremost authority on Chinese snuff bottles. Rachelle Holden (1934-2020) was a famous collector of snuff bottles. She purchased her first bottle in 1974, finding the art form fascinating as it combined all the classic forms of Chinese art, and would continue to passionately collect them for the rest of her life.

Condition: Excellent condition with minor old wear and possibly microscopic nibbles.



Hugh Moss (c. 1970)

Stopper: Coral
 Weight: 57.2 g
 Dimensions: Height including stopper 67 mm. Diameter neck 16 mm and mouth 6 mm.



A tethered horse forms the rebus 'Can catch the wind', indicating that this would be an encouraging and complimentary gift for someone of still undiscovered talent.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 23 March 2012, lot 1560

Price: USD 25,000 or approx. **EUR 32,000** converted and adjusted for inflation at the time of writing

Description: A finely carved cameo agate snuff bottle, official school, 1740-1840

Expert remark: Compare the closely related form and utilization of the dark markings, the color of the agate and the fine incision work, as well as the size (60 mm).



Estimate EUR 4,000
 Starting price EUR 2,000



68

A RARE CAMEO JASPER SNUFF BOTTLE, OFFICIAL SCHOOL, QING DYNASTY

China, 1750-1850. Well hollowed, of rounded-rectangular form with a concave lip and flat oval recessed foot, ingeniously carved utilizing the yellowish-ochre markings to depict a Buddhist lion and cub playing with a brocade ball, the reverse carved in relief with Zhong Kui raising his sword amid a bat and lingzhi. The stone of a brownish-red tone with a dark coral-red patch with black veining to one side.

Provenance: Collection particulière dans le département Eure-et-Loir, France.

Condition: Very good condition with minor old wear and few minuscule nibbles.

Stopper: Green cabochon on metal collar with metal spoon

Weight: 106.4 g

Dimensions: Height including stopper 79 mm. Diameter neck 21 mm and mouth 8 mm.

Jasper is a fascinating material with a wide range of possible colors, even in a single specimen. This extraordinary example, however, is made from material of exceptional quality and range, with distinct layers of color, allowing for the rare technique of double layers of carving.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 30 March 2005, lot 35

Price: USD 42,000 or approx. **EUR 59,500** converted and adjusted for inflation at the time of writing

Description: A fine and rare carved cameo jasper snuff bottle, Official school, 1750-1850

Expert remark: Compare the closely identical form, manner of carving, and color of the stone.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 26 May 2013, lot 221

Price: HKD 162,500 or approx. **EUR 24,500** converted and adjusted for inflation at the time of writing

Description: A jasper 'toad' snuff bottle official school, Qing dynasty, late 18th/mid-19th century

Expert remark: Compare the closely related form, manner of carving, and color of the stone.



Estimate EUR 4,000

Starting price EUR 2,000





69

AN INSIDE-PAINTED ROCK CRYSTAL 'TROMPE L'OEIL' SNUFF BOTTLE, BY MA SHAOXUAN (1867-1939), DATED 1898

Published: Holden, Rivers and Mountains Far From the World - The Rachelle R. Holden Collection, A Personal Commentary, New York, 1994, pp. 314-315, no. 139 (erroneously stating the bottle was once in the Mary and George Bloch Collection)



China. Of flattened form, with slightly concave top, finely painted on the interior on one main side with a collection of old, tattered and inscribed paper items, including envelopes, books and rubbings, the reverse painted with an excerpt from a Tang dynasty historical chronicle.

Inscriptions: Signed 'Ma Shaoxuan', one seal, and dated to the third month of the Wuxu year (corresponding to 1898)

Provenance: Robert Kleiner, London, 1992.

Rachelle R. Holden Collection, New York, acquired from the above. A collector's label from Rachelle Holden with inventory number '244' to the base. Robert Kleiner (1948-2014) was an important expert on Chinese snuff bottles, beginning his long career at Sotheby's Chinese Art department in London. Along with Hugh Moss and Bob Hall, Robert Kleiner became a key advisor to the Mary and George Bloch collection, and it was Robert who wrote and produced the very first catalog of their bottles. Rachelle R. Holden (1934-2020) was a famous collector of Chinese snuff bottles. She purchased her first bottle in 1974, finding the subject fascinating as it combined all the classic forms of Chinese art, and would continue to passionately collect them for the rest of her life.

Condition: Excellent condition with only minor old wear. A few small scattered inclusions in the crystal.



**Robert Kleiner
(1948-2014)**

Stopper: Pink tourmaline stopper, black platelet

Weight: 66.6 g

Dimensions: Height including stopper 75 mm. Diameter neck 19 mm and mouth 6 mm.

The calligraphy on the reverse side of this bottle is transcribed from the famous Tang stele by Ouyang Xun called Jiu Cheng Gong li quan ming (The Sweet Spring of Jiucheng Palace). Ouyang Xun (AD 557-641) was one of the four masters of the early Tang. The paintings on the other side include burnt and torn examples of the Jin Hui Dui and a fan-shaped painting by Yun Shouping, calligraphy from the book entitled Zuo Zhong Tang (a famous general), a torn book entitled Si Shu (essential reading for scholars), and an envelope inscribed You Shanghai Ji (posted from Shanghai).

Ma Shaoxuan (1867-1939) was one of the most technically accomplished artists of the Beijing school of painting, which was first started by Zhou Leyuan and included other leading artists such as Ding Erzhong, Ye Zhongsan and Ziyizi. Ma's famous monochromatic portrait bottles of leading Qing officials and personalities were highly sought after among the influential minority of his day and continue to be among the most coveted of all inside-painted bottles. Executed only in black ink, with the use of vermilion solely for seals, each portrait is a technically impeccable, photographic likeness of the sitter. Ma's extraordinary renown led to his being commissioned in 1911 to paint two portraits of the young Xuantong Emperor.



Literature comparison: Compare a closely related rock crystal snuff bottle by Ma Shaoxuan, illustrated by Nancy Berliner, The 'Eight Broken's'. Chinese Trompe-l'oeil Painting, Orientations, February 1992, p. 70.

AUCTION RESULT COMPARISON

Type: Near identical

Auction: Christie's New York, 24 March 2011, lot 1578

Price: USD 20,000 or approx.

EUR 25,000 converted and adjusted for inflation at the time of writing

Description: An inside-painted glass snuff bottle, signed Ma Shaoxuan, dated start of the hot season in the jihai year, corresponding to 1899



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 21 March 2013, lot 1088

Price: USD 40,000 or approx.

EUR 48,000 converted and adjusted for inflation at the time of writing

Description: A rare inside-painted rock crystal snuff bottle, Ma Shaoxuan (1867-1939), Beijing, probably 1905



Estimate EUR 8,000

Starting price EUR 4,000

AN INSIDE-PAINTED HAIR CRYSTAL 'FISH' SNUFF BOTTLE, BY YE ZHONGSAN, DATED 1916

China, the bottle 1740-1860, the painting 1916. Of slightly flattened form, the ovoid body supported on a flat foot and with a broad cylindrical neck. Well painted with fish swimming amid aquatic fronds, the stone suffused with slender black tourmaline needles suggestive of reeds.

Inscriptions: To one side, signed 'Ye Zhongsan' and dated 'In the Autumn of the Year of Bingchen' (corresponding to 1916). One seal.

Provenance:

Sotheby's London, 5 December 1983, lot 190. A British private collection, acquired from the above, and thence by descent in the same family.

Condition: Very good condition with minor old wear, few minuscule nicks, the stone with natural imperfections and fissures, some of which may have developed into small hairline cracks over time. The stopper has been replaced since the bottle was at Sotheby's in 1983.



Stopper: Aventurine and mother-of-pearl

Weight: 43.2 g

Dimensions: Height including stopper 70 mm, Diameter neck 15 mm and mouth 7 mm

From about 1904 onwards, Ye Zhongsan began to take advantage of what we may presume to have been a weakening market for old snuff bottles in the wake of the gradually dying interest in snuff in favor of smoking cigarettes and the political turmoil that attended the aftermath of the Boxer Rebellion of 1900 and the collapse of the Qing dynasty, which would follow in 1911. We suddenly see a reasonable number of old agate and crystal bottles where the markings in the material are imaginatively used as the basis for ink-play paintings. Two examples in agate are illustrated in JICBS, Autumn 1982, p. 35, figs. 83, 83a, 84, and 84a, the former a chalcedony bottle with a natural design of a fish in darker markings where Ye has painted further fish in a pond to augment it, and the latter a banded agate, where Ye has again added his painting to interpret and define the markings in the stone. **For the present bottle, Ye has cleverly used the needle-like crystals of tourmaline as reeds, providing his fish with a naturalistic environment.**

It is quite remarkable that it took until the turn of the century for any inside-painted artists to realize the potential in painting inside such materials that were, after all, readily available and, it would seem, crying out for such treatment. It was Ye Zhongsan's use from the early years of the present century onwards that defined this particular branch of the art, and it remained his prerogative throughout his career, being adopted only occasionally by other artists, including Zhou Leyuan. This again seems strange, since once the idea was established, we might have expected other artists to respond more enthusiastically to it. But of course such initial enthusiasm may well have been impeded by the increased challenge of integrating one's personal artwork into an already existing natural environment.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 23 November 2010, lot 52

Price: HKD 72,000 or approx. **EUR 12,500** converted and adjusted for inflation at the time of writing

Description: An inside-painted 'hair-crystal' snuff bottle, Ye Zhongsan, dated 1905 (the bottle 1740-1860)



Estimate EUR 4,000

Starting price EUR 2,000





71

AN INSIDE-PAINTED 'HAWK AND MOON' SMOKY CRYSTAL SNUFF BOTTLE, BY YE ZHONGSAN, DATED 1935

China, the bottle ca. 1750-1850, the painting 1935. Depicting a hawk perched on a pine branch, its head raised towards the full moon, the branches encircling the bottle, the reverse with an inscription. Of rectangular form with rounded edges, rising from an oval foot to a straight cylindrical neck, the top slightly concave.

Inscriptions: Top center, signed Ye Zhongsan in the year of yihai (1935), one seal.

Provenance: Hugh Moss Ltd., Hong Kong, 1993. Rachelle R. Holden, New York, acquired from the above. An old collector's label with inventory number '308' to the base. Hugh Moss (b. 1943) is an author, dealer, artist, lifelong collector, and enthusiast of Chinese art, and the foremost authority on Chinese snuff bottles. Rachelle Holden (1934-2020) was a famous collector of snuff bottles. She purchased her first bottle in 1974, finding the art form fascinating as it combined all the classic forms of Chinese art, and would continue to passionately collect them for the rest of her life.



Hugh Moss (c. 1970)

Condition: Superb condition with only minor wear. Minute fleck on exterior of mouth rim.

Stopper: Rose quartz (the metal mount with few minuscule nicks)
Weight: 58.8g
Dimensions: Height including stopper 73 mm. Diameter neck 17 mm and mouth 6 mm.

Ye Zhongsan, from about 1904 onwards, began to take advantage of what we may presume to have been a weakening market for old snuff bottles in the wake of the gradually dying interest in snuff in favor of smoking cigarettes and the political turmoil that attended the aftermath of the Boxer Rebellion of 1900 and the collapse of the Qing dynasty, which would follow in 1911. We suddenly see a reasonable number of old agate and crystal bottles where the natural color shades in the material are imaginatively used as the basis for ink-play paintings. **The present 'dark' bottle was deliberately chosen by the artist to show the majestic hawk at night, as he gazes at the full moon, which itself is mostly hidden behind a pine tree.** It is quite remarkable that it took until the turn of the century for any inside-painting artists to realize the potential in using such materials that were, after all, readily available and, it would seem, crying out for such treatment. It was Ye Zhongsan's use from the early years of the present century onwards that defined this particular branch of the



art, and it remained his prerogative throughout his career, being adopted only occasionally by other artists, including Zhou Leyuan. This again seems strange, since once the idea was established, we might have expected other artists to respond more enthusiastically to it. But of course such initial enthusiasm may well have been impeded by the increased challenge of integrating one's personal artwork into an already existing natural environment.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 29 March 2022, lot 51

Price: USD 10,710 or approx. **EUR 10,000** converted and adjusted for inflation at the time of writing

Description: An inside-painted smokey-quartz snuff bottle, signed Ye Zhongsan, dated 1924



Estimate EUR 4,000
Starting price EUR 2,000



72

AN INSIDE-PAINTED GLASS SNUFF BOTTLE, BY WANG XISAN (BORN 1938), DATED 1979

China. The ovoid body supported on a short thick foot, the shoulder carved in relief with beast masks suspending mock ring handles and surmounted by a broad cylindrical neck. Finely painted to one side with an angry boy attempting to stop a white cat from eating his pet bird, the helpless animal already trapped in the cat's mouth, the open birdcage on the ground beside them, all below a poetic inscription. The other side with a boy chasing a butterfly amid rocks and bamboo.

Inscriptions: To one side, 'The bird has entered the cat's mouth. The boy is angry and mimics the hero Wu Song to help the bird', dated 'In Autumn of the Year of Jiwei (corresponding to 1979) in Yihuzhai', and signed 'Wang Xisan'.

Provenance: Robert Hall, London, c. 1990. An old English private collection, by repute acquired from the above and thence by descent within the family. Robert Hall is one of the leading dealers of Chinese Snuff Bottles. He has played a vital role in the formation of many of the world's great collections, including the Mary and George Bloch Collection. His wide knowledge of the subject has enabled him to produce numerous publications and articles, such as his series *Chinese Snuff Bottles I to XVI* (1987-2011).

Condition: Excellent condition with minor wear and manufacturing irregularities. The base with remnants of red lacquer.



Robert Hall

Stopper: Transparent green glass
Weight: 87.1 g
Dimensions: Height including stopper 70 mm, Diameter neck 21 mm and mouth 7 mm

Wu Song, also known as Wu the Second, is a legendary hero recounted since the 13th century and one of the well-known fictional characters in the *Water Margin*, one of the Four Great Classical Novels in Chinese literature. A story in the *Water Margin* related how Wu slayed a widely feared tiger, to which the inscription on the present bottle refers in a humorous manner.



A mural depicting Wu Song slaying the tiger at the Long Corridor in the Summer Palace, Beijing

Born in 1938, Wang Xisan (Wang Ruicheng) was the star pupil of Ye Bengqi, the son of Ye Zhongsan, the artist who revitalized the Beijing school of painting in the late 1950s. For a discussion on the artist Wang Xisan see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles*, the Mary and George Bloch Collection, Volume 6, Part 1, Hong Kong, 2008, pp. 273-275. The authors note, "As an artistic genius, Wang rapidly became one of the finest of all enamellers, both artistically and technically, that China has ever produced." The artist paints glass snuff bottles and interior-painted snuff bottles, showing great artistry in both.



Wang Xisan (b. 1938) at work

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 24 November 2012, lot 682

Price: HKD 275,000 or approx. **EUR 44,000** converted and adjusted for inflation at the time of writing

Description: An inside-painted agate snuff bottle Wang Xisan, dated 1979 (the bottle late Qing dynasty)

Expert remark: Compare the closely related depiction of a boy with cat and pet bird to one side. Note that this bottle is made from agate and was repurposed by the artist.



Estimate EUR 8,000

Starting price EUR 4,000







73

A SLIP-DECORATED AND ENAMELED 'DOVES AND PEKINGESE DOG' SNUFF BOTTLE, YIXING, 1820-1850

Published:

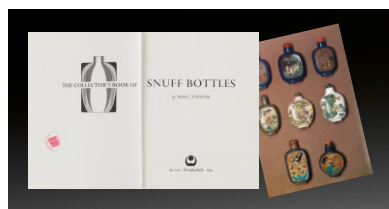
Hugh Moss, *Chinese Snuff Bottles Four: A Magazine* for the collector and student of Chinese Snuff-Bottles, London, 1966, p. 45, fig. 11

Arts of Asia, September-October 1973, p. 45, fig. 11

Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York, 1976, no. 336

JICSBS, December 1979 and March 1980, p. 13, fig. 4

Rachelle Holden, *Rivers and Mountains Far From the World - The Rachelle R. Holden Collection, A Personal Commentary*, New York, 1994, pp. 126-127, no. 50



Exhibited:

Tokyo, Mikimoto Hall, *An Exhibition of Chinese Snuff Bottles From The Bob C. Stevens Collection*, 22-31 October 1978, cat. no. 92.

China. The stoneware bottle of rounded rectangular form, with a cylindrical neck, and tapering to a recessed oval foot, enameled in blue and reserved on each side with a recessed panel, finely carved and decorated in opaque colored slips, one side depicting a pair of Pekingese dogs, and on the other a pair of doves. The coral stopper finely carved with a bat.

Provenance: From the collection of Bob C. Stevens, no. 336. Sotheby's Honolulu, *Fine and Important Chinese Snuff Bottles from the Collection of Bob C. Stevens, Part I*, 7 November 1981, lot 69. Rachelle R. Holden, New York, acquired from the above. Bob C. Stevens was an enthusiastic collector of Chinese snuff bottles who published an important book on the subject, *The Collector's Book of Snuff Bottles*, in 1976. In 1978, a part of his collection was exhibited in Tokyo at Mikimoto Hall. Rachelle R. Holden (1934-2020) was a famous collector of Chinese snuff bottles. She purchased her first bottle in 1974, finding the subject fascinating as it combined all the classic forms of Chinese art, and would continue to passionately collect them for the rest of her life.

Condition: Magnificent condition with minor old wear, light surface scratches, very few touched-up glaze flakes and microscopic pits.



Rachelle R. Holden (1934-2020)

Stopper: Carved coral (minuscule age cracks and chips to stopper)

Weight: 44.1 g

Dimensions: Height including stopper 71 mm. Diameter neck 16 mm and mouth 6 mm.

The Daoguang Emperor and his consort were fond of doves and small dogs, respectively, as subjects of paired doves and Pekingese dogs became popular during this period. The symbolism imbued in the pairs of dogs and doves implies a wish for happy marriage.

The dove-and-dog Yixing bottles were made in sets and in several different series. One of the finest versions of all is seen in the present lot, with its rounded rectangular shape, blue surround and multi-colored slip decoration. The slip is both painted with a brush and plastered on and carved, or at least manipulated with a blade of some sort. This is the same technique as that of the Slip Master (see for example Moss, *Treasury* 6, lots 1448-1451), but it is a quite different, more evolved style, with a number of different colors of slip used almost like enamels. This is typical of artistic evolution in the snuff-bottle arts, where a simple idea, drawn initially from the painting style of the literati with its predominance of monochrome ink painting, evolves to a more complex style as the possibilities of the medium are explored. These bottles with their more intriguing designs and multiple colors may be the later wares by the Slip Master, perhaps with a son taking over, or they may be from a different workshop, although we are inclined towards the first option. The bulk of the known examples probably dates from the earlier part of the Daoguang reign, although the type may have remained popular throughout the reign. As a rule, however, it is not likely that an Imperial type remained fashionable for thirty years without noticeable changes in style.

The dogs and doves on this series are always extremely well depicted, full of life, and the limited range of colors of slip available to the carvers are very thoughtfully and effectively used. While the form remains reasonably constant, and the subject matter is always the same, there are several different compositions within the series. Either each was made as an individual composition of the same theme, or each series was redesigned. Two more are illustrated in Stevens 1976, as nos. 334 and 336, both equally well worked. Between them, however, is a rare example (no. 335) with an enameled design of the same subject, still with the blue surround, that is quite poorly painted, even by the decorative standards of Yixing. The painted version may come from a time later in the reign when the enamel workshop responsible for so many earlier bottles was beginning to show signs of decline.

Yixing in Jiangsu province gives its name to this distinctive stoneware. In production for nearly a thousand years in the same place, Yixing ware only came into artistic prominence in the later Ming dynasty, when it was adopted by the literati class as a suitable material for teapots and thence for other items for the scholar's studio. Slip-decorated snuff bottles constitute a considerable portion of the known output. Slip is simply liquid clay which can be applied like a thick paint or used for gluing segments together.

Literature comparison: Compare a Yixing bottle decorated with landscape scenes set within a blue-enameled surround, and impressed with a cyclical date, jiyu (1849) is illustrated in *An Imperial Qing Tradition*, Chinese Snuff Bottles from the Collections of Humphrey K. F. Hui and Christopher C. H. Sin, no. 46. Others of the slip-decorated versions with a blue surround are in Sotheby Parke Bernet, New York, 17 March 1977, lot 44, and Jutheau 1980, p. 94, no. 4, and Robert Kleiner & Co. Ltd. 1994, no. 75 (the designs as a mirror image of the present example), and Parke-Bernet Galleries, New York, 2 December 1969, lot 43 (from the Claar Collection).

AUCTION RESULT COMPARISON

Type: Near identical

Auction: Christie's New York, 22 March 2007, lot 38

Price: USD 33,600 or approx. **EUR 45,000** converted and adjusted for inflation at the time of writing

Description: An unusual slip-decorated stoneware snuff bottle, Yixing, 1820-1850



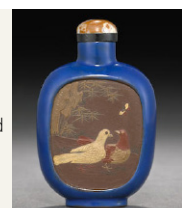
AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams New York, 16 March 2015, lot 1028

Price: USD 37,500 or approx. **EUR 44,000** converted and adjusted for inflation at the time of writing

Description: An enameled and slip-decorated, Yixing snuff bottle, 1800-1880



Estimate EUR 8,000

Starting price EUR 4,000



A RARE WUCAI 'ZHANG TIANSHI AND THE FIVE POISONS' DISH, WANLI MARK AND PERIOD

China, 1573-1620. Exquisitely potted, the shallow rounded sides supported on a tapered foot and rising to an everted rim. Superbly painted in bright enamels and cobalt-blue to the interior with Zhang Tianshi riding a tiger with flame-like mane and bushy tail, raising his sword as he chases a snake hiding behind a craggy rock, all below a gnarled pine tree and above further rockwork and blossoming flowers, enclosed by a double line border and encircled by butterflies, floral motifs, and lingzhi. The exterior similarly decorated with reeds, floral motifs, and a lizard. The recessed base with an underglaze-blue six-character mark *da Ming Wanli nianzhi* within a double circle and of the period.

Provenance: New York trade, by repute acquired from an old Japanese private collection.

Condition: Superb condition with minor old wear and distinct firing irregularities, as expected from authentic Wanli wares, including scattered pits and few dark spots. Only minimal rubbing to enamels, occasional light surface scratches.

Weight: 191.5 g

Dimensions: Diameter 16 cm

With a Japanese wood storage box and protective cloth wrapping. (3)

The theme in this dish is associated with the Dragon Boat Festival (duanwujie), which falls on the fifth day of the fifth lunar month. Many of the motifs associated with duanwujie relate to the desire to combat evil forces and poisonous creatures. On this dish, we see the legendary Daoist priest Zhang Tianshi, who cuts through evil with his sword.

The snake, lizard, centipede, toad, and scorpion constitute the 'Five Poisons' in Chinese traditions. Here, Zhang is depicted chasing two of them, a snake and a lizard, the latter of which is painted to the exterior of this dish. The pomegranate flowers, which are in bloom at the time of the Dragon Boat Festival, are associated with fertility and were worn as amulets by women. Their brilliant red color is also the color of joy.

Zhang Tianshi, courtesy name Fuhun, also known as Zhang Daoling and Zhang Ling, among other names, was a Chinese religious leader who lived during the Eastern Han dynasty and founded the Way of the Celestial Masters sect, the first organized form of religious Daoism. In 142 CE, Zhang announced that Laozi had appeared to him, and commanded him to rid the world of decadence and establish a new state consisting only of the 'chosen people'. Zhang became the first Celestial Master and began to spread his newly founded movement throughout the province of Sichuan. The movement was initially called the Way of the Five Pecks of Rice, because each person wishing to join was required to donate five pecks of rice. The movement spread rapidly, particularly under his son Zhang Heng and grandson Zhang Lu. Their rebellion against the Han dynasty is known as the Five Pecks of Rice Rebellion. After the success of the rebellion in 194, they founded the theocratic state of Zhang Han in the Hanzhong Valley of Sichuan, enjoying full independence.



Zhang Tianshi as pictured in *Myths and Legends of China* by E. T. C. Werner



Expert's note: Wucai dishes with related designs and Wanli marks were sometimes copied during the Kangxi period. The present lot, however, is without a doubt a genuine Wanli piece, as indicated by the creamy, pale ivory-colored ware, the distinct kiln marks, the fine warping and the inimitable color palette.

LITERATURE COMPARISON

A smaller Wanli wucai dish with similar theme but differently rendered with Zhang Tianshi surrounded by all the 'Five Poisons' is in the Palace Museum, Beijing, illustrated in *Porcelains in Polychrome and Contrasting Colors, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, no. 47*. The present dish also relates to a somewhat larger Wanli wucai dish in the collection of the Percival David Foundation and now in the Victoria & Albert Museum, accession number C.1037-1917, illustrated by Rosemary E. Scott and Rose Kerr in *Ceramic Evolution in the Middle Ming Period, V&A and Percival David Foundation, London, 1994, p. 22, no. 25*, and another in the collection of the Tianminlou Foundation, illustrated by Louise Allison Cort and Jan Stuart, *Joined Colors, Smithsonian Institution, Washington, 1993, p. 130, no. 57*. The latter two dishes have the theme of the Five Poisonous Creatures on the back and another aspect of the Duanwujie festival – dragon boat races – on the interior.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 30 November 2016, lot 3400

Price: HKD 525,000 or approx. **EUR 74,000** converted and adjusted for inflation at the time of writing

Description: A fine and very rare wucai 'Zhang Tianshi' dish, Wanli six-character mark in underglaze blue within a double circle and of the period

Expert remark: Compare the closely related depiction of Zhang Tianshi with raised sword, the exterior also with a lizard, and further decoration of butterflies, pomegranate flowers and lingzhi. Note that there is no tiger and no snake. Also note that the dish is of smaller size (14 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 6 April 2016, lot 47

Price: HKD 1,125,000 or approximately **EUR 158,500** converted and adjusted for inflation at the time of writing

Description: A small wucai 'shoulao' dish, mark and period of Wanli

Expert remark: Compare the closely related form and wucai decoration, though depicting a different subject. Note the smaller size (12.3 cm).



Estimate EUR 30,000

Starting price EUR 15,000

75

A COPPER-RED AND UNDERGLAZE BLUE-DECORATED 'XINIU' VASE, KANGXI MARK AND PERIOD

China, 1662-1722. Well potted, the baluster body rising from a short tapered foot to a waisted neck with lipped rim. Zestfully painted in deep copper-red with distinct hues of pink and green, reminiscent of a peach bloom glaze, depicting a whimsical Xiniu gazing up at the full moon, its eye neatly picked out in cobalt blue, covered overall in a transparent glaze with a faint bluish tone. The recessed base with a horizontal underglaze-blue six-character mark da Qing Kangxi nianzhi and of the period.

Provenance: From an old Austrian collection, by repute acquired circa 1930 in a deaccession from the Kunsthistorisches Museum in Vienna, and thence by descent within the family. The base with an old label, 'K.H.M.' (abbreviation for Kunsthistorisches Museum).

Condition: Very good condition with minor old wear, traces of use and some firing irregularities, including pottery marks, dark spots and glaze crackling to the xiniu. Occasional light scratches.



Kunsthistorisches Museum Vienna, Austria

Weight: 248.0 g
Dimensions: Height 14.5 cm

The Xiniu is a legendary Chinese animal. In ancient texts the term originally meant rhinoceros, but in later periods - after the rhinoceros was extinct - the creature became increasingly mythologized. By the Song dynasty it had entirely become a beast of legend, known only through literary references. Over time its depiction changed to a more bovine appearance, easily identifiable by its curved single horn, located prominently on its head. Supposedly the mythical being used this horn to communicate with the sky, which is why the Xiniu is almost always depicted gazing up at the moon.

AUCTION RESULT COMPARISON

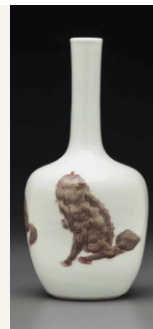
Type: Related

Auction: Christie's New York, 19 September 2014, lot 920

Price: USD 18,750 or approx. **EUR 22,000** converted and adjusted for inflation at the time of writing

Description: A copper-red and underglaze-blue decorated bottle vase, Kangxi period

Expert remark: Compare the related copper-red decoration, also with pale green shadings and eyes picked out in underglaze blue, as well as the mythical beast motif. Note that the vase does not have a reign mark.



Estimate EUR 8,000

Starting price EUR 4,000







A YELLOW-GROUND GREEN-ENAMELED 'DRAGON' BOWL, KANGXI MARK AND PERIOD

China, 1662-1722. The exterior is masterfully incised and decorated in green enamel with two dragons in pursuit of flaming pearls amidst wispy clouds and flames, below a scrolling foliate band around the rim. The interior shows a central shou character within a double circle, all reserved on an opaque lemon-yellow ground. The recessed base with an underglaze-blue six-character mark da Qing Kangxi nianzhi within a double circle and of the period.

Provenance: From the collection of Captain Charles Oswald Liddell, acquired in China before 1914 and thence by descent. Born in Edinburgh, Scotland, Captain Charles Oswald Liddell (1854-1941) worked in China from 1877 to 1913. He married Elizabeth Birt in 1880 in Shanghai and thereby inherited Birt's Wharf there, expanding the business to Hangzhou, Tianjin, and Harbin. Liddell collaborated with A. W. Bahr in an exhibition in Shanghai in 1908, as Chairman of the North China branch of the Royal Asiatic Society and in writing descriptions for it, which were printed by A. W. Bahr in "Old Chinese Porcelain and Works of Art in China" in 1911. Charles Liddell had formed his collection, except for three pieces, while trading in China for nearly forty years. He purchased a number of them from two significant sources: Prince Chun, the last Regent of the Qing Dynasty, and the private secretary and adviser to Li Hong Zhang. In May 1929, Bluett offered a part of the collection, publishing a catalog of "The Liddell Collection of Old Chinese Porcelain" with 229 entries. One of two Guyuexuan bowls in this exhibition was sold to the Hon. Mountstuart Elphinstone for GBP 150 and was part of the Elphinstone gift to the Percival David Foundation. The second of the two bowls was acquired by Charles Russell, and was subsequently in the collections of Barbara Hutton and Robert Chang, eventually selling in Hong Kong in 2006 for GBP 10,000,000.



**Captain Charles
Oswald Liddell
(1854-1941)**

Condition: Remarkably good condition commensurate with age, with only minor wear and firing irregularities such as dark spots and uncontrolled glaze pooling, one faint hairline to the rim, near-invisible to the naked eye, and two short glaze lines near the rim.

Weight: 80.0 g
Dimensions: Diameter 10.2 cm



AUCTION RESULT COMPARISON

Type: Near-identical

Auction: Christie's New York, 23 March 2018, lot 779

Price: USD 30,000 or approx.

EUR 35,000 converted and adjusted for inflation at the time of writing

Description: A yellow-ground green-enamelled 'dragon' bowl, Kangxi six-character mark in underglaze blue within a double circle and of the period

Expert remark: Compare the near identical form and size (10.2 cm) as well as the similar enamels, incised decoration, and mark.



Estimate EUR 12,000
Starting price EUR 6,000



77

A FAMILLE ROSE 'BUTTERFLY AND FLOWERS' SAUCER DISH, YONGZHENG MARK AND PERIOD

Opinion: It has become exceedingly difficult to find 18th century 'boneless' wares in a good state of preservation, regardless of form or size. But being able to offer such a large dish, with such a finely painted Yongzheng mark, and from the period, with such vibrant colors, and in such pristine condition overall, just feels like a once-in-a-lifetime event!

China, 1723-1735. Delicately potted, the shallow rounded sides rising from a straight and high foot to a gently everted rim. The interior finely painted in 'boneless style' with bright enamels to depict a butterfly fluttering amid leafy and flowering stems of chrysanthemum and peony with two still-closed buds. The recessed base with an underglaze-blue six-character mark da Qing Yongzheng nianzhi within a double circle and of the period.

Provenance: A Scottish private collection.

Condition: Magnificent condition commensurate with age. Only minor old wear and tiny firing irregularities. The foot rim with two minor nicks. A Yongzheng-era porcelain dish in such well-preserved condition must be considered extremely rare.

Weight: 256.9 g

Dimensions: Diameter 19.8 cm

The combination of flowers and butterflies to decorate Chinese porcelain can be seen from as early as the Ming dynasty's Yongle reign, when it was used on blue and white wares, such as the pear-shaped vase in the Sir Percival David collection, British Museum, London, illustrated by R. Scott, *Elegant Form and Harmonious Decoration: Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 38, no. 25. The combination of butterflies and flower sprays painted in overglaze enamels on porcelain, however, became particularly popular at the Imperial Court during the Yongzheng reign, following the development of the famille rose palette of enamel colors, see a famille rose bowl, Yongzheng mark and period, decorated with roundels enclosing butterflies and flowers, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, vol. 39, Hong Kong, 1999, pp. 78-9, no. 68.

This bowl is an early example of the new confidence among painters during the reign of Yongzheng to increasingly handle areas of multiple color without using formal borders for separation. This technique is known as 'boneless style', because there virtually is no inner skeleton to the design. In the present lot for example, the pink and white colors of the large peony flower are not separated by any lines. This technique was not widely used, most likely because it was too difficult to implement on a mass production scale. It represented a great challenge to the artists, where unskilled painters would require outlines to complete their sections of decoration, and if not handled well, would give the impression that the piece was unfinished.



The fluttering butterfly depicted on this dish emphasizes the fragile, shimmering beauty of the wings. Designs of butterflies suggest duplication of an auspicious wish, since the character for butterfly is a homophone for 'repeat'. It also is a homophone with 'die' meaning 'Over seventy or eighty years of age', and thus expresses a wish for longevity. Butterflies also symbolize happiness in marriage and everlasting romantic love. The latter interpretation is due to a number of traditional Chinese stories in which butterflies play a significant part. Feng Menglong (1574-1646), for example, narrates the popular story of the 'butterfly lovers' Liang Shanbo and Zhu Yingtai, who are transformed into butterflies after death. The philosopher Zhuangzi's famous dream of being a butterfly also made them symbols of the boundary between dream and reality.

Literature comparison: Compare a related famille rose saucer dish with butterflies and peonies, also with a Yongzheng mark and of the period, 29.7 cm diameter, exhibited by the Oriental Ceramic Society at Bonhams London, Reginald and Lena Palmer, their Collection, and the Oriental Ceramic Society, 1921-1970, 27 October 2021.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 8 April 2011, lot 3061

Price: HKD 920,000 or approx. **EUR 135,000** converted and adjusted for inflation at the time of writing

Description: A famille-rose saucer dish, mark and period of Yongzheng

Expert remark: Compare the closely related manner of painting with similar peony, chrysanthemum, and two-color leaves. Note the slightly smaller size (18.5 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 19 March 2013, lot 218

Price: USD 81,250 or approx. **EUR 101,500** converted and adjusted for inflation at the time of writing

Description: A pair of famille-rose dishes, Yongzheng mark and period

Expert remark: Compare the closely related subject and manner of painting with similar peony, chrysanthemum, two-color leaves, and butterfly. Note the smaller size (15.1 cm) and that the lot is a pair of dishes.



Estimate EUR 15,000

Starting price EUR 7,500





78 A COPPER-RED GLAZED TAZZA, YONGZHENG MARK AND PERIOD

Opinion: Copper-red wares were a fixture of the Imperial household during the Yongzheng era, with dishes, bowls and cups of various sizes appearing much more frequently than stem cups let alone tazzas. On top of that, the present lot comes in pristine condition and with immaculate provenance, making it even rarer, and a notable highlight in even the most advanced collection of monochrome wares. Dating from the early heyday of Imperial production, around the time of Tang Ying's arrival at Jingdezhen in 1728, where he was appointed by the Yongzheng Emperor to supervise the porcelain manufacture, the present lot is a powerful testimonial as to why monochrome wares became so popular among the most sophisticated scholars of modern day China.

China, 1723-1735. Superbly potted, the shallow rounded sides rising from a splayed hollow foot encircled by a molded bamboo node. The exterior glazed in a rich and warm red, the interior and base glazed white. The base with an underglaze-blue six-character mark da Qing Yongzheng nianzhi and of the period.

Provenance: Sotheby's London, 25 May 1965, lot 165. Dr. Wou Kiu-an, acquired from the above. Wou Lien-Pai Museum (1968-2022), collection number Q.8.08. A copy of the sale result list for the Sotheby's auction on 25 May 1965, stating the buyer as 'Wou', accompanies this lot. Dr. Wou Kiu-an (1910-1997) was a Chinese diplomat and noted scholar of Chinese art. His father, Wou Lien-Pai (1873-1944), was one the leading political figures of early 20th century China, remembered for his role as speaker and leader of parliament during the turbulent years of the Republican era. Dr. Wou himself embarked on an illustrious career in diplomacy until his retirement in 1952, when he settled in London and devoted the rest of his life to the study of Chinese art. It was no doubt fortuitous that Dr. Wou's years of collecting coincided with an abundant availability of exceptional Chinese art on the London market. From the mid-1950s to the late 1960s he was able to form a collection of well over 1,000 works that together represented virtually every category of Chinese art. At the heart of Dr. Wou's drive to collect was a burning desire to preserve the relics of China's rich historical past scattered across Europe, and to promote Chinese art and culture. It is unclear when Dr. Wou conceived of the idea to create a place to house his collection, but in 1968 he opened the doors to the Wou Lien-Pai Museum, named in honor of his father. Over the years the Museum became a 'must see' destination for collectors, academics, and visiting dignitaries, and Dr. Wou would delight in leading his visitors through the galleries, recounting stories of China's glorious history.



Dr. Wou Kiu-an at the Wou Lien-Pai Museum, July 1968

Condition: Some old wear and firing irregularities, such as dark spots, a glaze bubble to the well, small firing cracks, and minimal fritting. A minuscule chip to the rim with associated fill and hairline. The glaze with a splendid, unctuous feel. Refer department for or a video shot under strong blue light, confirming the overall fine condition.

Weight: 752.8 g
Dimensions: Diameter 20.9 cm

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's New York, 11 September 2019, lot 635
Price: USD 40,000 or approx. **EUR 44,000** converted and adjusted for inflation at the time of writing
Description: A copper-red glazed stem bowl, Yongzheng seal mark and period



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 22 March 2013, lot 1554
Price: USD 30,000 or approx. **EUR 36,000** converted and adjusted for inflation at the time of writing
Description: A copper-red-glazed stem bowl, Yongzheng six-character mark in underglaze blue in a line and of the period

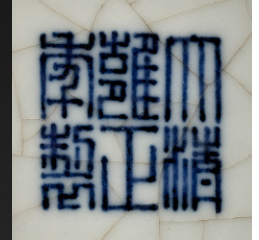


Estimate EUR 12,000
Starting price EUR 6,000

大清雍正
年製







79 A GUAN-TYPE 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

Type: Near identical

Auction: Christie's Paris, 7 June 2011, lot 194

Price: EUR 28,600 or approx. **EUR 35,500** adjusted for inflation at the time of writing

Description: A Guan-type glazed vase, hu, China, Qing dynasty, Yongzheng six-character sealmark and of the period

Expert remark: Note the evident damage and repair as well as significant misfirings. Due to these condition issues, which the present lot does not have, the result was appropriate at the time. Note the size (31.7 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 9 April 2006, lot 1614

Price: HKD 1,440,000 or approx. **EUR 275,000** converted and adjusted for inflation at the time of writing

Description: A rare massive guan-type vase, fanghu, seal mark and period of Yongzheng

Expert remark: Compare the near identical form. Note the ruyi scepter loop handles and slightly larger size (43.8 cm).



Estimate EUR 30,000
Starting price EUR 15,000

清乾隆御製
御製
大清乾隆御製



A WUCAI 'DRAGON AND PHOENIX' BOWL, QIANLONG MARK AND PERIOD

China, 1736-1795. With deep rounded sides rising to an everted rim, the exterior is painted with two phoenixes descending between green and iron-red dragons pursuing 'flaming pearls' amidst flower sprigs, below a band of the Eight Buddhist Emblems alternating with ruyi heads joined by a blue line. The interior with a medallion enclosing **five iron-red bats (rare)** as well as a double line border below the rim. The recessed base with an underglaze-blue six-character seal mark da Qing Qianlong nianzhi and of the period.

Provenance: From the collection of Dr. Wou Kiuan. Wou Lien-Pai Museum, coll. no. Q.C.186. Dr. Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art. His father, Wou Lien-Pai (1873-1944), was one the leading political figures of early 20th century China, remembered for his role as speaker and leader of parliament during the turbulent years of the Republican era. Dr. Wou himself embarked on an illustrious career in diplomacy until his retirement in 1952, when he settled in London and devoted the rest of his life to the study of Chinese art. It was no doubt fortuitous that Dr. Wou's years of collecting coincided with an abundant availability of exceptional Chinese art on the London market. From the mid-1950s to the late 1960s he was able to form a collection of well over 1,000 works that together represented virtually every category of Chinese art. At the heart of Dr. Wou's drive to collect was a burning desire to preserve the relics of China's rich historical past scattered across Europe, and to promote Chinese art and culture. It is unclear when Dr. Wou conceived of the idea to create a place to house his collection, but in 1968 he opened the doors to the Wou Lien-Pai Museum, named in honor of his father. Over the years the Museum became a 'must see' destination for collectors, academics, and visiting dignitaries, and Dr. Wou would delight in leading his visitors through the galleries, recounting stories of China's glorious history.

Condition: Good condition with only minor wear and minimal firing irregularities. The rim with a minuscule filled chip and associated hairline.



Dr. Wou Kiuan,
Paris, November
1939

Weight: 270.0 g
Dimensions: Diameter 15.4 cm

Literature comparison: The decorative format of the present bowl is inspired by Kangxi prototypes. Compare two Kangxi-marked examples of different sizes illustrated in *Porcelains in Polychrome and Contrasting Colors, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, nos. 135-136. A Qianlong-marked example of similar size to the present example is also illustrated, *ibidem*, no. 158. Another Qianlong example is in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, page 282.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Hong Kong, 29 May 2013, lot 1923
Price: HKD 870,000 or approx.
EUR 133,000 converted and adjusted for inflation at the time of writing
Description: A fine wucai 'dragon and phoenix' bowl, Qianlong six-character seal mark and of the period
Expert remark: Note the similar size (15 cm) and the dragon motif inside the bowl, compared to the five iron-red bats design of the present bowl.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's New York, 11 September 2019, lot 928
Price: USD 68,750 or approx. **EUR 74,500** converted and adjusted for inflation at the time of writing
Description: A wucai 'dragon and phoenix' bowl, Qianlong seal mark and period
Expert remark: Note the smaller size (13 cm) and the interior centering a roundel with an iron-red dragon, compared to the five iron-red bats design of the present bowl.



Estimate EUR 12,000
Starting price EUR 6,000



A CARVED CELADON-GLAZED 'LOTUS' VASE, QIANLONG MARK AND PERIOD

China, 1736-1795. Finely carved in high relief around the body with stylized lotus flowerheads borne on scrolling leafy vines, overall incised with minute details, above a lappet border and below a band of ruyi heads. The shoulder similarly decorated with foliate scroll below a distinct leiwen border, the neck with overlapping palm blades above pendent trefoils, with further ruyi bands at the foot and below the rim. The base incised with a six-character seal mark da Qing Qianlong nianzhi in intaglio within a slightly recessed square and of the period.

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

Condition: Excellent condition with minor old wear and firing flaws, tiny surface scratches.

Weight: 3,097 g

Dimensions: Height 38.3 cm

The rounded sides supported on a spreading foot and sweeping up to an angular shoulder and waisted neck. Covered overall in a lustrous sea-green glaze pooling to a rich and deep celadon tone within the carved recesses. The base and inside glazed as well, leaving only the foot rim unglazed, revealing the white biscuit.

From its fine potting, translucent pale green celadon glaze, crisp lotus scroll and supporting designs, this vase reveals the technical and artistic virtuosity of craftsmen active at the Imperial kilns in Jingdezhen during the 18th century. The form evokes a sense of effortless elegance, despite its design being meticulously executed and conceived in advance. The decoration and glaze both draw from the celebrated ceramic tradition of Longquan in Zhejiang province and reinterpret it to suit the eclectic taste of the 18th century and growing interest in timeless elegance, literally overarching millennia.

Celadon-glazed wares are perhaps the type of ceramics most intimately associated with China. Their origins can be traced back to the Bronze Age, and since then they continued to be popular throughout the Chinese empire. The brilliant bluish-celadon glazes created at the Longquan kilns had provided much inspiration to the potters of the Jingdezhen imperial kilns since the early Ming dynasty. By lessening the amount of iron in the glaze, the potters were able to create a cool and delicate celadon glaze that, when applied on a white porcelain body, resembled the translucency and texture of pale celadon jade. A wide range of exquisite celadon tones was created in the early Qing dynasty, as a result of the Yongzheng and Qianlong Emperors' appreciation of Song dynasty porcelain. Much admired by contemporary connoisseurs was the douqing (bean-green), a bright sea-green color, and the present fenqing (soft green), a pale celadon-green glaze. When applied to finely carved pieces as on the present vase, the thinning and pooling of the glaze on the raised lines and the recesses create a delicate shaded effect, thus accentuating the crispness of the design.



The present vase belongs to a group of monochrome wares where, by using a multi-level carving technique, the craftsmen have created a contrast in the color tone, as if two shades of the same color were used. The motif is elaborate and complex, displaying a level of porcelain carving and incision quality only achieved in the Imperial kilns of the 18th century, yet without any cluttering or overload whatsoever. The elegant silhouette of this vase, its restrained decoration, subtle glaze, and intaglio mark suggest that it was made in the early to middle years of the Qianlong reign, some time before designs slowly started to become overtly elaborate.

Expert's note: The luxuriant lotus scroll on the present vase, which is particularly crisp in its rendering, was adapted from the somewhat rough and rustic designs on Longquan celadons of the Yuan and Ming dynasties. By adding tall palm blades to the neck, precise ruyi borders to the edges, multi-layer lappets to the lower body, and a hyper-accurate leiwen band to the shoulder, the artist has sensibly transitioned original Longquan designs into the highly formal décor language of the Imperial court. **Later copies of these designs always lack such sophisticated semantics, for they not only demand complete submission to simplicity, but also scrupulously precise execution.**

Literature comparison: Compare a related Imperial celadon-glazed globular jar, also with a six-character incised seal mark of Qianlong in intaglio within a slightly recessed square and of the period, illustrated by Marchant, Recent Acquisitions 2012, Important Chinese Porcelain from Private Collections, London, page 94, no. 41. Compare a related celadon-glazed vase in the Qing Court collection, also with a Qianlong mark and of the period, with similarly carved ruyi heads, illustrated in Monochrome Porcelain: The Complete Collection of the Treasures of the Palace Museum, 1999, pages 152-153, no. 138. Compare a related celadon-glazed vase with carved lotus scrolls, with a similar incised Qianlong seal mark and of the period, illustrated in Shanghai Museum, Beijing Museum, Art Museum, The Chinese University of Hong Kong, Qing Imperial Monochromes. The Zande Lou Collection, Shanghai, Beijing, Hong Kong, 2005, p. 120, no. 43. Compare a closely related celadon-glazed bottle vase, 37.5 cm high, also with a Qianlong mark and of the period, with similarly carved palm blades, at Sotheby's Hong Kong, 8 April 2011, lot 3018. Compare a related celadon-glazed fanghu, 34.9 cm high, also with a Qianlong mark and of the period, with similarly carved lotus scroll, at Sotheby's New York, 16 September 2014, lot 158. Finally, compare also a closely related pear-shaped vase, jiaqing mark and period, at Christie's Hong Kong, 29 and 30 April 2001, lot 554.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 8 April 2011, lot 3018

Estimate: HKD 20,000,000 or approx. EUR 2,935,000 converted and adjusted for inflation at the time of writing

Description: A Fine and Extremely Rare Carved Celadon-Glazed Bottle Vase, Seal Mark and Period of Qianlong

Expert remark: Compare the closely related celadon glaze, form, and characteristic carving techniques including high reliefs and remarkably fine incision work with corresponding glaze poolings.



AUCTION RESULT COMPARISON

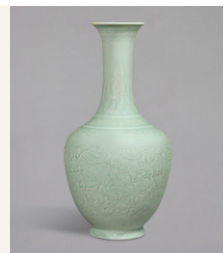
Type: Closely related

Auction: Sotheby's London, 6 November 2019, lot 17

Price: GBP 375,000 or approx. **EUR 492,500** converted and adjusted for inflation at the time of writing

Description: A superb and rare carved celadon-glazed 'peony' vase, Qianlong incised seal mark and period

Expert remark: Compare the closely related celadon glaze, carved decoration, and incised seal mark, and particularly the near-identical lappet border above the foot, perfectly encapsulating both the immense skill required in making this vase and the exquisite beauty it exudes. Note the slightly smaller size (32.4 cm).



Estimate EUR 150,000

Starting price EUR 75,000





A FALANGCAI 'PEONIES AND WUFU' CORAL-GROUND DISH, QIANLONG MARK AND PERIOD

The falangcai color palette of the present dish first appeared on Kangxi period yuzhi bowls, such as an example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, page 4, number 2.

China, 1736-1795. Delicately potted, the shallow sides supported on a short tapered foot and rising to an everted rim. The exterior finely painted against a coral ground in rich and vibrant enamels to depict four different peony blossoms interlinked by leafy scrolls and divided by dots and flowerheads. The interior glazed white and neatly decorated in shades of iron-red above the glaze with five bats (wufu), each painted in a slightly different manner and position. The recessed base with an underglaze-blue six-character seal mark da Qing Qianlong nianzhi and of the period.

Provenance: From the collection of Captain Charles Oswald Liddell, acquired in China before 1914 and thence by descent. Born in Edinburgh, Scotland, Captain Charles Oswald Liddell (1854-1941) worked in China from 1877 to 1913. He married Elizabeth Birt in 1880 in Shanghai and thereby inherited Birt's Wharf there, expanding the business to Hangzhou, Tianjin, and Harbin. Liddell collaborated with A. W. Bahr in an exhibition in Shanghai in 1908, as Chairman of the North China branch of the Royal Asiatic Society and in writing descriptions for it, which were printed by A. W. Bahr in "Old Chinese Porcelain and Works of Art in China" in 1911. Charles Liddell had formed his collection, except for three pieces, while trading in China for nearly forty years. He purchased a number of them from two significant sources: Prince Chun, the last Regent of the Qing Dynasty, and the private secretary and adviser to Li Hong Zhang. In May 1929, Bluett offered a part of the collection, publishing a catalog of "The Liddell Collection of Old Chinese Porcelain" with 229 entries. One of two Guyuexuan bowls in this exhibition was sold to the Hon. Mountstuart Elphinstone for GBP 150 and was part of the Elphinstone gift to the Percival David Foundation. The second of the two bowls was acquired by Charles Russell, and was subsequently in the collections of Barbara Hutton and Robert Chang, eventually selling in Hong Kong in 2006 for GBP 10,000,000.

Condition: Good condition with minor old wear and minimal firing irregularities, the exterior rim with four small and shallow glaze chips and associated touchups. No hidden damages whatsoever (inspected under strong blue light). For a detailed video of the dish taken under blue light, please refer department.



**Captain Charles
Oswald Liddell
(1854-1941)**

Weight: 161.9 g
Dimensions: Diameter 15.9 cm

Literature comparison: Compare a near-identical Kangxi mark and period yellow-ground green-enameled bowl illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enameled Porcelains Plain Tricolored Porcelains*, Shanghai, 2009, page 107, no. 88.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 30 May 2022, lot 2727

Price: HKD 2,016,000 or approx.

EUR 252,500 converted at the time of writing

Description: A fine and very rare enameled coral-ground famille rose 'peony' bowl, Qianlong six-character seal mark in underglaze blue and of the period

Expert remark: Compare the closely related coral ground and falangcai enamels, more specifically the near-identical leaves, also neatly painted in two distinct shades of green. Compare also the related peony blossoms and the underglaze-blue six-character seal mark. Note the different form and smaller size (11.1 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 1 June 2011, lot 4014

Price: HKD 400,000 or approx.

EUR 68,500 converted and adjusted for inflation at the time of writing

Description: A rare famille rose ruby-ground 'bats' dish, Qianlong iron-red six-character seal mark and of the period

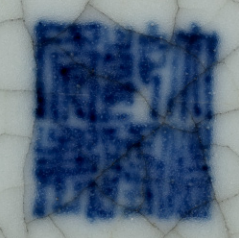
Expert remark: Compare the similar bat decoration to the interior of the dish, also painted in iron-red, the five bats however more formalized than on the present dish and encircling a shou character. Note the ruby ground, iron-red mark, and smaller size (10.6 cm).



Estimate EUR 20,000

Starting price EUR 10,000





83

A RARE GUAN-TYPE VASE, HU, QIANLONG MARK AND PERIOD

China, 1736-1795. The ovoid body supported on a thick spreading foot and tapering to a waisted flared neck, set to either side with a lion-head-form loop handle over a molded mock ring handle at the shoulder, applied overall in a thick bluish-gray glaze suffused with a bold network of steel gray and pale gold crackles stopping at the unglazed foot ring dressed in a dark brown wash in imitation of Song dynasty guan ware. The recessed base with an underglaze-blue six-character mark da Qing Qianlong nianzhi and of the period.

Provenance: Swiss trade.

Condition: Fine condition overall with wear and firing irregularities, shallow surface scratches, the rim with a small chip and associated minor old repair. Please request further detail images as well as a video, shot under strong blue light, for accurate documentation of the condition of the present lot.

Weight: 6,002 g

Dimensions: Height 37 cm

The crisply molded lion-form loop handles on the present piece are striking, varying from the usual shallow applied lion-mask handles with pendent rings or the rarer elephant-head loop handles. The bold feature is a charming 18th-century innovation on a vase that in both form and glaze references two well-known early accomplishments of Chinese art: the iconic hu form derived from the great bronzes of the Shang dynasty and the rich crackled glaze of the famed Guan wares of the Southern Song dynasty. The official or Guan ware was produced for the court in the capital, Hangzhou, in Zhejiang province. Laohudong in southern Hangzhou appears to have been the most important Guan kiln creating wares with an attractive crackled glaze, a version of which is seen on the present piece. The crackle was purposefully made utilizing refined technical skill to calibrate a cooling rate for the wares that would produce the different layers of fissures and allow them to be filled with two to three different colors. The present piece with its two tones references the jinsi tiexian (gold thread and iron wire).

Such a pointed allusion to the past served to both pay homage to the past while simultaneously noting the technical achievements of the present. Archaism enjoyed a major revival during the height of the Qing dynasty under the Yongzheng and Qianlong emperors. The combination of a precious glaze and ancient form suggests a deep appreciation and respect for the past, together with the want for its preservation.

AUCTION RESULT COMPARISON

Type: Near-identical

Auction: Sotheby's New York, 17 March 2015, lot 287

Price: USD 87,500 or approx. **EUR 107,500** converted and adjusted for inflation at the time of writing

Description: A rare Guan-type vase, Hu, Qianlong seal mark and period

Expert remark: Compare the identical form, two-tone crackled glaze, and extremely rare lion-form loop handles. Note the smaller size (30 cm).



Estimate EUR 20,000

Starting price EUR 10,000



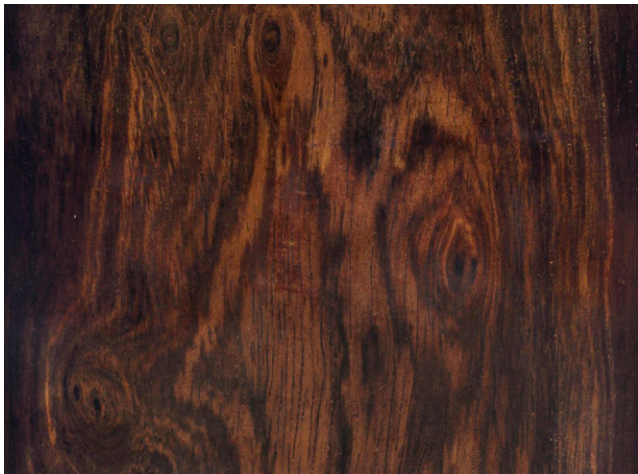


A PAIR OF LARGE 'FAUX-BOIS' JARDINIÈRES, IMITATING HUANGHUALI, QIANLONG MARKS AND PROBABLY OF THE PERIOD (CIRCA 1736-1795)

Opinion: This pair of jardinières, made in imitation of Huanghuali wood, was purchased by the current owner at Sotheby's New York in March 2015 for a final price of USD 181,250 against a pre-sale estimate of USD 25,000-35,000. One reason for the intensive competition at this auction may have been that while Sotheby's dated the jardinières to the 19th century, bidders seem to have had a slightly divergent perception of the actual age of this lot. And indeed, there are **two very recent scientific findings** that speak clearly for a time of origin in the Qianlong period instead of the 19th century:



Detail image of a 'Ghost Eye' on the present lot

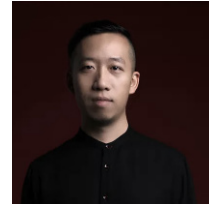


Detail image of a 'Ghost Eye' on a Huanghuali brushpot, 18th century, at Christie's Hong Kong, 28 November 2012, lot 2043



Detail image of a 'Ghost Eye' on a Huanghuali brushpot, 17th century, at Bonhams London, 5 November 2020, lot 89

Firstly, Trompe l'Oeil porcelains were primarily produced in the Qianlong reign period, and not in the 19th century. For a detailed scientific consideration of this fact, including respective data analysis, see the webinar by Chih-En Chen, Lecturer of Chinese and East Asian art history at the University of Toronto, held in December 2021 for members of the Oriental Ceramic Society, titled "Feminine Space and Playthings: Recontextualization of Trompe l'Oeil Porcelain in High Qing China". The corresponding section of the video starts at minute 16:00.

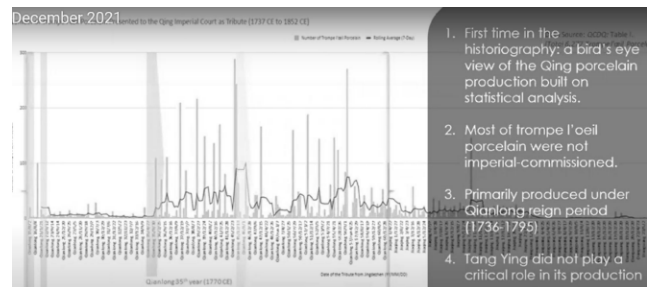


Chih-En Chen, Lecturer of Chinese and East Asian art history at the University of Toronto

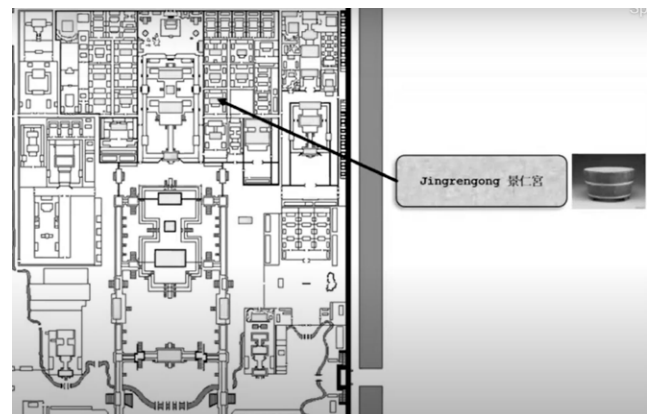
Secondly, the strictly realistic and nature-oriented manner of imitating the Huanghuali wood with enamels on porcelain, particularly visible in the characteristic 'ghost eyes' found on the present jardinières, is untypical of the 19th century. As Chih-En Chen explains in detail, starting in minute 19:00 of the video, 'realistic' imitations of wood in Faux Bois porcelains were predominantly made during the 18th century, while 'unrealistic' or abstracted designs of wood emerged only in the 19th century. As we know, during the 18th century artists often imitated one material using another, but were always looking for rather subtle and inconspicuous ways to do so. Likewise, the ostentatious creations from the 19th century constitute a stark contrast to the humble, nature-oriented mindset of the 18th century.

These aforementioned two facts lead this author to the conclusion that the present jardinières are in fact older than previously stated by Sotheby's, and without much - if any - doubt were made **during the 18th century**.

Finally, please note that Mr. Chih-En Chen has invested a sheer unfathomable amount of time into the research of Trompe l'Oeil décor in High Qing China - and especially Faux Bois - an effort for which we do not only have the deepest respect but also will remain eternally grateful to Mr. Chih-En Chen. For this reason, we highly recommend watching the video of Chih-En Chen's seminar, it is worth the while. At the time of the Sotheby's sale in 2015, however, none of the substantial scientific findings shown in the video by Mr. Chih-En Chen were available to the public, a fact that explains why Sotheby's experts had to be more cautious in dating the present jardinières.



Data collected by Chih-En Chen proves that Trompe l'Oeil porcelains were "primarily produced under Qianlong reign period (1736-1795)"



Data collected by Chih-En Chen proves that Trompe l'Oeil porcelain jardinières closely related to the present lot once were located in the Jingrengong hall in the Forbidden City in Beijing



A link to the video of the webinar held by Chih-En Chen, Lecturer of Chinese and East Asian art history at the University of Toronto, for members of the Oriental Ceramic Society, titled "Feminine Space and Playthings: Recontextualization of Trompe l'Oeil Porcelain in High Qing China", December 2021, is available in the catalog entry of this lot at www.zacke.at.

Superbly potted, the tapering sides of each of the two jardinières are finely and boldly enameled to resemble wooden planks, including many details and aspects of the grain such as the characteristic knotholes, with the two raised bands encircling the body neatly painted to mimic the look of rope.

The recessed circle in the center of the base is set between two drainage holes and glazed white, each with a very large underglaze-blue six-character seal mark da Qing Qianlong nianzhi and of the period. Also note the finely modeled and ruyi-shaped feet of each jardinière.

The neatly executed painting of the wood imitation, including distinct peaks and ghost eyes, is inspired by the pronounced grain of huanghuali wood, which was highly prized as a material for furniture in the late Ming and early Qing dynasties, including brush pots or tubs similar to the present jardinières.

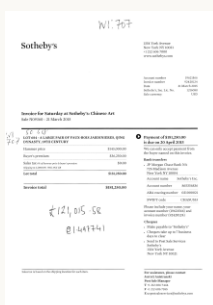
Dimensions: Diameter 45.7 cm

(2)

Literature comparison: Compare a closely related unmarked faux-bois jardinière dated to the Yongzheng or Qianlong periods, in the collection of the Palace Museum, Beijing, accession number Gu154796, and published in Evelyn S. Rawski and Jessica Rawson, China: The Three Emperors 1662-1795, 2006, no. 235. Two similar Yongzheng faux-bois tubs, raised on four feet, in the Palace Museum, Beijing, and the National Palace Museum, Taiwan, are illustrated in Kangxi, Yongzheng, Qianlong - Qing Porcelain from the Palace Museum Collection, Hong Kong, 1989, page 317, pl. 146, and Gugong Qing ci tulu - Kangxi yao, Yongzheng yao - Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum, Republic of China: K'ang-hsi Ware and Yung-cheng Ware, Tokyo, 1980, pl. 97, respectively.

Provenance: Sotheby's New York, 21 March 2015, lot 684, sold for USD 181,250 or approx. **EUR 221,500** converted and adjusted for inflation at the time of writing. A copy of the invoice from Sotheby's New York, dated 21 March 2015, accompanies this lot. A notable private collector in Kensington, London, United Kingdom, acquired from the above.

Condition: Very good condition, especially when considering the size and age of these jardinières, with minor old wear and some firing irregularities, shallow surface scratches, the feet with small chips and minor losses to enamels, one jardinière with small chips to one section of the base.



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 4 October 2011, lot 17

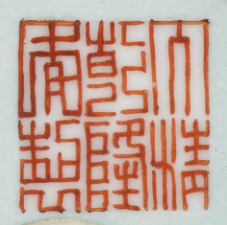
Estimate: HKD 8,000,000 or approx. **EUR 1,365,000** converted and adjusted for inflation at the time of writing

Description: A rare faux-bois jardinière, seal mark and period of Yongzheng

Expert remark: Compare the closely related form and decoration, though the wood is treated more naturalistically than on the present lot and the interior shows yellow enamel in imitation of an oilcloth lining. Note the Yongzheng mark found on this lot instead of the Qianlong mark on the present jardinières.



Estimate EUR 80,000
Starting price EUR 40,000





85

A MAGNIFICENT FAMILLE ROSE SGRAFFIATO LIME-GREEN BOTTLE VASE, QIANLONG MARK AND PROBABLY LATE IN THE PERIOD

Expert's note: Coated in an even and elegant lime-green glaze, this bottle vase is special for its restrained and uncluttered design of vibrantly colored floral sprays. While its color scheme, pattern, and use of the subtle sgraffiato ground are well-rooted in the exuberant porcelain style developed in the 18th century, the sparsely scattered sprays are an innovation and evidence of an attempt at reducing decorative elements to achieve a balanced and refined design, clearly a hallmark of the Qianlong era. While this author agrees with Christie's previous assertion that the vase was probably made during the late Qianlong period, we want to go one step further and state that it is almost certainly of the period, as clearly indicated by the exceptional enameling and great attention to the many details of the blossoms, with meticulously executed calyxes, stamens, and pollen.

China, c. 1780-1795. The globular body supported on a spreading foot and rising to a tall cylindrical neck. Finely decorated around the body with blossoming peony, chrysanthemum, and prunus blooms with leafy stalks, reserved on a lime-green sgraffiato ground. The base and interior enameled turquoise. The recessed base with an iron-red six-character seal mark *da Qing Qianlong nianzhi* and probably late in the period.

Provenance: Property of a University Museum, accession number 1960.45 (lacquered to base). Christie's New York, 21 September 2000, lot 411 (the mark erroneously described as "underglaze blue"). Collection of David and Diane Buck, Milwaukee, Wisconsin, USA, acquired from the above. Two old labels to base, one from Christie's, inscribed '9476' (sale number) and '411' (lot number), the other inscribed 'Chinese. 18 c.' Prof. Emeritus David Douglas Buck (born 1936) is an American scholar of Chinese history who worked as a professor at the University of Wisconsin-Milwaukee from 1972 until his retirement. He received his PhD from Stanford University and has written several books on Chinese history, including "Urban Change in China: Politics and Development in Tsianan Shantung 1890-1949".

Condition: Superb condition with minor wear and firing irregularities. The vase slightly leaning.



Prof. Emeritus
David Buck

Weight: 1,888 g
Dimensions: Height 34.2 cm

Literature comparison: The flowers on this vase are similar to those on a turquoise-enameled vase with a gilt Qianlong seal mark from the collection of A.J.B. Kiddell included in the O.C.S. exhibition, *The Arts of the Ch'ing Dynasty*, London, 1964, no. 213.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 8 November 2012, lot 80

Price: GBP 37,250 or approx. **EUR 55,000** converted and adjusted for inflation at the time of writing

Description: A famille rose green-ground bottle vase, Qianlong seal mark

Expert remark: Note the underglaze-blue Qianlong seal mark and the size (28.2 cm).

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 10 May 2011, lot 292

Price: GBP 37,250 or approx. **EUR 56,500** converted and adjusted for inflation at the time of writing

Description: A famille rose lime-green-ground bottle vase, Jiaqing/Dao Guang period, early 19th century

Expert remark: Compare the closely related floral decoration on a lime-green sgraffiato ground. Note the size (28.2 cm).

Estimate EUR 15,000
Starting price EUR 7,500

129



86
A GE-TYPE VASE, HU,
QIANLONG MARK AND PROBABLY OF THE PERIOD

China, c. 1736-1795. The globular body supported on a tall spreading foot and rising to a waisted neck with galleried rim, the shoulder applied with two pierced handles in the form of bats suspending ruyi heads, and further decorated with two raised bowstrings each below the neck and above the foot. Covered overall with a creamy gray glaze suffused with a striking network of black and golden-brown crackle. The recessed base with an underglaze-blue six-character seal mark da Qing Qianlong nianzhi and probably of the period.

Provenance: From a Norwegian private collection.

Condition: Excellent condition with minor wear and firing irregularities. The piercings to the bat-form handles with traces of use including minute nibbling around the openings. The rings now lost.

Weight: 4,424 g
 Dimensions: Height 28.7 cm

Expert's note: The high level of control exhibited by the glaze of the present vase, with its razor-sharp black and golden-brown crackle, along with the archaistic yet strictly precise form and the finely executed bowstrings, leaves little doubt that it was made in the 18th century. The bat-form handles are a particularly notable detail, as they once held separately crafted ring handles, probably made of gilt bronze, as evidenced by the piercings from one side to the other and the wear and nibbling around the openings.

AUCTION RESULT COMPARISON

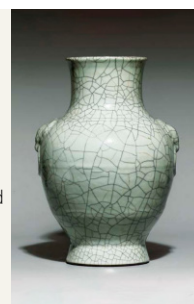
Type: Closely related

Auction: Christie's London, 7 June 2004, lot 145

Price: GBP 21,510 or approx. **EUR 43,000**
 converted and adjusted for inflation at the time of writing

Description: A ge-type vase, hu, underglaze-blue Qianlong six-character seal mark and of the period

Expert remark: Compare the closely related two-tone crackle glaze, bowstring decoration, and Qianlong seal mark, as well as the related form and size (26.1 cm).



Estimate EUR 8,000
 Starting price EUR 4,000





71 矾红地描金勾莲纹盖盒

清嘉庆 通高3.9厘米 口径7.8厘米 足径4.8厘米
清宫旧藏

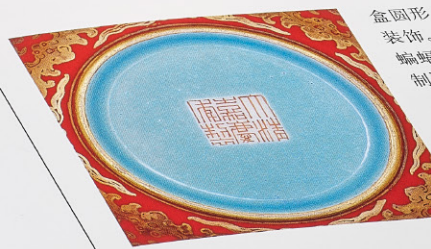
Covered box with delineated lotus design in gold tracery on iron-red ground

Dating period: Qing Dynasty
Overall height: 3.9cm
Diameter: 7.8cm
Base diameter: 4.8cm
Collection



瓶直口，长颈，溜肩，扁腹，圈足。内施松石绿釉，外珊瑚红地金彩装饰。近口沿处绘变形忍冬纹，颈部自上至下分绘下垂如意云头纹、折枝莲托桃实纹；颈肩相接处饰变形蕉叶纹，如意云头纹及回纹；腹绘勾莲及折枝牡丹纹；近足处绘变形莲瓣纹。圈足内施松石绿釉。外底中心留白，署矾红彩篆书“大清嘉庆年制”六字三行款。

瓶造型规整，釉面匀净，金彩纹饰层次丰富，颇显富丽堂皇。



盒圆形装饰
编辑制

A GILT-DECORATED CORAL-GROUND TEA BOAT, JIAQING MARK AND PERIOD

China, 1796-1820. The ingot-shaped tea boat finely painted in gilt to the interior with a central lotus blossom and wan symbol, encircled by four butterflies and scrolling foliage, to the interior sides with lotus, bats, peaches, and scrolling foliage, and to the exterior with lotus scroll and butterflies. The turquoise-ground base with a six-character iron-red seal mark da Qing Jiaqing nianzhi and of the period.

Provenance: From a private collection in Surrey, England.

Condition: Excellent condition with some old wear and firing irregularities as well as little rubbing to enamels and gilt.

Weight: 125.9 g

Dimensions: Length 14.4 cm

With the increasing vogue of consuming loose-leaf teas during the mid-Qing dynasty, an array of new forms were introduced in the imperial porcelain repertoire. Tea boats, also known as tea plates, were small curved vessels used to present tea leaves. It allowed the tea consumer to appreciate the leaves prior to their brew.

The story of loose-leaf tea is shrouded in the mists of ancient times in the Far East, and at least according to Chinese legend, its marvelous appeal as an invigorating beverage was discovered entirely by accident. Chinese legend tells us that the Emperor Shen Nong discovered the exhilarating properties of loose leaf tea in the year 2737 B.C., when he happened to be spending time in the Imperial Garden, and for whatever reason, boiling some water. At that time, a single leaf from an overhanging wild tea tree fell into his hot water, and on a whim, he tasted the resulting beverage. Feeling pleasantly refreshed and stimulated, he researched the properties of the wild tea tree which had provided this refreshment, and discovered that in addition to its pleasant flavor, it also had certain medicinal properties.

Whether this story is true or not, it's certain that tea-drinking and the appeal of tea leaves were first popularized in the general region of Tibet, China, and Northern India. By the time of the Tang Dynasty (618-907), the classic age of tea prevailed throughout China, and tea-drinking had become so popular that the beverage was hailed as China's national drink. The reason for the slow global spread of tea-drinking was the country's continuing reluctance to share its discovery with the rest of the world, and the fact that its government enacted laws restricting the sale of tea beyond the country's borders. It was not until the Qing Dynasty (1644-1911) that restrictions on the sale of tea were finally lifted, and trade with the Western world began in earnest.

Literature comparison: Compare a related gilt-decorated coral-ground vase, also with a Jiaqing mark and of the period, in the Qing court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enameled Porcelains, Plain Tricolored Porcelains*, p. 212, no. 170.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 16 December 2021, lot 5058

Estimate: HKD 200,000 or approx.

EUR 25,000 converted and adjusted for inflation at the time of writing

Description: A rare turquoise-ground gilt famille-rose tea boat, Seal mark and period of Jiaqing

Expert remark: Compare the near identical form and iron-red Jiaqing mark against a turquoise ground, the closely related decoration with lotus, bats, and wan symbols, and the similar size (13.4 cm).



Estimate EUR 8,000

Starting price EUR 4,000



88

A CELADON-GLAZED DRUM-SHAPED VESSEL, JIAQING MARK AND PERIOD

China, 1795-1820. Sturdily potted with swelling sides rising to a slightly incurved mouth rim, set with molded taotie mask handles suspending mock rings, between two rows of bosses resembling rivets encircling the raised base and rim, applied overall with an even pale celadon glaze finely suffused with bubbles and thinning to white on the molded parts, except for a ring left in the biscuit around the recessed base.

Provenance: From an old South German private collection and thence by descent within the same family. Acquired by the grandfather of the last owner between 1920 and 1930 in Asia. Fragments of an ancient paper label to base.

Condition: Perfect condition with only minor wear and minimal firing irregularities.

Weight: 1,372 g

Dimensions: Height 16.8 cm

AUCTION RESULT COMPARISON

Type: Near-identical

Auction: Sotheby's Hong Kong, 9 October 2012, lot 3042

Price: HKD 250,000 or approx. **EUR 41,000** converted and adjusted for inflation at the time of writing

Description: A celadon-glazed drum-shaped vessel, seal mark and period of Jiaqing

Expert remark: Compare the near-identical form, glaze, size, and molded taotie mask handles



Estimate EUR 12,000

Starting price EUR 6,000



A BLUE AND WHITE 'DRAGON' DISH, JIAQING MARK AND PERIOD

China, 1796-1820. The shallow rounded sides rising from a short tapered foot to an everted rim, vividly painted to the interior in inky tones of cobalt-blue with a central medallion enclosing a five-clawed dragon writhing among flames and reaching for a flaming pearl, within a double-line border repeated at the rim, the reverse with two dragons striding in the same pursuit, enclosed by double-line borders below the rim and above the foot. The recessed base with an underglaze-blue six-character seal mark da Qing Jiaqing nianzhi and of the period.

Provenance: From the collection of Seymour Stein, New York. Seymour Stein (b. 1942) is an American entrepreneur and music executive. He co-founded Sire Records and signed bands that became central to the new wave era of the 1970s and 80s, including the Talking Heads, the Ramones, and The Pretenders. His most famous discovery was Madonna, whom he signed in 1982. Ice-T wrote about Stein in his autobiography, stating: "He's cut from that cloth of the old-time music executives like Clive Davis, but he's way more eccentric... Just a little more bizarre, a bit more avant-garde, more of an edgy cat." Seymour Stein started collecting art in his early twenties, when he worked for Polydor records. During his breaks, he started to explore Sotheby's nearby showroom on London's New Bond Street and occasionally bought Chinese porcelain. "Antiques seemed like a natural partner for records," he wrote. "You had to learn genres, meet dealers, spot details, figure out value, and above all, find the treasures." Speaking of Mr. Stein, Madonna noted, "In art, as well as music, Seymour has always been ahead of the trends."

Condition: Good condition with only minor wear and minimal firing irregularities, the rim with three near-invisible and very short hairlines. Please request a detailed condition report video, shot under strong blue light, for further documentation of the condition of this lot.

Weight: 317.0 g
Dimensions: Diameter 19.5 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 26 May 2014, lot 642

Price: HKD 100,000 or approx. **EUR 15,000** converted and adjusted for inflation at the time of writing

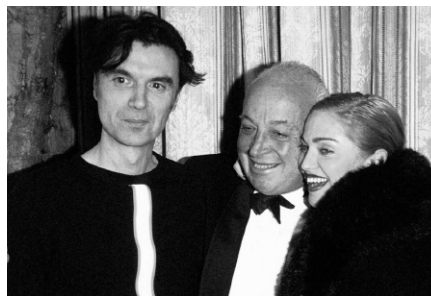
Description: A fine blue and white 'dragon' dish, seal mark and period of Jiaqing

Expert remark: Note the smaller size (16.5 cm)



Estimate EUR 8,000

Starting price EUR 4,000



Seymour Stein with Madonna and David Byrne at his induction into the Rock and Roll Hall of Fame in 1996





A FAMILLE ROSE 'HUNDRED DEER' HU-FORM VASE, GUANGXU MARK AND PERIOD

Opinion: While hu-form vases with the 'hundred deer' motif that date from the 19th century frequently appear on the market, they almost always have apocryphal Qianlong reign marks. The present lot, however, with its fine enameling and large deer-head handles, belongs to the extremely rare group of Guangxu mark and period vases with this motif.

China, 1875-1908. The vase of pear shape is finely decorated with a continuous scene of the 'hundred deer' motif depicting a gathering of deer amidst various trees including pine and peach, in a landscape of blue-green rocks and mountains, and a river fed by a waterfall on one side. The neck is flanked by a pair of handles in the form of deer heads with black antlers. The base with a neatly painted iron-red six-character mark *da Qing Guangxu nianzhi* and of the period.



Provenance: From an old European private collection, assembled before 1965. Thence by descent to the last owner.

Condition: Very good condition with minor old wear, glaze flaking, shallow surface scratches and firing irregularities, a single hairline (approx. 14 cm long) above the foot, possibly original to the firing process.

Weight: 10.3 kg

Dimensions: Height 45.3 cm

The 'hundred deer' motif was very popular, as the landscape depicted contains important symbolic references. The subject of deer has a long history in Chinese art, as it refers to the rebus where the Chinese word for 'deer' is a homophone for 'emolument' or 'civil service salary'. The 'hundred deer' motif therefore represents the ultimate success, a career in government service in Imperial China.

Literature comparison: A Qianlong-marked vase of closely related size (45 cm) in the Beijing Palace Museum is illustrated in *The Complete Collection of Treasures of the Palace Museum* - 39 - Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration, Hong Kong, 1999, pl. 85. Other examples include a pair in the Shanghai Museum, illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J. M. Hu*, Shanghai, 1989, pl. 67; one in the Nanjing Museum, included in the joint exhibition with The Chinese University of Hong Kong, *Qing Imperial Porcelain*, 1995, no. 86; and another from the Grandier Collection in the Musée Guimet, Paris, illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo, 1981, vol. 7, pl. 190.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 23 March 2018, lot 834

Price: USD 47,500 or approx. **EUR 52,500** converted and adjusted for inflation at the time of writing

Description: An unusual famille rose 'hundred deer' hu-form vase, Guangxu six-character mark in iron-red and of the period

Expert remark: Compare the near identical form and decoration. Note the similar size (37.4 cm) and that this example also bears the rare Guangxu mark.



Estimate EUR 20,000

Starting price EUR 10,000



大清光緒
年製



91 A BLACK POTTERY AMPHORA WITH APPLIED BRONZE BOSSES, HAN DYNASTY

China, 202 BC to 220 AD. With waisted, incised neck and everted, pinched mouth emanating two bold wide strap handles joining the ovoid, tapering body centered by spiral designs. Applied overall with conical metal bosses.

Provenance: From a private collection in Bavaria, Germany, built since the 1970s into one of the largest collections of Buddhist bronzes and sculptures in Central Europe. The collector was a noted magician and as such guided by the fundamental idea that one thing can also be another, always looking for a second nature or hidden meaning behind the primary appearance of an artwork.

Condition: Good condition with old wear and weathering, some casting flaws, small nicks here and there, the bosses with malachite-green encrustations and corrosion, some losses and minor repairs, all exactly as expected from an authentic piece with this age. Small holes from sample-taking.

Scientific Analysis Report: A thermoluminescence analysis report issued by Oxford Authentication on 11 July 2022, based on sample number C122f97, sets the firing date of two samples taken at 1500 – 2400 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.



Weight: 1,391 g
Dimensions: Height 21.6 cm

Many non-Han peoples lived in southwest China, even after the establishment of the Qin and Han dynasties. This unusually shaped amphora may have been the product of the Qiang people who probably came from the steppe but later also lived in the region of the Dian people in southwest China. Vessels such as this with lozenge shaped mouths and twin flat handles have been discovered in present day Sichuan and are known as Lifan ware, after the area in Sichuan Province where such jars have been found.

AUCTION RESULT COMPARISON

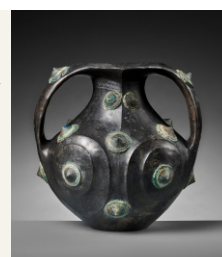
Type: Near identical

Auction: Galerie Zacke, Vienna, 5 March 2021, lot 138

Price: EUR 56,880 or approx. **EUR 61,500** adjusted for inflation at the time of writing

Description: A black pottery amphora with applied bronze bosses, Han dynasty

Expert remark: Note the larger size of 33 cm in height.



Estimate EUR 12,000
Starting price EUR 6,000

A YUE CELADON-GLAZED FIGURE OF A RAM, WESTERN JIN DYNASTY

China, 265-317. The recumbent animal resting upon its tucked-in hind legs and kneeling forelegs, with a robust rump, the voluminous body incised with wings, a curvaceous spine and short tail, its raised head pierced with a circular aperture on top, detailed with bulging eyes and lop ears encircled by distinct horns.

Provenance: Canadian trade.

Condition: Very good condition commensurate with age, extensive old wear, shallow surface scratches and other traces of use, manufacturing flaws such as pitting, brown spots and glaze recesses, the glaze crackling is intentional, one ear is reattached, with an associated small chip.

Weight: 892 g

Dimensions: Length 19.8 cm

Applied overall with an olive-green glaze suffused by a dense network of crackles, except for the bottom of the four feet where the naked ware is revealed, partially burnt to a dark orange tone in the firing.

Expert's note: This charming piece belongs to a group of playful vessels made for the scholar's desk that was produced in kilns in northern Zhejiang and southern Jiangsu province. Vessels of this form have been unearthed from Three Kingdoms (220-265) and Jin (265-420) dynasty tombs, suggesting that they were highly treasured by their owners.

Literature comparison: Compare two related rams in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum. Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, pls. 30 and 31. Compare one in *The Tsui Museum of Art*, Hong Kong, published in *Chinese Ceramics I, Neolithic to Liao*, Hong Kong, 1991, pl. 58, and another in the Ashmolean Museum, Oxford, illustrated in Michael Sullivan, *Chinese Ceramics, Bronzes and Jades in the collection of Sir Alan and Lady Barlow*, London, 1963, pl. 71a. A similar ram is also illustrated in *The Complete Works of Chinese Ceramics*, volume 4, Shanghai, 2000, pl. 163, together with an example without incised lines on the body, excavated from Shaoxing, Zhejiang province, pl. 164.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's London, 16 May 2018, lot 68

Price: GBP 50,000 or approx. **EUR 64,000** adjusted for inflation at the time of writing

Description: A 'yue' celadon-glazed ram, Western Jin dynasty

Expert remark: Compare the closely related form and glaze as well as the related size (18 cm). Note that the incision work to mark the fur is slightly more elaborate, as well as the horns and hoofs.



Estimate EUR 6,000

Starting price EUR 3,000



A SMALL SANCAI-GLAZED POTTERY AMPHORA, TANG DYNASTY

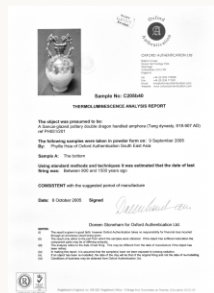
China, 618-907. The ovoid body raised on a flat base, the rounded shoulder surmounted by a reel-shaped neck flanked by two handles in the form of dragons with scrolling horns biting the cup-shaped mouth, their backs applied with small knobs. Splash-glazed in amber, green, and cream, exposing the buff ware of the unglazed lower body.

Provenance: Allen's Antiques, no. 1683/55, one label to base and one to thermoluminescence analysis report. A private collection in New York, USA, acquired from the above. New York trade, acquired from the above.

Condition: Excellent condition, commensurate with age. Some wear, expected firing flaws, glaze flaking, few small chips and losses, a drilled hole from sample-taking.

Scientific Analysis Report: A thermoluminescence analysis report issued by Oxford

Authentication, based on sample no. C205b40, sets the firing date of one sample taken at between 900 and 1500 years ago. A copy of the report, issued by Oxford Authentication on 6 October 2005, accompanies this lot.



Weight: 1,022 g
Dimensions: Height 26.5 cm

Literature comparison: Compare a closely related sancai-glazed amphora, dated to the Tang dynasty, 31.4 cm high, in the collection of the British Museum, museum number 1930,0719.52.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams San Francisco, 24 June 2013, lot 1167

Price: USD 20,000 or approx.

EUR 25,000 converted and adjusted for inflation at the time of writing

Description: A sancai glazed pottery amphora, Tang dynasty

Expert remark: Note the size (31.5 cm)



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 23 March 2012, lot 1965

Price: USD 27,500 or approx.

EUR 34,500 converted and adjusted for inflation at the time of writing

Description: A rare sancai-glazed pottery amphora, Tang dynasty

Expert remark: Note the size (34.6 cm)



Estimate EUR 6,000

Starting price EUR 3,000



94

A MASSIVE PAINTED POTTERY FIGURE OF A GUARDIAN DOG, LATE EASTERN HAN TO SIX DYNASTIES

China, 2nd-6th century. The hollow figure is modeled as a dog standing foursquare, its head tilted up with ears pricked, the mouth agape exposing the tongue and fangs, wearing a harness with stamped decorations, the details heightened with red and green pigment.

Provenance: An old private collection in Hong Kong, assembled during the 1970s and 1980s, thence by descent. English trade. A Belgian private collection, acquired from the above.

Condition: Some old repairs and touchups as generally expected from Han dynasty excavations. Losses, chips, fissures, and encrustations. Extensive wear and fading to pigments. Overall presenting well and commensurate with age.

Scientific Analysis Report: A thermoluminescence analysis report issued by Oxford Authentication on 3 June 2019, based on sample number C119f86, sets the firing date of one sample taken at between 1100 and 1800 years ago. A copy of the report, issued by Oxford Authentication, accompanies this lot.



Weight: 11.1 kg
Dimensions: Height 55 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 6 October 2015, lot 71

Price: HKD 200,000 or approx. **EUR 28,500** converted and adjusted for inflation at the time of writing

Description: A straw-glazed pottery figure of a dog, Han dynasty

Expert remark: Compare the closely related design. Note the straw glaze and smaller size (29 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 14 September 2012, lot 1377

Price: USD 16,250 or approx. **EUR 20,500** converted and adjusted for inflation at the time of writing

Description: A large grey pottery figure of a male guard dog.

Expert remark: Note the larger size (71.2 cm)



Estimate EUR 8,000
Starting price EUR 4,000



95

A MONUMENTAL SICHUAN POTTERY FIGURE OF A HORSE, HAN DYNASTY

China, 206 BC to 220 AD. Powerfully modeled standing foursquare in a pose of alert attention, its strong neck and head poised with open mouth and flaring nostrils, the legs supporting a muscular body, the upturned tail ending in a knob, the head and back incised with lines representing the halter, bridle, and saddle.

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

Condition: Very good condition overall, commensurate with age. Some repairs and touchups as generally expected from Han dynasty excavations of this important size. Extensive wear, losses, encrustations, structural cracks. Drilled holes from sample-taking.

Scientific Analysis Report:

A thermoluminescence analysis report issued by Oxford Authentication on 25 June 1997, based on sample number C97b48, sets the firing date of two samples taken between 1300 and 2000 years ago. A copy of the report, issued by Oxford Authentication, accompanies this lot. A copy of a Polaroid photograph of the present horse, inscribed 'Submitted as C97b48' (the sample number for the Oxford Authentication thermoluminescence analysis report), accompanies this lot.



Dimensions: Height 116 cm, Length 100 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.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Amsterdam, 16 December 2008, lot 6

Price: EUR 23,750 or approx. **EUR 30,500** adjusted for inflation at the time of writing

Description: A massive Chinese Sichuan painted grey pottery figure of a horse, Han dynasty

Expert remark: Compare the closely related pose and decoration. Note the slightly smaller size (110 cm).



Estimate EUR 24,000

Starting price EUR 12,000



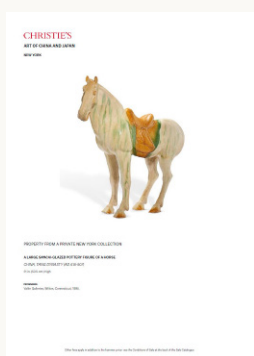
96

A LARGE SANCAI GLAZED POTTERY FIGURE OF A HORSE, TANG DYNASTY

China, 618-907. Well modeled standing foursquare with the head turned slightly to the left, well detailed with expressive eyes, the mouth agape, slightly flared nostrils set below pricked ears, and a muscular neck. A saddle is set atop a blanket and tied at the sides. Covered overall in glazes of amber and straw color with splashes of emerald green covering the body.

Provenance: Vallin Galleries, Wilton, Connecticut, USA, 1995. A private collection in New York, USA, acquired from the above. A Christie's New York fact sheet, confirming the above provenance and dating, accompanies the present lot.

Condition: Some repair and touchups as generally expected from Tang dynasty excavations. Losses, fissures, chips, and encrustations. Minor firing flaws, such as firing cracks, glaze flakes, glaze recesses, and dark spots. Overall, very good condition commensurate with age.



Weight: 8.4 kg
Dimensions: Height 53.5 cm

Among the most universally admired examples of Chinese ceramic sculpture are the majestic horses made for the tombs of the aristocracy of the Tang Empire (AD 618-907). These horses, representing wealth and power, played a significant part in emphasizing the importance of the occupant of the tomb. They were not only used for war or transport, but employed in a variety of leisurely activities. Polo, for example, was a popular pursuit at the Tang court and was played by both men and women. It was specifically encouraged by two Tang emperors, Taizong and Xuanzong, as being excellent for developing of certain useful skills.

Expert's note: There is a groove running along the back of the neck, which was intended for attaching of real horsehair to simulate the animal's mane, and there is a similar aperture for a tail. While such holes are seen on a number of Tang dynasty horses, the original horsehair of course could not survive more than 1,000 years of burial in a tomb. To give you a better impression of what a pottery horse such as the present lot would have looked like during the Tang dynasty, we added a braided horsehair tail to this piece.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 24 June 2020, lot 857

Price: USD 18,750 or approx. **EUR 20,200** converted and adjusted for inflation at the time of writing

Description: A sancai-glazed pottery figure of a horse, Tang dynasty

Expert remark: Compare the closely related pose, saddle, and green splashes covering the body. Note the slightly smaller size (48 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 19 March 2013, lot 81

Price: USD 50,000 or approx. **EUR 59,700** converted and adjusted for inflation at the time of writing

Description: A 'sancai'-glazed pottery figure of a horse, Tang dynasty

Expert remark: Compare the closely related pose and green splashes covering the body. Note that there is no saddle and the horse is slightly taller (62 cm).



Estimate EUR 8,000
Starting price EUR 4,000





97
**A CHRYSANTHEMUM-SHAPED
 DINGYAO MOLDED 'CRANE' DISH,
 JIN DYNASTY**

China, 12th-13th century. Delicately potted with shallow rounded sides supported on a short tapered foot and rising to an everted raised rim of lobed form. The interior with an impressed design of a crane standing amid grasses, bamboo, and a pierced scholar's rock. The sides molded with scroll designs divided by narrow ribs, the rim with overlapping petal tips. Applied throughout with a fine glaze of elegant ivory tone.

Provenance: From a private collection in Atlanta, Georgia, USA, mostly acquired in New York, Europe, and Hong Kong between the 1940s and 1970s. Thence by descent to the last owner. Old label to base, 'Ting-Yao Dish. 18th Century. \$280.00'. An anonymized provenance statement signed by the previous owner accompanies this lot.

Condition: Superb condition with only minor old wear and minimal firing irregularities.

Weight: 144.0 g
 Dimensions: Diameter 14.9 cm

Molded decoration on Ding wares was adopted in the latter part of the Northern Song dynasty and flourished during the Jin dynasty. The molding technique allowed the Ding potters to adopt more complex and formal designs. The molds used were meticulously crafted and similar to those used to cast decoration on gold and silver works of art. Typically Dingyao molded decoration included chrysanthemum-petal shapes, such as seen on the present lot, flying birds like ducks, fowl and crane, composite leafy floral motifs, dragons and fishes. The decoration with cranes is rare and particularly auspicious, with cranes being a symbol of immortality due to the ancient Chinese belief that cranes live for a thousand years.

Literature comparison: Compare two closely related dishes with similar rims, illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares* from the collection of the National Palace Museum, Taipei, 2014, p. 201, no. II-136 and p. 204, no. II-139. Compare a closely related dish with similar impressed design of peacocks and rocks, illustrated *ibid.*, p. 203, no. II-138.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 9 October 2014, lot 159

Price: HKD 600,000 or approx. **EUR 87,000** converted and adjusted for inflation at the time of writing

Description: A Rare Dingyao 'Chrysanthemum-Head' Molded Dish

Expert remark: Compare the crane, bamboo and rock design, as well as the similar form, lobed rim, ivory glaze, and size (14.5 cm)



Estimate EUR 6,000
 Starting price EUR 3,000





98

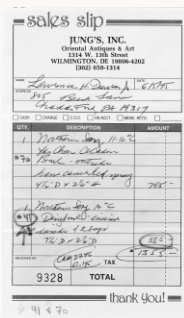
A MOLDED AND INCISED YAOZHOU CELADON 'TWO BOYS' CONICAL BOWL, NORTHERN SONG DYNASTY

China, 960-1127. Crisply and delicately potted with steep rounded sides rising to an everted rim, the interior neatly incised to depict a pair of boys holding scrolling leafy stems with large flower heads, covered overall in a deep and unctuous olive-green glaze.

Provenance: Jung's, Inc., Wilmington, Delaware, USA, 6 May 1995. Lawrence H. Dunbar, Jr. (d. 2008), Chadds Ford, Pennsylvania, USA, acquired from the above and thence by descent within the family. With an old label inscribed '11-12 C. Yaozhou Celadon [...] 95-54'. **A copy of the original invoice from Jung's, Inc., dated 6 May 1995, stating a purchase price of USD 795 for the present lot, accompanies this lot.** Jung's, Inc. was an art and antiques dealership founded by Shee Lup Jung (1922-2015). Mr. Jung received his PhD in Chemistry from the University of Pennsylvania in 1951, when he was employed as a research chemist for DuPont. Inspired by his wife Mary's passion for the arts, Mr. Jung slowly and methodically studied ancient glazes and ceramics, including their chemical and mineral aspects, acquiring a multitude of study pieces for the family's collection. In 1975, he started Jung's, Inc. in a historic location in central Wilmington, Delaware, as a museum-like gallery with an impressive selection of ceramics, open by appointment only and selling mostly to knowledgeable and scholarly collectors much like Jung himself. **Condition:** Excellent condition with only minor old wear and scattered firing flaws.



Shee Lup Jung (1922-2015)



Weight: 154.2 g
Dimensions: Diameter 12.8 cm

With an old wooden storage box, probably dating to the late Qing dynasty. (2)

Literature comparison: Examples of similarly decorated bowls with two boys holding floral scrolls include: one in the British Museum, museum number 1997.0130.1, another in the Metropolitan Museum of Art, New York, illustrated by Jan Wirgin, *Sung Ceramic Designs*, London, 1970, pl. 6b, another illustrated in *Yaozhou Kiln*, Shaanxi, 1992, and a similar bowl illustrated by Regina Krahl, *Chinese Ceramics from the Meiyingtang Collection*, Vol. I, London, 1994, p. 238, no. 428.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 9 October 2014, lot 101

Price: HKD 81,250 or approx. **EUR 12,000** converted and adjusted for inflation at the time of writing

Description: A small Yaozhou celadon 'two boys' molded conical bowl, Northern Song Dynasty

Expert remark: Compare the near identical design and glaze as well as the closely related form and size (13 cm).



Estimate EUR 6,000

Starting price EUR 3,000





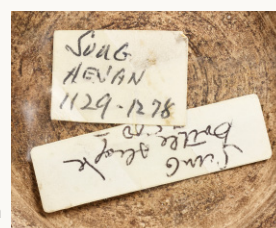
99

**A HENAN RUSSET-PAINTED
BLACK-GLAZED VASE,
YUHUCHUNPING,
JIN DYNASTY**

China, 1115-1234. The pear-shaped body rising from a short, massive foot to a waisted neck with a broad, everted rim. The body is decorated in bold yet elegant brush strokes of russet with stylized flower heads on a black glaze. The base left unglazed to reveal the grayish-buff body.

Provenance:

An old private estate in New York, USA. North American trade, by repute acquired from the above.



The base with an old collector's label, describing the present lot as a Henan bottle, and dating it to the Song dynasty. A second old label next to it, inscribed 'Song bottle Agathe' and with an inventory number.

Condition: Very good condition with minor wear and manufacturing flaws, including glaze recesses, the foot with two small chips.

Weight: 1,312 g

Dimensions: Height 28.4 cm

The floral decoration is achieved by painting with an iron-saturated glaze which fires reddish brown instead of black. Wares of this type were made in northern China at the Henan kilns producing Cizhou-type wares and also in southern China at kilns in Fujian.

**LITERATURE
COMPARISON**

Compare a closely related Henan black and russet glazed vase, dated to the Jin dynasty (1115-1234), in the collection of the British Museum, museum number 1947,0712.148.



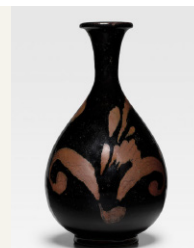
**AUCTION RESULT
COMPARISON**

Type: Closely related
Auction: Bonhams New York, 10 September 2018, lot 150

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

Description: A fine Henan black-glazed russet-painted bottle vase, Jin dynasty

Expert remark: Compare the closely related form, glaze, and size (29.3 cm)



Estimate EUR 6,000

Starting price EUR 3,000



100

A JUNYAO PURPLE-SPLASHED TRIPOD CENSER, JIN TO YUAN DYNASTY

China, 12th-14th century. The compressed body is raised on three cabriole legs, surmounted by a tubular neck rising to a canted flat lip with raised edge, covered overall in a thick, finely crackled turquoise-blue glaze, thinning to mushroom at the rim, with light splashes of purple, part of the feet unglazed revealing the gray body burnt to orange at the edges.

Provenance: North American trade.

Condition: Very good condition with minor wear and firing flaws, including pitting, and glaze recesses, a minuscule glaze chip to the interior.

Weight: 173.6 g

Dimensions: Diameter 8 cm

Expert's note: This censer is notable for its remarkably luscious and thick glaze, which dramatically pools over the feet and base, thereby forming big drops, the color interspersed with splashes of purple and oxidized green. Please go through all our detail images online at www.zacke.at to study the depth, variety and splendor of this inimitable glaze.



Literature comparison: A similar Junyao tripod censer of comparable size is illustrated by J. Ayers, *The Baur Collection*, vol. I, Geneva, 1968, A 38.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 15 September 2016, lot 802

Price: USD 16,250 or approx. **EUR 20,000** converted and adjusted for inflation at the time of writing

Description: A small purple-splashed Junyao tripod censer, Jin-Yuan dynasty, 12th-14th century

Expert remark: Compare the closely related glaze, form, and size (8 cm)



Estimate EUR 6,000

Starting price EUR 3,000

101

A JUN PURPLE-SPLASHED DISH, JIN TO YUAN DYNASTY

China, 1115-1368. Thickly potted with shallow rounded sides supported on a slightly flared foot and rising to a slightly incurved rim, covered overall with a sky-blue glaze thinning to a distinct mushroom tone at the rim and around the interior edge of the foot, ending irregularly above the foot, highlighted by a large splash of a rich crimson and purple color to the interior.

Provenance: British trade.

Condition: Excellent condition with some old wear and numerous firing irregularities, including small glaze recesses and dark spots. Shallow surface scratches. Intentional glaze crackling overall.

Weight: 515.9 g

Dimensions: Diameter 19.5 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 6 April 2015, lot 115

Price: HKD 93,750 or approx. **EUR 13,000** converted and adjusted for inflation at the time of writing

Description: A Jun purple-splashed dish, Jin-Yuan dynasty

Expert remark: Compare the near-identical form and closely related glaze. Note the smaller size (13.1 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 12 September 2018, lot 217

Estimate: USD 15,000 or approx. **EUR 15,500** converted and adjusted for inflation at the time of writing

Description: A Purple-Splashed 'Jun' Dish Northern Song / Jin Dynasty

Expert remark: Compare the near-identical form and closely related glaze. Note the related size (16.8 cm).



Estimate EUR 6,000

Starting price EUR 3,000



A JIZHOU REVERSE-DECORATED 'LOTUS' MEIPING, SOUTHERN SONG TO YUAN DYNASTY

China, 1127-1368. Skillfully painted in swift brushwork with a continuous scroll of lotus, detailed with furled leaves, the present vase is particularly notable for its black-coffee brown glaze that provides a striking contrast with the lotus in white reserve.

Published: Song Ceramics, the Eight Kiln Groups at a Glance, Examples from the Jiyuanshanfang Collection, 2008, page 102.

Mentioned in the foreword by Li Zhiyan, Research Fellow at the Beijing Palace Museum, as “an outstanding example demonstrating its bold form, coupled with delicate painting”.



Provenance: The Jiyuanshanfang Collection. A noted American private collector, acquired from the above. The Jiyuanshanfang Collection is currently housed on New York's Upper East Side and was originally founded upon an old family collection. A comprehensive catalog of the collection titled “Song Ceramics: The Eight Kiln Groups” was published in 2008 with a foreword written by Li Zhiyan, Research Fellow at the Beijing Palace Museum. Another contributor to this catalog was Martin Lorber, formerly Director of Sotheby's New York. Jiyuanshanfang's first exhibition was held in 2012 at the Morris Museum in New Jersey. In 2015, Jiyuanshanfang lent early Chinese ceramics to a large-scale exhibition at the Norton Museum of Art in Palm Beach, Florida, titled “High Tea: Glorious Manifestations – East and West”.

Condition: Very good condition with minor wear and firing flaws, few small chips to foot.

Weight: 859.1 g

Dimensions: Height 23.6 cm

Well potted, the rounded sides rising to a slightly waisted neck with a thick lipped rim. Boldly painted to the exterior with a vivid arrangement of lotus flowers and leaves reserved against an opaque glaze of dark brown, framed by line borders at the shoulder and above the foot, the glaze stopping unevenly above the foot, revealing the dark ware.

Literature comparison: See a closely related Southern Song Jizhou meiping, also decorated with a white lotus pattern against a black background, excavated from Chaohu, Anhui, now preserved in the Anhui Provincial Museum, illustrated in Zhongguo wenwu jinghua daquan, taoci juan, Hong Kong, 1993, p. 290, no. 406. A similar lotus pattern can also be found on a printed textile from a tomb in Fujian whose occupant died in 1243, see Fuzhou Nansong Huangshengmu, Beijing, 1982, p. 125, fig. 91.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 3 December 2015, lot 229

Price: HKD 400,000 or approx. **EUR 55,000** converted and adjusted for inflation at the time of writing

Description: A rare 'Jizhou' 'lotus' vase, Southern Song dynasty

Expert remark: Compare the near identical decoration and glaze. Note the different form and slightly smaller size (18.2 cm).



Estimate EUR 12,000

Starting price EUR 6,000





103

A LONGQUAN CELADON BARBED-RIM DISH, SONG TO YUAN DYNASTY

China, 960-1368. The concave shallow sides supported on a short tapered foot and rising to a wide everted barbed rim, covered in a finely crackled soft sea-green glaze, thinning toward the edges and darkening in the recesses, skillfully utilized to heighten the barbed rim with a neatly carved line, the unglazed foot rim burnt to orange.

Provenance: From a German private collection.

Condition: Excellent condition with minor old wear, traces of use and firing irregularities such as scattered brown spots, pitting and glaze recesses. The glaze with intentional crackling.

Weight: 277.5 g
Dimensions: Diameter 17.3 cm

Literature comparison: A Longquan celadon dish of similar shape is in the Percival David Foundation and shown by M. Medley in the *Illustrated Catalogue of Celadon Wares*, 1977, pl. V, 47. Another Longquan dish of similar shape and glaze, with the rim divided into petal lobes, is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection, Volume Three (II)*, London, 2006, p. 581, no. 1570.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 19 September 2014, lot 844

Price: USD 56,250 or approx. **EUR 66,000** converted and adjusted for inflation at the time of writing

Description: A rare Longquan celadon guan-type dish with foliate rim

Expert remark: The pre-auction estimate for this lot was USD 10-15,000. Compare the closely related form with its barbed rim and similar size (16 cm). Note the guan-type glaze.



Estimate EUR 4,000
Starting price EUR 2,000

104

**A LONGQUAN
CELADON AND BISCUIT
FIGURE OF GUANYIN,
YUAN TO MING DYNASTY**

China, 1279-1644. Seated in royal ease atop a rocky outcrop above crashing waves with lotus blossoms and leaves as well as a finely molded fish. Modeled wearing long flowing robes decorated with floral designs, elegantly draped over the shoulders, and opening at the chest to reveal pendent jewelry and undergarment with diapered decoration. The face with a smiling expression, the hair tied into a high chignon under the cowl. Covered overall in a soft celadon glaze, with the face, chest, and fish reserved in the biscuit that burnt to various tones of brown during the firing.

Provenance: From a private collection in Arkansas, United States.
Condition: Good condition commensurate with age. Minor old wear and expected firing flaws as well as some glaze lines and smoothened losses.

Weight: 573.2 g
Dimensions: Height 20.3 cm

Expert's note: The finely molded biscuit fish emerging from the crashing waves forming the base of this figure is extremely rare, with no other examples of such decoration on comparable Longquan figures recorded in public collections.

**AUCTION RESULT
COMPARISON**

Type: Closely related

Auction: Christie's Paris, 9 June 2015, lot 299

Price: EUR 32,500 or approx. **EUR 37,500** adjusted for inflation at the time of writing

Description: A Longquan celadon and biscuit figure of Guanyin, China, Ming dynasty.



Estimate EUR 3,000
Starting price EUR 1,500



105

**A LARGE AND MASSIVE FAHUA-GLAZED
STONEWARE BUST OF GUANYIN,
MING DYNASTY**

China, 16th century. The scarves, jewelry, and crown are glazed turquoise, the hair is glazed black, and the face is detailed with pigment. Exposed areas of flesh are fired in the biscuit to lend a greater naturalism to the figure.

Expert's note: This impressive statue is a classic example of the vibrant fahua-decorated Buddhist images made at Jingdezhen in the mid-Ming period. Fahua wares have been produced since the 14th century in the north in Shanxi, during the Yuan dynasty, and in the south at Jingdezhen during the 15th century. The distinct alkaline glazes of fahua wares were mainly used for large objects and it is likely that the present lot was used in a temple or shrine for many centuries.

Guanyin's left hand is raised and held in vitarka mudra. She wears billowing scarves and is adorned with a floral necklace. Her serene face shows heavy-lidded downcast eyes, gently curved brows, plump cheeks, and full lips, all framed by long pendulous earlobes and neatly incised hair falling elegantly in strands over the shoulders, tied up into a high chignon behind the foliate tiara, which is centered by a small image of the Buddha Amitabha.

Provenance: French trade.

Condition: Excellent condition, commensurate with age, with extensive old wear and expected firing flaws, intentional glaze crackling, one finger missing, some glaze flaking, remnants of ancient pigment.

Weight: 9,760 g

Dimensions: Height 55 cm

**LITERATURE
COMPARISON**

Compare a related polychrome figure which may represent the Daoist deity Yuan Shi Tian Zun (The Primal Celestial Excellency) of the San Qing (Three Pure Ones), dated to the Ming dynasty, circa 1488-1644, in the collection of the British Museum, museum number 1930,0719.62. Compare with a closely related sancai Buddha from the Avery Brundage collection, now in the Asian Art Museum, San Francisco, object number B60P139.



AUCTION RESULT COMPARISON

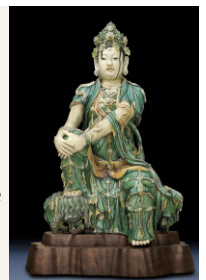
Type: Related

Auction: Christie's Hong Kong, 1 June 2011, lot 3767

Price: HKD 4,580,000 or approx. **EUR 781,000** converted and adjusted for inflation at the time of writing

Description: A rare Ming sancai glazed stoneware figure of Guanyin, Ming dynasty, 16th century

Expert remark: Note the sancai glaze and larger size (89.8 cm).



Estimate EUR 15,000

Starting price EUR 7,500



A VERY LARGE AND EXTREMELY RARE CIZHOU PAINTED ARROW VASE, TOUHU, MING DYNASTY

Published:

Michael B. Weisbrod, Inc.,
From Kilns of Kings and Commoners,
1990, New York,
page 68,
catalog
number 27.



Opinion: Except for a similar yet smaller example in the British Museum, the present lot seems to be the only surviving example of a group of Cizhou Touhu vases, probably made for Imperial use during the mid-15th to mid-16th century. The curator of the British Museum, Rebecca Harrison-Hall, comments on the rare vessel as follows: "Two earlier arrow vases of this shape, made of bronze, were excavated from a tomb (M.13) in Pinghu county, Sichuan province. Archaeologists believe that the tomb belonged to the father of the scholar Wang Xi (1405-52) or to one of Wang Xi's father's wives. A number of bronze and iron arrow vases have been collected by Professor Jessica Rawson for the British Museum for future publication. The style of figure painting relates closely to that of blue-and-white wares of the Jiajing period, which were made at Jingdezhen."

China, 15th-16th century. The compressed globular body supported on a low, thick foot and rising to a tall, slightly waisted neck, flanked at the top by two tubular arrow holes, the mouth and each of the arrow holes with thick lipped rims. The exterior densely decorated in brown and black painting above a cream-colored slip.

Provenance: Warren E. Cox (1895-1977), New York, USA. A private collection in New York, USA, acquired from the above after 1977. A private collector in Toronto, Canada, acquired from the above. Michael B. Weisbrod, Inc., New York, acquired from the above in 1990. An important North American collection, acquired from the above. Warren Earle Cox (1895-1977) was an important New York antiques dealer and an authority on porcelain and pottery from around the world. His two-volume work "The Book of Pottery and Porcelain" became a standard reference in the field.

Condition: Superb condition commensurate with size and age. Some old wear and firing flaws, including open bubbles, firing cracks, pitting, and dark spots, all as expected for Ming dynasty Cizhou wares. Minor glaze flaking along the rims and base with associated small touchups. Minuscule losses, nicks and shallow surface scratches.

Weight: 6,386 g
Dimensions: Height 43.6 cm

The neck masterfully painted with shaped reserves enclosing sages dressed in loose-fitting robes seated amid trees, clouds, and lotus, all below scholar's rocks and plantain leaves as well as a band of ruyi-heads and above bands of key-fret and scroll. The body with a band of lotus petals at the shoulder, above a band of peony blossoms and scrolling vines, and a band of Buddhist lions striking different poses and divided by their ribboned brocade balls, with a scroll band above the foot. The arrow holes with floral diaper.

Arrow vases were made for a drinking game called 'touhu', which had been popular among elite men and women from the Spring and Autumn period (770-476 BC). Players threw arrows into bronze or ceramic vases with narrow tubular necks at prescribed intervals, each player equidistant from the vase. The winner successfully



Emperor Xuande playing Touhu

projected all his arrows into the vase and the loser was forced to drink at each miss. Elaborate rituals and intricate rules, recorded in the Li Ji (Book of Rites), added further complexity to the game. Puzzling pitching techniques were described in the Touhu Yijie (Ceremonial Usages and Rules of Touhu), an illustrated manual written by Wang Ti (1490-1530), and these shots were given fancy names, like 'A Pair of Dragons Enters the Sea' when two arrows were thrown from a great height at once into the vase. The touhu game was used to practice archery, one of the essential accomplishments of a gentleman. Later in the Ming era, the game became more widespread and was played by rich merchants as well as the aristocracy and scholarly elite. A scene in the famous late Ming novel Jin Ping Mei (Plum Blossom in the Golden Vase), written in 1619, describes the wealthy merchant Ximen Qing's seduction of his concubine Panjinlian. She becomes inebriated while playing touhu on a picnic and the game leads to an amorous encounter. For a further discussion of the game see Isabelle Lee, 'Touhu: Three Millennia of the Chinese Arrow Vase and the Game of Pitch-pot', Transactions of the Oriental Ceramic Society, vol. 56, 1991-2, pp. 13-7.

LITERATURE COMPARISON

Compare a closely related Cizhou painted touhu, 40 cm high, dated to the Ming dynasty, circa 1522-1566, in the collection of the British Museum, museum number 1937,0716.74.



Estimate EUR 20,000
Starting price EUR 10,000





107

A BLUE AND WHITE BEAKER VASE, GU, TRANSITIONAL PERIOD

China, 17th century. Of cylindrical form with flaring rim and foot, painted in underglaze blue with flowers issuing from a pierced rock, the reverse with two birds in flight, all above a band of ruyi shaped clouds encircling the sun, and with a stiff leaf border. The base left unglazed to reveal the buff ware, the rim with a pale brown glaze.

Provenance: S. Marchant & Son, London, 3 January 1968. A private collection in Rhineland, Germany, acquired from the above and thence by descent within the same family. A copy of the original signed and stamped invoice from Marchant, dated 3 January 1968 and confirming the dating above, accompanies this lot.



Condition: Very good condition with minor wear and manufacturing flaws, a minuscule glaze line to the rim.

Weight: 438.4 g
Dimensions: Height 20 cm

This simple and elegant cylindrical form belongs to a group of new shapes among the Transitional Wares. Its concave lines, derived from the earlier Ming prototype, are referred to by R.S. Kilburn as 'serving to emphasize the solid careful potting and good proportion of the pieces', see Transitional Wares and Their Forerunners, Hong Kong Museum of Art, 1981, page 30.

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's
New York, 21
January 2009, lot 11
Price: USD 16,250
or approx. **EUR**
22,000 converted
and adjusted for
inflation at the time
of writing

Description: A
large blue and
white beaker vase, Transitional period,
circa 1640

Expert remark: Compare the closely
related form, the floral decoration, and
the café au lait rim. Note the much larger
size (44.5 cm).



Estimate EUR 4,000
Starting price EUR 2,000

108

A BLUE AND WHITE DOUBLE GOURD VASE, KANGXI PERIOD

China, 1662-1722. Of double gourd shape, with a flaring rim, painted in underglaze blue with peonies amid meandering vines and foliage, the neck decorated with a geometrical border. The recessed base with an underglaze-blue artemisia leaf mark within a double circle.

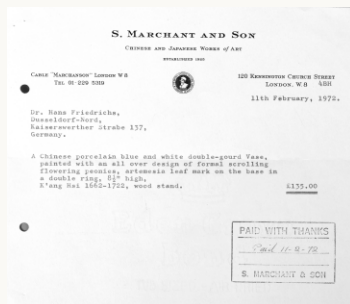
Provenance:

S. Marchant & Son, London, 11 February 1972. A private collection in Rhineland, Germany, acquired from the above

and thence by descent within the same family. A copy of the original invoice from Marchant, dated 11 February 1972 and confirming the dating above, accompanies this lot.



S. Marchant & Son,
London, c. 1960



Condition: Excellent condition with minor wear and manufacturing flaws.

Weight: 602.8 g

Dimensions: Height 21.3 cm

During the early Qing dynasty, up until the early 1680s, conditions were unsettled in China and the making of Imperial wares as well as the use of reign marks on porcelain was restricted in various ways. During this period, different types of other marks came into use, including **artemisia leaf marks** and double circles.

AUCTION RESULT

COMPARISON

Type: Closely related

Auction: Christie's New York, 15 September 2016, lot 866

Price: USD 6,250 or approx. **EUR 7,500** converted and adjusted for inflation at the time of writing

Description: A blue and white double-gourd vase, Kangxi period (1662-1722)

Expert remark: Note the similar size (19.4 cm)



Estimate EUR 4,000

Starting price EUR 2,000



109

A MAGNIFICENT POWDER-BLUE AND GILT-DECORATED ROULEAU VASE, KANGXI PERIOD

China, 1662-1722. Of cylindrical form, the neck with a galleried rim, gilt-decorated with two larger rectangular panels depicting pheasants perched on a rock and surrounded by chrysanthemums, prunus, and peonies, further with four smaller panels of square and circular shape, each with auspicious flowers, all above a dense floral diaper pattern. The upper rim with a key-fret border, and a lappet band above the foot. The interior covered in white.

Provenance: From a private collection on the East Coast, North America. A notable private collector in Kensington, London, United Kingdom, acquired from the above. Sotheby's London, Important

Chinese Art, 3 November 2021, lot 170, bought in at a net reserve of GBP 30,000 or EUR 37,500 converted and adjusted for inflation at the time of writing.

Condition: Excellent condition with minor old wear and some firing irregularities, light surface scratches, minuscule fritting to the rim. The gilt is particularly well preserved.

Sotheby's



Weight: 4,626 g

Dimensions: Height 47.8 cm

Blue monochromatic wares with gilt

decoration first appeared in the Yuan dynasty. During the Kangxi period it was the custom to spray the cobalt oxide onto the porcelain which gave an attractive, mottled quality to the wares. More often than not, the powder blue was further ornamented with gilt-painted decoration, the cool metallic tones contrasting effectively with the rich mottled blue as witnessed on this vase.

LITERATURE COMPARISON

Compare a closely related powder blue rouleau vase with gilt decorations, with a Kangxi mark and of the period, in the collection of the Metropolitan Museum of Art, accession number 79.2.153.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 19 March 2015, lot 457
Price: USD 125,000 or approx. **EUR 146,500** converted and adjusted for inflation at the time of writing

Description: A gilt-decorated powder-blue-ground rouleau vase, China, Qing dynasty, Kangxi period (1662-1722)

Expert remark: Compare the near identical form and decoration as well as the similar size (46.5 cm)



Estimate EUR 8,000

Starting price EUR 4,000





110
A YELLOW-GROUND BLUE AND WHITE
'GARDENIA' DISH, KANGXI PERIOD

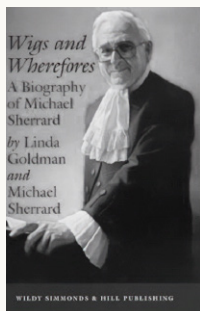
China, 1661-1722. Well potted with low rounded sides rising to slightly flaring rims, the dish finely painted in underglaze-blue with a central gardenia spray bearing two flowers and buds, the cavetto with evenly spaced sprays of nine grapes on a leafy vine, a beribboned Buddha's hand, a gnarled branch laden with two pomegranates and a persimmon branch with four fruits. The exterior is painted with eight rose blossoms on a continuous meander, all on a rich Imperial yellow ground within double-line borders. The recessed base with an apocryphal six-character mark *Daqing Xuande nianzhi* in underglaze blue and within a double circle.

Weight: 710 g
Dimensions: Diameter 26.3 cm

This design found much popularity in the mid-Ming period and similar dishes were produced in varying sizes with either a pomegranate or a stylized flower, often identified as gardenia, in the interior. The design was first produced during the Xuande period, and continued through the Jiajing reign, peaking in popularity during the Hongzhi and Zhengde periods.

Literature comparison: Compare a related yellow ground blue and white dish, dated to the Kangxi period, 1700-1722, in the collection of the Victoria and Albert Museum, accession number C.373-1921.

Provenance: From the collection of the late Michael Sherrard CBE, QC, acquired before 2000 and thence by descent. The base with an old paper label, inscribed in brown ink: 'Liddles No 2 collection'. Michael Sherrard (1928-2012) was an English barrister in fraud and company law who was considered one of the great recent influences on the legal profession. He was involved in numerous high-profile cases in both English and East Asian courts, particularly Hong Kong and Singapore. Together with Linda Goldman, he wrote a memoir titled "Wigs and Wherefores: A Biography of Michael Sherrard QC". Sherrard was an enthusiastic collector of Chinese art, especially jade carvings.
Condition: Very good condition with some wear and manufacturing flaws, fritting, and light surface scratches.



Michael Sherrard on the cover of his memoir

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's New York, 24 March 2018, lot 1559
Price: USD 20,000 or approx. **EUR 22,500** converted and adjusted for inflation at the time of writing
Description: A yellow-ground 'double vajra' dish, Qing dynasty, Kangxi period
Expert remark: Compare the closely related colors, the double line borders and the apocryphal Xuande mark. Note the smaller size (20.6 cm).



Estimate EUR 6,000
Starting price EUR 3,000



111

A FAMILLE VERTE 'DRAGON' SWEETMEAT SET, KANGXI PERIOD

China, 1662-1722. The central dish of six-lobed form enameled in green, yellow, aubergine, black, and white with three fierce sinuous dragons chasing flaming pearls amid wispy flames, the rim with a diapered pattern interrupted by plum blossoms, the exterior with stylized bamboo sprays. The six surrounding fan-shaped dishes with foliate upper rims similarly decorated with a single dragon each. (7)

Expert's note: It is extremely rare to find a complete seven-piece set from the Kangxi period with both the biscuit porcelain and the enamels in such pristine condition.

Provenance: Stefanos Lagonico, Alexandria, and thence by descent over several generations in the same family. Each dish with an old printed and handwritten label 'No. 4603' to base. Stefanos Lagonico was a member of the wealthy Greek community of Alexandria whose family settled in Egypt in the late 19th century. His collection of important Iznik ceramics was formed after the First World War, comprising mostly plates and jugs from the classic period (post 1570). At least six pieces from this collection were included in the important 1925 Exposition d'Art Musulman in Alexandria. Lagonico eventually left Egypt for Switzerland, just before the rise of nationalism and the abolition of the Capitulations in May 1937. His son Jean, an importer of dried fruits and nuts from the Levant, inherited most of the collection, and kept it in obscurity at his house in southern France until its dispersal at auction beginning in 1991.

Condition: Superb condition with only minor old wear, some expected firing flaws, and light surface scratches.

Weight: 389.6 g (the central dish) and 1,252 g (the six surrounding dishes in total)

Dimensions: Diameter 39.5 cm (total) and 19 cm (the central dish), length 19 cm (each of the six surrounding dishes)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Aguttes, Paris, 31 May 2022, lot 66

Price: EUR 20,150

Description: Ensemble de sept ravers en biscuit et émaux de la famille verte, XVIIIe Siècle, période Kangxi

Expert remark: Compare the closely related form, diapered band with plum blossoms, and famille verte decoration on the biscuit porcelain. Note the similar size (40 cm).



Estimate EUR 6,000

Starting price EUR 3,000



112

AN IRON-RED AND GREEN-ENAMELED 'DRAGON' DISH, KANGXI PERIOD

China, 1662-1722. Finely potted with deep curving sides, decorated in the center of the well with a large writhing iron-red five-clawed dragon pursuing the flaming pearl amidst wispy flames, all within a green ruyi-head border, the exterior decorated with four striding dragons each pursuing a flaming pearl.

Provenance: From an important European private collection, and thence by descent to the last owner. The base lacquered with an inventory number, 'P807'.

Condition: Good condition, commensurate with age, some wear and firing irregularities, fritting to rim. Good, consistent sound.

Weight: 782 g
Dimensions: Diameter 28.2 cm

The base with an apocryphal underglaze-blue six-character mark *da Ming Chenghua nianzhi* within a double circle.

Literature comparison: The dragons painted on the present dish are stylistically closely related to those painted on iron-red-decorated wares made during the Zhengde reign. Compare a related Zhengde-marked 'dragon' bowl, painted with two iron-red dragons striding above green-enameled waves, in the Idemitsu Museum, illustrated in *Chinese Ceramics* in the Idemitsu Museum, Tokyo, 1986, no. 176. Compare a Zhengde-marked iron-red decorated dragon dish at Christie's London, 14 May 2013, lot 248.

AUCTION RESULT COMPARISON

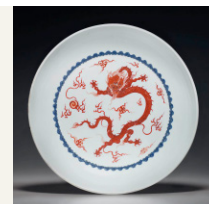
Type: Closely related

Auction: Christie's New York, 23 March 2012, lot 2086

Price: USD 6,250 or approx. **EUR 8,000** converted and adjusted for inflation at the time of writing

Description: An iron-red-decorated 'dragon' dish, Kangxi period

Expert remark: Compare the closely related decoration, the main difference being that the ruyi border enclosing the dragon to the interior of the dish is enameled in blue (and not green as in the present lot). Note the similar size (27.9 cm). Further note that this lot was in **restored condition**, according to Christie's, which most likely was the reason for the rather low auction result.



Estimate EUR 6,000
Starting price EUR 3,000

113

**AN EXCEEDINGLY RARE FAMILLE VERTE
BISCUIT FIGURE OF BUDDHA,
KANGXI PERIOD**

China, 1661-1722. Seated in dhyanasana on a double lotus pedestal, the robes enameled in aubergine and finely decorated with medallions enclosing cranes, blue with ruyi-shaped clouds and dharmachakra, and green with butterflies and floral sprigs, secured at the waist with a blue ribbon. The face with a benevolent expression and downcast eyes, flanked by elongated earlobes, the hair in tight curls and painted in blue. The lotus pedestal supported by a base with two dragon heads centered by waves and a flowerhead.

Provenance: From the collection of Sheila Rosevear Urquhart (1908-1992), and thence by descent in the same family. Born in China during a turbulent time, Sheila spent an unforgettable childhood in the public concessions of Shanghai after the fall of the Qing government when she was only three years old. In 1932, she left China for Burma with her husband. Her memoirs were published in 2009 in the book 'Sons of Heaven' which shares her upbringing in China and includes personal drawings.



**Sheila Urquhart
(1908-1992)**

Condition: Superb and absolutely original condition with only minor old wear and firing flaws. No repairs of any kind, no fills, and no losses. A ceramic figure from the Kangxi period in such pristine collection must be considered extremely rare.

Weight: 1,168 g

Dimensions: Height 27.8 cm

**AUCTION RESULT
COMPARISON**

Type: Related

Auction: Christie's New York, 24 March 2011, lot 1720

Price: USD 35,000 or approx.

EUR 42,500 converted and adjusted for inflation at the time of writing

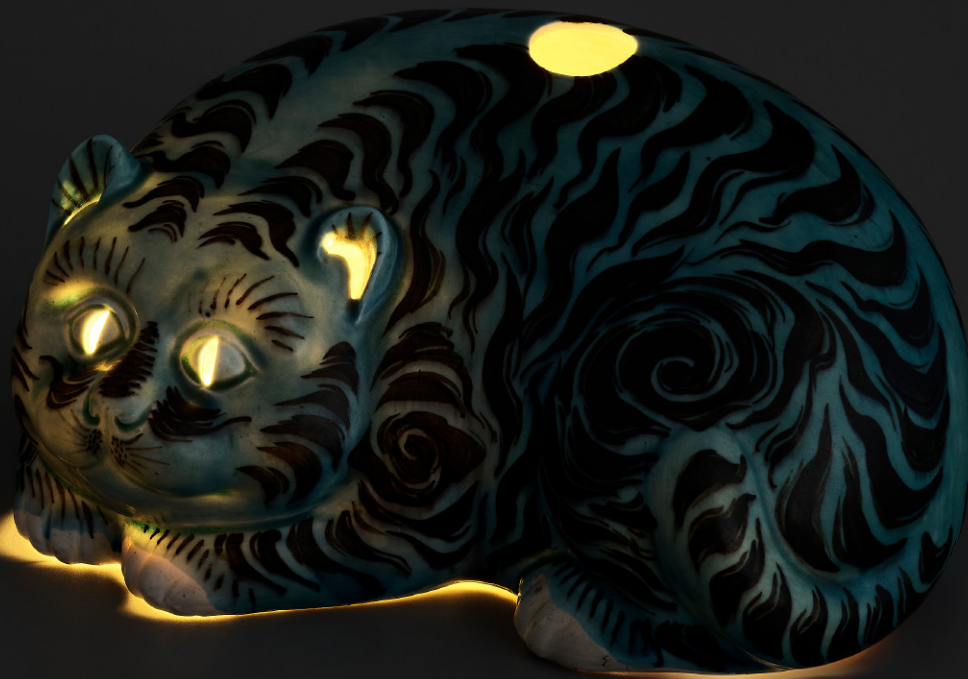
Description: A Rare Glazed Biscuit Figure of a Seated Luohan, Kangxi Period



Estimate EUR 12,000

Starting price EUR 6,000





The present lot shown illuminated at night, so to “terrify the rats” according to a letter from French Jesuit François Xavier d’Entrecolles, written in September 1712

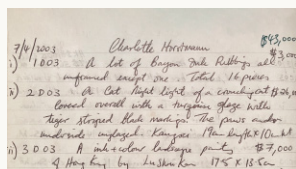
114

AN IMPORTANT AND RARE BLACK AND TURQUOISE ‘CAT’ PORCELAIN NIGHTLIGHT, KANGXI

China, 1661-1722. The crouched feline with the tail curled against its haunches, the fur with vivid tiger-like striping, the face neatly detailed with pierced alert eyes and pricked ears, the top of its back with a circular aperture, the interior hollow. The remarkably thin biscuit is superbly modeled overall.

Provenance: Charlotte Horstmann & Gerald Godfrey, Ltd., Hong Kong, 7 April 2003. A private collector, acquired from the above, and thence by descent. The interior with three inventory labels. A copy of the previous owner’s personal notes, detailing the purchase of the present lot, noting a date of 7 April 2003, and a purchase price of USD 26,000 or approx. **EUR 39,600** (converted and adjusted for inflation at the time of writing), accompanies this lot. Charlotte Horstmann (1908-2003) 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. In 1981, she renamed the shop Charlotte Horstmann & Gerald Godfrey, Ltd., the younger, English-born Godfrey being a partner in the business since its move to Hong Kong in 1955. In 1987, they opened a subsidiary gallery in London, Mayfair.

Condition: Excellent condition with only minor old wear, mostly originating from tender caressing over centuries, and minimal manufacturing flaws. The interior with traces of soot. **Extremely rare** in this magnificent state of preservation, especially when considering the fragility of this item.

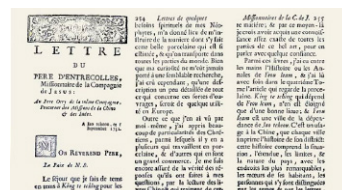


The previous owner’s personal notes, detailing the purchase of the present lot.

Weight: 332.5 g
Dimensions: Length 19.5 cm

Cat nightlights were made as early as the late Ming period. Two blue and white examples were found in the first Hatcher cargo (sold at Christie’s Amsterdam, 14 March 1984, lots 279 and 280). The French Jesuit François Xavier d’Entrecolles (1664 in Lyon – 1741 in Beijing), Chinese name Yin Hongxu, was famously struck by the form on his Kangxi period visit to Jingdezhen, writing, “I have seen a cat painted after life, in the head of which a little lamp was put to illuminate the eyes, and was assured that in the night the rats were terrified by it.”

Literature comparison: Compare two related cat nightlights in the collection of the Philadelphia Museum of Art, one with a turquoise glaze dated to the 18th century, accession number 1955-50-345, and the other decorated with famille verte enamels and dated to the Kangxi period, accession number 1955-50-346.



The first page of the porcelain-related letter written by the French Jesuit François Xavier d’Entrecolles

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie’s New York, 21 January 2009, lot 15
Price: USD 11,250 or approx. **EUR 14,500** converted and adjusted for inflation at the time of writing
Description: A rare blue and white cat nightlight, Kangxi period



AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby’s New York, 24 January 2014, lot 31
Price: USD 8,750 or approx. **EUR 10,500** converted and adjusted for inflation at the time of writing
Description: A Chinese export aubergine and green-glazed biscuit ‘cat’ night light, circa 1800.



Estimate EUR 8,000
Starting price EUR 4,000





115

A RARE TIANBAI ANHUA-DECORATED 'DRAGON' BOWL, KANGXI PERIOD

China, 1662-1722. Delicately potted, the deep conical sides supported on a short straight foot and rising to a gently everted rim. Finely carved in anhua with two scaly sinuous dragons in pursuit of flaming pearls amid clouds and flames, encircling a central anhua-carved four-character apocryphal mark *Yongle nianzhi*.



Provenance: Cecilia Lindqvist (1932-2021), and thence by descent within the family. Cecilia Lindqvist (Chinese name: Lin Xili) was a Swedish sinologist, university professor and author of several books on China, including *Kingdom of Characters* in 1989 and *Qin*, about the seven-stringed zither, in 2006. She first visited China in 1960 with a letter of recommendation by the King of Sweden and went on to study the country extensively. Lindqvist is one of the very few authors to receive the August Prize, a notable Swedish literary award, twice.



Cecilia Lindqvist (1932-2021) and her guqin teacher Wang Di

Condition: Excellent condition with minor wear and minimal firing irregularities.

Weight: 78.8 g
Dimensions: Diameter 13.3 cm

Literature comparison: Dishes of this decoration and quality in the Kangxi Period are rare and based upon early 15th-century prototypes. A Yongle prototype of the current bowl is in National Palace Museum, Taipei, accession no. Gu ci 017642, and was exhibited in The International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-36, cat. no. 213.

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's Hong Kong, 9 October 2020, lot 3641
Price: HKD 302,400 or approx. **EUR 38,500** converted and adjusted for inflation at the time of writing



Description: A fine and rare tianbai anhua-decorated 'dragon' bowl, Qing dynasty, Kangxi period

Expert remark: Compare the closely related anhua-carved dragon and the apocryphal Yongle mark, which on this piece is carved to the underside, and not the interior as on the present lot. Note the different form and similar size (12.5 cm).

Estimate EUR 4,000
Starting price EUR 2,000

116

**A LARGE UNDERGLAZE-BLUE
AND COPPER-RED-DECORATED
'ANTIQUE TREASURES' VASE,
QIANLONG PERIOD**

China, 1736-1795. The ovoid body supported on a tall spreading foot and rising to a tall, gently waisted neck with everted lip, finely painted in shades of cobalt-blue and copper-red to the body and neck with antique treasures and scholar's objects including various books, scrolls, vases, censers, a qin, and a chess board.

Inscriptions: To one of the painted vases, 'Fulu', and to one of the incense burners, 'Fu lu shou'.

Provenance: Belgian trade.

Condition: Good condition with some wear and firing irregularities, the shoulder and neck with a Y-shaped hairline (ca. 12.5 cm long), the rim with a shallow chip (ca. 4 cm long), the vase slightly leaning.

Weight: 3,828 g

Dimensions: Height 52 cm

The shoulder with shaped reserves enclosing alternating swirling clouds and diapered designs below a band of plum blossoms against a ground of crashing waves repeated below the rim and above the foot, the foot further with bands of scroll and dots. Note the distinct peach bloom glaze transmutations to the copper-red in some areas.

**AUCTION RESULT
COMPARISON**

Type: Related

Auction: Christie's
London, 11 May
2010, lot 243

Price: GBP 46,850
or approx. **EUR
74,000** converted
and adjusted for
inflation at the
time of writing

Description: A rare large underglaze
copper-red and blue-decorated vase,
mid-18th century

Expert remark: Compare the closely
related copper-red and underglaze-
blue decoration, with a particularly
similar band to the shoulder with
shaped reserves enclosing alternating
swirling clouds and diapered designs.
Note the size (46.3 cm).



Estimate EUR 8,000

Starting price EUR 4,000





117

A CLAIRE DE LUNE GLAZED ROULEAU VASE, QING DYNASTY, 18TH CENTURY

Expert's note: The soft and gentle clair-de-lune-glazed wares were highly prized in the Qing dynasty and the color was strictly reserved for imperial porcelain. The glaze was first developed in the Xuande (1426-1435) period, as evidenced by the excavated Xuande-marked stem bowl illustrated by S. Liang, *Yuan's and Ming's Imperial Porcelains Unearthed from Jingdezhen, Beijing*, 1999, page 256, no. 257. However, the glaze did not gain prominence until the Kangxi period, when it was used mostly for scholar's objects.

China. The cylindrical body rising from a short straight foot to a tubular neck with a galleried rim, the neck encircled by a distinct bow string. The exterior covered overall in a smooth and remarkably even pale blue glaze, the everted rim and interior glazed in white. The recessed base with a double circle in underglaze blue.

Provenance: The Strong National Museum of Play, accession number 78.17.33 (lacquered to base). Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.

Condition: Excellent condition with minor old wear and some manufacturing flaws, including dark spots.



Margaret Woodbury Strong (1897-1969)



The exterior of the Strong National Museum of Play

Weight: 817.9 g

Dimensions: Height 25.1 cm

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 **empty double circles**. The usage of some of these marks continued well into the later Kangxi era and then started again in the 19th century, mostly on Kangxi revival pieces.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 28 March 2018, lot 273

Price: GBP 7,500 or approx. **EUR 10,000** converted and adjusted for inflation at the time of writing

Description: A clair-de-lune bottle vase, 18th-19th century

Expert remark: Compare the closely related glaze and similar size (29.2 cm). Note the different form.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 12 September 2019, lot 732

Price: USD 62,500 or approx. **EUR 64,500** converted and adjusted for inflation at the time of writing

Description: A Small Clair-De-Lune-Glazed Meiping, 18th century

Expert remark: Compare the closely related glaze. Note the different form size (18.7 cm).



Estimate EUR 4,000

Starting price EUR 2,000



118

**A BROWN-GLAZED AND LOBED 'RUYI' VASE,
18TH CENTURY**

China. The finely potted body rising from a straight foot to a slender elongated neck with flared rim, vertically lobed below a band of distinct ruyi heads in relief at the shoulder, the neck is carved with flutes that rise to the petal-tipped rim. The body is covered to the exterior and interior with a brown glaze darkening at the recesses.

Provenance: From an English private collection, acquired in and around London during the 1960s and 1970s. The piece retained in the original collector's possession until his death in 1979, and thence by descent in the same family. A part of this collection was sold at Christie's auction in the late 1990s.

Condition: Excellent condition with minor old wear, some manufacturing irregularities, and minuscule glaze losses to the foot rim.

Weight: 162.0 g
Dimensions: Height 12.6 cm

AUCTION RESULT COMPARISON

Type: Near identical

Auction: Christie's New York, 19 September 2014, lot 796

Price: USD 20,000 or approx. **EUR 23,500**
converted and adjusted for inflation at the time of writing

Description: A miniature brown-glazed lobed vase, 18th century

Expert remark: Compare the near identical form and decoration as well as the similar size (10.2 cm).

Estimate EUR 4,000
Starting price EUR 2,000





119

**A MONOCHROME YELLOW-GLAZED
BOTTLE VASE, TIANQIUPING,
QING DYNASTY**

China, 1644-1912. The globular body surmounted by a tall, slightly waisted tubular neck, covered overall in a rich yellow glaze stopping unevenly above the bare foot rim, the base and interior with a white glaze.

Provenance: From a private collection in Cambridgeshire, United Kingdom, acquired before 1990. An old photograph of the vase in the collector's home, portrayed together with the family cat, in its original frame, accompanies this lot.



Condition: Very good condition with minor old wear, shallow surface scratches and some expected manufacturing flaws such as dark spots, minimal pitting, glazes recesses and some irregularities to the foot rim.

Weight: 2,666 g
Dimensions: Height 34.8 cm

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 1 July 2021, lot 259
Price: USD 7,500 or approx. **EUR 7,500** converted and adjusted for inflation at the time of writing
Description: A Chinese yellow-glazed porcelain bottle vase, Qing dynasty, 19th century
Expert remark: Compare the closely related form and rich yellow glaze. Note the smaller size (20.9 cm) and the apocryphal Chenghua mark.



Estimate EUR 4,000
Starting price EUR 2,000

120

AN APPLE GREEN CRACKLE-GLAZED VASE, MEIPING, 18TH CENTURY

China. The slender body rising to a broad shoulder and a short neck with an everted mouth, covered overall in a thick glaze of apple-green hue suffused with a dense network of dark crackle. The recessed base and interior with a finely crackled grayish-cream glaze.

Provenance: British trade.

Condition: Good condition commensurate with age with old wear and firing irregularities including extensive pitting and some glaze warts, as well as minor glaze losses and few minuscule chips to the foot.

Weight: 554.2 g
Dimensions: Height 16.5 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's London, 15 May 2013, lot 19

Price: GBP 5,000 or approx. **EUR 7,000** converted and adjusted for inflation at the time of writing

Description: A green crackled meiping, Qing dynasty, 18th century

Expert remark: Compare the related form and glaze. Note the smaller size (11 cm) and the almost complete lack of firing flaws.



Estimate EUR 3,000
Starting price EUR 1,500





121

A LANGYAO GLAZED BOTTLE VASE, CHANGJING PING, 18TH CENTURY

China. The pear-shaped body rising from a thick spreading foot to a slender elongated neck, covered overall with a dense and rich glaze of crushed strawberry color, thinning to mushroom at the neck and on some areas of the body, all suffused with a fine network of crackles. The base is left unglazed, revealing the buff ware.

Provenance: From a noted Irish private collection.

Condition: Good condition with minor old wear and firing flaws. Minor chips with associated glaze loss to the foot, as expected from this type of ware. The glaze with a superb unctuous feel overall.

Weight: 965.7 g

Dimensions: Height 26 cm

The term langyao derives its name from Lang Tingji, director of the official kilns at Jingdezhen between 1705-1712, who is credited with the revival of monochrome glazes and particularly copper-red glazes.

Expert note: Accurately controlled but still rather thick glaze dripping around the foot rim with associated glaze flaking as a result of continuous usage over centuries is characteristic for langyao vases from this group.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 16 September 2008, lot 121

Price: USD 15,000 or approx. **EUR 19,000** adjusted for inflation at the time of writing

Description: A 'langyao' bottle vase (Changjingping), Qing dynasty, Kangxi period

Expert remark: Compare the related form and the rich glaze of crushed strawberry color thinning to mushroom. Note the larger size (46 cm).



Estimate EUR 4,000

Starting price EUR 2,000

122

**A COPPER-RED GLAZED VASE,
DAN PING, 18TH CENTURY**

China. The gallbladder-shaped body rising from a short spreading foot to a long slender neck, the exterior covered in a rich oxblood glaze stopping short of the creamy-white glazed interior. The circular recessed base with a white glaze.

Provenance: From a private collection in Long Island, New York, USA.
Condition: Very good condition with minor old wear and small firing flaws, a hardly visible hairline to the mouth rim, some shallow surface scratches.

Weight: 996.2 g
Dimensions: Height 26.4 cm

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams London, 4 November 2019, lot 71
Price: GBP 13,812 or approx. **EUR 17,500** converted and adjusted for inflation at the time of writing
Description: A copper red-glazed bottle vase, 18th century
Expert remark: Compare the near identical form and closely related glaze. Note the larger size (33 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 15 September 2016, lot 993
Price: USD 17,500 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing
Description: A copper-red-glazed bottle vase, 18th-19th century
Expert remark: Compare the near identical form and closely related glaze. Note the smaller size (21.5 cm).



Estimate EUR 4,000
Starting price EUR 2,000





123

**A LARGE FAMILLE ROSE
'MAGU, HE XIANGU AND LAN CAIHE'
BRUSHPOT, BITONG,
18TH CENTURY**

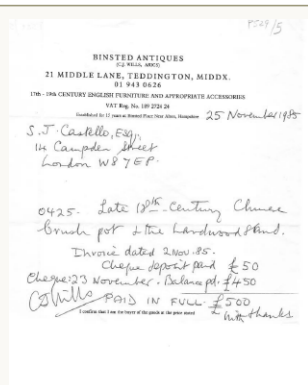
Opinion: The present lot belongs to a coveted group of porcelain brush pots made during the 18th century, which has seen a surge of modern fakes entering the market, with buyers reacting accordingly; today only pieces in perfect condition, with well-documented old provenances, and exhibiting a superior quality of painting will find the interest of serious buyers. The present lot boasts all three of the aforementioned features.

China. Sturdily potted, the cylindrical vessel is painted to the sides in bright enamels, gilt and iron-red above the glaze with the three immortals in a fenced garden amid gnarled trees, craggy rockwork, and precious objects, each wearing loose-fitting and finely patterned robes. Magu is seated on a spotted deer with a lingzhi sprig in its mouth, Lan Caihe holds a vase with flowers in both hands and He Xiangu is accompanied by a crane. Covered in a transparent glaze, the base with a small countersunk center within a broad unglazed ring.

Provenance: Binsted Antiques, Teddington, Middlesex, United Kingdom, 25 November 1985. Collection of S.J. Castello, Esq., London, acquired from the above.

A copy of the original invoice from Binsted Antiques, written and signed by the owner C.J. Wills, addressed to S.J. Castello, dated 25 November 1985, dating the brush pot to the "late 18th century", accompanies this lot.

Condition: The bitong is in magnificent condition with only minor old wear and expected small firing irregularities. The wood stand is warped and does not fit well, it also shows age cracks, chips, and losses.



Weight: 1,803 g (excl. stand)
Dimensions: Diameter 19.2 cm

With a finely carved and pierced wood stand dating from the Qing dynasty. (2)

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 21 September 2004, lot 341
Price: USD 47,800 or approx. **EUR 73,500** converted and adjusted for inflation at the time of writing
Description: An unusual famille rose brushpot, bitong, 18th century
Expert remark: Compare the form, the elaborate scene which completely lacks decorative borders, the spirited yet remarkably elaborate manner of painting, the base with its similarly countersunk center and broad unglazed ring. Also note the similar size (17.5 cm).



Estimate EUR 15,000
Starting price EUR 7,500





124

A DOUCAI 'FOUR SEASONS' SQUARE BOWL, 18TH CENTURY

China. The deep flaring sides supported on a short spreading foot, finely painted in bright enamels to each side with a different floral composition with peony, prunus, chrysanthemum, and lotus, respectively, representing the four seasons, and further with pine, leaves, and insects, the foot with a band of scroll to each side, covered overall in a transparent glaze save for the rim.

Provenance: From a European private collection.

Condition: Excellent condition with minor old wear and expected firing flaws.

Weight: 164.6 g

Dimensions: Width 8.5 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams, 10 May 2009, lot 125

Price: GBP 6,480 or approx. **EUR 11,500** converted and adjusted for inflation at the time of writing

Description: A doucai square bowl and wood stand



Estimate EUR 4,000

Starting price EUR 2,000



125

**A PEACHBLOOM-GLAZED
BEEHIVE WATERPOT, TAIBO ZUN,
19TH TO EARLY 20TH CENTURY**

China. The domed body is incised to the exterior with three dragon roundels and is covered with a peach bloom glaze with characteristic green copper-oxide spots as well as pale lavender to dark gray shadings. The lipped rim, interior, and base glazed white. The recessed base with an apocryphal six-character mark *da Qing Kangxi nianzhi*.

Provenance: Charles M. Blackmon, South Carolina, USA. A notable institution in the Southern United States, gifted from the above in 1969. The wood stand lacquered with accession numbers, '69.10' and '69.10.1 Bottom'. Charles Mason Blackmon was a collector of Asian art. Following his graduation from Harvard University in 1934, Charles' interest in Asian culture grew when he was stationed in Southern China during World War II. His approach to collecting was thorough, as he believed that "determination in finding various objects and a knowledge of them" were important to building a well-rounded collection. Beginning in 1961, Charles became involved with several notable institutions, and over the years loaned some of his most important pieces to museum collections. **Condition:** Excellent condition with minor wear and firing flaws, including small glaze recesses near the foot.

Weight: 526.3 g (excl. stand)

Dimensions: Diameter 13 cm (the waterpot) and 16 cm (the stand)

With a well-carved and open worked wood stand. (2)

Expert's note: The peach bloom glaze on this waterpot is a good example of the sometimes quite successful attempts to recreate the unbelievably rich (and diverse) Kangxi glazes during the 19th century and thereafter. While the present color combination is of remarkable beauty overall, emulating the transmutation so flawlessly executed on the Kangxi wares, it comes up short in its lack of control. The green spotting for example is reminiscent of some of the very best peach bloom vessels made during the early 18th century, but the scattered shadings of pale lavender and gray clearly show the difficulties the artisans encountered in balancing the color spectrum.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 24 June 2020, lot 1018

Price: USD 23,750 or approx. **EUR 27,000** converted and adjusted for inflation at the time of writing

Description: A peachbloom-glazed 'beehive' waterpot, 19th / early 20th century

Expert remark: Compare the closely related form, incised dragon roundels, apocryphal Kangxi mark, and peachbloom glaze, which much like the present lot's glaze is of remarkable beauty. Note the closely related size (13.1 cm).



Estimate EUR 4,000

Starting price EUR 2,000



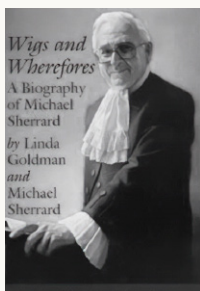
126

A COPPER-RED-GLAZED BEEHIVE WATERPOT, TAIBO ZUN, 18TH CENTURY

China. The domed body is covered with a rich glaze transmuting from a dark liver-red tone below the rim to crushed-raspberry above the foot. The interior and base glazed white. The recessed base with an underglaze-blue double-circle.

Provenance: From the collection of the late Michael Sherrard CBE, QC, acquired before 2000 and thence by descent. Michael Sherrard (1928-2012) was an English barrister in fraud and company law who was considered one of the great recent influences on the legal profession. He was involved in numerous high-profile cases in both English and East Asian courts, particularly Hong Kong and Singapore. Together with Linda Goldman, he wrote a memoir titled "Wigs and Wherefores: A Biography of Michael Sherrard QC". Sherrard was an enthusiastic collector of Chinese art, especially jade carvings.

Condition: Perfect condition with only minor wear and firing irregularities.



Michael Sherrard on the cover of his memoir

Weight: 442.4 g
Dimensions: Diameter 12.7 cm

The **taibo zun** is of a classic dome shape typical of the Kangxi reign, originally inspired by the wine pot of the legendary Tang dynasty poet, Li Bai (AD 701-762). The poet, notorious for his drinking, is often depicted leaning

against a wine jar of this form. The shape is sometimes also referred to as a jizhao zun, as it resembles a chicken coop. In its exquisite copper-red glaze, exhibiting the highest level of control in its transmutation from a dark liver-red to an attractive crushed-raspberry tone, the scholar's vessel has transcended its modest form, strictly limited to function, transformed into a jewel-like object, to be admired and prized.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 15 May 2015, lot 558

Price: GBP 10,625 or approx. **EUR 15,500** converted and adjusted for inflation at the time of writing

Description: A celadon-glazed beehive water pot, 18th century

Expert remark: Compare the closely related form, monochrome glaze, and non-reign mark, three features common to both this and the present lot. Note the smaller size (5.7 cm)



AUCTION RESULT COMPARISON

Type: Remotely related

Auction: Bonhams Hong Kong, 3 December 2015, lot 4

Price: HKD 1,600,000 or approx. **EUR 230,500** converted and adjusted for inflation at the time of writing

Description: A small rare copper-red-glazed waterpot, taibo zun, Yongzheng six-character mark and of the period

Expert remark: Compare the similar form and related copper-red glaze. Note the smaller size (5.2 cm) and particularly the Yongzheng mark.



Estimate EUR 6,000

Starting price EUR 3,000

127

**A FLAMBÉ GLAZED VASE,
TIANQIUPING,
QING DYNASTY**

China, 18th – 19th century. The globular body rising from a short, tapered foot to a tall cylindrical neck, covered overall with a rich glaze of crushed strawberry vividly streaked with lavender and blue, thinning to mushroom at the rim, irregularly pooling in thick drops above the unglazed foot, the interior and base covered in a transparent glaze.

Provenance: From an old German private collection, acquired before 2007.

Condition: Very good condition with minor old wear and few manufacturing flaws, including firing cracks to the base, the vase slightly leaning, minor glaze losses, some slightly smoothened.

Weight: 4,022 g

Dimensions: Height 36.4 cm

**AUCTION
RESULT
COMPARISON**

Type: Closely related

Auction:
Bonhams
London, 14
May 2012, lot
93

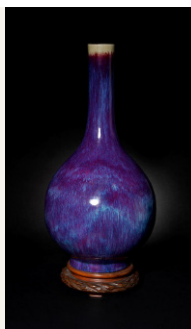
Price: GBP
16,250 or
approx.

EUR 24,000

converted and adjusted for inflation at the time of writing

Description: A large, flambé-glazed bottle vase 19th century

Expert remark: Compare the closely related glaze colors and streaking. Note the elongated neck and flared foot.



**AUCTION
RESULT
COMPARISON**

Type: Closely related

Auction:
Sotheby's
Hong Kong, 25
May 2022, lot
515

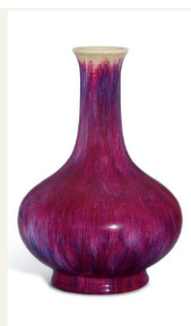
Price: HKD
126,000
or approx.

EUR 15,000

converted at the time of writing

Description: A flambé-glazed bottle vase, Qing dynasty, 18th century

Expert remark: Compare the closely related hues of color and streaks. Note the different form and the similar size (33.8 cm).



Estimate EUR 4,000

Starting price EUR 2,000

128

A MASSIVE COPPER-RED AND UNDERGLAZE-BLUE 'LANDSCAPE' FISH BOWL, QING DYNASTY

China, 18th-19th century. Of steeply rounded form, finely painted with a continuous scene of minuscule figures in a monumental mountainous landscape, fishermen poling sampans on a wide river, pavilions nestled amidst lush vegetation, with sections of the trees highlighted in copper-red, all below a line border and a distinct circle band, recessed between the lip and a circumferential bow string.

Provenance: English trade.

Condition: Good condition commensurate with age and with extensive old wear as expected from a vessel of this type and size, shallow surface scratches and abrasions mostly to the edges, some firing flaws, including pitting, open bubbles, and dark spots, further with scattered small glaze losses.

Weight: 25.4 kg

Dimensions: Height 45.3 cm, Diameter 53 cm

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's London, 9 November 2016, lot 247

Price: GBP 35,000 or approx.

EUR 48,000 converted and adjusted for inflation at the time of writing

Description: A copper-red and underglaze-blue 'landscape' jardiniere, Qing dynasty, 18th century

Expert remark: Compare the related motif and similar size (57 cm). Note that this lot is most likely of an earlier date.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 9 November 2011, lot 912

Price: GBP 9,375 or approx.

EUR 14,500 converted and adjusted for inflation at the time of writing

Description: A Massive Chinese blue and white fish bowl, late 18th century

Expert remark: Compare the similar circle band, recessed between the lip and a circumferential bow string. Note the different motif, absence of copper-red decoration, and larger size (71 cm).



Estimate EUR 8,000

Starting price EUR 4,000







129
**AN EXCEPTIONALLY
 LARGE FAMILLE VERTE
 FIGURE OF A PHOENIX,
 MID-QING DYNASTY**

Expert's note: More often found in famille-rose and generally of smaller size, the present large phoenix is a remarkably rare example in this size and palette. Each feather on the neck appears to be separately molded, carved and applied, and the plumage on the back is individually cut to present a dynamism and movement that is striking. The exceptional quality of the decoration leaves no doubt in the mind of this author that this phoenix was made during the 18th century.

China, 18th – early 19th century. Superbly modeled standing with one powerful claw raised upon a tall rockwork base with lingzhi and floral blossoms, the neck feather shaped and molded falling to long tail-plumes picked out in bright enamels, the long peacock tail trailing down toward the base.

Provenance: The Strong National Museum of Play, accession number 78.17.36 (lacquered to base), deaccessioned in 2022. Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.

Condition: Excellent condition with old wear and minor firing irregularities, the beak and nostrils with minuscule glaze chips, a hairline along the base rim. Extremely rare in this magnificent size and superb state of preservation.



Margaret Woodbury Strong (1897-1969)



The exterior of the Strong National Museum of Play

The present lot together with two other porcelain phoenixes, both offered on DAY TWO

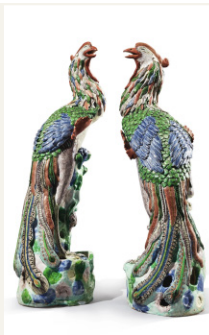


Weight: 8,082 g
 Dimensions: Height 83 cm

Literature comparison: A similarly modeled pair of peacocks of large size is illustrated in Michael Cohen and William Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*. Volume I: The James E. Sowell Collection, Surrey, 2008, pp. 232-233, cat. no. 16.8, where the authors date the pair as circa 1820.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's New York, 20 October 2018, lot 1057
Estimate: USD 60,000 or approx. **EUR 70,000** converted and adjusted for inflation at the time of writing
Description: A rare pair of important and large Chinese famille-verte figures of phoenix birds, 18th / early 19th century
Expert remark: Compare the closely related molded and carved decoration. Note the smaller size (62.3 cm each) and that this lot comprises a pair of phoenixes.



Estimate EUR 12,000
 Starting price EUR 6,000



130
**AN EXCEPTIONALLY LARGE PAIR OF
 FAMILLE ROSE PALACE VASES, 19TH CENTURY**

China. Of baluster form, rising from a splayed foot to a bamboo growth neck with wavy rim, the necks decorated with handles in the form of Buddhist lions and their cubs playing with a brocade ball, the neck with four sinuous chilong. Finely painted in the famille rose palette and gilt, with court scenes in oval reserves, below a scroll-shaped frame depicting a monumental figural scene, the neck with two jar shaped reserves showing court scenes. The everted rim with a band consisting of six panels each with floral decorations, separated by a blue border.

Provenance: From an old Austrian private collection.

Condition: Remarkably well preserved, especially when considering the age and fragility of these vases. Old wear, some firing flaws and flaking to enamels. Minor chips and losses, some hairlines, all hardly visible. A minute firing crack to the shoulder of one, the other with a minuscule repair. Please request our detailed video shot under strong blue light for full information about the condition of this lot.

Weight: 23.8 kg and 23.1 kg
 Dimensions: Height 86.4 cm (each)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 28 January 2013, lot 425

Price: USD 25,000 or approx. **EUR 31,500** converted and adjusted for inflation at the time of writing

Description: A very large pair of Chinese export 'Canton famille rose' vases, second quarter 19th century

Expert remark: Note the similar size (90 cm)



Estimate EUR 8,000
 Starting price EUR 4,000

131

A FAMILLE ROSE MODEL OF A PAIR OF QUAILS, QING DYNASTY

China, 19th century. The birds perched side by side, their heads slightly turned towards one another, their wings finely molded and plumage neatly painted in pale shades of blue, green, and black, the eyes detailed with red dots, all supported on an oval base painted in bright enamels with leafy peony sprays against a red-dotted ground, the interior glazed turquoise.

Provenance: A French private estate. Christie's Paris, 8 December 2021, lot 196 (label to base), unsold.

Condition: Very good condition with minor wear and firing irregularities, a shallow minor chip to the top of the base, occasional light scratches.

Weight: 1,338 g (excl. stand) and 1,958 g (incl. stand)

Dimensions: Length 28.5 cm (the model) and 29.5 cm (the stand)

With a well carved and fitted wood stand dating from the same period. (2)

Quails are known for their courage, while the word for quail in Chinese ('an') provides a homophone for the word for peace. Two quails can be read as shuang an, or 'double peace', and thus, these birds appear as a pair on paintings, porcelains, and textiles from as early as the Song dynasty.

LITERATURE COMPARISON

Compare a related, slightly later 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





**A LARGE PUCE-GROUND
'SLEEPING TEACHER & MISCHIEVOUS BOYS' VASE,
LATE QING TO REPUBLIC PERIOD**

China, 1850-1949. The baluster sides rising from a thick tall foot to a waisted neck with flared rim. The exterior is finely painted in bright enamels against a puce ground with a charming and humorous scene of an elderly scholar who has fallen asleep at his desk and the chaos ensuing around him. One boy is standing behind the scholar on his chair, removing his hat, while another holds up a rod with a small spider attached to it in an effort to frighten the poor teacher once he awakes. The base and interior glazed turquoise.

Inscriptions: To one side, 'The children bring happiness and joy. They laugh and sing and celebrate the new year.'

Provenance: Lyon & Turnbull, Edinburgh, United Kingdom, 8 January 2005, lot 109 (invoice not available, old label to interior). A Scottish private collection, acquired from the above, and thence by descent.

Condition: Excellent condition with minor wear and minimal firing irregularities only. Must be considered extremely rare in this splendid state of preservation.

Weight: c. 7.2 kg

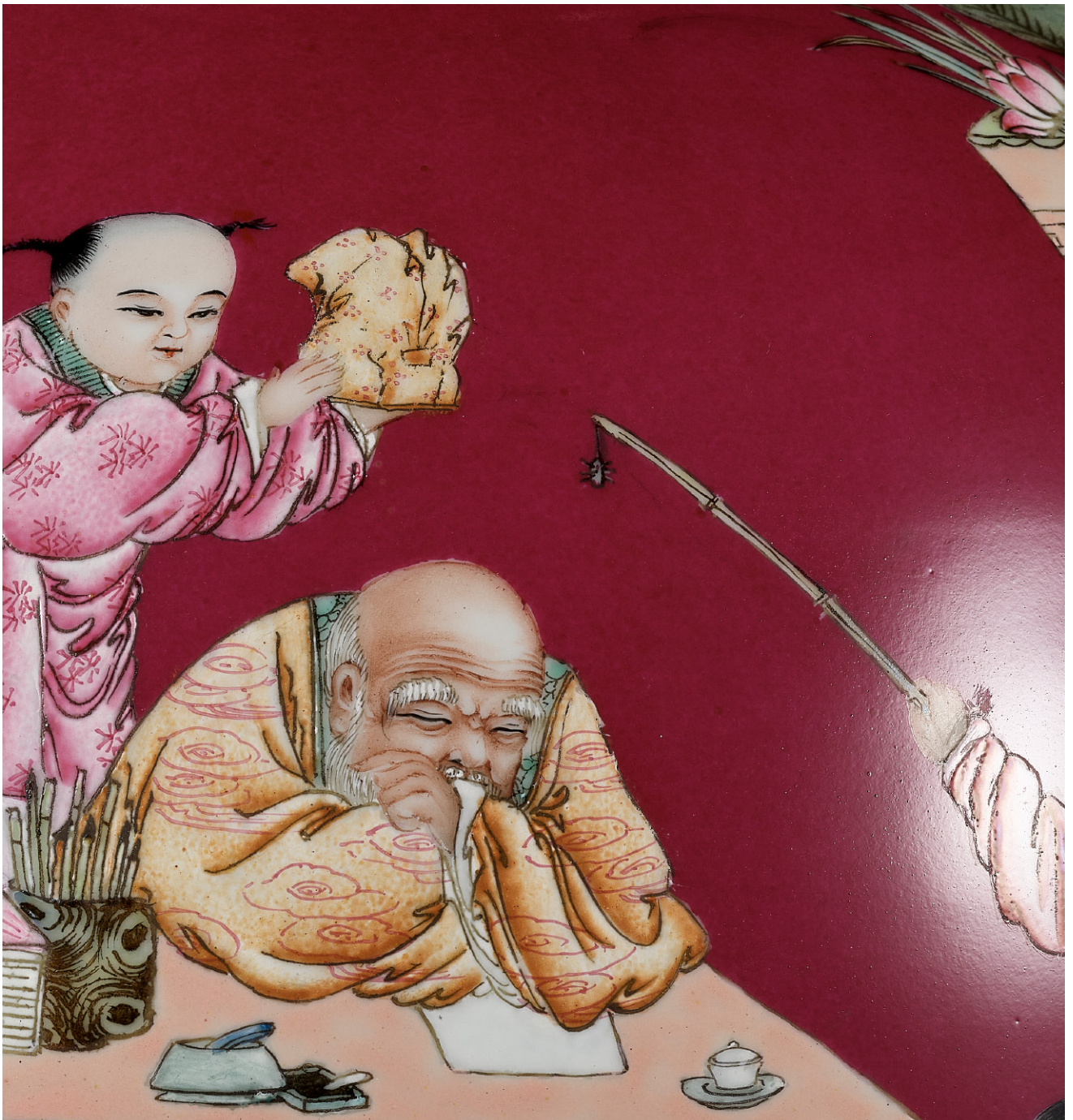
Dimensions: Height 45 cm

Further boys are seen idling about or playing games, while one particularly studious child sits at a desk much like his master's, holding a brush and showing a pensive expression, and another is leafing through a book from a pile on a stand in front of him. The back with a poetic inscription. The recessed base with an apocryphal iron-red gilt-ground four-character mark *Qianlong nianzhi*.

Expert's note: Most porcelain vases painted with the 'boys' motif use this subject to reference a certain festivity, such as the New Year or the Dragon Boat Festival. The present lot, however, lacks any such allusions and instead offers a humorous and very lifelike scene of children running amok in the absence of an attentive guardian, and is thus much rarer than comparable examples.

Estimate EUR 8,000

Starting price EUR 4,000





133

A RARE AND IMPORTANT BRONZE RITUAL AXE-HEAD, YUE, EARLY SHANG DYNASTY, CIRCA 1500-1400 BC

Opinion: Except for the different size, the present lot has remarkable similarities with a yue that bears a near-identical relief decoration surrounding the central hole, but lacks the taotie at the haft. This yue was excavated in 1974 from Lijiazui Tomb M2 in Panlongcheng and is now in the Hubei Provincial Museum. Discovered in 1954, Panlongcheng is a city-site that dates from the early Shang Dynasty. Located on the bank of Panlong Lake in Huangpi District, it covers an area of roughly 15 acres. The city conforms to the top-layer culture (circa 1500 BC) of the Shang site of Erligang in terms of bronze-making techniques, burial customs, styles of jade-wares, and features of pottery. It might have been a state built by Shang people in the middle reaches of the Yangtze to exploit resources in the south. Its discovery confirmed for the first time that the Shang culture of the Central Plains had reached the valley of the Yangtze River already during the early Shang Dynasty. The discovery of the yue in tomb 2 also confirms the function of the city as a military stronghold. Given the many features and striking resemblances that the present lot shares with the larger yue from Panlongcheng, and the provenance history described below, it seems possible, if not likely, that our yue was once found at the same site.

China, ca. 1500-1400 BC. The wide flattened blade with a beveled edge, crisply cast in deep relief with stylized beasts with raised eyes flanking a large central aperture below two small rectangular holes, the haft similarly cast with taotie masks.



Weight: 838.8 g (excl. stand)
Dimensions: Length 24.9 cm (excl. stand)

With an associated metal stand. (2)

The yue was an ancient long-handled weapon and instrument of execution, symbolic of noble authority. Evidence suggests that these axes played a part in ritual beheadings in addition to being symbols of power. Almost central holes also dominate several other early bronze axes, including two from Panlongcheng in Hubei province.

Literature comparison: Compare a closely related bronze yue, with near-identical relief decoration and central hole, but of larger size (41.4 cm) and lacking the taotie at the haft, excavated in 1974 from Lijiazui Tomb M2 in Panlongcheng and now in the Hubei Provincial Museum, illustrated by Wen Fong, *The Great Bronze Age of China: An Exhibition from The People's Republic of China, The Metropolitan Museum of Art, New York*, 2013, page 104, no. 7. Another closely related bronze yue, with near-identical relief decoration and central hole, but of larger size (35.2 cm) and lacking the taotie at the haft, is in the Jiangxi Provincial Museum. Compare a closely related bronze yue, also with a large central hole, excavated in 1995 from Guojiazhuang Southeast, Tomb M26, and now in the Yin Ruins Museum. Compare a related bronze ceremonial axe, dated to the Eastern Zhou dynasty, 11th century BC, illustrated by Christian Deydier *Oriental Bronzes Ltd., Le Banquet des Dieux, Bronzes Rituels de la Chine Ancienne*, Paris, January 1996, page 37, no. 12. Compare a related yue axe, also decorated with taotie masks, dated to the Shang dynasty, 13th-11th century BC, from the collection of the King of Sweden, illustrated by Christian Deydier, *Chinese Bronzes, Fribourg*, 1980, page 86, no. 59. Compare a related qi axe with a human mask on the blade, in the collection of the Museum für Ostasiatische Kunst, Berlin, dated to the Shang dynasty, 13th-11th century BC, illustrated *ibidem*, page 88, no. 63.

Provenance: Mandala Fine Arts, Hong Kong, 1989. Acher Eskenasy, Paris, acquired from the above (invoice lost). Martin Doustar, Brussels, acquired from the above in 2011. An American gentleman, acquired from the above. A copy of a handwritten letter, signed by Acher Eskenasy, confirming his purchase of the present lot from Mandala Fine Arts, Hong Kong, in 1989 and its sale to Martin Doustar in 2011, accompanies this lot. Acher Eskenasy is a noted French scholar and collector of Asian and tribal art. Major works previously owned by him are now in important collections and museums, such as the Metropolitan Museum of Art in New York and the Musée du Quai Branly in Paris.

Condition: Superb condition, commensurate with age. Extensive wear, signs of weathering and erosion, corrosion, minor nicks, cracks and scratches. Fine, naturally grown patina with malachite encrustation overall.

A. Eskenasy
25 Avenue de la République
Paris 75011

Paris, March 30.
By agreement between Doustar
that I have acquired the above
object in January 2011 at auction
from the Chinese company
sold to M. Doustar (Doustar),
from the Mandala Gallery,
Hollywood A.D. Hongkong
in 1989.

Received on March 2nd
by Martin Doustar
in Paris.

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's New York, 20 March 2012, lot 3
Price: USD 80,500 or approx. **EUR 100,500** converted and adjusted for inflation at the time of writing
Description: An archaic bronze ritual axe-head (yue), Shang dynasty, 12th/11th century BC
Expert remark: Compare the related form, though slightly flared, similar relief decoration, and the taotie masks to the haft. Compare also the closely related rectangular holes. Note the smaller size (16.4 cm).



Estimate EUR 30,000
Starting price EUR 15,000

134

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

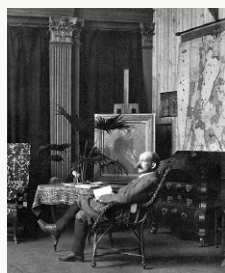
China, 11th-10th century BC. The deep, rounded body is massively cast and raised on three columnar supports, the exterior with a flat-cast band of three taotie masks in relief below the rim from which two sturdy U-shaped loop handles rise. The interior with a crisp two character pictogram in oracle bone script below the rim.



Inscriptions: To interior below the rim, 'hao' (good).

Provenance: Nellie Clay Foster, acquired in China during the 1930s, and thence by descent in the family. Nellie 'Nelchen' K. A. Foster (née Armstrong, d. 1950) was a socialite and amateur poet in Louisville, Kentucky, USA. She married the noted naturalist and yachtsman Henry Clay Foster (d. 1950). Nellie and Henry both traveled across Asia in the 1930s. According to information provided by the family, they got acquainted with a curator or consultant of the Metropolitan Museum in New York during one of their journeys through China. On one occasion this curator – possibly Gijs Bosch-Reitz (1860-1938) – had discovered five ancient bronzes for sale, of which he could only afford the purchase of three. As the story goes, the owner insisted on selling all five bronzes at once, and so Nellie was invited to pick two pieces. Her first choice was the present ding vessel, which she kept in her New Jersey home until her death.

Condition: Excellent condition, commensurate with age. Extensive wear, signs of weathering and erosion, minor losses, nicks and cracks, all pretty much as expected from ancient bronzes. Beautiful, naturally grown patina with extensive malachite encrustation. The crisply cast relief is remarkably well-preserved, a fact which is also visible on the x-ray images (available upon request), which clearly document the outstanding overall condition of this lot.



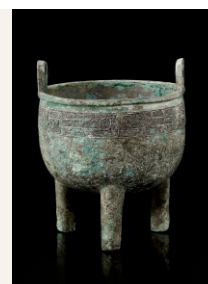
Sigisbert Chretien Bosch Reitz (1860-1938), a Dutch painter and the Met's first curator of Far Eastern Art

Weight: 3,022 g
Dimensions: Diameter 20 cm, height 23.6 cm

Literature comparison: Compare a closely related bronze ding decorated with a similar taotie band, dated to the Western Zhou dynasty, 11th century BC, 23.1 cm wide, in the collection of the Arthur M. Sackler Gallery in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.328. Compare a closely related bronze ding decorated with a similar taotie band, dated to the Western Zhou dynasty, 11th-10th century BC, 17.5 cm wide, in the collection of the Freer Gallery of Art in the National Museum of Asian Art, Smithsonian Institution, accession number FSC-B-603.

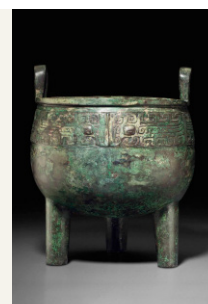
AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's, 15 December 2010, lot 273
Price: EUR 46,600 or approx. **EUR 59,000** converted and adjusted for inflation at the time of writing
Description: A bronze tripod food vessel, ding, China, Western Zhou dynasty
Expert remark: Compare the closely related form and taotie band. Note the smaller height (19.5 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's, 19 September 2014, lot 986
Price: USD 87,500 or approx. **EUR 106,000** converted and adjusted for inflation at the time of writing
Description: A large bronze ritual tripod food vessel, ding, late Shang-Western Zhou dynasty, 11th century BC
Expert remark: Compare the closely related form, taotie band, and inscription to interior below the rim. Note the larger height (30.2 cm).



Estimate EUR 20,000
Starting price EUR 10,000



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

China, 11th-10th century BC. Well cast with the compressed body resting on a tall splayed foot, decorated below the gently everted rim with a band of stylized mythical birds, the two pairs on the main sides centered by an animal mask cast in high relief, the other two centered on the horned animal heads that surmount the handles, all above a bowstring band, the foot with a geometric band. The beast handles are neatly incised and set with pendent tabs.

Provenance: The MacLean Collection of Asian Art Museum, acquired 1996 in Hong Kong and deaccessioned in 2022. The MacLean Collection has been formed over the last fifty years by Barry MacLean, a businessman from Chicago, who began to collect in the early 1970s. Over time, he made many trips to Asia for business, and began to narrow his focus to ancient bronzes from China and their archaic counterparts from later dynasties. The MacLean Collection of Asian Art is housed in a museum which was designed by Larry Booth and completed in 2003. Since 2004, the museum has published seven books, held thirteen exhibitions, lent objects to many other museums, and awarded a dozen fellowships to train future specialists and enthusiasts.

Published: Richard A. Pegg and Zhang Lidong, *The MacLean Collection: Chinese Ritual Bronzes*, Chicago, 2010, pl. 19.

Condition: Very good condition, commensurate with age. The vessel is slightly leaning and has some old wear as well as minor casting flaws, minuscule nicks, and small dents. The lower body has two small fills, invisible to the naked eye, but precisely detected on the **five X-ray images provided** (available in the online catalog at www.zacke.at or via e-mail upon request). Spectacular, naturally grown patina overall with several layers of malachite encrustation and small areas of azurite 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.



Interior view of the Maclean Collection Asian Art Museum, 2009



One of five X-ray images of the present lot



Weight: 2,878 g
Dimensions: Width 28 cm (across handles)

Gui were used during ritual ceremonies for storing cooked rice or millet. While this vessel shape first appeared in the Erligang phase, they were not widely produced and examples from this period are rare. The form increased in popularity from the early Western Zhou dynasty onwards, and numerous variations of the original shape also began to appear. The present vessel, with its rounded body, everted rim and animal-head handles, represents the most popular form.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 23 September 2020, lot 570

Price: USD 478,800 or approx.

EUR 540,500 converted and adjusted for inflation at the time of writing

Description: An important archaic bronze ritual food vessel (gui), Western Zhou dynasty

Expert remark: Compare the closely related form, animal masks, and beast handles, as well as the related stylized birds. Note the similar size (29.5 cm) and that this gui has a six-character inscription.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 16 March 2015, lot 3181

Price: USD 149,000 or approx.

EUR 184,000 converted and adjusted for inflation at the time of writing

Description: A bronze ritual food vessel, gui, the gui early Western Zhou dynasty, 11th century BC, the inscription later

Expert remark: Compare the closely related form, animal masks, and beast handles, as well as the related stylized taotie designs. Note the similar size (29.2 cm) and that this gui has a later-added inscription.



LITERATURE COMPARISON

A related gui unearthed from Xi'an, Shaanxi province, now in the National Museum of China, Beijing, is illustrated in *Zhongguo qingtongqi quanji* [Complete collection of Chinese archaic bronzes], vol. 5, Beijing, 1996, pl. 61. Another from the collection of T. Yamamoto is published in Sueji Umehara, *Nihon Schücho Shina kodō Seikwa*/ *Selected Relics of Ancient Chinese Bronzes from Collections in Japan*, vol. 2, Osaka, 1960, pl. 107. Jessica Rawson notes in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., 1990, p. 415, that these types of gui vessels are more common in early Western Zhou, and lists five other examples, including one from Liaoning Kezuo Shanwanzi illustrated in *Wenwu*, 1977.12, p. 23-33, fig. 55 (**fig. 1**). Compare also a related bronze gui, dated to the Western Zhou dynasty, in the collection of the British Museum, museum number 1955.0519.2. Finally compare a related bronze gui, dated to the Western Zhou dynasty, late 11th to early 10th century, in the collection of the Freer Gallery of Art at the National Museum of Asian Art, Smithsonian Institution, accession number F1924.14a-b.



Fig. 1

Estimate EUR 30,000

Starting price EUR 15,000





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**A RARE ARCHAIC BRONZE
RITUAL WINE VESSEL, HU,
MIDDLE WESTERN
ZHOU DYNASTY**

China, 10th-9th century BC. The sides flat-cast with four rows of large fish scale patterns with combed borders, below two pairs of long-tailed birds confronted on a leiwen band between a pair of lug handles flanking the base of the neck, the whole raised on a spreading pedestal foot pierced on two sides with a circular aperture. The bronze is covered overall in a magnificent, naturally grown patina with extensive malachite, cuprite, and azurite encrustation.

Provenance: A Far Eastern collector in Queens, New York, USA. Originally, one of a pair. The other sold from his collection at Christie's New York, 26 March 2003, lot 155, and is now in the Compton Verney Art Gallery, Warwickshire, United Kingdom, reference number CVCSC 0303.A. Michael B. Weisbrod, acquired from the above. Michael B. Weisbrod is a noted scholar of Chinese art, who has published extensively on the subject over a time span of more than 50 years. In 1972, Michael joined his father Dr. Gerald Weisbrod's Asian art gallery in Toronto, Canada. The father-and-son team opened their New York location on Madison Avenue in 1977, and during the next 45 years the gallery held a significant number of exhibitions, selling to museums and private collectors across the globe, eventually adding further locations in Shanghai and Hong Kong.

Condition: Excellent condition, commensurate with age. Extensive wear, minor losses and small nicks, light scratches, encrustations. Natural patina overall with extensive malachite, cuprite, and azurite encrustations. The patina further with scattered cloth imprints from ancient linen into which the vessel was shrouded before being buried, now long gone. X-ray images proving the excellent condition are available upon request.



Michael B. Weisbrod



Weight: 5,480 g
Dimensions: Height 40.5 cm

LITERATURE COMPARISON

Compare the counterpart to this jar, once in the same collection as the present lot, at Christie's New York, 26 March 2003, lot 155, and now in the Compton Verney Art Gallery, Warwickshire, United Kingdom, reference number CVCSC 0303.A. Compare also a similar bronze hu, with cover, found in Baijia, Fufeng, Shaanxi province, 1975, and now in the Fufeng County Museum, illustrated in *Zhongguo meishu quanji, gongyi meishu, bian 4, qingtongqi* (1), (The Great Treasury of Chinese Fine Arts, Arts and Crafts, volume 4, Bronzes (1)), Beijing, 1987, page 192, no. 213, where the pattern on the body is described as fish scales. It is possible, however, that this may be feathers, which would relate to the birds on the neck. Either way, the patterns on the present vessel and the published example are identical. Compare also a related hu, of more slender form with a band of confronted birds on the neck between the lug handles, and rows of overlapping feathers or fish scale patterns of smaller size covering the body, in the collection of the Shanghai Museum, included in the exhibition, *Ancient Chinese Bronzes*, Hong Kong Museum of Art, 1 February-3 April 1983, no. 28. Like the present hu, this example is dated to the middle Western Zhou period.



Estimate EUR 150,000
Starting price EUR 75,000





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**AN IMPORTANT AND RARE
BRONZE RITUAL FOOD VESSEL, LI,
WITH 24-CHARACTER INSCRIPTION,
LATE WESTERN ZHOU DYNASTY**

Inscriptions: To the rim, 'zhui shi you er nian zhengyue chu ji zhou bai fu zuo zun ge qi wannian zisun yong bao yong xiang'. The inscription states that this vessel was made in "January of the twelfth year" of an unspecified period **"with the hope of it being used by many generations after"**.

Opinion: This spectacular li vessel compares more than favorably to the Zhong Jiang Li previously in the Fujita Museum and sold at Christie's in 2017. Not only do these two vessels share more or less the same form and decoration, they are also both inscribed at the top of the rim – although the inscription on the present vessel is substantially longer. There are, however, some key differences between the two that should be of great interest to the astute collector. For one, the Zhong Jiang Li must at some point have been cleaned, as it lacks the beautiful patina of our li. However, its provenance is well-documented, going back to the 19th century, which goes some way to explain the high price it reached at auction. In terms of quality though, the present li is in no way inferior to the Zhong Jiang li, and very much deserves the same attention.

China, 9th-8th century BC. The tri-lobed body is supported on three hoof-shaped feet, and cast on the sides with raised vertical lines divided by plain horizontal bands and narrow flanges. The everted rim is crisply cast with a 24-character inscription. The vessel has a superb, naturally grown patina with extensive malachite encrustation.

Provenance: From an old English private collection, acquired in the 1950s and thence by descent within the same family. The fitted box is inscribed with the collector's name "Q.E. Robey" and dated "7. May 195".
Condition: Remarkably well preserved and substantially better than expected. Some revision work dating to the period of creation and subsequent usage, such as small patches and fills, must not be mistaken for modern restorations. A minor dent to the shoulder. Old wear and weathering, soil encrustations, minor areas of corrosion, some smaller nicks here and there. The inscriptions are crisp and well-defined. Superb, naturally grown patina.

Weight: 962.7 g
Dimensions: Width 16.2 cm (measured rim to flange), diameter 15.4 cm (measured at the mouth rim)

Fitted box, dating from the early to mid-20th century. (2)

Li with striated decoration were inspired by pottery prototypes and were popular during the middle to late Western Zhou dynasty. A set of five similar li vessels with Wei Bo inscriptions was found in a hoard in Zhuangbai village, Fufeng county, Shaanxi province, and illustrated by Wu Zhenfeng in *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Complete Collection of Inscriptions and Images of the Shang and Zhou Bronzes), vol. 6, Shanghai, 2012, pp. 85-89, nos. 2702-2706. The Wei Bo li have more slender legs and taller proportions than the present li and can be dated by inscription to the latter part of the middle Western Zhou dynasty. A group of late Western Zhou li vessels with Zhong Ji inscriptions are very similar to the present li. See *ibid.*, pp. 127-133, nos. 2746-2752.

Literature comparison: Compare related examples excavated from mid-Western Zhou sites in Shaanxi province, illustrated in Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Washington, D.C., 1990, pp. 322-323, figs. 27. 2 and 27.4. Compare also a li of similar size and design, from the Arthur M. Sackler Collections, illustrated *ibid.*, pp. 330-331, no. 27.

For the pottery prototype, see an earthenware li dated to the 10th century BC in the collection of the British Museum, museum number 1959.0216.1.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 15 March 2017, lot 528

Price: USD 427,500 or approx.

EUR 470,000 converted and adjusted for inflation at the time of writing

Description: A bronze ritual food vessel, Zhong Jiang Li, late Western Zhou dynasty, 9th-8th century BC

Expert remark: Compare the near identical form and striated decoration, as well as the five-character inscription similarly cast to the rim. Note that this vessel appears to have been cleaned at some point, removing most of its natural patina. Also note the slightly larger size (19 cm).



Estimate EUR 20,000

Starting price EUR 10,000



The bronze skin with a magnificent, naturally grown patina showing a multitude of deep-green malachite and cuprite encrustations

Weight: 317.8 g

Dimensions: Height 13.4 cm

Zhi goblets such as the present example served as drinking vessels. They were employed in important ritual performances aimed at paying homage to the ancestors. According to Chinese beliefs, the ancestors were deemed active participants in the life of their offspring, which they could positively influence if provided with the correct necessities for their own afterlife, see Jessica Rawson, 'The Power of Images: The Model Universe of the First Emperor and its Legacy', in *Historical Research*, no.75, 2002, pp. 123-154.

Expert's note: The Qianlong emperor's great love of jade combined with his passion for antiques resulted in his commissioning significant numbers of archaic jade items for his court. The form of the present zhi vessel has served as the inspiration for a number of jade zhi now in private and public collections, including no. 40 in this catalog (please see the lot entry for further examples). This clearly shows that bronze zhi such as the present lot were already highly valued 300 years ago.

Literature comparison: Compare a closely related zhi, of similar form and also with a leiwen band below the neck and two bow-string bands around the foot, dated to the early Western Zhou period, mid-11th to early 10th century BC, in the collection of the Arthur M. Sackler Museum, Harvard Art Museums, object number 1981.106. Compare a related zhi, also decorated with leiwen and bow-string bands, dated Shang dynasty to Western Zhou period, in the collection of the Arthur M. Sackler Museum, Harvard Art Museums, object number 1956.87.

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AN ARCHAIC BRONZE RITUAL WINE VESSEL, ZHI, LATE SHANG TO EARLY WESTERN ZHOU DYNASTY

China, ca. 1050 BC. Of elongated pear shape with a waisted neck and flared rim, cast below the neck with a single border of leiwen in deep relief, the splayed hollow foot encircled by two bow-string bands. The bronze skin with a magnificent, naturally grown patina showing a multitude of deep-green malachite and cuprite encrustations.

Provenance: Christie's South Kensington, London, 28 July 1994. Catherine Farrell, London, acquired from the above. A provenance statement, written and signed by Catherine Farrell, dated 8 July 2022, attesting to her purchase of the present lot at Christie's South Kensington on 28 July 1994 as well as it being authenticated by Dr. Jessica Rawson in 1990, whose appraisal mentioned in the letter confirms the dating above, accompanies this lot. Dame Jessica Mary Rawson (b. 1943) is an English art historian, curator, and sinologist. She is also an academic administrator, specializing in Chinese art. Between 1976 and 1994, she served as Deputy Keeper and then Keeper of the Department of Oriental Antiquities at the British Museum in London and from 2006 to 2011 as pro-vice-chancellor of Oxford University. She has been involved in a number of high-profile exhibitions such as the *Mysteries of Ancient China*.

Condition: Superb condition, commensurate with age, and absolutely original with no repairs or touchups whatsoever. Old wear, signs of weathering and erosion, minor nicks here and there. Solid, naturally grown patina with extensive malachite and cuprite encrustation.



Dame Jessica Rawson by Paul Brason of Merton College, Oxford

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 18 March 2014, lot 10

Price: USD 30,000 or approx. **EUR 33,000** converted and adjusted for inflation at the time of writing

Description: The Fu Xin Zhi, a bronze ritual wine vessel, late Shang dynasty, 13th-11th century BC

Expert remark: Compare the related form and manner of casting with similar leiwen and bow-string bands, additionally with taotie mask and flanges. Note the larger size (15.2 cm) and that the zhi has a three-character inscription.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 14 September 2018, lot 1103

Price: USD 37,500 or approx. **EUR 40,000** converted and adjusted for inflation at the time of writing

Description: A rare small bronze ritual wine vessel, zhi, late Shang-early Western Zhou dynasty, 11th century BC

Expert remark: Compare the similar form and manner of casting with leiwen and bow-string bands, additionally with taotie mask and flanges. Note the smaller size (11.4 cm) and that the zhi has a two-character inscription.



Estimate EUR 8,000

Starting price EUR 4,000



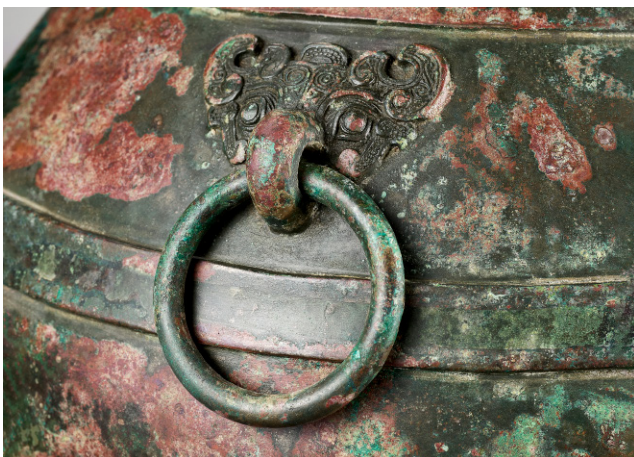
139

A COPPER INLAID BRONZE RITUAL WINE VESSEL, HU, WESTERN HAN DYNASTY

China, 206 BC to 8 AD. Heavily cast, the globular body supported on a spreading foot and rising to a flared galleried mouth, encircled by three raised bands below a copper-inlaid sawtooth band on the waisted neck. The shoulder is flanked by a pair of crisply cast and finely incised taotie masks suspending loose rings.

Provenance: From a noted private estate in Paris, France.

Condition: Excellent and absolutely original condition, fully commensurate with age and significantly better than normally expected from a Han dynasty bronze. Minor old wear, few small nicks, dents and losses, some encrustations as well as signs of weathering and corrosion, light scratches. The bronze with a sublime, naturally grown patina overall, showing vivid patches of malachite and cuprite.



Weight: 3,936 g

Dimensions: Height 31.2 cm

Expert's note: The remarkably well detailed and finely incised mask handles to each side are exceedingly rare to find on this type of bronze, as is the copper-inlaid sawtooth band on the waisted neck.

Literature comparison: A similar copper-inlaid bronze hu in the Sen'oku Hakkokan, dated to the 4th century BC, is illustrated by J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, 1995, p. 281, fig. 50.1, where the author notes that the copper inlay was applied to the clay molds before the bronze was poured. Compare a related hu, excavated in 1968 from the tomb of Prince Liu Sheng who was the king of Zhongshan from 154 BC and died in 113 BC in Mancheng, Hebei province, illustrated in *Zhongguo Wenwu Jinghua Daguan*, Qingtongjuan, Hong Kong, 1994, no. 1100, p. 306.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 19 September 2013, lot 1115

Price: USD 15,000 or approx. **EUR 18,000** converted and adjusted for inflation at the time of writing

Description: A copper-inlaid bronze ritual wine vessel, hu, Western Han dynasty (206 BC-AD 8)

Expert remark: Compare the similar form and decorations, as well as the near-identical size (30.5 cm) and the copper-inlaid sawtooth band on the waisted neck.



Estimate EUR 8,000

Starting price EUR 4,000

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A RARE BRONZE SWORD, JIAN, WARRING STATES PERIOD

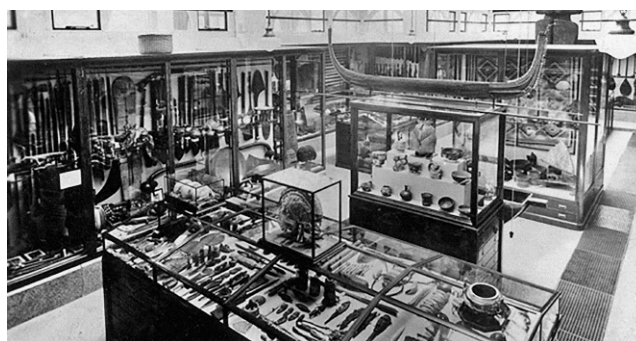
China, 475-221 BC. The long, tapering blade has beveled edges and a median ridge on each side. The guard and pommel are prominently cast with a taotie mask in high relief, and the hilt is encircled by raised diagonal designs.

Provenance: From the collection of Harry Geoffrey Beasley (1881-1939), acquired 1 October 1929 (according to label) and thence by descent. From the collection of Dr. Wou Kuan, acquired from the above. Wou Lien-Pai Museum, coll. no. H.2.24. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters.

Condition: Very good condition, commensurate with age. Extensive wear, losses and fissures, some possibly with associated old fills, weathering and erosion. Fine, naturally grown patina with extensive malachite and cuprite encrustation.



Harry Geoffrey Beasley (1881-1939)



The Cranmore Ethnographical Museum, 1933

Literature comparison: Similar cast decoration can be seen on the guard of a Warring States bronze sword of related size (42.1 cm) included in the Illustrated Catalogue of Ancient Bronze Weaponry in the National Palace Museum, Taiwan, 1995, p. 204, pl. 33. Related taotie masks can also be seen on the guards of two Warring States bronze swords illustrated by M. Loehr in Chinese Bronze Age Weapons, Baltimore, 1956, pls. 38 and 40, nos. 98 and 99. Compare also with a closely related sword in The Frank Collection, Christian Deydier, Paris, 2011, page 60, number 19, dated mid - late Spring and Autumn period, 6th-5th century BC, probably Qin culture.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 20 September 2013, lot 1443

Price: USD 27,500 or approx. **EUR 33,000** converted and adjusted for inflation at the time of writing

Description: A bronze sword, early Warring States period, 5th century BC

Expert remark: Compare the similar form and related but sparse taotie mask design. Note the size (56.5 cm).



Weight: 579.7 g
Dimensions: Length 40.4 cm

Estimate EUR 15,000
Starting price EUR 7,500



BEASLEY COLLECTION.

CHINESE.

110.89



141

A GOLD AND SILVER-INLAID 'FIGHTING BEARS' BRONZE MAT WEIGHT, WARRING STATES TO HAN DYNASTY

Opinion: While bronze mat weights from the Warring States Period or the Han dynasty are rarer and rarer to come across on the market, it has nowadays become almost impossible to find one with such well preserved and detailed inlay work. The drama of the depiction has been copied over and over during later periods, and for all kinds of purposes, but it has never been achieved again to the extent found in the present lot.

China, 5th century BC to 2nd century AD. Boldly cast as two ferocious bears locked in combat, one biting into his opponent's back as this one roars in anguish with his tongue outstretched. Finely inlaid in gold and silver, the two animals with scroll and geometric decoration as well as subtle detailing to their bodies, the sides of the circular base with a scroll band between line borders.

Provenance: From a noted private collector in the Pacific Northwest, USA.

Condition: Superb condition, commensurate with age. Wear, signs of weathering and erosion, corrosion, malachite and cuprite encrustation, nicks, scratches, losses and cracks. The gold and silver inlays exceptionally well-preserved. A bronze weight of around 2,000 years of age or more in such well-preserved condition must be considered exceedingly rare.

Weight: 590.0 g

Dimensions: Diameter 6.7 cm, Height 5 cm

With a velvet-padded silk storage box. (2)

Mat weights crafted from precious materials such as bronze and jade, often gilded or inlaid with gold, silver or gemstones, were produced in sets of four and served a practical function of anchoring down woven mats for seating. Mats and corner-weights were believed to have been used at banquets, even those laid out in tombs. Inlaid animal-form weights were discovered in the tomb of Dou Wan, consort of Liu Sheng, Prince Jing of Zhongshan (d. 113 BC), alongside food and wine vessels.

The sculptural depiction of animals in combat was introduced to China from the nomadic and semi-nomadic cultures of Central Asia, the Eurasian steppes, and the Ordos region, and was an innovation particular to the Warring States and Han dynasty periods. During the early Western Han dynasty, the imperial Shanglin zoological park and hunting reserve adjacent to the walled city grew in size and importance. Conceived as a microcosm of the empire, it allowed the emperor and his courtiers to observe and study the various species of plants and animals known at the time. The site also served as a venue for orchestrated animal combat for the entertainment of the court.

Literature comparison:

Compare a closely related silver and gold-inlaid bronze mat weight from the Han dynasty depicting a ram and tiger, illustrated by Jenkins, *Mysterious Sprits, Strange Beasts, Earthly*

Delights: Early Chinese Art from the Arlene and Harold Schnitzer Collection, Portland, 2005, page 60, and now in the collection of the Portland Art Museum. Compare a pair of related bronze figures of tigers, with similar gold and silver inlay, but of larger size (29 cm), dated to the Warring States period, illustrated by Christian Deydier, *Oriental Bronzes, XXIIIe Biennale des Antiquaires*, Paris, September 2006, pages 10-21.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 16 September 2010, lot 886

Price: USD 182,500 or approx. **EUR 240,000** converted and adjusted for inflation at the time of writing

Description: A Rare Gold and Silver-Inlaid Bronze Tiger-Form Weight, Eastern Han Dynasty (25-220 AD)

Expert remark: Compare the similar size (6.7 cm) and purpose, and the inlay in gold and silver.



AUCTION RESULT COMPARISON

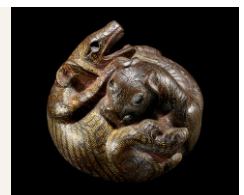
Type: Closely related

Auction: Sotheby's Hong Kong, 13 October 2021, lot 3674

Price: HKD 441,000 or approx. **EUR 57,500** converted and adjusted for inflation at the time of writing

Description: An inscribed gold and silver-inlaid bronze weight, Han dynasty

Expert remark: Compare the closely related subject matter, dynamic posture, and size (6.8 cm). Note the different decoration, albeit still employing gold and silver inlay.



AUCTION RESULT COMPARISON

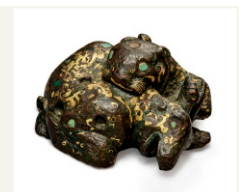
Type: Related

Auction: Sotheby's New York, 22 March 2022, lot 7

Price: USD 88,200 or approx. **EUR 86,500** converted at the time of writing

Description: A gold, turquoise and malachite-inlaid bronze weight, Early Western Han dynasty

Expert remark: Compare the closely related subject matter, gold inlay, and size (6.9 cm). Note the use of turquoise and malachite inlays.



Estimate EUR 20,000

Starting price EUR 10,000





142

A LARGE, INLAID AND GILT COPPER ALLOY 'FISH' BELT HOOK, HAN DYNASTY

China, 202 BC-220 AD. Finely gilt and cast in high relief as a mythical fish issuing a long-necked horned beast head from its mouth. Its scales, horn, and face are neatly incised and additionally inlaid with thin plaques of turquoise and carnelian glass paste, its tail elegantly curved, overall further accentuated with small glass and hardstone bead inlays. The gilt is of supreme quality, although some areas – especially around the hook – show significant natural wear.

Scientific Analysis Report: An expert report from Antiques Analytics – Institute of Scientific Authenticity Testing, test number AA 22-01048, dated 29 April 2022, written and signed by Dr. R. Neunteufel, analyzing the patina after examination by scanning electron microscopy (SEM) and element analysis with attached energy-dispersed X-ray micro element analyzer (EDX), states: "The results of the X-ray microanalysis lead to the following assessment of the present object." A copy of the report accompanies this lot. A metallurgic analysis of the alloy has returned the following results: Copper 88.05%, pewter 7.37%, lead 3.77% and iron 0.79%.



Provenance: From the collection of Ed Smit, Amsterdam, Netherlands. H. Schotte, The Hague, Netherlands, acquired from the above via descent. A Dutch private collection, acquired from the above. Ed Smit (d. 2017) was a noted Dutch collector and dealer of Chinese, Tibetan, and African art. The present owner of this lot has described Smit as his "best friend and mentor for decades". Ed Smit's important collection of African art was sold at Lempertz in Brussels in 2020, while his Chinese and Tibetan works of art were dispersed among family and friends.

Condition: Excellent condition, commensurate with age. Extensive old wear, some casting flaws, pitting, dents, small losses to metal including at least one with an old fill, possibly some inlays replaced, encrustations and corrosion, light scratches. Most of the inlaid plaques of turquoise and carnelian glass paste show fatigue cracks and the colors have faded over time. The hook is bent altogether into a curved form, probably due to extensive wearing before burial. Superb patina, with malachite encrustations inside the pits and recesses as well as extensively to the back. The ungilt areas and those where the gilt has worn off, again due to extensive wearing before burial, are of a warm copper-brown tone. Note that the encrustations have eaten deeply into the copper alloy over time, leaving distinct scars and pitting wherever removal is attempted.

Weight: 214.5 g
Dimensions: Length 17.7 cm

Literature comparison: Compare a related inlaid bronze garment hook in the form of a fish, also dated to the Han dynasty, 17.8 cm long, in the Brooklyn Museum, accession number 51.137.

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 25 March 2022, lot 729
Price: USD 88,200 or approx. **EUR 86,000** converted at the time of writing
Description: A rare large jade and glass-inlaid gilt-bronze belt hook, Han dynasty
Expert remark: Compare the glass inlays, the relief-casting overall, the gilding, the form of the knob on the backside and the size (14.5 cm)



Estimate EUR 30,000
Starting price EUR 15,000

143

A LARGE AND MASSIVE BRONZE 'CHILONG' ARROW VASE, TOUHU, YUAN TO EARLY MING DYNASTY

China, 13th-15th century. Heavily cast, the compressed globular body rising from a splayed foot and surmounted by a tall cylindrical neck. The body decorated in relief with archaistic motifs on a key-fret diapered ground at the foot and the four tubular 'target' lugs, further molded with four beast-mask handles suspending loose rings, and four chilong sinuously wrapping around the shoulder and elongated neck.

Provenance: From the collection of Dr. Walter Rieder (1890-1986), and thence by descent in the same family. Dr. Walter Rieder served in the Swiss East Asia Mission (SOAM) in Qingdao, Shandong Province, between October 1930 and December 1951. The mission specialized in educational, literary, and philanthropic work and Dr. Rieder was in fact, not a theologian or missionary, but a teacher of mathematics, physics, and science to high school students attached to the SOAM. His guiding principles were 'Creating understanding between different cultures' and 'Building bridges between East and West'. While in Qingdao, Dr. Rieder collected a wide variety of Chinese art. The



**Dr. Walter Rieder
(1890-1986) in his
Swiss national
guard uniform**

objects in the collection thus offer a unique window into the type of antiques that were on the market in Qingdao in the second quarter of the 20th century. As well as demonstrating his passion for Chinese art, his collection also reveals the personal friendships Dr. Rieder forged with local artists, some of whom he knew from his teaching activities. Dr. Rieder had a scholarly approach to studying his collection. Alongside many of his objects, meticulous notes can sometimes be found detailing his art historical commentaries. The collection was hence Dr. Rieder's gateway to the history and culture of China. Objects from the collection were exhibited at the Kunsthhaus in Interlaken, Switzerland in 2006 and 2018.

Condition: Very good condition with extensive old wear, few casting irregularities, small losses, nicks and dents, a small hole to the shoulder, possibly inherent to the manufacture. The base plate shows some soldering, but is original to the vase. Dark, naturally grown patina, exactly as expected from this type of bronze.

Weight: 6,448 g

Dimensions: Height 47.8 cm

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 lugs located at the top of the vase, which was placed at an equal distance between two mats on which the players knelt. Touhu vases continued to be produced in the Song dynasty and later, made in various materials including bronze, cloisonné, and ceramic.

Literature comparison: See a related bronze arrow vase, dated as first half 17th century, illustrated in *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period*, New York, 1987, no. 63.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 11 Nov 2011, lot 1411

Price: GBP 11,250 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing

Description: A large bronze 'eight immortals' arrow vase, Ming dynasty (1368-1644)

Expert remark: Compare the closely related form, the four beast-mask handles at the body, and the archaistic design to the foot and upper neck. Note the size (57 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 7 October 2014, lot 3331

Price: HKD 175,000 or approx. **EUR 25,500** converted and adjusted for inflation at the time of writing

Description: A large bronze arrow-handled vase, Ming dynasty, 16th century

Expert remark: Compare the closely related design with dragons at the neck and archaistic design to foot and neck.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams Hong Kong, 29 May 2022, lot 23

Price: HKD 242,250 or approx. **EUR 30,500** converted at the time of writing

Description: A Very Rare Bronze Arrow Vase, Touhu, Yuan Dynasty

Expert remark: Compare the closely related form, the sinuous chilong, and the archaistic design overall. Note the size (35.5 cm).



Estimate EUR 6,000

Starting price EUR 3,000



144

A HU WENMING PARCEL-GILT CENSER, GUI, MING DYNASTY

China, 16th-17th century. The rare copper-alloy and gilt-bronze incense burner is decorated on each side with a central band of various mythical sea creatures including winged dragons and horses rising from waves and chasing flaming pearls, all finely chased and incised in relief, between bands of neatly silver-inlaid key-fret around the neck and foot, flanked on either side by imposing dragon-head loop handles. Cast with a rectangular gilt panel on the base bearing the incised Hu Wenming mark.

Inscriptions: To base, 'Yunjian Hu Wenming zhi' ('made by Hu Wenming of Yunjian [modern Songjiang, near Shanghai]).

Provenance: United Kingdom trade.

Condition: Good condition with extensive wear to gilt, minor casting flaws, few small dents, nicks, and shallow surface scratches. Fine naturally grown patina overall with scattered encrustations.

Weight: 696.6 g

Dimensions: Width 29.7 cm (across handles)



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 naturalistic and other motifs cast in high relief.

Literature comparison: The same mark can be found on a slightly smaller censer with similar decoration in the main band and with similar handles, in the Palace Museum Collection and listed as a 'national first-grade cultural relic', illustrated in *Illustrated Important Chinese Cultural Relics Ranking Standard - Bronze*, Beijing, 2006, pl. 143. For other related censers with the same primary decoration and mark, but with variations to the decorative bands, see one illustrated in *The Literati Mode*, Sydney L. Moss, Ltd., London, 1986, pp. 291-2, no. 145, and another illustrated in *Sotheby's Hong Kong Twenty Years*, Hong Kong, 1993, no. 402.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 27 November 2017, lot 8117

Price: HKD 562,500 or approx.

EUR 76,000 converted and adjusted for inflation at the time of writing

Description: A rare parcel-gilt bronze censer, gui, Ming dynasty, Yunjian Hu Wenming zhi seal mark

Expert remark: Compare the closely related gui form and decoration with similar copper-alloy reliefs, silver inlays, and dragon handles. Note that the censer bears the same mark as the present lot and is of similar size (26.7 cm), but that the gilt to the central band and handles is well-preserved.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 13 May 2011, lot 1039

Price: GBP 30,000 or approx. **EUR 45,000** converted and adjusted for inflation at the time of writing

Description: A fine parcel-gilt bronze censer, late Ming dynasty, 16th/17th century, Hu Wenming

Expert remark: Compare the closely related gui form and decoration with similar copper-alloy reliefs, silver inlays, and dragon handles. Note that the censer bears the same mark as the present lot, is of smaller size (17 cm), and shows similarly extensive wear to the gilt.



Estimate EUR 6,000

Starting price EUR 3,000



145

A BRONZE 'XINIU' MIRROR STAND AND 'LION AND GRAPEVINE' MIRROR, MING AND TANG DYNASTY

China, 1368-1644 (the mirror stand) and 618-907 (the mirror). The stand well cast, the recumbent beast with a long curved horn flanked by a pair of funnel-shaped ears, its head turned back, the spine supporting a mirror stand in the form of a crescent-shaped moon above a cloud cluster. The mirror of circular form and finely cast in the center with a crouching beast-form loop encircled by lions amid grapevines, and in the outer field with various birds and animals amid further grapevine below a foliate border. (2)

Provenance: From the collection of Carl Johan Claëson (1879-1963) and Greta Claëson (1887-1978), and thence by descent in the family to the last owner. A picture taken c. 1950 in the apartment of the Claëson family, showing the present Xiniu bronze already together with the present Tang dynasty mirror, is accompanying this lot.

Condition: Very good condition with minor wear and casting flaws, few minuscule nicks, tiny dents, occasional light scratches and losses.



Photo taken in 1950 in the apartment of the Claëson family, the present lot circled

Weight: 1,091 g (the mirror stand) and 450.3 g (the mirror)
Dimensions: Length 20.5 cm (the mirror stand), Diameter 13.6 cm (the mirror)

The design of a Xiniu gazing at the moon appears for the first time in the Song dynasty and remains popular through the 13th and 14th centuries, appearing on Dingyao and Yaozhou bowls and dishes as well as textiles and elsewhere in Chinese decorative arts. A fine example is the Xiniu porcelain vase, Kangxi mark and period, in the present catalog, number 75.

The Xiniu theme is discussed at length by Wirgin, in *Sung Ceramic Designs*, B.M.F.E.A., No. 42, Stockholm, 1970, pp. 196-198. According to Wirgin, the term hsi-niu (xiniu) meant rhinoceros in ancient Chinese texts, but the rhinoceros became extinct in the post-archaic period, and by the Song dynasty the xiniu had become a beast of legend, known only through literary references. The design of a xiniu gazing at the moon in Chinese ceramics and porcelains illustrates the popular myth that the beast magically "communicates with the sky" through its horn. The magical powers attributed to this horn continued to gain in popularity during later periods. Supernatural, medicinal and other valuable properties were attributed to it by Daoist adepts and medicine men, including the reputation for its powerful effect as an aphrodisiac. This eventually led to the production of rhinoceros horn bowls and cups in the 17th century, a category of decorative art unique to China.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 6 April 2016, lot 3670

Price: HKD 162,500 or approx.

EUR 22,500 converted and adjusted for inflation at the time of writing

Description: A bronze 'xiniu' mirror stand, Ming dynasty



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 20 September 2013, lot 1481

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

Description: A bronze 'lion and grapevine' circular mirror, Tang dynasty

Expert remark: Note the identical size (13.6 cm)



Estimate EUR 8,000

Starting price EUR 4,000



146

A VERY LARGE GILT-SPLASHED BRONZE CENSER, 17TH-18TH CENTURY

China. Heavily cast, of compressed globular form below a lipped rim set with two loop handles all supported on three short tapering feet, the exterior densely embellished with irregular gilt splashes, the base cast with a four-character mark.

Inscriptions: To base, 'dan er bu yan' (simple but desirable).

Provenance: From the Collection of Mr. and Mrs. Scott Brunscheen, Cedar Rapids, Iowa, USA, and thence by descent in the same family.

Condition: The censer is presenting extraordinary well. Some old wear and minor casting flaws, one handle bent downwards with associated minuscule cracks, the base somewhat warped, few dents and small nicks, the gilt-splashes spectacularly well-preserved. Superb, naturally grown patina overall.



Mr. and Mrs. Scott Brunscheen

Weight: 6,167 g
Dimensions: Diameter 34 cm

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 15 September 2015, lot 233

Price: USD 47,500 or approx.

EUR 58,500 converted and adjusted for inflation at the time of writing

Description: A large gilt-splashed bronze censer, 17th / 18th century

Expert remark: Compare the near-identical form, size and decoration, the censer cast with the **same rare mark** as the present lot. Note the much more extensive wear to the gilt-splashes when compared to the present lot.



Estimate EUR 8,000
Starting price EUR 4,000





147

**A RARE AND SIGNED GILT-SPLASHED
ARCHAISTIC WINE VESSEL, JUE,
LATE MING TO EARLY QING DYNASTY**

China, 17th-18th century. Superbly cast, with a characteristic pair of short posts on the mouth rim dividing the elongated pouring mouth and an exaggerated lip, decorated around the exterior of the cylindrical receptacle with taotie-masks against leiwen-ground and divided by vertical flanges, one side with a loop-handle emerging from an animal-head, all raised on three long tapered legs, decorated overall with characteristic gilt splashes. The base carved with a six-character seal script mark.

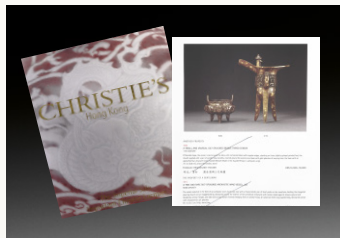


Inscriptions: To base, 'Boshen zuo Baoyi' (Boshen made this precious yi).

Provenance: The Property of a Gentleman. Christie's Hong Kong, 30 April 2001, lot 771. The Collection of Hedda and Lutz Franz, Hong Kong, acquired from the above. The silk box with an old label from the Christie's sale. Hedda and Lutz Franz, who met in Hong Kong in 1979, have spent over forty years assembling a spectacular collection of Chinese art, at first focusing on snuff bottles and eventually branching out into scholar's objects and paintings, as well as Japanese inro and Kilim carpets. The couple has worked closely together with their friend and advisor, Hugh Moss, and have published five books on their collection, entitled *Franz Art Jade*, winning a Silver award at the 2011 Gold Ink Awards in Chicago.



Hedda and Lutz Franz,
in front of a painting by
Liu Kuo-sung



Condition: Excellent condition with minor old wear and casting irregularities, few minuscule nicks, occasional light scratches. Fine natural patina overall.

Weight: 948.7 g
Dimensions: Height 21.5 cm

With a fine velvet-padded silk storage box. (2)

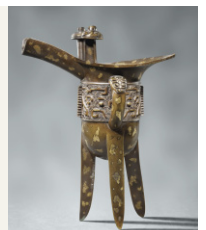
The base is inscribed in archaic script with Boshen zuo Baoyi, 'Boshen made this precious yi'. Yi may be translated as a cup or libation vessel. It is interesting to note that not only the form and decoration were copied in reverence to archaism, but the inscription had been taken directly from characters inscribed on late Shang/early Zhou dynasty vessels. The name Boshen appears to be unrecorded.

Bronze vessels of this type were valued by the literati class in China for their reverence to archaism, and those bearing an epigraphic inscription were considered even more precious. Gerard Tsang and Hugh Moss in *Arts from the Scholar's Studio*, Hong Kong, 1986, page 184, quote Ulrich Hausmann saying, "Archaic bronzes and their inscriptions, the subject of centuries of epigraphic and stylistic studies by literary men and artists, became inseparable; so much so that since that time scholars writing characters have seen at the back of their minds the image of ancient bronze vessels whose rubbings they had carefully studied. ...what could be more fitting than to embellish one's studio with subtle allusions to the magnificent past, or to furnish the ancestral altar with vessels expressing the continuation of their inheritance."

Literature comparison: Compare a near identical gold-splashed censer, bearing the same five-character archaic inscription, illustrated by Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, cat. no. 161. A further gold-splashed jue is illustrated in Egan Mews, 'Gold-splashed Bronzes in the collection of Mr. Randolph Berens', *Connoisseur*, November, 1915, p. 144, and a pair, bearing the same inscription as the present example, was included in the exhibition *The Minor Arts of China*, Spink & Son, London, 1987, cat. no. 77.

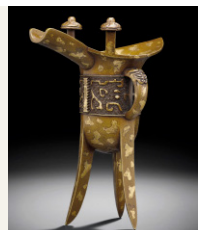
AUCTION RESULT COMPARISON

Type: Near identical
Auction: Sotheby's Hong Kong, 4 April 2012, lot 139
Price: HKD 524,000 or approx. **EUR 85,500** converted and adjusted for inflation at the time of writing
Description: A gilt-splashed bronze censer, jue, signed Boshen, Qing dynasty, 18th century
Expert remark: Note that this jue bears the same mark as the present lot and is of similar size (21 cm). This jue is also the one illustrated by Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, cat. no. 161



AUCTION RESULT COMPARISON

Type: Near identical
Auction: Christie's Hong Kong, 27 November 2013, lot 3591
Price: HKD 600,000 or approx. **EUR 94,000** converted and adjusted for inflation at the time of writing
Description: A rare gilt-splashed archaistic wine vessel, jue, late Ming dynasty, 17th century
Expert remark: Note that this jue bears the same mark as the present lot and is of similar size (22 cm).



Estimate EUR 15,000
Starting price EUR 7,500



148

**A LARGE GOLD-SPLASHED BRONZE
'ELEPHANT' TRIPOD CENSER AND COVER,
QING DYNASTY**

China, 18th-19th century. Supported on three elaborately cast elephant-head feet and with a pair of similar elephant-head handles, the rounded sides rising to an everted rim. The domed cover with pierced cartouches showing confronting dragons below a caparisoned elephant supporting a finial on its back.

Provenance: From a private collection in Atlanta, Georgia, USA, mostly acquired in New York, Europe, and Hong Kong between the 1940s and 1970s. Thence by descent to the last owner. Old inventory label to inside of cover. **An anonymized provenance statement signed by the previous owner accompanies this lot.**

Condition: Very good condition with minor old wear and some casting flaws, few small nicks, occasional light scratches, a faint impression from an old label to the base. The finial slightly leaning. The wood base with traces of use and age. All three pieces with a fine, naturally grown patina overall.

Weight: 5,211 g (excl. base) and 6,281 g (incl. base)
Dimensions: Height 42.6 cm (overall) and 35 cm (excl. base)

With a finely carved matching wood petal-lobed tripod base, carved with a central lotus design, dating to the Qing dynasty. (2)

Literature comparison: Compare a related bronze censer, also with elephant feet, handles, and cover but lacking the gold splash, in the collection of the Palace Museum, Beijing, accession number 00095770.

AUCTION RESULT COMPARISON

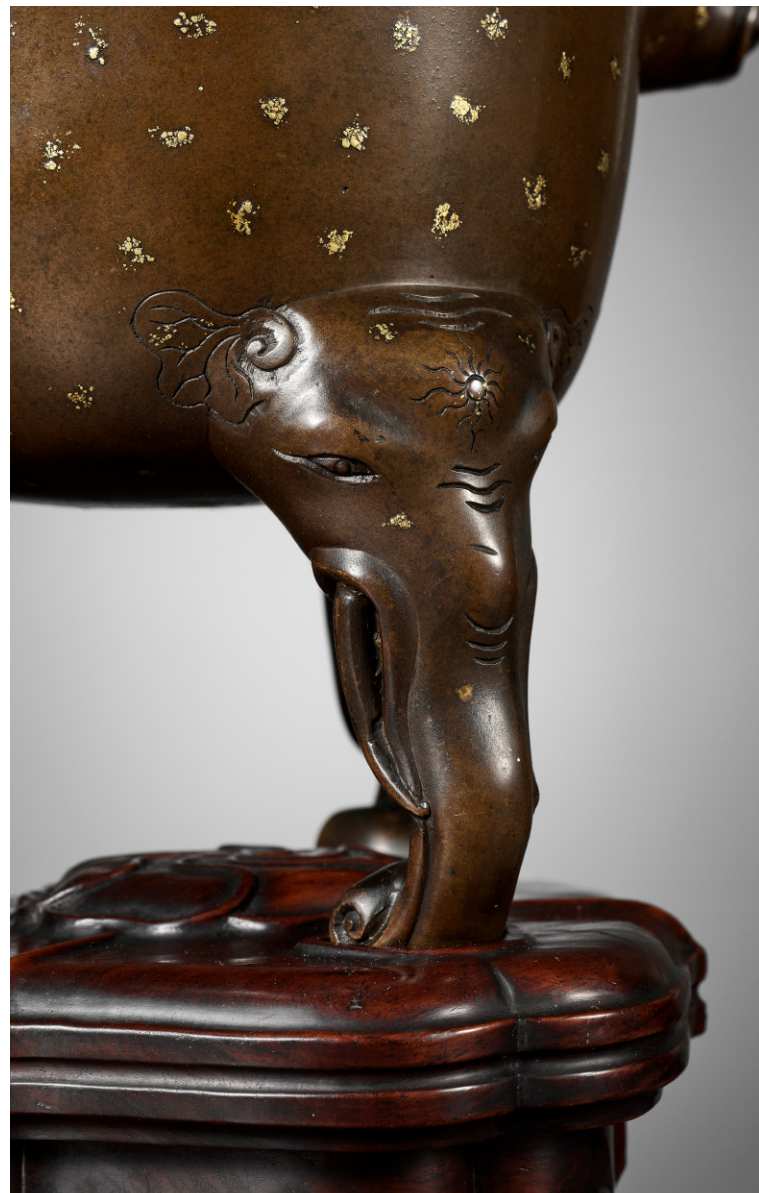
Type: Closely related

Auction: Christie's New York, 17 September 2010, lot 1022

Price: USD 74,500 or approx. **EUR 94,000** converted and adjusted for inflation at the time of writing

Description: A large and finely cast gold-splashed bronze tripod censer and cover, 18th/19th century

Expert remark: Compare the similar elephant handles and feet, the pierced cover surmounted by an elephant, and the gold splash. Note the larger size (57.8 cm).



Estimate EUR 12,000
Starting price EUR 6,000



149
A MASSIVE AND VERY LARGE
'BUDDHIST LION' BRONZE CENSER,
17TH-18TH CENTURY

China. Naturalistically cast as a Buddhist lion with two cubs clambering on its back, seated, with a large bushy tail, finely incised mane, and tufts of curling hair, wearing a bell around the neck, the left paw resting on a reticulated brocade ball, the head raised and turned to the left, with large bulbous eyes, curly eyebrows, and the mouth open to reveal sharp teeth, fangs, and tongue.

Provenance: From a private estate in Central California, USA.

Condition: Very good condition commensurate with age showing natural old wear, typical casting irregularities, minor nicks and dents, some shallow surface scratches, several old metal fills, most of which are probably inherent to manufacturing. The tail with traces of old soldering. The hardwood stand with extensive wear, some losses, age cracks, and a fine golden-brown patina overall.

Weight: **15.1 kg** (excl. base), 17.8 kg (incl. base)

Dimensions: **Length 53.3 cm**. Height 52.4 cm (including the base) and 32 cm (without base).

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

AUCTION RESULT COMPARISON

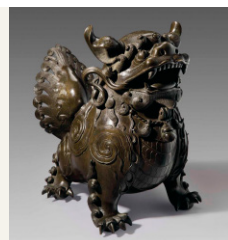
Type: Closely related

Auction: Christie's New York, 14 September 2017, lot 722

Price: USD 43,750 or approx. **EUR 49,500** converted and adjusted for inflation at the time of writing

Description: A large bronze 'Buddhist lion' censer and cover, 17th-18th century

Expert remark: Compare the closely related form, elaborate incision work to tail, mane, and face, and related height (30.5 cm, lacking the stand).



Estimate EUR 8,000

Starting price EUR 4,000





150

A RARE AND IMPORTANT LIMESTONE FIGURE OF A BODHISATTVA, LONGMEN GROTTOES, NORTHERN WEI DYNASTY

China, 386-534. Finely carved standing on a circular lotus dais, the right hand held in front of the chest and the left lowered at his side, the head slightly tilted to his right. Wearing long flowing robes secured at the waist and billowing scarves falling loosely over the body. The face sensitively carved with a serene expression marked by heavy-lidded eyes, gently arched brows, and full lips, flanked by long pendulous earlobes. A simple tiara with a central flower separates the braids of hair pulled up in front of the head, and equally serves as the base for a hairdo that forms an almost crown-like design on top.

Provenance: A private collection in Cleveland, Ohio, USA, pre-1983. Anunt Hengtrakul, New York, USA, acquired from the above c. 1984. Michael B. Weisbrod, Inc., New York, USA, acquired from the above, c. 1992. The collection of J. Abraham Cohen, New York, USA, acquired from the above. Anunt Hengtrakul was a collector of fine Chinese works of art, active in the US and Canada during the 1980s and 1990s. In the early 2000s, he began to gift objects to museums, including the Joslyn Art Museum in Omaha, Nebraska, and the Middlebury College Museum of Art in Middlebury, Vermont. Michael B. Weisbrod is a noted scholar of Chinese art, who has published extensively on the subject over a time span of more than 50 years. In 1972, Michael joined his father Dr. Gerald Weisbrod's Asian art gallery in Toronto, Canada. The father-and-son team opened their New York location on Madison Avenue in 1977, and during the next 45 years the gallery held a significant number of exhibitions, selling to museums and private collectors across the globe, eventually adding further locations in Shanghai and Hong Kong.



Michael B. Weisbrod

Published: Michael B. Weisbrod, Inc., Brochure, New York, 1992.
Condition: Excellent condition, commensurate with age, and presenting remarkably well. Extensive wear, minor losses and cracks, small nicks, light scratches, signs of weathering and erosion, some encrustations. Fine, naturally grown patina with a subtle luster overall, worn from centuries of exposure to the natural elements.

Weight: 5,796 g (excl. stand)

Dimensions: Height 53.5 cm (excl. stand) and 59 cm (incl. stand)

Sculptures of this type are known to be from the Longmen Grottoes in Luoyang, Henan, China. They are all fragmentary, and of a dark and mottled color, alternating from gray to black, as seen on the back of the present statue where the raw stone becomes visible. Occasionally, a light brown color appears on the carved surface in the front. All figures were cut from the caves in a particular manner, leaving the present statue with a V-shaped cross-section.



Of all the caves in the Longmen Grottoes, those completed during the Northern Wei and Tang dynasties make up around 30 % and 60 %, respectively. Naturally, these two dynasties show widely different styles of carving. Those of the Northern Wei are vivacious, slim, and sensitively carved, while the Tang figures are more plump. The Wei figures are some of the finest examples of Chinese Buddhist art.

Buddhist sculptures in the main Longmen Grotto

Fig. 1

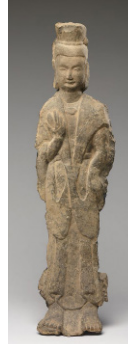


Fig. 2



LITERATURE COMPARISON

Several illustrated examples, found in different collections and museums around the world, have been published in *The Lost Statues of Longmen Cave, Longmen Grottoes Research Institute*, by C. K. Chan, Wen Yucheng, and Wang Zhenguo, numbers 6, 9, 11, and 22, all of which have characteristics similar to the present lot including the long upper torso, low waist, S-shaped folds on the robes or sleeves, and the shallow but confident carving of the details, as well as a similar patina and encrustation. Compare two closely related limestone figures of attendant bodhisattvas, dated to the Northern Wei dynasty, early 6th century, in the Metropolitan Museum of Art, accession numbers 48.176 (**fig. 1**) and 48.182.4 (**fig. 2**). Compare a related limestone figure of a seated Buddha, dated to the Northern Wei dynasty, in the Asian Art Museum of San Francisco, object number B60S40. Compare a related sandstone figure probably depicting Avalokitesvara, dated Six Dynasties period, middle Northern Wei dynasty, about 470-480, in the Los Angeles County Museum of Art, accession number 47.37. Compare two related limestone bodhisattvas, each 88.9 cm high, with similarly carved lotus daises, previously attributed to the Northern Wei dynasty but now thought to be from the Northern Qi dynasty, in the Victoria & Albert Museum, accession numbers A7-1913 and A.8-1913.

Estimate EUR 120,000
Starting price EUR 60,000





151 A RARE BUDDHIST STONE STELE, NORTHERN WEI DYNASTY

China, 386-534. Buddha is shown seated in dhyanasana with hands held in dhyanamudra, wearing robes that fall in heavy folds, his sensitively carved face bears a serene expression with heavy-lidded eyes and full lips, the hair arranged in tight curls beneath the usnisha. The figure is flanked by two smaller acolytes above two Buddhist lions and backed by a tall aureole carved with bands decorated with acolytes and diminutive Buddhas. The plinth with further figures.

Provenance: An old German private collection, ca. 1980, by repute. A private collection in Bavaria, Germany, acquired from the above. Galerie Zacke, Vienna, 16 November 2013, lot 17. A notable private collector in Kensington, London, United Kingdom, acquired from the above. A copy of the original invoice from Galerie Zacke, dated 17 November 2013 and stating a purchase price of EUR 16,432 or approx. **EUR 19,500** (adjusted for inflation at the time of writing), accompanies this lot. The aforementioned Bavarian collection has been built since the 1970s into one of the largest collections of Buddhist bronzes and sculptures in Central Europe. The collector was a noted magician and as such guided by the fundamental idea that one thing can also be another, always looking for a second nature or hidden meaning behind the primary appearance of an artwork.

Condition: Very good condition, commensurate with age, and overall exactly as expected and found on other examples from the same period. Extensive wear, weathering, erosion, encrustations, structural fissures, and minor cracks. Some losses and nicks, as seen in the images.

Dimensions: Height 66 cm

This exceptional and important statue belongs to a small group of Northern Wei Buddhist stone steles depicting the Buddha with acolytes on one side and scenes of the Buddha's life on the reverse, the imagery deriving from Indian prototypes. The reverse of the present stele shows scenes from **the life of Buddha, including his final death, the parinirvana.**

Literature comparison: A similar but slightly smaller stone stele of Buddha, dated by inscription to AD 455 of the Northern Wei dynasty, is illustrated by Jin Shen in the Catalogue of Treasures of Buddhist Sculpture in Overseas Collections including Hong Kong and Taiwan, Shanxi, 2007, page 3. Also illustrated, page 10, is another stone stele of Buddha, dated to AD 472 of the Northern Wei dynasty, also depicting friezes of the Buddha's life on the reverse.

AUCTION RESULT COMPARISON

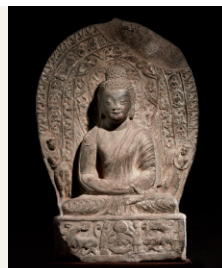
Type: Closely related

Auction: Christie's New York, 25 March 2022, lot 733

Price: USD 781,200 or approx. **EUR 763,000** converted at the time of writing

Description: An important and very rare stone Buddhist stele, Northern Wei dynasty, dated by inscription to AD 457

Expert remark: Compare the closely related carving and subject, with a similar aureole carved with diminutive Buddhas, the reverse also with scenes from the Buddha's life. Note the smaller size (41 cm) and the dating inscription, as well as the exceptionally well documented provenance and history of publications.



Estimate EUR 15,000
Starting price EUR 7,500



152

A LARGE AND HIGHLY IMPORTANT WHITE MARBLE TORSO OF BUDDHA, NOTHERN QI DYNASTY

China, 6th century. Depicting a standing Buddha, dressed in loose robes draped over both shoulders and elegantly falling in stepped folds flaring at the hems in stylized pleats, the robe open at the chest to reveal the tied underskirt. The overall simple and naturalistic style clearly dates it to the later sixth century. Clinging tightly, the diaphanous drapery reveals the elegant body's form, characteristically indicated by incised lines and relief ridges.

Provenance: Old Italian private collection, acquired 1971 from Wing Tat Hong Gallery, Hong Kong. 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: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, losses, nicks and surface scratches, minor cracks. Remnants of ancient pigment. Displaying supremely.

Dimensions: Height 92 cm (excl. base) and 101.5 cm (incl. base)

Mounted to a modern metal base. (2)

Expert's note: This magnificent sculpture embodies a profound spirituality achieved through the remarkable plasticity of drapery and form. The figure represents a standing Buddha and the monk's robes, which he wears, are arrayed to cover both shoulders. The size, sensitivity of carving, crisp treatment of the gracefully draped folds, both those falling in parallel curved lines down the front of the subtly indicated body and those of the hem, closely relate this figure to other imposing white marble statues of a similar date.

Only occasionally encountered among Chinese Buddhist sculptures, white marble first rose to popularity during the Northern Qi period, when sculptors occasionally carved Buddhist images in beautiful white marble from Dingzhou, in southwest Hebei province. Although a quarry site can never be taken as the probable site at which a particular image was sculpted, the use of white marble nevertheless suggests that this extraordinary sculpture might have been carved in the vicinity of Dingzhou, likely in Hebei or Shanxi province.

Faint traces of polychromy, evident on the shoulders, suggest that the sculpture was once entirely painted, as were virtually all early Indian and Chinese Buddhist sculptures in wood and stone. The brilliant pigments of the sculptures and wall paintings at Dunhuang, in Gansu province, suggest that the original colors of this Buddha would have been stunning.

If the missing right arm was raised in the abhaya mudra, then the left might have shown a variation of the varadamudra, the gift-giving gesture, also associated with preaching. Moreover, if the right arm displayed the abhaya mudra then the present sculpture likely represented either the Historical Buddha Shakyamuni or Amitabha, the Buddha of Boundless Light, in a preaching mode. Because the sculpture lacks an identifying inscription, not to mention its right arm and any distinguishing iconographic attributes, the exact identity of this Buddha likely will remain an enigma.

Literature comparison: Compare a related figure of Amitabha Buddha in the Royal Ontario Museum, illustrated in *Homage to Heaven, Homage to Earth*, 1992, p. 163, pl. 92. Compare a related figure illustrated in *Chinese Marble Sculptures of the Transition Period*, B.M.F.E.A., no. 12, Stockholm, 1940, pl. II (b). Compare a related sculpture in the Eskenazi exhibition *Sculpture and ornament in early Chinese art*, London, 11 June to 13 July 1996, no. 31.

AUCTION RESULT COMPARISON

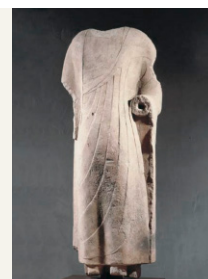
Type: Closely related

Auction: Christie's London, 12 May 2004, lot 203

Price: EUR 101,575 or approx. **EUR 143,500** adjusted for inflation at the time of writing

Description: A Chinese stone torso of Buddha, Northern Qi dynasty

Expert remark: Compare the closely related pose and manner of carving with similar diagonal pleats. Note the size (148 cm).



Estimate EUR 30,000

Starting price EUR 15,000





153

AN EXCEPTIONAL LIMESTONE HEAD OF BUDDHA, NORTHERN QI DYNASTY

China, 550-577. Finely carved with almost perfectly symmetrical features imparting the head with a serene vitality, the eyebrows rising in smooth curves issuing from the bridge of the nose, the deeply-set large eyes half-closed under heavy lids sweeping in bowstring curves, the crisp undulating lips forming a subtle smile, all flanked by large ears with deeply cut lobing, beneath stylized hair depicted as undulating and overlapping waves rising rhythmically up to the smoothly domed ushnisha and centered with two whorls.

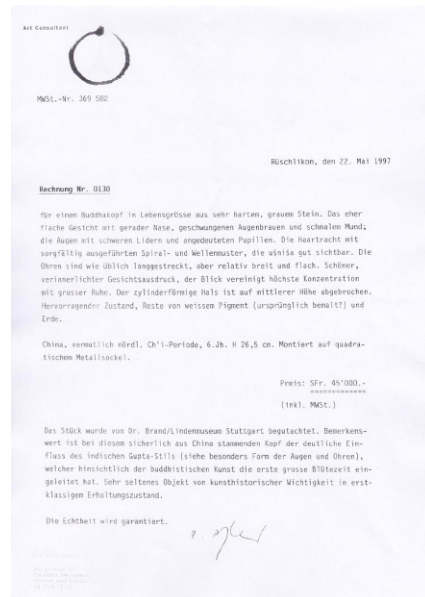
Provenance: Dr. Robert Bigler, Zurich, Switzerland, 22 May 1997. A Swiss private collection, acquired from the above. A copy of the original signed invoice from Dr. Robert Bigler, dated 22 May 1997, stating a purchase price of CHF 45,000 or approx.

EUR 65,300 (converted and adjusted for inflation at the time of writing), accompanies this lot. Dr. Robert Bigler mentions in the document above that the head was examined by "Dr. Brand" [sic] of the **Linden-Museum Stuttgart**, referring to Dr. Klaus-Joachim Brandt, who was the museum's curator for East Asian art at the time.

Condition: Excellent condition, commensurate with age. Extensive wear, some weathering, losses, minor signs of erosion, nicks, scratches, encrustations.



The Linden-Museum, Stuttgart, 2019



Weight: 9,667 g (excl. stand)

Dimensions: Height 26.5 cm (excl. stand) and 29.8 cm

Literature comparison: Compare a related limestone head of a bodhisattva, also dated to the Northern Qi dynasty, exhibited by Gisèle Croës at Asia Week New York 2014.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 22 September 2005, lot 21

Price: USD 18,000 or approx. **EUR 27,000** converted and adjusted for inflation at the time of writing

Description: A finely carved limestone small head of Buddha, China, late Northern Qi dynasty

Expert remark: Compare the closely related carving with similar stylized hair centered by two whorls and large ears with deeply cut lobing. Note the smaller size (18.2 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 22 March 2013, lot 1259

Price: USD 50,000 or approx. **EUR 62,500** converted and adjusted for inflation at the time of writing

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

Expert remark: Compare the closely related stone and manner of carving with similar head form and symmetrical features. Note the larger size (33.5 cm).



Estimate EUR 12,000

Starting price EUR 6,000



154

A SMALL WHITE MARBLE FIGURE OF A LION, TANG DYNASTY

Published: Religion and Ritual, Michael B. Weisbrod, Inc., 1987, no. 19.

China, 618-907. Finely carved, the beast seated on its haunches atop a rectangular plinth and facing forward with the mouth wide open in a ferocious roar, the fierce expression further marked by large bulging eyes. Three long strands of a split beard are smoothly carved on the chest below the chin in rounded relief. The pointed ears are laid back above the thick, subtly carved curls of the mane. Its tail curls around the figure's right side with the end lying over the back paw and below the chest.

Provenance: Michael B. Weisbrod, Inc., New York, USA, acquired 1985 in the Hong Kong market. The collection of J. Abraham Cohen, New York, USA, acquired from the above. Michael B. Weisbrod, Inc., New York, USA, 2010, acquired from the above. A notable Canadian private collection, acquired from the above. Michael B. Weisbrod is a noted scholar of Chinese art, who has published extensively on the subject over a time span of more than 50 years. In 1972, Michael joined his father Dr. Gerald Weisbrod's Asian art gallery in Toronto, Canada. The father-and-son team opened their New York location on Madison Avenue in 1977, and during the next 45 years the gallery held a significant number of exhibitions, selling to museums and private collectors across the globe, eventually adding further locations in Shanghai and Hong Kong.

Condition: Superb condition, commensurate with age. Small losses and nicks, light scratches, old wear and weathering, some imperfections to the stone. Fine, naturally grown patina with an unctuous feel and a magnificent ivory color overall.



Michael B. Weisbrod

Weight: 1,837 g
Dimensions: Height 16.2 cm

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 related to other marble lions of Tang date that are also seated on a plinth, some facing forward, some with the mouth open.



Literature comparison: The present marble lion bears a strong resemblance to one of the large stone guardian lions along the spirit path of the Qian Ling mausoleum, the tomb of Emperor Gao Zong and Empress Wu Zetian near Xi'an, illustrated by Qian, *Out of China's Earth*, page 156, and also by Siren, *Chinese Sculpture from the Fifth to the Fourteenth Century*, volume 4, pl. 431A. Allowing the difference in size and material, there is a marked similarity in the shape of the muzzle, the split beard and the collar of flesh between the shoulders and legs. The large stone lion is probably no later than AD 683, the year of Gao Zong's death.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 24 September 2020, lot 908

Price: USD 475,000 or approx. **EUR 533,500** converted and adjusted for inflation at the time of writing

Description: A small white marble figure of a seated lion, China, Tang dynasty

Expert remark: Compare the closely related pose, roar, split beard, bulging eyes, and plinth. Note the similar size (18.2 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 25 March 2022, lot 742

Price: USD 75,600 or approx. **EUR 74,000** converted at the time of writing

Description: A superb carved white marble figure of a lion, Tang dynasty

Expert remark: Compare the closely related pose, roar, split beard, bulging eyes, and plinth. Note the similar size (17 cm).



Estimate EUR 40,000
Starting price EUR 20,000



155

A MARBLE HEAD OF BUDDHA, TANG DYNASTY

China, 618-907. Finely carved, the serene face depicted with a pair of heavy-lidded downcast eyes, an elongated nose flanked by long pendulous ears, and pursed lips forming a subtle smile, all below elegantly arched eyebrows, the hair arranged in dense rows of spiral curls rising to a domed ushnisha. Note the remarkably fine incision work on this piece as well as the subtle, elegant polish – both hallmarks of high Tang marble works.

Provenance: Vallin Gallery, Wilton, Connecticut, USA. Karsten Tietz, acquired from the above during Asia Week New York in 2010. Michael Phillips, acquired from the above in 2016. A copy of the original invoice from Karsten Tietz, dated 23 March 2016, stating a purchase price of USD 15,000 or approximately **EUR 18,200** converted and adjusted for inflation at the time of writing, signed by Karsten Tietz, accompanies this lot. Vallin Galleries, established in 1940, were dealers of fine Asian art. Owned and operated by Peter L. Rosenberg for nearly thirty years until his sudden death in December 2013, the gallery was widely regarded as an outstanding source for the best of Asian art. Karsten Tietz is a Berlin-based expert and dealer of selected masterpieces from Asia. Some of his pieces have been sold to important museums, including the Metropolitan Museum of Art. Michael Phillips (born 1943) is an Academy Award-winning film producer. Born in Brooklyn, New York, his parents were Lawrence and Shirley Phillips, noted New York dealers in Asian fine arts, selling to the Met, the LACMA, the Chicago Art Institute, and the British Museum among others. Michael Phillips is a collector of Asian art himself, particularly Indian, Southeast Asian, and Himalayan sculpture. His most important films include *The Sting* (winning the Academy Award for Best Picture in 1973), *Taxi Driver* (winning the Palme D'Or at the 1976 Cannes Film Festival), and Steven Spielberg's *Close Encounters of the Third Kind*.
Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, soil encrustations, few nicks and tiny cracks, shallow surface scratches, some losses, remnants of pigments. Good natural patina overall.



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



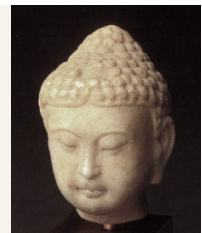
Michael Phillips in 1978

Weight: 1,102 g
Dimensions: Height 12.5 cm (excl. stand), 25.7 cm (incl. stand)

With a modern acrylic stand. (2)

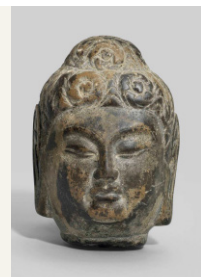
LITERATURE COMPARISON

Compare a closely related marble head of Buddha, dated to the Tang dynasty, 17.8 cm high, in the collection of the Israel Museum, Jerusalem, accession number B88.0040.



AUCTION RESULT COMPARISON

Type: Remotely related
Auction: Christie's London, 15 May 2018, lot 158
Price: GBP 18,750 or approx. **EUR 26,200** converted and adjusted for inflation at the time of writing
Description: A Small Dark Grey Stone Head of Buddha, Tang Dynasty (618-907)
Expert remark: Note the similar size (11.5 cm)



Estimate EUR 8,000
Starting price EUR 4,000

156

A GILT BRONZE FIGURE OF THE ELEVEN-HEADED AVALOKITESHVARA, TANG DYNASTY

Opinion: The elegantly cast figure of Avalokiteshvara is extremely rare in this eleven-headed manifestation. The slim features and elegantly curved posture are representative of the artistic style of the high Tang era.

China, 618-907. Finely cast, standing elegantly in tribhanga atop a lotus pedestal, holding a water vessel in the lowered left hand. The deity's eyes half-closed, evoking a sense of peace, the slim features and posture elegantly curved, the body adorned in a long dhoti and flamboyant scarves, the chest with elaborate jewelry. The neatly incised hair falling in strands over the shoulders and surmounted by ten small heads reminiscent of the Buddha Amitabha. The back of the main head with a pierced tab.

Provenance: United Kingdom trade. By repute from a private estate in Essex, United Kingdom.

Condition: Very good condition, commensurate with age. Extensive wear, some weathering and deterioration, light scratches, few minuscule nicks and dents, small losses. Areas of fine, natural malachite-green patina with expected encrustations.

Weight: 94.8 g (incl. stand)

Dimensions: Height 13.2 cm (incl. stand) and 10.9 cm (excl. stand)

Mounted on an associated wood stand. (2)

AUCTION RESULT COMPARISON

Type: Closely related

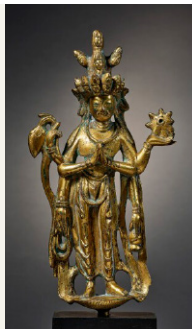
Auction: Sotheby's Hong Kong, 12 October 2021, lot 3512

Estimate: HKD 2,000,000 or approx.

EUR 251,500 converted and adjusted for inflation at the time of writing

Description: A gilt-bronze figure of Avalokiteshvara, Tang dynasty

Expert remark: Compare the closely related pose, depiction, expression, and manner of casting. Note that this figure has six arms and is of larger size (21.6 cm).



AUCTION RESULT COMPARISON

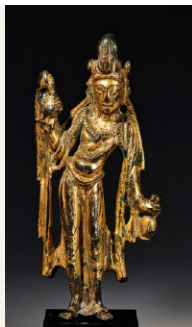
Type: Closely related

Auction: Sotheby's Hong Kong, 12 October 2021, lot 3518

Price: HKD 119,700 or approx. **EUR 15,000** converted and adjusted for inflation at the time of writing

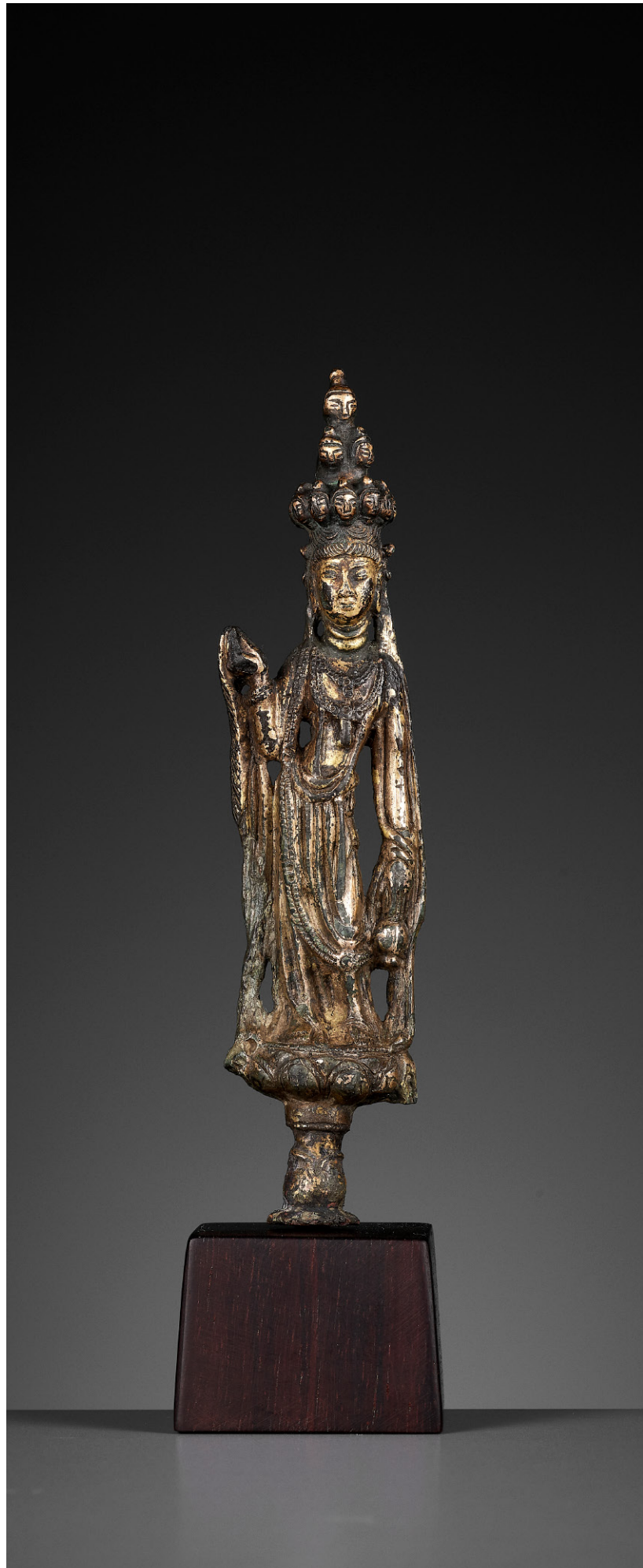
Description: A gilt-bronze figure of Avalokiteshvara, Tang dynasty

Expert remark: Compare the closely related pose, expression, and manner of casting. Note the smaller size (9.5 cm) and lack of the additional heads.



Estimate EUR 6,000

Starting price EUR 3,000







157

A LARGE AND IMPORTANT BUDDHIST VOTIVE PLAQUE, GILT COPPER REPOUSSÉ, EARLY TANG DYNASTY

Expert's note: This seems to be by far the largest and most detailed of all early Tang dynasty gilt repoussé votive plaques that have been on the market in a long time. The extent to which this magnificent work of art was cherished by Hisazo Nagatani becomes best perceptible when one looks at the Japanese storage box in which this jewel was kept, with its outer casing, neatly inscribed and made from light wood and elegant red lacquer, the inner storage box with its abundant padding, tightly fitted to the exact dimensions of the plaque itself.

China, 618-907, circa 7th century. The thin plaque finely decorated with the central figure of Buddha seated in dhyanasana atop an elaborate lotus throne growing from neatly incised waves flanked by two lions, his right hand raised in abhaya mudra and his left lowered in varada mudra, wearing loose-fitting robes cascading in voluminous folds, a flaming halo behind him and the bodhi tree towering above, flanked by two acolytes and surrounded by groups of worshipping monks and attendant bodhisattvas, all below swirling clouds and two flying apsaras.

Provenance: From the collection of Hisazo Nagatani, and thence by descent within the family. The lacquered and padded wood box with an old label, 'Gilt Bronze Slab'. Hisazo Nagatani (1905-1994) was a Japanese-American collector, scholar, and noted dealer of Asian art. Growing up near his birthplace Osaka, he developed a passion for Asian art early on and joined Yamanaka & Co. in 1922, at the age of only 17. He soon moved to Beijing, traveling throughout China, and handling bronzes, porcelains, jades, and other works of art, before relocating to the United States. He eventually became the manager of the Yamanaka gallery on the Magnificent Mile in Chicago until the firm had to cease operations in the United States. In 1944, he opened his own gallery, Nagatani & Co., which flourished for many decades, selling to such important collectors as Robert Mayer, Stephen Junkunc, Avery Brundage, and the Alsdorfs. Nagatani later donated many of his works of art and his important library to museums.

Condition: Good and original condition, commensurate with age, displaying simply spectacularly. Extensive wear, tears and losses, minor dents, small nicks, light scratches. Fine, naturally grown patina with malachite encrustations to the front, the back with extensive malachite, cuprite, and azurite encrustations. The gilt remarkably well preserved overall.



Hisazo Nagatani (1905-1994) and his sister in front of Nagatani, Inc., in Chicago, 1972

Weight: 303.2 g
Dimensions: Height 24.4 cm (the plaque), Size 7 x 38.4 x 29.2 cm (the padded storage box) and 11 x 40.6 x 31.3 cm (the lacquered box)

With a Japanese wood storage box, the inner silk padding fitted specifically for the present plaque, and an old Japanese lacquered wood box. (3)

Literature comparison: Similar images of the Buddha seated under a roofed structure flanked by numerous bodhisattvas can be found in paintings from the Dunhuang caves, dated to the early 8th century, as evidenced by the fragment in the British Museum, illustrated by A. Farrer and R. Whitfield, *Caves of the Thousand Buddhas: Chinese Art from the Silk Route*, New York, 1990, page 24, no. 1 and cover. Compare, also, the gilt-bronze plaque in the Hakutsuru Fine Art Museum, Kobe, dated to the Sui dynasty of significantly smaller size (15.4 cm. high) with similar imagery, but lacking the Bodhi tree, illustrated by S. Mizuno, *Bronze and Stone Sculpture of China from the Yin to the T'ang Dynasty*, Tokyo, 1960, fig. 123.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 24 March 2004, lot 74

Price: USD 17,925 or approx. **EUR 27,500** converted and adjusted for inflation at the time of writing

Description: A small gilt-metal Buddhist plaque, Tang dynasty

Expert remark: Compare the closely related form and subject with a similar depiction of the Buddha seated under a canopy surrounded by bodhisattvas and worshippers, as well as the similar tear line at the top. Note the much smaller size (9.2 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 29 October 2001, lot 507

Price: HKD 1,035,000 or approx. **EUR 183,000** converted and adjusted for inflation at the time of writing

Description: A very rare repoussé gilt-copper Buddhist votive plaque, early Tang dynasty, 7th century

Expert remark: Compare the closely related form and subject with a similar depiction of the Buddha seated under a canopy surrounded by bodhisattvas and worshippers. Note the smaller size (19.2 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 30 March 2005, lot 237

Price: USD 102,000 or approx. **EUR 150,000** converted and adjusted for inflation at the time of writing

Description: A rare gilt-copper Buddhist plaque, early Tang dynasty, 7th century

Expert remark: Note the significantly smaller size (11.4 cm).



Estimate EUR 40,000

Starting price EUR 20,000



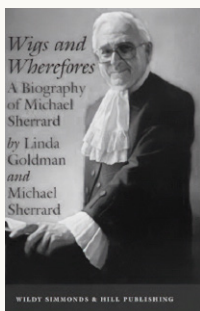
158 A SANDSTONE 'BUDDHIST TRIAD' STELE, TANG DYNASTY, DATED 717

China. Well carved in deep relief, the arched niche centered by a figure of Buddha standing on a double lotus dais with his right hand raised in abhaya mudra and his left lowered in varada mudra, wearing loose-fitting robes cascading in voluminous folds, his serene face with heavy-lidded eyes, plump cheeks, and full lips, the hair surmounted by an ushnisha, backed by a neatly incised halo. Flanked by two similarly carved bodhisattvas with their hair pulled up into high chignons, all above a rectangular panel with a neatly incised inscription.

Inscriptions: Below the figures, 'On the eighth day of the third month of the fifth year of the Kaiyuan era of the Tang dynasty, Jia had this stele made for his parents'.

Provenance: From the collection of the late Michael Sherrard CBE, QC, acquired before 2000 and thence by descent. The back with an old label, '717 AD'. Michael Sherrard (1928-2012) was an English barrister in fraud and company law who was considered one of the great recent influences on the legal profession. He was involved in numerous high-profile cases in both English and East Asian courts, particularly Hong Kong and Singapore. Together with Linda Goldman, he wrote a memoir titled "Wigs and Wherefores: A Biography of Michael Sherrard QC". Sherrard was an enthusiastic collector of Chinese art, especially jade carvings.

Condition: Excellent condition, commensurate with age. Extensive wear, shallow surface scratches, signs of weathering and erosion. Small losses, nicks and cracks, some encrustations.



Michael Sherrard on the cover of his memoir

Weight: 3,357 g
Dimensions: Height 23.3 cm

Literature comparison: Compare the stone stele of this shape that is similarly carved in high relief with a seated figure of Buddha flanked by two bodhisattvas standing on waisted lotus plinths, that bears a dedicatory inscription dated to the second year of Jingyun (AD 711), illustrated by Li Jingjie in Shifo Xuancui (Essence of Buddhistic Statues), Beijing, 1995, p. 73, no. 53. The inscription states that the stele was donated by Lu Zhaoshun.

AUCTION RESULT COMPARISON

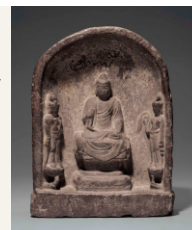
Type: Closely related

Auction: Christie's New York, 15 September 2017, lot 918

Price: USD 11,250 or approx. **EUR 13,500** converted and adjusted for inflation at the time of writing

Description: A grey limestone Buddhist stele, Tang dynasty

Expert remark: Compare the closely related form of the arched niche, deep relief carving of the figures, and inscription with dating below the figures. Note the larger size (34.6 cm) and the more advanced weathering and erosion of the stone.



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 1 April 2019, lot 3015

Estimate: HKD 500,000 or approx. **EUR 65,500** converted and adjusted for inflation at the time of writing

Description: A rare limestone 'Buddhist triad' stele, Tang dynasty

Expert remark: Compare the related form of the arched niche and deep relief carving of the figures. Note the similar size (26.4 cm).



Estimate EUR 6,000
Starting price EUR 3,000





159
AN UNUSUAL SANDSTONE HEAD OF THE
LUOHAN ASITA, SONG TO MING DYNASTY

China, 12th-15th century. The pale ochre sandstone vividly rendered with a bare head, the face revealing an expression of quiet power and compassion, framed by a pair of long bushy eyebrows extending to a wrinkled forehead and straight nose, with taut rounded cheeks above a gentle smile encircled by further wrinkles, flanked by long pendulous earlobes.

Provenance: From a Swiss private collection.

Condition: Good condition commensurate with age and overall exactly as expected from a stone sculpture with an age of half a millennia or more. Extensive wear with signs of natural weathering and erosion, some nicks, age cracks and losses. Solid naturally grown patina.

Weight: 8.4 g (incl. stand)

Dimensions: Height 36 cm (incl. stand), 20.4 cm (excl. stand)

With a modern metal stand.

Asita means incomparably proper in Sanskrit, or of correct proportions in spirit and physique. According to legend, Asita was born with two long white eyebrows. The story was that in his previous life he was a monk who, though having tried very hard, could not attain enlightenment even at a ripe old age and had only two long white eyebrows left. After his death he was reincarnated as a human being.

Animated portraits of luohans are rare, most examples being straightforward and somewhat idealized renditions. The trend of more naturalistic sculpture was initiated by Song dynasty artists, who also often depicted human figures with animated, expressive faces. This trend continued into the subsequent Yuan and Ming dynasties.

Literature comparison: Two sandstone sculptures of arhats, one with a tiger, the other with a dragon, were discovered in 1980 at the Boshan Temple site in Fu County, Shaanxi Province, see H. Rogers, *China 5000 Years, Innovation and Transformation in the Arts*, New York, 1998, no. 177.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 7 November 2019, lot 55

Price: GBP 8,812 or approx. **EUR 11,000** converted and adjusted for inflation at the time of writing

Description: A rare sandstone head of a luohan, 14th/15th century



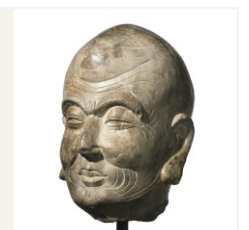
AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 4 April 2016, lot 2835

Price: HKD 750,000 or approx. **EUR 101,200** converted and adjusted for inflation at the time of writing

Description: A rare limestone head of a luohan, Song dynasty



Estimate EUR 4,000
 Starting price EUR 2,000



160

A COPPER ALLOY FIGURE OF PADMAPANI, LICHAVI PERIOD OR SLIGHTLY LATER

Nepal, 9th-11th century. Standing in tribhanga on a circular lotus base, his right hand lowered in varada mudra and the left holding a lotus stem coming to full bloom at the shoulder, wearing a long flowing dhoti secured with a billowing sash, sacred thread, and foliate tiara centered by a small image of the Amitabha Buddha, his serene face with almond-shaped eyes and full lips, with a smooth deep brown patina overall and traces of gilding.

Provenance: From a Swiss private collection, acquired in Nepal from a Tibetan family.

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

Weight: 452.1 g

Dimensions: Height 17.4 cm

The present lot is stylistically related to the copper alloy and bronze figures of the Licchavi period dating from the 9th century. Well cast, the figure displays the elegance of post-Gupta sculpture, the dhoti finely incised with textile patterns of the period. The rounded facial features still show a close relationship to the Sarnath style. The flaming halo is most effectively executed and the foliate crown displays a remarkable feature as it bears an image of a standing Amitabha, the spiritual father of Avalokiteshvara. As is typical for the period, the original fire gilding is relatively thin and now mostly worn off, yet the fluidity of form and the warm copper tone are thus even more enhanced.

Literature comparison: This bronze favorably compares with the famous eighth-century figure of Vajrapani from the Nasli and Alice Heeramanek Collection. The dhoti is similarly secured with a diagonally bound billowing sash and finely incised with linear bands, see P. Pal, *Art of Nepal*, 1985, fig. S6, p. 90. Compare also with a figure of Avalokiteshvara with a similarly integrated flaming halo, in P. Pal, *The Arts of Nepal*, 1974, fig. 190, and a further figure bearing a seated figure in the crown, fig. 295.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 21 March 2008, lot 503

Price: USD 313,000 or approx. **EUR 425,000** converted and adjusted for inflation at the time of writing

Description: An important gilt copper figure of Avalokiteshvara, Nepal, Licchavi period, 8th/9th century

Expert remark: Compare the closely related pose and dress, the related mandorla and copper patina with traces of gilding. Note that the figure is considerably larger (29.2 cm) and likely earlier than the present lot.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 21 March 2008, lot 600

Price: USD 241,000 or approx. **EUR 327,500** converted and adjusted for inflation at the time of writing

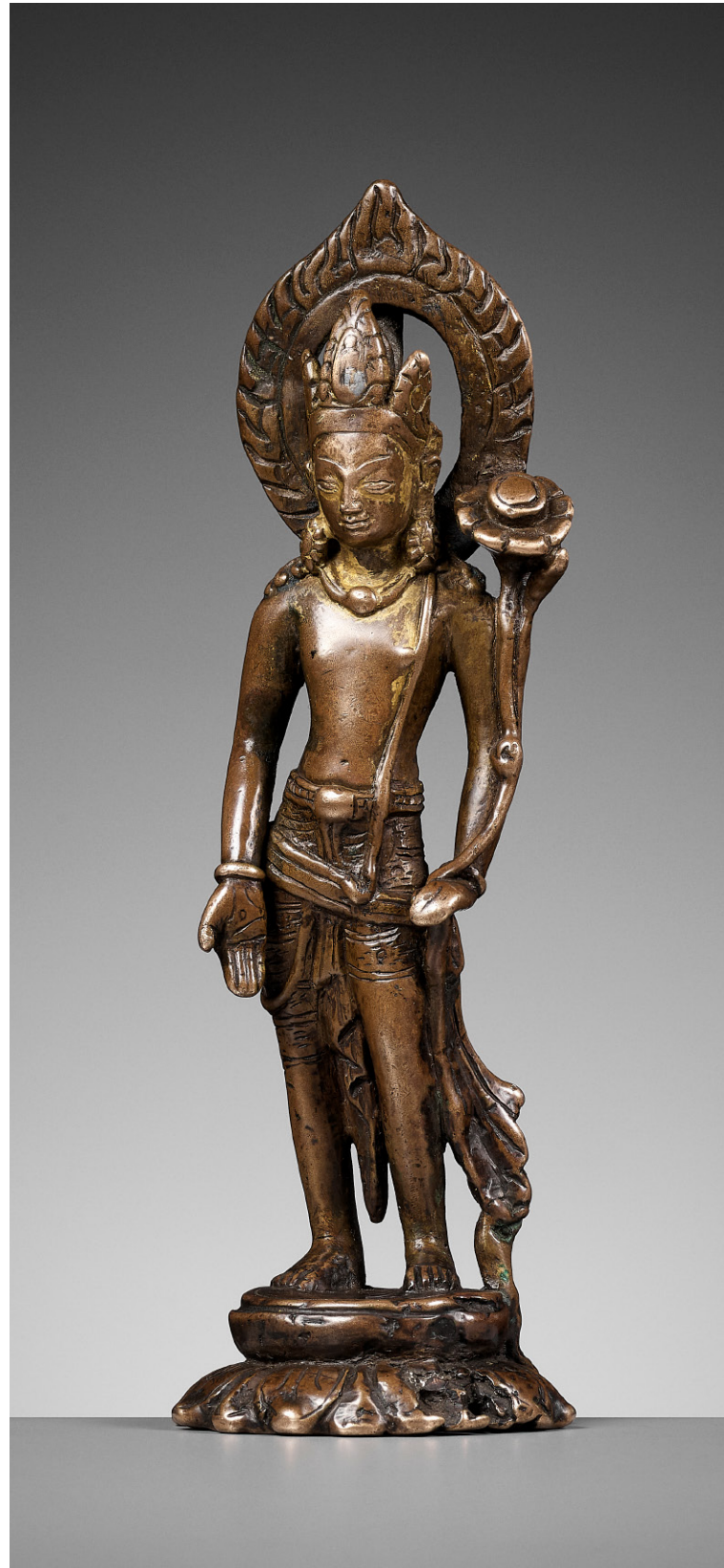
Description: A rare gilt copper figure of Padmapani, Nepal, 10th century

Expert remark: Compare the closely related pose, dress, lotus base, and copper patina with traces of gilding. Note that the figure is considerably larger (34.8 cm) and possibly earlier than the present lot



Estimate EUR 20,000

Starting price EUR 10,000





A COPPER-INLAID BRASS FIGURE OF BUDDHA VAJRASANA, 12TH-13TH CENTURY

Tibet, circa 1100-1250. Superbly cast, seated in vajraparyankasana on a double lotus throne with remarkably thick-beaded rims, the right hand extended in bhumisparsha mudra and the left in dhyana mudra, the fingernails conspicuously inlaid with copper, his left palm and right sole incised with a floral design. Wearing a sanghati gathered on one shoulder, with distinct wavelike folds hidden in the gap between the body and the left arm, the robe gathering in elegant pleats just below his feet and above a vajra finely incised to the base.

Provenance: Old Austrian private collection.

Condition: Superb condition, commensurate with age. Some wear, casting irregularities, minor dents, few tiny losses, minuscule nicks, light scratches, remnants of ancient pigment and gilding to face, the eyebrows and other areas possibly inlaid with silver wire, which has over the centuries turned completely black and cannot be clearly identified. The base unsealed. Rich, naturally grown patina with an unctuous feel overall, showing signs of extensive worship and caress across the centuries.

Weight: 1,249 g

Dimensions: Height 26 cm

The gilt face is sensitively modeled with a serene expression, the downcast eyes and arched brows seem to be inlaid with metal (possibly silver), the lips with faint remnants of copper inlay, flanked by long pierced pendulous earlobes, the blue hair arranged in tight curls surmounted by a tall ushnisha topped by a bud-shaped jewel.

The bronze depicts Shakyamuni Buddha at the very moment of Enlightenment at Bodh Gaya. Touching the goddess, Earth, with his right hand, he called her to witness his imperturbability in front of the assault of the demon Mara. It is with reference to this condition of serene beatitude that Shakyamuni's epiphany was called Akshobhya, meaning 'Imperturbable'. The episode took place at the Vajrasana seat at Bodh Gaya, which by tradition was specially empowered to expedite his enlightenment. Later, the followers of Buddhist esoteric schools represented the epiphany with their most important emblem, the vajra, which they interpreted as a symbol of the adamantine purity, indestructibility, and perfection of the Buddhist doctrine. In the present bronze, the vajra is incised into the upper surface of the lotus base.

This sculpture represents the early phase of Tibetan Buddhist art during the Chidar, the Later Diffusion of Faith, that took inspiration from eleventh and twelfth-century Pala-period sculptural traditions of eastern India. Various elements reflect Indian prototypes, including the tall ushnisha and particularly the base's lower rim, distinctively decorated with a single row of large beads. Meanwhile, the base's high-relief lotus petals with their characteristically incised design are an early Tibetan feature. This combination of stylistic elements exemplifies Tibetan artists' close apprenticeship of Pala art during and shortly after the Chidar.

LITERATURE COMPARISON

Compare a closely related brass figure of Buddha Shakyamuni, dated 13th-14th century, supported on an altar of probably a later date, the base similarly cast with Pala-influenced beaded rims and Tibetan flattened lotus petals, illustrated in the Complete Collection of the Treasures of the Palace Museum, 60 Buddhist Statues of Tibet, Hong Kong, 1998, pages 160-161, no. 153. This type of base is also seen in three closely related brass figures dated circa 13th century, illustrated by von Schroeder, Buddhist Sculptures in Tibet, Hong Kong, 2001, Volume II, pp. 1173, pls. 313C-E. For the Pala prototype depicting Buddha Vajrasana, dated 11th-12th century, see von Schroeder, Buddhist Sculptures in Tibet, Hong Kong, 2001, Volume I, pp. 269, pl. 86C. Note also the elongated figure, narrow waist and tubular limbs, the distinctive double-tipped petal motif of each bulbous petal on the lotus throne, and the curled double-edges of the sanghati thrown over the proper left shoulder in the figure of Shakyamuni (313D), as well as the gently sloping hairline, ovoid facial shape, raised urna, and the upward-curving eyes inlaid with silver on the figure of Vajrasattva (313C).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 2 October 2017, lot 3131

Estimate: HKD 1,500,000 or approx.

EUR 203,000 converted and adjusted for inflation at the time of writing

Description: An inscribed early copper-inlaid bronze figure of Shakyamuni Buddha, Tibet, 12th-13th century

Expert remark: Compare the alloy and patina, the pose, robe and hems, the face, and the tall ushnisha with the similarly bud-shaped jewel on top. Note the slightly larger size (29.8 cm).



AUCTION RESULT COMPARISON

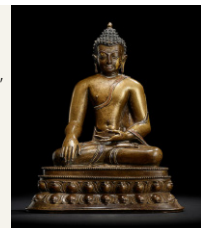
Type: Closely related

Auction: Bonhams Hong Kong, 2 December 2020, lot 1009

Price: HKD 752,500 or approx. **EUR 95,500** converted and adjusted for inflation at the time of writing

Description: A silver and copper inlaid copper alloy figure of Buddha Shakyamuni, Tibet, 13th century

Expert remark: Compare the alloy and patina, the pose, robe and hems, the face, and the tall ushnisha with the similarly bud-shaped jewel on top. Note the larger size (31.8 cm).



Estimate EUR 30,000

Starting price EUR 15,000

AN EXCEEDINGLY RARE BRONZE FIGURE OF GUANYIN, DALI KINGDOM, 12TH – MID-13TH CENTURY

Expert's note: A unique feature of copper alloys from Yunnan is the high content of arsenic, making the bronze quite soft, and leading to tiny holes in the material. Alloys from other regions do not develop this compelling tell which is clearly visible in the present lot.

A metallurgic analysis of the present lot has shown an **arsenic content of 1.5%**, which is remarkably elevated. A comprehensive analysis of 32 Chinese copper alloy figures from the collection of the Metropolitan Museum of Art, New York, dating from the 4th to the 19th century, has found that only two statues had an arsenic content of above 1.2%. Both these statues are from Yunnan and date to the 11th-12th century. Only five of the other 30 figures showed an arsenic content between 0,5 and 1,2%, all others were below this value, most of them significantly. (1)

A comprehensive metallurgic analysis of six near-identical copper alloy figures of Acuoye Guanyin from Yunnan in the collections of the Freer Gallery of Art, Washington, the San Diego Museum of Art, the Art Institute of Chicago, and the collection of Robert Ellsworth, New York, has returned arsenic contents ranging between 0,53 and 3,08% with an average of 1.89%. (2)

As Paul Jett notes, it seems more likely that the singularly high arsenic content in the copper alloys from Yunnan is of natural origin, instead of being a deliberate addition, because sulfide-deposits, where arsenic appears in combination with copper, are widespread in this specific region. (3)

For the aforementioned reasons, it seems reasonable to assume that copper alloy statues with an elevated arsenic content of 1% or more are from Yunnan when they show stylistic traits characteristic of this region. Features typical of statues from the Dali Kingdom found on the present lot include for example the unusually elongated face, the minuscule yet razor sharp eye slits, the elaborate headdress with its distinct triple-topknot, the beaded floral jewelry medallions on the breast and the lengthy, almost frail hands that still show the undeniable influence of Indian and Southeast Asian Buddhist images, which at that time had already vanished from the more important centers of Chinese Buddhism.

The metallurgic analysis of the present lot furthermore returned a copper share of 75% as well as contents of lead (10%) and zinc (10%). While a zinc content of 10% may be unusual at first glance, it must be noted that coins of the Song dynasty were found to contain Zinc (4) and copper alloys with high levels of zinc eventually became so popular during this period, that they were prohibited by the government for commoners. (5) The Song empire was the eastern neighbor of the Dali Kingdom, and Dali's relationship with the Song was cordial throughout its entire existence, with cultural and economic exchange taking place on multiple levels. In the early Ming dynasty, highly elevated zinc contents of up to 36,4% were found for example in Imperial Xuande period censers dating from 1426-1435. (6)

References:

- (1) *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, Denise Patry Leidy and Donna Strahan, Yale University Press, 2010, appendix D, pages 206-207.
- (2) *Der Goldschatz der drei Pagoden*, Museum Rietberg Zürich, Albert Lutz, 1991. Paul Jett: *Technologische Studie zu den vergoldeten Guanyin-Figuren aus dem Dali-Königreich*, page 73.
- (3) *Ibidem*, page 71.
- (4) *Distilling Zinc in China: The technology of large-scale zinc production in Chongqing during the Ming and Qing dynasties* (AS 1368-1911), Wenli Zhou, University College London, 2012, page 26.
- (5) *Ibidem*, page 39.
- (6) *Ibidem*, page 46-47.

China, Yunnan, Kingdom of Dali, 12th – mid-13th century. Superbly cast standing with her right hand lowered in varada mudra and her left held in front, wearing long flowing robes cascading in voluminous folds and billowing scarves, richly adorned with elaborate beaded and floral jewelry. Her elongated serene face with heavy-lidded, almost fully closed eyes centered by a prominent urna above gently arched brows. The hair falling elegantly in strands over the shoulders and pulled up into a distinct triple-topknot behind the pierced foliate tiara.

Provenance: Old Viennese private collection, built over several generations between 1910 and 1975, thence by descent in the same family.

Condition: Very good condition, commensurate with age and displaying remarkably well. Extensive wear, minor losses, nicks, scratches, minuscule dents, signs of weathering and erosion, remnants of lacquer priming with malachite and cuprite patina.

Weight: 1,458 g

Dimensions: Height 25.8 cm

It was not until the American scholar **Helen Chapin** identified a group of bronzes in western collections as being of Yunnanese origin, based on a scroll painting known as the Long Scroll of Buddhist Images by the 12th-century Yunnanese artist Zhang Shengwen, which she published in 1944, that the origin of these distinctive Dali or Yunnanese bronzes was first realized. In the late 1970s, restoration work at the Qianxun Pagoda in Yunnan province uncovered a reliquary deposit which included a number of statues similar in style to those in the West, see A. Lutz, 'Buddhist Art in Yunnan', *Orientations*, February 1992.

LITERATURE COMPARISON

Compare a seated Bodhisattva in "Der Goldschatz der Drei Pagoden", Museum Rietberg, Zürich, pages 178-179, number 53 (Fig.1).

The beaded floral jewelry medallions on the breast of this statue is near-identical to the jewelry on the present lot. Also compare a rare gilt-bronze figure of Avalokitesvara, Dali Kingdom, 12th century, at Bonhams London, 11 June 2003, lot 133, and note the similar tiny holes in the alloy, as well as the hairstyle with the near-identical yet unusual triple-topknot behind the foliate tiara (Fig.2).

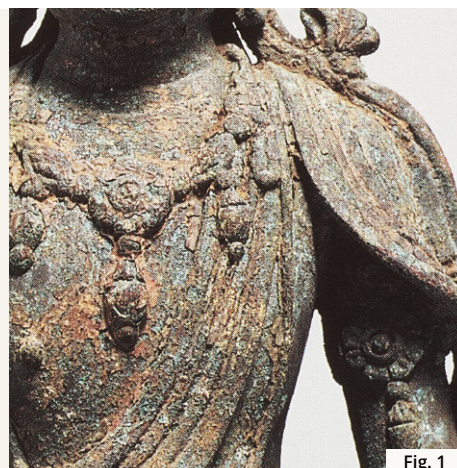


Fig. 1



Fig. 2

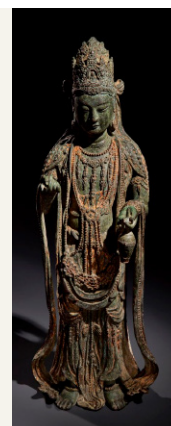
LITERATURE COMPARISON

Type: Related

Auction: Christie's New York, 25 March 2022, lot 748

Description: A magnificent and highly important gilt-bronze figure of Guanyin, Dali Kingdom, late 11th-early 12th century

Expert remark: Compare the alloy with its characteristic remnants of lacquer priming and the distinct malachite and cuprite patina. Also compare the similar robes cascading in voluminous folds, elaborately beaded floral jewelry, billowing scarves, and manner of casting with similarly elongated face and hands. Note the significantly larger size (57.1 cm) and the highly important provenance.



Estimate EUR 30,000

Starting price EUR 15,000



A MAGNIFICENT LIMESTONE HEAD OF GUANYIN, YUAN TO MING DYNASTY

China, 14th century. The brown and gray stone with its distinct gray striations is deeply carved to depict Guanyin with a serene and benevolent expression, eyes downcast beneath elegantly arching brows centered by a circular urna, the neatly incised curled hair piled into a topknot and secured by a high-peaked Buddhist tiara with small images of the Amitabha Buddha seated in dhyanasana on a lotus pedestal.

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, commensurate with age, and exactly as expected of an authentic limestone sculpture from the 14th century. Extensive wear, weathering, encrustations and erosion. Losses, structural cracks, and minor nicks here and there. Remnants of multiple layers of lacquer and pigments from different periods.



Karl Stirner (1923-2016) at work in his studio

Weight: 18.2 kg (incl. stand)
Dimensions: Height 34.5 cm (excl. stand), 56.5 cm (incl. stand)

Mounted to a metal and wood stand. (2)

Expert's note: The present sculpture bears the telltale signs of raised edges rubbed smooth, unequivocal testimonials of constant worshipping spanning many centuries, where beholders were gripped with the overt temptation to caress the cheekbones, forehead and nose.

This remarkably beautiful and large head presents the bodhisattva of Compassion and Mercy.

The iconography of the god was originally created on Indian soil and brought to China by monks at the beginning of the Christian era. In the early phase of Chinese Buddhism, stone and bronze examples of the god of Compassion followed these Indian iconographic treatises by depicting him as a male god. By the end of the Tang period (618-907) the depiction of Avalokiteshvara or (in Chinese) Guanyin had gradually become feminized to reach a climax during the Song dynasty (960-1279), when the majority had acquired a definite female appearance. During this period of transition, the mercy aspect of the god was emphasized, resulting in these stronger female features. The present, superbly sculpted head shows the pinnacle of this development, which had become the hallmark for all Guanyin representations from then onwards.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Paris, 13 June 2013, lot 261

Price: EUR 39,900 or approx. **EUR 46,000** converted and adjusted for inflation at the time of writing

Description: A limestone Guanyin head, China, 14th century

Expert's remark: Note the height of 44 cm.



AUCTION RESULT COMPARISON

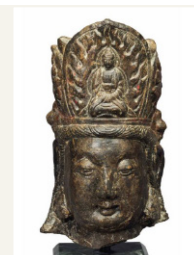
Type: Closely related

Auction: Christie's New York, 10 May 2018, lot 986

Price: USD 56,250 or approx. **EUR 62,000** converted and adjusted for inflation at the time of writing

Description: A stone head of Guanyin, China, Ming dynasty (1368-1644)

Expert's remark: Note the height of 25 cm.



Estimate EUR 12,000

Starting price EUR 6,000



AN IMPORTANT AND RARE UDAYANA-STYLE FIGURE OF MAITREYA, LATE YUAN DYNASTY - HONGWU PERIOD

Opinion: The present statue is stylistically very similar to an important gilt-bronze figure of Maitreya, which can be pinpointed by radiocarbon dating of organic material in its core to a quite narrow timeframe from the late Yuan dynasty to the Hongwu period. The distinct U-shaped folds, elongated undulating sleeves, and flared hems, as well as the characteristic hairstyle, all indicate that the two figures were made at more or less exactly the same time, around the years 1350-1380.

The image is superbly carved standing with his right hand raised in abhaya mudra, the deity portrayed with a serene and meditative countenance below an urna, framed by a pair of long pendulous earlobes and hair neatly swept over the ushnisha, clad in a long robe with elongated sleeve openings and accentuated overall with pronounced folds and undulations, the garment loosely clinging to the gently rounded outlines of his stomach and legs and ending in a flaring hem above the bare feet.



Provenance: A Belgian private collection.

Condition: Good condition, commensurate with age and presenting remarkably well, especially when considering the high age of this statue. Extensive wear and expected natural age cracks. Minor flaking and cracking to lacquer. Light surface scratches, minuscule nicks, some losses. Possibly few minor old touchups here and there.

Weight: 787.9 g

Dimensions: Height 31.2 cm

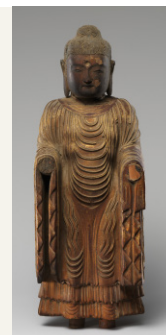
Maitreya, Buddha of the Future Age, governs two perfected worlds: Tusita Heaven, which he currently inhabits, and Ketumati, an ideal realm conducive to the pursuit of enlightenment where he will serve as the teaching Buddha. The Maitreya's hands are held in abhaya and varada mudras, embodying a message of the coming salvation of all sentient beings.

As the Yuan dynasty crumbled amidst famine, floods and general unrest, the anti-Mongol slogan of Han Shantong, Grand Patriarch of the White Lotus sect, was a call to arms and rebellion. Central to Han's belief structure was the idea that **Buddha Maitreya had finally manifested in the world** as the successor to Buddha Shakyamuni. Shortly after Han's demise in 1351, Zhu Yuanzhang, also a member of the White Lotus sect, emerged as the leader of the ethnic Han Chinese rebelling against the Mongol-led Yuan dynasty. In 1368, he eventually proclaimed himself as the Hongwu Emperor of the newly established Ming dynasty. It was during this period that images of Buddha Maitreya, such as the present lot, were depicted almost exclusively in the distinct Udayana style which gained increased popularity.

The formulaic rendering of the U-shaped folds of the robe is one of the most interesting iconographic features of the present figure. This is known as Udayana, an ancient name for the early Gandharan region now in the present-day Swat Valley, Pakistan, from which similarly robed images of Maitreya first originated. This distinctive style of dress had transmitted along the Silk Road all the way to China and appeared there as early as the fourth century, as exemplified by the gilt-bronze seated Buddha Shakyamuni illustrated by H. Munsterberg, in *Chinese Buddhist Bronzes*, New York, 1988, page 37, fig. 1, which bears an inscription dated to 338 AD.

LITERATURE COMPARISON

Compare a closely related wood figure, dated to the Ming dynasty, in the collection of the Metropolitan Museum of Art, accession number 41.115.



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 2 October 2017, lot 3135

Price: HKD 24,100,000 or approx.

EUR 3,263,000 converted and adjusted for inflation at the time of writing

Description: A magnificent and monumental gilt-bronze standing figure of Maitreya, Yuan dynasty – Hongwu period

Expert remark: Compare the closely related U-shaped folds, elongated undulating sleeves, and flared hems as well as the distinct hairstyle. Note that this lot came with a Carbon-14 test of the core which was consistent with the dating above. Note the much larger size (116.8 cm) and the fact that this statue is made from bronze, not wood.

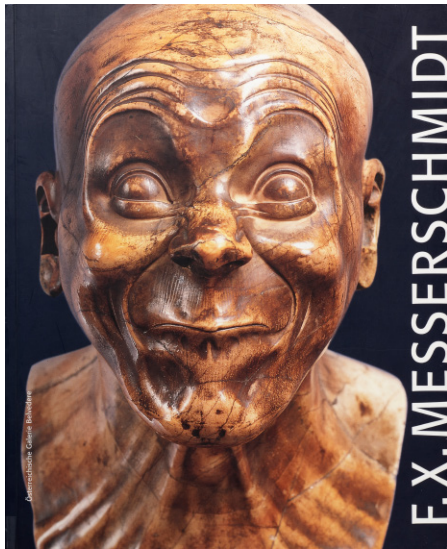


Estimate EUR 8,000

Starting price EUR 4,000







Compare the present lot with a character head by F. X. Messerschmidt, illustrated in F.X. Messerschmidt, *Belvedere, Vienna, 2003* pages 178-179

165 A RED SANDSTONE HEAD OF A LOKAPALA, SONG TO MING DYNASTY

Opinion: The similarities between the present sandstone head and the so-called 'character heads' by F. X. Messerschmidt, one of the world's most important sculptors of the Baroque period, are astounding. The wild expression and deeply carved features speak for themselves. Messerschmidt began working on his character heads in 1770-1772, long after the missions of the Jesuits in China jumpstarted the transmission of knowledge and culture between China and the West. It becomes abundantly clear from comparing his exceptional sculptures with the present lot how much he was influenced by the animated and naturalistic Buddhist works of the preceding centuries.

China, 12th-16th century. Expressively and powerfully worked, the lokapala's mouth is wide open showing teeth and tongue, the face further detailed with large bulging eyes below neatly incised thick and furrowed brows, the wrinkles in his face deeply incised. The present lot is a fine example of realism with exceptional carving. The facial features are emphasized by the definition of the muscles, especially the frown lines between the eyebrows and the nose bridge.

Provenance: From a private estate in Maryland, USA. Acquired at a local school auction in Maryland by the last owner, a private collector from Chicago, Illinois, USA.
Condition: Excellent condition, commensurate with age. Extensive wear, losses, nicks, scratches, signs of weathering and erosion, encrustations, few structural cracks.

Dimensions: Height 38.5 cm (excl. stand) and 48 cm (incl. stand)

Mounted on an associated metal stand. (2)

Animated sculptures such as the present lot are extremely rare, most examples being straightforward and somewhat idealized renditions. This head most probably originates from Sichuan Province, which has a long tradition of depicting lively, caricature-like effigies of humans, as is evident in some of its pottery figures of entertainers, such as a figure of the grimacing drummer in the Sichuan Provincial Museum, see R. Bagley, *Ancient Sichuan: Treasures from a Lost Civilization*, Seattle, 2001, p. 298, no. 111.

A more naturalistic trend in sculpture was initiated by Song dynasty artists, who also often depicted human figures with animated, expressive faces. This trend continued into the subsequent Yuan and Ming dynasties. The expressive power of this style of sculpture also strongly influenced Japanese works of the Kamakura period (1185-1332). Two sandstone sculptures of arhats, one with a tiger, the other with a dragon, were discovered in 1980 at the Boshan Temple site in Fu county, Shaanxi Province, see H. Rogers, *China 5000 Years: Innovation and Transformation in the Arts*, New York, 1998, no. 177.

Expert's note: The present lot is a profile head, its slightly skewed position and proportions betraying the fact it was once carved as part of a much larger frieze, to be viewed predominantly from one side.

AUCTION RESULT COMPARISON

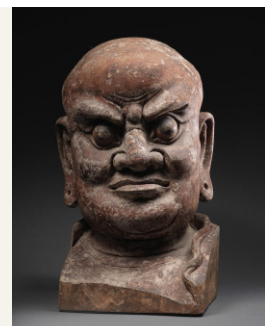
Type: Closely related

Auction: Bonhams London, 7 November 2019, lot 51

Price: GBP 68,812 or approx. **EUR 90,000** converted and adjusted for inflation at the time of writing

Description: A rare carved wood head of a lokapala, Song dynasty

Expert remark: Compare the closely related expression and deeply carved features. Also note the closely related size (39 cm).



Estimate EUR 8,000
Starting price EUR 4,000



166

A LARGE AND EXCEPTIONAL GRAY SCHIST STATUE OF A DANCING SHIVA, EARLY MALLA DYNASTIES

Nepal, c. 12th-15th century. Finely carved in openwork, depicting the deity dancing on a pedestal, above Nandi and two figures, flanked by two attendants, his upper left holding a naga, the lower left with a bowl, the right hands with a dagger and hourglass drum, adorned in elaborate jewelry, including a beaded pendant, armlet and a sash made of skulls. The face with downcast eyes, a mustache and curled beard framing the pursed lips, the head surmounted by a conical headdress centered by a skull, backed by a flaming mandorla, and flanked by two dancing figures.

Provenance: A Nepalese private collection, by repute acquired in Rajasthan, India circa 1950. A noted Spanish private collection, acquired in 1969 from the above in Katmandu, Nepal, and thence by descent in the same family to the last owner.

Condition: Excellent condition, commensurate with age. Extensive wear, encrustations and signs of weathering and erosion, all exactly as expected. Losses, nicks, scratches, structural cracks, and minor old repairs to nose and fingers.

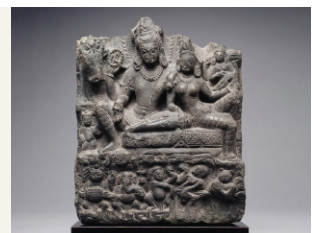
Scientific Analysis Report: An Expert Report from Antiques Analytics – Institute of Scientific Authenticity Testing, test report number AA 22-01044, dated 5 May 2022, written and signed by Dr. R. Neunteufel, analyzing the surface alterations after examination by scanning electron microscopy (SEM) and element analysis with attached energy-dispersed X-ray micro element analyzer (EDX), concludes that the observed surface alterations are not in contradiction with the dating above. A copy of the report accompanies this lot.



Dimensions: Size 95 x 50.5 cm

LITERATURE COMPARISON

Compare a related black schist figure from Nepal, Uma Mahesvara, Malla dynasty, dated to the 11th century, in the collection of the Princeton University Art Museum, accession number 2002.393.



Estimate EUR 15,000

Starting price EUR 7,500





A LARGE FRAGMENTARY BUST OF A FEMALE DEITY, GILT COPPER-ALLOY, PROBABLY DENSATIL, TIBET, 14TH-15TH CENTURY

Opinion: The particularly well-proportioned female image, possibly Prjanaparamita, with its simple yet sensuous appearance is – at first glance – evocative of high Newari craftsmanship, popularly commissioned by wealthy Tibetan monastic patrons during the 14th and 15th centuries. However, after looking at some of the characteristics more closely, several distinct features make an attribution to the Densatil monastery seem more appropriate. Chief among the diagnostic traits that can identify a work from the Densatil are the convexly stepped eyebrows and the precisely incised double-lined eyelids and lips. The oval pinna, remotely signifying a lotus-petal, from which the lavish hairbands issue seamlessly, is another unequivocal feature, as are the extra-thick and heavy casting overall and the leaning head, which indicates that the present lot may once have been part of a larger supporting structure. For example compare a gilt bronze support, Densatil, 15th century, at Christie's New York, 27 March 2003, lot 105.

Finally, the harrowing brutality to which this image was evidently exposed is a silent monument to the destruction of Densatil during China's Cultural Revolution (1966–1978), where one of the most inspiring cultural heritages of mankind became victim to an unconscionable mob.

Superbly cast, richly adorned with a beaded and a floral necklace above her voluptuous breasts as well as lotiform armlets, the face with a serene expression, the eyes with distinct sinuous lids and raised brows, both heightened with subtle incision work, as well as full lips forming a calm smile, the neatly incised hair parted in the middle and secured by a tiara.

Provenance: From a private collection in Paris, France.

Condition: Condition overall as expected and commensurate with age. Extensive wear and losses. Dents, nicks, scratches and battering. Wear to gilt. All semi-precious stone inlays are now lost. Several distinct ritual patches.

Weight: 3,472 g

Dimensions: Height 33 cm

Heavily cast gilt copper-alloy figures of this type are

characteristic of the Densatil style, a Kagyu monastic complex in central Tibet, southeast of Lhasa, that has long been considered one of the great treasures of Tibet. Founded in the late 12th century, it enjoyed generous patronage and was lavishly decorated during a period of



The lower section of a Tashi Gomang stupa at Densatil, image taken in 1948 by Pietro Mele

expansion from circa 1360 until the early 16th century. The monastery was known for eight extraordinary memorial stupas symbolizing Buddha's first teaching in Benares. These stupas were called tashi gomang, meaning "many doors of auspiciousness," and were multi-tiered copper-alloy structures filled with deities such as the present example, standing more than ten feet tall and resplendent with inlays of semiprecious stones. Prior to the destruction of Densatil during China's Cultural Revolution (1966–1978), eight of them dating between 1208 and 1432 stood in the Monastery's main hall.

Followers of the charismatic Phagmo Drupa Dorje Gyalpo (1110–1170) constructed the Densatil Monastery. His school, which came to be known as Phagmo Drupa Kagyu, was one of the four primary schools of the Kagyu lineage of Tibetan Buddhism. Its noble house became so powerful that their dynasty ruled from the mid-fourteenth to the mid-fifteenth century. Eventually it had died out by the end of the seventeenth century, but the Densatil Monastery survived intact under the control of other Tibetan Buddhist schools until it was eventually destroyed. Today the monastery is undergoing reconstruction thanks to the efforts of the Tibetan Autonomous Region Ministry of Culture and the Drigung (Drikung) Kagyu school.



LITERATURE COMPARISON

Compare with a statue of Prajnaparamita from tier 3 of the tashi gomang stupas, dating to 1370, in About the 18 stupas and other treasures once at the Densatil monastery, by Jean-Luc Estournel, September 2020.



AUCTION RESULT COMPARISON

Type: Related

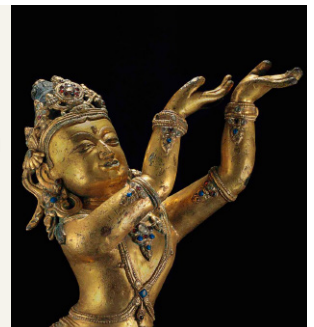
Auction: Christie's New York, 19 March 2014, lot 1016

Price: USD 617,000 or approx.

EUR 731,000 converted and adjusted for inflation at the time of writing

Description: A gilt bronze figure of a Nagaraja, Densatil Style, 15th century

Expert remark: Compare the heavy and massive casting as well as the similar treatment of the eyes, lids, brows, breasts and pinna.



Estimate EUR 15,000

Starting price EUR 7,500



168

**A GILT COPPER-ALLOY
FIGURE OF VAJRADHARA,
15TH-16TH CENTURY OR EARLIER**

Tibet. The primordial Buddha seated in dhyanasana on a double lotus base, his arms crossed in front, holding a vajra in his right hand and a ghanta in his left, wearing a tight-fitting robe and richly adorned with beaded and floral jewelry. His serene face with heavy-lidded eyes below gently arched brows centered by an urna, framed by his hair falling elegantly in curled strands over the shoulders and piled up into a topknot surmounted by a vajra behind the elaborate foliate crown.

Provenance: Old Viennese private collection, built over several generations between 1910 and 1975, thence by descent in the same family.

Condition: Excellent condition, commensurate with age. Some wear and casting irregularities. Small nicks, minor dents and losses, and light surface scratches. The base unsealed. Fine, naturally grown patina overall.

Weight: 750.1 g
Dimensions: Height 18 cm

Literature comparison: Compare a related bronze of Vajradhara, dated 15th-16th century, in the collection of the British Museum, museum number 1979,0514.1.

AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's New York, 21 September 2007, lot 40

Price: USD 40,000 or approx. **EUR 56,000** converted and adjusted for inflation at the time of writing

Description: A silver and copper inlaid bronze figure of Vajradhara, Western Tibet, 15th century



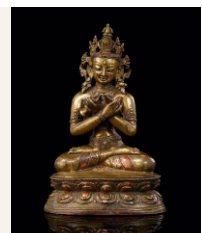
AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Paris, 12 June 2012, lot 415

Price: EUR 20,000 or approx. **EUR 24,000** adjusted for inflation at the time of writing

Description: A copper and silver inlaid bronze figure of Vajradhara, Tibet, 15th century



Estimate EUR 4,000
Starting price EUR 2,000



169

**A SILVER AND COPPER-INLAID
GILT BRASS FIGURE OF BUDDHA VAJRASANA,
TIBET, 15TH – 16TH CENTURY**

Seated in vajrasana on a double lotus base with beaded edges, a vajra before him, his right hand lowered in bhumisparsa mudra and the left in avakasha mudra, wearing a loose-fitting monastic robe opening at the chest, the beaded hems neatly incised with foliate scroll. The serene face with heavy-lidded almond-shaped eyes finely inlaid with silver and copper below arched eyebrows centered by a turquoise-inlaid urna. The sealed base incised with a double vajra.

Provenance: From a noted English private collection.
Condition: Good condition with some old wear and traces of use, minor casting flaws, minuscule nicks, light scratches and dents, small losses, extensive wear to gilt. Warm, smooth patina. Sealed.

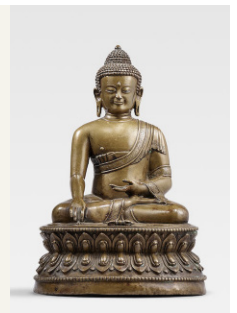
Weight: 915.7 g
Dimensions: Height 18.5 cm

Expert's note: This cheerful bronze recalls the moment of **Buddha's enlightenment at Bodh Gaya**. Gazing at the viewer, he has a particularly amiable countenance. His slender eyes, often seen in art of the Guge Kingdom in Western Tibet, are made more captivating by the use of silver and copper inlay. A bronze Akshobhya from Guge in the Museum Rietberg has similar facial features and rippled pleats above the base (Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pp. 70-1, no. 29). Yet, similar lotus petals and the exact shape of the mouth are also represented on a standing Avalokiteshvara, suggesting Tsang in Central Tibet as an alternative place of production (see von Schroeder, *Buddhist Sculptures in Tibet*, Vol. II, Hong Kong, 2001, p. 1192, no. 323A).

Most important of the Buddhist pilgrimage sites is the location of Shakyamuni's enlightenment at the Mahabodhi Temple in Bodh Gaya. Here, it is believed a descendant of the bodhi tree, which Shakyamuni sat under, still stands. His enshrined seat at the Mahabodhi Temple, known as the vajrasana ('vajra seat'), is referenced in **this bronze's small vajra placed on top of the lotus pedestal**. Unlike many other Buddha images, these 'Buddha Vajrasana' emphasize Shakyamuni's historicity. Recalling a specific spiritual achievement associated with a specific site, its mnemonic vajra no doubt promoted pilgrimage to Bodh Gaya as well.

AUCTION RESULT COMPARISON

Type: Near-identical
Auction: Bonhams Hong Kong, 7 October 2019, lot 934
Price: HKD 425,625 or approx. **EUR 56,500** converted and adjusted for inflation at the time of writing
Description: A Silver and Copper Inlaid Brass Figure of Buddha Vajrasana, Tibet, 15th/16th Century
Expert remark: Compare the near-identical subject, pose, robe, vajra, and inlaid eyes. Note the identical size (18.5 cm).



Estimate EUR 6,000
Starting price EUR 3,000



170 A GILT BRONZE FIGURE OF VAJRADHARA, 16TH CENTURY

Tibet. Well cast as the primordial Buddha seated in vajraparyankasana on a double-lotus pedestal with beaded edges, his hands depicted crossed at the wrist in prajñalinganabhinaya and holding vajras. Clad in a dhoti with neatly incised folds gathering below his feet, richly adorned with ornamental beaded jewelry including a crown, necklaces, armlets and anklets, all inset with turquoises.

Provenance: From a private collection in London, United Kingdom, acquired before 2000, and thence by descent.

Condition: Very good condition with minor old wear and casting irregularities, few minuscule nicks, occasional light scratches, minor dents, little rubbing to gilt. Some inlays possibly later replacements. The base sealed and possibly still filled with sacred contents. The gilt in magnificent preservation overall.

Weight: 561.8 g
Dimensions: Height 15.7 cm

His serene face with downcast eyes, sinuous upper lids, gently arched brows, square urna, and full lips pursed to form a subtle smile. The hair arranged in a high chignon, surmounted by a jewel, two strands falling elegantly over the shoulders.

AUCTION RESULT COMPARISON

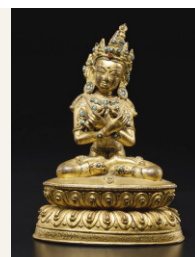
Type: Closely related

Auction: Sotheby's New York, 22 March 2018, lot 1038

Price: USD 23,750 or approx. **EUR 27,500**
converted and adjusted for inflation at the time of writing

Description: A gilt-bronze figure of Vajradhara inlaid with semi-precious stones, Tibet, circa 16th century

Expert remark: Compare the closely related expression with similar pursed lips and sinuous upper lids, jewelry with similar inlays, hair with similar strands at the shoulders and also surmounted by a jewel, hand pose with vajras, and size (15.3 cm).



AUCTION RESULT COMPARISON

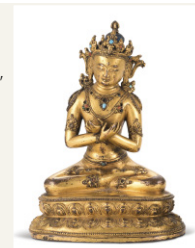
Type: Closely related

Auction: Sotheby's Hong Kong, 3 December 2015, lot 450

Price: HKD 200,000 or approx. **EUR 28,500**
converted and adjusted for inflation at the time of writing

Description: A gilt-bronze Vajradhara, Tibet, 16th century

Expert remark: Compare the closely related expression with similar slightly tilted head and sinuous upper lids, jewelry with similar inlays, hair with similar strands at the shoulders and also surmounted by a jewel, hand pose (though lacking the vajras), and size (15.4 cm).



Estimate EUR 12,000
Starting price EUR 6,000







171 A GILT BRONZE FIGURE OF GUANYIN, MING DYNASTY

China, 1368-1644. Heavily cast, seated in dhyanasana with hands lowered in dhyana mudra, wearing crisply cast robes with neatly incised lotus scroll hems and cascading in elegant folds, worn over a beaded necklace and a dhoti tied above the waist. The serene face with downcast eyes and full lips, the hair falling elegantly in strands over the shoulders and secured by a diadem decorated with the Amitabha Buddha below the cowl.

Provenance: From a Czech private collection.

Condition: Very good condition with some old wear, mostly to gilt, traces of use and casting flaws, minor nicks, light scratches, remnants of pigment, the interior with malachite and cuprite encrustations.

Weight: 4,250 g

Dimensions: Height 28 cm

The statue shows several meticulously inlaid miniature bronze plaques of rectangular shape, one to the front and several to the back (see detail images online). These plaques have a ritual purpose and are frequently found in Buddhist sculpture.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 15 September 2011, lot 1371

Price: USD 25,000 or approx. **EUR 31,000** converted and adjusted for inflation at the time of writing

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

Expert remark: Note the size of 24.5 cm



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 22 March 2019, lot 1779

Price: USD 32,500 or approx. **EUR 40,500** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze figure of Guanyin, Ming dynasty (1368-1644)

Expert remark: Note the size of 33.7 cm.



Estimate EUR 20,000

Starting price EUR 10,000



172

A LARGE GILT BRONZE 'WILLOW LEAF' GUANYIN, BHAISAJYARAJA AVALOKITESHVARA, MING DYNASTY

China, 16th century. Finely cast seated in dhyanasana, the hands held in vitarka mudra, her left holding a bowl of elixir. She is wearing long flowing robes with well carved folds and neatly incised floral hems, and is richly adorned with fine jewelry. Her serene face with heavy-lidded downcast eyes and full lips forming a subtle smile, flanked by long pendulous earlobes suspending elaborate earrings.

Provenance: From an old private collection in Paris, France, and thence by descent. French trade, acquired from the above.

Condition: Superb condition. Some old wear, minor casting flaws, few minuscule nicks and light scratches. The gilt is well-preserved overall. The separately cast willow leaf in her right is lost. Note that all exposed areas, and particularly the delicate crown, show no losses or signs of repair whatsoever. Fine, naturally grown patina. A 16th-century gilt-bronze figure in such magnificent condition is extremely rare.

Weight: 6,729 g (excl. stand)

Dimensions: Height 36 cm (excl. stand) and 41 cm (incl. base)

The neatly incised hair falling elegantly in strands over the shoulders and tied up into a high chignon behind the open worked foliate crown centered by a small image of the Buddha Amitabha.

With an old fitted wood base dating from the Qing dynasty. (2)

According to the Lotus Sutra, Avalokiteshvara can take any form necessary to save sentient beings. Thirty-three manifestations of Avalokiteshvara are mentioned and are known to have been very popular in Chinese Buddhism as early as the Sui and Tang Dynasties. The present lot depicts the bodhisattva in a manifestation known as Bhaisajyaraja Avalokiteshvara, or the 'Willow Leaf' Guanyin in Chinese. In this form, the bodhisattva holds a vial or bowl of elixir in the left and a stalk of willow leaves in the right, which was cast separately for the present statue and is now lost. The willow has evil dispelling properties and is used to sprinkle the elixir over devotees, which is believed to cure all physical and spiritual illnesses. This iconographic form was popular among devotees wishing for good health.

Buddhist gilt-bronze figures were produced almost from the beginning when Buddhism was embraced by various courts of China's division after the Han dynasty. Until the Tang dynasty, however, they remained very small. One of the earliest developments away from small votive images took place in the Khitan Liao dynasty, when statues not only became bigger but also developed stylistically towards a more sculptural aesthetic. During the early Ming period the court took complete control of their production, and a distinct classic style was devised that would determine the design of all future Buddhist gilt-bronze images, including the present lot.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Paris, 11 December 2018, lot 81

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

Description: Statuette de Guanyin en bronze doré, dynastie Ming

Expert remark: Compare the closely related pose, expression, robes, jewelry, hair, and crown. Note the smaller size (32 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's London, 7 November 2018, lot 66

Price: GBP 100,000 or approx. **EUR 135,500** converted and adjusted for inflation at the time of writing

Description: A lacquered parcel-gilt bronze figure of Guanyin, Ming dynasty, 16th century

Expert remark: Compare the related pose, expression, robes, jewelry, hair, and crown. Note the larger size (47 cm) and that the statue has only partial gilding.



Estimate EUR 30,000

Starting price EUR 15,000



173

A LARGE AND IMPORTANT LACQUER-GILT WOOD FIGURE OF BUDDHA, 17TH-18TH CENTURY

Expert's note: The present lot boasts a superbly preserved lacquer coating that is more than 250 years old, and hence shows a beautiful, naturally-grown patina. Furthermore, it is of relatively large size and overall in very good condition, making it an extremely rare example of Buddhist gilt-lacquer sculpture from the 17th to 18th century.

China. Well carved, the standing Buddha with elongated earlobes and a benevolent face beneath a prominent ushnisha formed with coiled curls reserved with an urna, wearing a thick overlapping draped robe opening to the bare chest and falling to the feet with folds distinctively detailed with coils and scrolls, all covered in a rich lacquer gilt. The back with an oval aperture.

Provenance: English trade.

Condition: Very good condition with old wear, expected minor age cracks, losses and nicks, minor old repair to fingers of proper left hand. Remnants of pigment. Fine, dark patina. A large wood figure of such high age and well-preserved condition, particularly to the lacquer gilding, must be considered extremely rare.

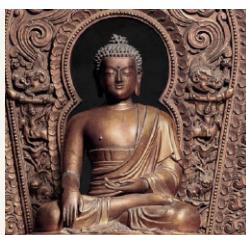
Weight: 2,310 g

Dimensions: Height 43.8 cm

Coating carved wood figures with gilt-lacquer is a technique that appears to have emerged during the early part of the Ming dynasty, continuing on to the Qing dynasty and echoing Buddhist bronze figures in form and decoration.

LITERATURE COMPARISON

Compare a related larger gilt-lacquered wood figure of Buddha, also dated 17th-18th century, 76.8 cm high, exhibiting the same kind of gilt found on the present lot, at Christie's New York, 23 March 2018, lot 1041. Note that the size of the Buddha statue without the throne is similar to the present lot.



AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams London, 16 May 2019, lot 169

Price: GBP 312,562 or approx.

EUR 377,500 converted and adjusted for inflation at the time of writing

Description: A Rare Set of Three Gilt-Lacquered Wood Figures of the Buddha, 17th-18th Century

Expert remark: Compare the lacquer gilding, the patina, the carving technique and style, as well as the related size (55 cm). Note that the lot comprises 3 statues.



Estimate EUR 15,000

Starting price EUR 7,500





174

**A GILT-LACQUERED WOOD
FIGURE OF AVALOKITESHVARA,
MING DYNASTY**

China, 1368-1644. Finely carved seated in dhyanasana on a double lotus base with beaded edges, his left hand raised toward the chest and his right lowered above his lap. Wearing long flowing robes secured at the waist with a belt and cascading in voluminous folds, and richly adorned with beaded jewelry. The serene face heightened with pigment and marked by heavy-lidded eyes, gently arched brows, and full lips, flanked by long pendulous earlobes. The hair falling elegantly in strands over the shoulders and arranged in a high chignon behind the foliate crown centered by a small image of the Buddha Amitabha.

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

Condition: Fine condition, commensurate with age. Extensive wear and some weathering, expected age cracks, minor losses, the front of the base with an old fill, flaking to lacquer, possibly minuscule touchups. Fine, naturally grown patina overall. The lacquer gilding, especially the face, is remarkably well preserved.

Weight: 1,092 g

Dimensions: Height 32 cm

**AUCTION RESULT
COMPARISON**

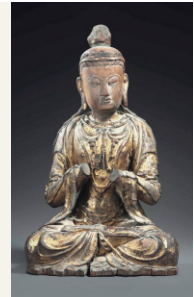
Type: Closely related

Auction: Christie's
New York, 18 March
2016, lot 1411

Price: USD 21,250
or approx. **EUR
25,500** converted and
adjusted for inflation
at the time of writing

Description: A gilt-
lacquer wood figure
of a bodhisattva, Yuan-early Ming dynasty,
14th-15th century

Expert remark: Compare the closely
related lacquer gilding, robes with similarly
carved folds, and hairstyle. Note that the
figure most likely once also had a crown
which is now lost. Note the similar size
(33.7 cm).



**AUCTION RESULT
COMPARISON**

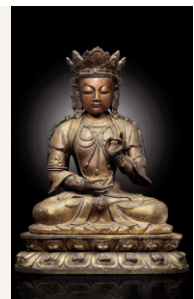
Type: Related

Auction: Christie's
New York, 15
September 2011, lot
1366

Price: USD 25,000
or approx. **EUR
32,000** converted and
adjusted for inflation
at the time of writing

Description: A gilt-
lacquered wood figure of a bodhisattva,
18th century

Expert remark: Compare the related
foliate crown and lacquer gilding. Note
the larger size (36.6 cm) and slightly later
dating.



Estimate EUR 4,000

Starting price EUR 2,000

175

A MASTERFULLY CARVED HARDWOOD FIGURE OF A BUDDHIST PRIEST, SCHOOL OF CHOYING DORJE

Tibet, late 17th to 18th century. Boldly carved, the priest seated on a square base elaborately decorated with foliate designs in high relief below floral diaper, wearing a jacket tied at the waist, the sleeves deeply incised with folds, and a skirt with line and diaper decorations. He is adorned with prayer beads in a unique manner, with one around each ear, wrist, and shoulder.

Provenance: A noted Hungarian private collector. Lempertz, Cologne, 11 December 2021, lot 39, bought-in at an estimate of **EUR 30,000** and described as a "dignitary in the style of the Tenth Karmapa Choying Dorje" dated 18th-19th century.

Condition: Very good condition with some old wear, expected age cracks, few small nicks and losses, occasional light scratches. The wood with a superb, naturally grown patina and a soft polish resulting in an unctuous feel overall.

Weight: 718.0 g

Dimensions: Height 21.5 cm

His face with an intense meditative expression marked by almond-shaped eyes with double-incised pupils below furrowed ridged brows. The finely incised hair pulled up into a low chignon, the hairstyle reminiscent of a lotus bud.

Choying Dorje (1604–1674), the Tenth Karmapa, was head of the Karma Kagyu School of Tibetan Buddhism and well known as an artist in the mediums of painting, metal casting, and carving. An eccentric figure within the history of Tibetan art, the Tenth Karmapa possessed a highly individual style, looking to a range of traditions for inspiration, including ancient metalwork from Kashmir and Swat. The present figure clearly shows his influence in the plasticity of the prayer beads, the deeply incised sleeve folds and line decorations to the skirt, and the unusual hairstyle.

Several rhinoceros horn figural carvings by Choying Dorje are documented, including a Tara which he presented to the Tsang Khenchen, see I. Mengele, 'The Artist's Life' in *The Black Hat Eccentric, Artistic Visions of the Tenth Karmapa*, New York, 2013, pp. 33-63. The 10th Karmapa is also said to have carved the representation of the five first patriarchs of the Kagyu lineage in rhinoceros horn, see Lama Kunsang, et al, *History of the Karmapas: The Odyssey of the Tibetan Masters with the Black Crown*, Boulder, Colorado, 2012, page 148.

LITERATURE COMPARISON

Compare a related ivory figure of Avalokiteshvara, attributed to Choying Dorje, with beaded jewelry that is similar to the present figure's prominent prayer beads, in the collection of the Metropolitan Museum of Art, accession number 1972.123. Compare a related brass figure of Green Tara, attributed to Choying Dorje, with beaded and floral designs that are similar to the present figure's prominent prayer beads, in the collection of the Rubin Museum of Art, object number C2005.16.3a-b.



Estimate EUR 15,000

Starting price EUR 7,500



176

A GILT COPPER ALLOY FIGURE OF PADMAPANI, LICCHAVI REVIVAL

Nepal, 17th century. Gracefully cast seated in lalitasana on a double lotus base, the right foot supported by a beaded lotus dais. Clad in a close-fitting dhoti and sash neatly incised with flowers and foliage, the latter a hallmark of the Licchavi revival in Nepal, the left hand holding a lotus stem coming to full bloom at the shoulder. The serene face with heavy-lidded eyes and full lips, the hair pulled up into a high chignon with locks escaping over the shoulders, secured by a beaded and floral headdress, backed by a foliate-incised mandorla.

Provenance: A & J Speelman Oriental Art, London, United Kingdom. A Hungarian collector, acquired from the above.

Condition: Very good condition with extensive wear to gilt, some casting flaws, few small losses, nicks and dents, remnants of pigment. The base unsealed.



A & J Speelman Oriental Art,
London, United Kingdom

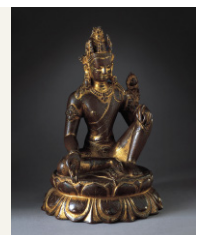
Weight: 770.0 g
Dimensions: Height 14.4 cm

The present sculpture depicts Padmapani, identifiable by the lotus stalk held at the left shoulder. Cast in lustrous copper alloy, the figure is defined by flowing lines and soft features, and clearly inspired by the sensitivity of modeling and graceful beauty of Licchavi and Transitional period sculpture. Originating in Northern Bihar, the Licchavi aesthetic was deeply rooted in

North Indian artistic traditions. Characterized by soft rounded modeling and languid forms, the Sarnath style of sculpture from the Gupta period had an immense influence on Nepalese art. Faint traces of blue pigment in the hair suggest that this bronze may have been absorbed into a Tibetan collection at some point in its history.

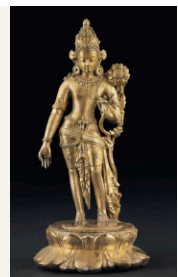
LITERATURE COMPARISON

Compare a related gilt copper alloy figure of Ratnapani, Licchavi period, dated 10th century, in the collection of the Norton Simon Museum, accession number F.1972.45.13.S. Note the noticeable lack of incised flowers and foliage as well as the similarities in the alloy, the gilt, the design of the base, the posture of the figure and the jewelry.



AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 21 March 2012, lot 835
Price: USD 86,500 or approx. **EUR 110,500** converted and adjusted for inflation at the time of writing
Description: A Gilt Bronze Figure of Padmapani, Nepal, Licchavi Revival Style, 17th Century
Expert remark: Compare the subject, the design of the base, and the neatly incised flowers and foliage. Note the larger size of 24.8 cm.



Estimate EUR 15,000
Starting price EUR 7,500



177

A GILT COPPER REPOUSSÉ PLAQUE OF VISHNU, 16TH-17TH CENTURY

Nepal. Vishnu standing atop a lotus base within a flaming aureole, dressed in a dhoti, adorned with jewelry and a billowing scarf, the right hands holding a lotus bud and a conch, the left hands with a chakra and a mace, his face with a benign expression surmounted by an elaborate crown. Note the fine incision work overall.

Provenance: From a Danish private collection.

Condition: Good condition with some old wear, minor casting flaws, few nicks and small dents, light malachite encrustations, with six apertures for suspension. Remnants of old ancient pigments.

Weight: 317.0 g
Dimensions: Height 24.3 cm

AUCTION RESULT COMPARISON

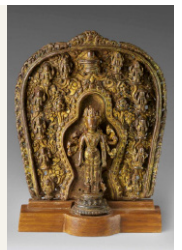
Type: Related

Auction: Christie's New York, 15 September 2015, lot 48

Price: USD 8,750 or approx. **EUR 10,500** converted and adjusted for inflation at the time of writing

Description: A gilt bronze figure of Vishnu with gilt-copper repoussé mandorla, Nepal, 16th/17th century

Expert remark: Compare the related pose. Note the smaller size (16.5 cm).



Estimate EUR 3,000
Starting price EUR 1,500

A GILT COPPER ALLOY FIGURE OF CHAKRASAMVARA AND VAJRABARAHI

Nepal, 17th-18th century. Chakrasamvara striding in alidhasana on two prostrate figures over a lotus base, dressed in a tiger skin and adorned with a garland of severed heads, holding a damaru and khatvanga in his primary hands and other attributes including the head of Brahma, trident, kartika, and kapala in the radiating hands. Vajravarahi with both legs wrapped around his waist and holding a kartika and kapala in her raised hands, dressed in a festooned belt and adorned with beaded jewelry. His hair pulled up into a high chignon adorned with sun and crescent moon symbols above the foliate crowns.

Provenance: Old Viennese private collection, built over several generations between 1910 and 1975, thence by descent in the same family.

Condition: Good condition with some wear, particularly to gilt, and minor casting flaws. Small nicks, losses and light scratches, some bending and dents, primarily to attributes. The base sealed with a double vajra plate.

Weight: 915.1 g

Dimensions: Height 15.3 cm

Chakrasamvara's four heads are cast separately and inserted with an attachment tang at the bottom. (2)

Chakrasamvara, embodying the most important transcendental ideals in Buddhist art, couples with Vajravarahi symbolizing a perfect union of wisdom and compassion. From Chakrasamvara's neck hangs a garland of severed heads strung on a length of human intestine and the hair of a corpse, signifying the purification of speech and the mental factors according to the Chittamatra or Mind-Only School as described by Asanga.

Being so complex, only the best artists were fit to undertake the challenge of casting Chakrasamvara. The task most often fell to Newari master craftsmen from Nepal who produced such sculptures for domestic and Tibetan worship. The stylistic preferences of each of those two audiences are somewhat slight. But, while many contemporaneous Tibetan examples emphasize the ferociousness of Chakrasamvara's facial expressions, here instead, a benign intimacy is shared between the deities gazing into each other's eyes. This sentiment betrays a preference in Nepal for showing divine couples in harmony, as representatives of ideal matrimony.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 13 September 2011, lot 356

Price: USD 20,000 or approx.

EUR 24,000 converted and adjusted for inflation at the time of writing

Description: A gilt bronze figure of Chakrasamvara and Vajravarahi, Nepal, 17th century

Expert remark: Compare the similar benign expression, the two in embrace gazing into each other's eyes, as well as the beaded jewelry and high chignons. If the base is discounted on the present figure, this bronze is of similar height (12.7 cm). Note that Chakrasamvara has only one head, the figures are wearing skull crowns, and there is no lotus base.



Estimate EUR 3,000

Starting price EUR 1,500



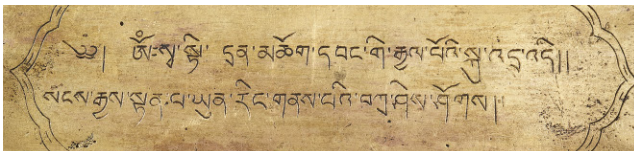


179

AN INSCRIBED GILT BRONZE FIGURE OF A LAMA, 17TH-18TH CENTURY

Tibetan-Chinese. Seated on a rug over a double cushion, all with incised floral pattern, his left hand holding a vajra, his right lowered above his lap, dressed in heavy robes with foliate-patterned hems and short-tailed cloud designs. His serene face with almond-shaped eyes below thick arched brows and full lips forming a calm smile, below close-cropped hair. Note the remarkably fine incision work overall.

Inscriptions: To back of base, 'Om Sawa Sati Drenchok Wang Gi Gyampo Kudradi Sange Tenpa Yunring Ne Pe Tashi Shok'.



Provenance: English trade.

Condition: Very good condition with some old wear and casting irregularities, minuscule nicks, light scratches, small dents, some rubbing to gilt. The base unsealed.

Weight: 1,616 g
Dimensions: Height 18 cm

The large cushion upon which the lama sits indicates that the sculpture was made during his lifetime or shortly after his death, as it was the convention to portray living figures seated on a cushion rather than on a lotus throne.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's, 10 May 2018, lot 984

Price: USD 18,750 or approx. **EUR 21,500** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze figure of a lama, China, 17th-18th century

Expert remark: Compare the closely related pose, short-cropped hair, heavy robes with similar incised hems, and incised cushion. Note the size (16.2 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 23 March 2018, lot 1044

Price: USD 15,000 or approx. **EUR 17,500** converted and adjusted for inflation at the time of writing

Description: A gilt-bronze figure of a seated lama, 18th century

Expert remark: Compare the closely related pose, short-cropped hair, and incised cushion. Note the size (15.2 cm).



Estimate EUR 4,000
Starting price EUR 2,000



180 A GILT COPPER REPOUSSÉ FIGURE OF GREEN TARA, 17TH-18TH CENTURY

Tibetan-Chinese. Well modeled seated in lalitasana, the right hand in varada mudra and the left in vitarka mudra, holding a lotus stem coming to full bloom at the shoulder, wearing elaborate jewelry and an incised robe falling in drapes, the face with a benevolent expression flanked by pendulous earlobes, crowned with a five-leaf tiara enclosing the hair coiled into an elaborate chignon. The seal plate with a punched double vajra.

Provenance: From an old British private collection, acquired in the 1970s. A Belgian private collection, acquired from the above. Old label to base with manual inscription: "Nepal Tibet - Bronze doré - Acquis dans les années 1970 Coll. A + JP de (...) Mc DONALD GB" (Nepal Tibet, gilt bronze, acquired in the 1970ies, collection of A + JP Mc Donald, UK)
Condition: Good condition commensurate with age and still presenting remarkably well. Some wear and manufacturing flaws, minor dings and dents, small tears and losses, light scratches, minuscule old repairs. The base sealed and possibly still filled with sacred contents. Good, naturally grown patina overall.

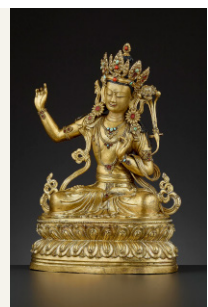
Weight: 1,055 g
Dimensions: Height 27 cm

This elegant seated figure of Tara exhibits many characteristics common to Buddhist imagery from the Qianlong period (1736-1795), made in the lamaist workshops in and around Beijing. In the latter half of Qianlong's reign, when the construction of Buddhist temples and the associated Buddhist images reached its apogee, the use of repoussé, where thin metals are beaten rather than cast, became more prevalent in an effort to save materials and time. The artisans of the period quickly mastered the process, and details such as the ornately worked crown and flowers at the shoulders in the present figure demonstrate the mastery of the technique.

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

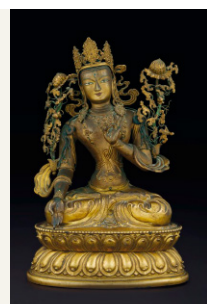
AUCTION RESULT COMPARISON

Type: Closely related
Auction: Galerie Zacke, 27 September 2019, lot 68
Price: EUR 10,744 or approx. **EUR 12,000** adjusted for inflation at the time of writing
Description: A gilt copper statue of Manjusri, Tibetan-Chinese, 17th-18th century
Expert remark: Compare the closely related repoussé work, gilding, incision work, inlays, and double lotus base with similar petals and beaded edge. Note the related size (29.8 cm)



AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 20 March 2019, lot 673
Price: USD 21,250 or approx. **EUR 24,000** converted and adjusted for inflation at the time of writing
Description: A repousse gilt-bronze figure of Tara, Inner Mongolia or China, late 18th century
Expert remark: Compare the closely related repoussé work and lotus base with similar petals and beaded edge. Note the size (39.4 cm).



Estimate EUR 8,000
Starting price EUR 4,000



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

Tibetan-Chinese, 1736-1795. Seated in lalitasana atop a double-lotus base with beaded edges, her raised left hand held in vitarka mudra and holding a lotus stem, her left lowered in prithvi mudra. Wearing a fine dhoti cascading in voluminous folds and neatly incised with foliate and diapered designs at the hems. Richly adorned with beaded, floral, and inlaid jewelry. The finely incised hair pulled up into a tall double-topknot falling elegantly in long segments down the sides of the shoulders and surmounted by a jewel.

Provenance: From the collection of Gustave Fayet (1865-1925), thence by descent in the family. Gustave Fayet was a French painter and art collector, who owned works by Degas, Manet, Pissarro and above all Paul Gauguin. Fayet was a man with a universal curiosity, an eminent patron of the arts, and a discerning collector in all fields.

Condition: Overall fine condition commensurate with age and presenting remarkably well and attractive. With old wear, traces of use and some minor casting flaws, occasional light scratches, tiny nicks, few small dents. Losses to inlays, some of the remaining inlays may be later replacements. Well-preserved ancient pigments. The separately cast lotus flowers at the shoulders are missing. The lacquer gilt sections with scattered stains. The fire gilt sections with minor areas of malachite encrustation. The base lid is bent and indented.



Gustave Fayet
(1865-1925)

Weight: 3,166 g
Dimensions: Height 37.7 cm

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

The impressive statue is made from a solid cast of copper alloy, as clearly evidenced by the lack of any dings or bent areas to body and base. Only the earrings, scarf, strands of hair, and the lotus foot support are executed in copper repoussé. The statue is gilt overall, partially in lacquer and partially with a superb fire-gilt, exactly as expected from a statue of the Qianlong period.

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 feminine 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

Type: Closely related

Auction: Christie's New York, 16 September 2016, lot 1231

Price: USD 35,000 or approx. **EUR 40,500** converted and adjusted for inflation at the time of writing

Description: A cast and repoussé gilt-bronze figure of a bodhisattva, Qianlong period

Expert remark: The bronze belongs to the same group as the present lot, combining repoussé elements with a cast figure. The bronze is of near-identical size (37.1 cm) and also dated to the Qianlong period.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 20 March 2019, lot 674

Price: USD 112,500 or approx. **EUR 122,500** converted and adjusted for inflation at the time of writing

Description: A large cast and repoussé gilt-bronze figure of Green Tara, Inner Mongolia, Dolonnor style, late 18th century

Expert remark: The bronze also depicts Green Tara and belongs to the same group as the present lot, combining repoussé elements with a cast figure. The bronze is of considerably larger size (58.1 cm high) and dated to the late 18th century.



Estimate EUR 8,000
Starting price EUR 4,000







182
**A RARE AND VERY LARGE
 PAINTED WOOD SUTRA COVER,
 NEPAL, CIRCA 1450**

Opinion: The present sutra cover is of exceptionally large size, which along with the remarkably fine manner of Pala-inspired painting leaves no doubt as to its importance, and – naturally – the importance of the manuscripts it once served to protect. Surviving with vibrant colors, the cover would have been commissioned by a monastery or wealthy family to protect a sacred text of the Buddhist canon. In Buddhist contexts, manuscripts are often considered sacred objects in their own right, which explains the care and attention afforded to the present, almost six centuries-old sutra cover.

The painting is in a distinct style that clearly emulates the Pala tradition of Northeastern India. For example, the oval bolsters, each with two triangular projections indicating a throne back, are commonly seen in Pala illuminated manuscripts. See, for example, Pal, *Tibetan Paintings*, 1984, page 46, plate 5.

Exquisitely painted to the left with Buddha Shakyamuni seated in dhyanasana on a stepped lotus throne under an elaborate arch composed of animals and offerings, his right hand lowered in bhumisparsa mudra and his left holding an alms bowl, and similarly to the right with Maitreya wearing loose-fitting robes and a fine crown, his hands held in dharmachakra mudra. Each of the central deities is flanked by two bodhisattvas turned toward them and kneeling in prayer, all figures backed by a halo, all surrounded by pale-blue lotus blossoms and foliate scroll against a dark ground.

Provenance: English trade.

Condition: Excellent condition, commensurate with age and presenting notably well, especially the many subtle details of the painting. Ancient wear, natural age cracks, rubbing, some losses to pigment and associated minor touchups, occasional scratches, minute nicks. Good patina overall.

Weight: 3,419 g
 Dimensions: 28 x 82.2 cm

**LITERATURE
 COMPARISON**

Compare a closely related pair of Nepalese Shaiva manuscript covers, also dated circa 1450, similarly painted with pale-blue foliate scroll, formerly in the collection of Pratapaditya Pal and now in the Los Angeles County Museum of Art, accession number M.80.155.1a-b.





AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams Hong Kong,
24 May 2021, lot 1

Price: HKD 627,500 or approx.
EUR 75,500 converted and
adjusted for inflation at the time
of writing

Description: A pair of carved and painted wood sutra covers, Central
Tibet, 13th century

Expert remark: Compare the closely related manner of painting,
as evidenced by the faces, halos, and oval bolsters with triangular
projections indicating a throne back. Note that the backside of each
sutra cover is carved with Buddhist figures and foliate scroll. Also note
the smaller size (11 x 40.3 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams Hong Kong,
2 December 2021, lot 1003

Estimate: HKD 500,000 or
approx. **EUR 60,500** converted and adjusted for inflation at the time of
writing

Description: A painted wood sutra cover, Tibet, circa 13th century

Expert remark: Compare the closely related manner of painting,
as evidenced by the faces, halos, and oval bolsters with triangular
projections indicating a throne back. Note the absence of foliate lotus
scroll and the smaller size (15.6 x 38.3 cm).



Estimate EUR 8,000
Starting price EUR 4,000

183

AN EARLY THANGKA OF GUHYASAMAJA AKSHOBHYAVAJRA, 13TH-14TH CENTURY

Central Tibet. Distemper and gilt on cloth. Superbly painted with the dark-blue, three-headed, and six-armed deity at the center, seated in dhyanasana on a lotus pillow atop a tiered throne supported by snow lions, backed by a lotus-petaled mandorla and halo. He is holding ritual implements including vajra, ghanta, padma, chakra, and khadga, and richly adorned with elaborate gold jewelry.

Provenance: Daffos & Estournel, Paris, 2004. A private collection in Milan, Italy, acquired from the above. 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: Very good condition, commensurate with age, with some old wear, creasing, minor losses and aging to pigments, few loose threads, possibly microscopic touch-ups here and there. The painting laid down on textile and double-matted. Presenting very well overall.

Dimensions: Image size 27.7 x 20.1 cm, Size incl. mounting 49.2 x 40 cm

Guhyasamaja Akshobhyavajra is flanked by two goats standing on elephants. The throne arch is topped by Garuda holding a naga in his mouth, flanked by two lamas in the upper register.

The Guhyasamaja Tantra is one of the most important scriptures of Tantric Buddhism, written in Sanskrit. In the practice of the Arya Tradition, the central deity of the Guhyasamaja is the blue-black Akshobhyavajra, a form of Akshobhya, one of the five tathagathas, sometimes called the dhyani buddhas. Akshobhyavajra holds a vajra and bell (ghanta) in his first two hands, and his other hands hold the symbols of the four other tathagathas: The wheel of Vairocana and the lotus of Amitabha in his rights, and the gem of Ratnasambhava and the sword of Amoghasiddhi in his lefts.

Expert's note: Rarely is this iconographic subject so clearly delineated, allowing the viewer to follow the contours of the body, examine hands and ritual implements silhouetted against the red background, and to gaze upon the otherworldly countenance of Guhyasamaja.

LITERATURE COMPARISON

Compare a related mandala thangka of Guhyasamaja Akshobhyavajra, dated to the 14th century, in the collection of the Rubin Museum of Art, object number F1997.43.1.



AUCTION RESULT COMPARISON

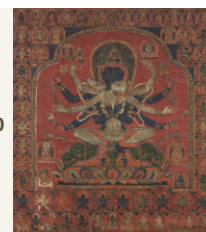
Type: Related

Auction: Sotheby's New York, 22 March 2018, lot 926

Estimate: USD 700,000 or approx. **EUR 810,000** converted and adjusted for inflation at the time of writing

Description: A thangka depicting Guhyasamaja, Tibet, 15th century

Expert remark: Note that the deity is depicted in union with his consort and that the thangka is of significantly larger size (105 x 90 cm).



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 15 September 2008, lot 6

Price: USD 242,500 or approx. **EUR 329,000** converted and adjusted for inflation at the time of writing

Description: An Important thangka of the Akshobya Vajra Guhyasamaja Mandala, Central Tibet, late 14th century

Expert remark: Note that the lot comprises a mandala thangka of larger size (91.4 x 83.2 cm), with a central depiction of Guhyasamaja Akshobhyavajra and consort.



Estimate EUR 20,000

Starting price EUR 10,000





184

A RARE THANGKA WITH THE FOOTPRINTS OF A KARMAPA, TIBET, 14TH - 16TH CENTURY

Distemper and gilt on cloth. Depicting the soles of two golden feet with multicolored chakras standing on a moon disc above a multicolored lotus base, a stylized column in between topped by a blue utpala flower supporting the Karmapa, at the bottom center a red vase flanked by naga figures, all surrounded by various buddhas, protectors, and teachers.

Provenance: From a noted Swiss private collection.

Condition: Good condition with ancient wear, a minuscule hole at one toe, some creasing and abrasions. The distemper and gilt with signs of natural aging as well as microscopic crackling and flaking. Possibly some minuscule old touchups. Losses and loose thread to the undecorated edges.

Dimensions: Image size 46 x 38 cm, Size incl. frame 66.7 x 58.4 cm

Matted and framed behind glass. (2)

The Karmapa is the head of the Karma Kagyu, the largest sub-school of the Kagyu, itself one of the four major schools of Tibetan Buddhism. Karmapa was Tibet's first consciously incarnating lama. Düsum Khyenpa, 1st Karmapa Lama (1110–1193), was a disciple of the Tibetan master Gampopa. A talented child who studied Buddhism with his father from an early age and who sought out great teachers in his twenties and thirties, he is said to have attained enlightenment at the age of fifty while practicing dream yoga. He was henceforth regarded by the contemporary, highly respected masters Shakya Sri and Lama Shang as the Karmapa, a manifestation of Avalokiteshvara, whose coming was predicted in the Samadhiraja Sutra and the Lankavatara Sutra.

The tradition of commissioning drawings of a teacher's feet appears to be an oral instruction coming down from Gampopa Sonam Rinchen, the teacher of the First Karmapa, Düsum Kyenpa, and also of Pagmodrupa Dorje Gyalpo, who wrote a famous early text describing this practice. Such paintings are extremely rare, with only a handful known in the East or the West.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 22 March 2011, lot 323

Price: USD 458,500 or approx. **EUR 585,500** converted and adjusted for inflation at the time of writing

Description: An important thangka with the Footprints of the Third Karmapa, Rangjung Dorje, Tibet, circa 1339

Expert remark: Compare the closely related motif and colors as well as the related size (51.1 x 37.5 cm). Note that this lot has been attributed to a specific Karmapa and is possibly of an earlier date than the present lot.



Estimate EUR 20,000

Starting price EUR 10,000

185

A THANGKA OF RED AMITAYUS, TIBET, 16TH CENTURY

Quote: "Bhagavan Lord of Limitless Life and Pristine Awareness with a body red in color, one face, two hands and with two long eyes glancing with compassion on beings, gazing on the entirety of migrators, a smiling face, wearing the complete sambhogakaya vestments." *Sakya Tridzin Kunga Tashi, 1656-1711, describing the present effigy in the late 17th century.*

The Buddha of Immeasurable Life, Amitayus, is considered to be beneficial for extending the life span of the practitioners and devotees. In the Mahayana Tradition, Buddha is described as having three bodies: a form body (nirmanakaya), an apparitional body (sambhogakaya) and an ultimate truth body (dharmakaya). Although Amitabha and Amitayus are the same entity, the difference in appearance can be explained as the first, Amitabha, is the form body and the second, Amitayus, the apparitional body. His striking red color serves to differentiate him from other appearances. The ultimate truth body is said to be without description.

Gold and distemper on cloth. Finely painted with a red Amitayus seated in dhyanasana atop a stepped lotus throne supported by two snow lions, holding vajra and ghanta in his hands, dressed in loose-fitting robes and elaborate jewelry, his face with a serene expression, wearing a foliate crown adorned with skulls, flanked by two standing bodhisattvas and surrounded by smaller seated lamas and standing wrathful guardians, with offerings below.

Inscriptions: To reverse 'Ah - Om Shri Ha Ha Hu Hu Phak - Hum - Om Sawa Badae Sawa Ha'

Provenance: English trade.

Condition: Fine condition commensurate with age and presenting notably well. With some old wear and soiling, minor abrasions and creasing, small losses, some with associated minuscule touchups.

Dimensions: Size incl. mounting 106.5 x 62.5 cm, image size 72.5 x 54.5 cm

Literature comparison: The thangka's deep blue sky and opaque red aureoles follow a 15th-to-16th-century style seen in a number of important works. See a thangka of Drakpa Gyeltsen and Sakya Pandita in the Rubin Museum of Art, object number F1997.45.4, and another of Vajradhara in the Rubin Museum of Art, object number F1998.17.3. See also a portrait thangka of Seton Kunrig at Bonhams, 29 November 2016, lot 125.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 22 March 2018, lot 928

Price: USD 75,000 or approx. **EUR 84,000** converted and adjusted for inflation at the time of writing

Description: A thangka depicting Bhaiṣajyaguru, Tibet, 16th century

Expert remark: Compare the closely related composition with similar blue ground and red aureoles, flanking bodhisattvas, and surrounding lamas.



Estimate EUR 8,000

Starting price EUR 4,000





186

A RED-GROUND AND GILT THANGKA OF AMITAYUS, WULIANG SHOUFO

Tibetan-Chinese, late 17th to 18th century. Gold and distemper on cloth, with a silk brocade frame and mounted as a hanging scroll. Finely painted in gilt above with the red ground with a magnificent depiction of Amitayus seated in dhyanasana on a lotus throne, supported on an elaborate stepped base decorated with auspicious symbols, holding a vessel in front of him, backed by a flaming halo, wearing long flowing robes and billowing scarves, richly adorned with fine jewelry, all below an inscription identifying the deity.

Inscriptions: To the top, 'Wuliang Shoufo' (Chinese name for Buddha Amitabha).

Provenance: The fine Japanese silk brocade mounting indicates that this thangka must have been in an old Japanese private collection at least 100 years ago. From there it went, most likely across several stations, into the French trade.

Condition: Good original condition with some old wear, creasing, small losses here and there.

Dimensions: Image size 118 x 63 cm, Size incl. mounting 166.5 x 80.3 cm

Literature comparison: Compare a closely related Tibetan red-ground thangka of Amitayus, also painted mostly in gold, dated circa 1800 and attributed to Central or Eastern Tibet, in the collection of the Los Angeles County Museum of Art, accession number M.83.253.

AUCTION RESULT COMPARISON

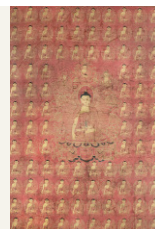
Type: Closely related

Auction: Bonhams
New York, 19 March
2012, lot 1106

Price: USD 16,250
or approx. **EUR**
20,500 converted and
adjusted for inflation
at the time of writing

Description: A red-ground thangka
of Shakyamuni Buddha, Tibet, 17th
century

Expert remark: Compare the closely
related manner of painting with similar
red ground and extensive use of gold.
Note the smaller size (66 x 44.4 cm).



Estimate EUR 6,000

Starting price EUR 3,000



187
**A THANGKA OF VAJRAVARAHI,
 TIBET, 18TH-19TH CENTURY**

Distemper and gold on cloth. The goddess standing in ardhaparyankasana on a prostrate figure atop a triangular base in front of a flaming mandorla, within a verdant landscape and with offerings before her. Vajravarahi is holding a kartrika in her primary right hand and a kapala in her left, a vajhra-handled sword in the secondary right hand and a khatvanga with vajra in her left.



Inscriptions: To the center and to each corner, 'oh ah hum'.

Provenance: German trade.

Condition: Good condition with minor old wear, little creasing, some soiling, and a few small tears and losses.

Dimensions: Image size 41.5 x 32.5 cm, size incl. mounting 69 x 48.2 cm

Vajravarahi is flanked by two Buddhas in the upper register and Green and White Tara in the lower register, all within a red border. Her body is richly adorned with fine jewelry and a garland of severed heads. Her flaming hair is secured by a tiara with vividly painted skulls. The silk mounting most likely dates to the same period as the painting itself.

Literature comparison: Compare a related thangka of Vajravarahi, dated to the 18th century and attributed to Kham Province, Eastern Tibet, in the collection of the Rubin Museum of Art, object number C2006.66.396.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 14 September 2010, lot 152

Price: USD 43,750 or approx. **EUR 55,500** converted and adjusted for inflation at the time of writing

Description: A thangka of Tinuma Vajrayogini, Tibet, 18th century



Estimate EUR 3,000

Starting price EUR 1,500



Expert's note: The small upper figure in the present thangka probably depicts Changkya Rölpe Dorjé, the preceptor of the Qianlong Emperor, and is one of a small group of works that consistently portray the idiosyncratic physiognomy of this eminent figure, with a fine mustache, sparse goatee, and a particularly notable strabismus of the left eye.

Changkya Rölpe Dorjé (1717-1786) was born in Amdo and educated at the court of the Yongzheng Emperor where he formed a strong relationship with his fellow student Hongli, the future Qianlong Emperor. Promoted to state preceptor by the new emperor, he became one of the most important and influential figures at the Qianlong court, in both religious and diplomatic affairs. He was recognized as the incarnate Changkya Khutukhtu, the Mongolian lineage of Buddhist masters. He presided over complex Buddhist state rituals, revitalized ancient Buddhist traditions and promoted revised teaching systems and Buddhist iconographic programs. He compiled the renowned illustrated pantheon of Three Hundred and Sixty Icons, and was responsible for the translation of important Buddhist texts into Mongolian. Under the auspices of the emperor, Changkya Rölpe Dorjé was responsible for the prodigious production of almost all Imperial Buddhist works of art seen in the eighteenth century, and is regarded as a visionary character that greatly contributed to the legacy of the Qianlong reign.

188 A THANGKA OF A LAMA AND CHANGKYA RÖLPÉ DORJÉ (1717-1786), QIANLONG PERIOD

China, 1736-1795. Gold and distemper on cloth. The elderly lama is seated with legs crossed on cushions resting on the platform of a throne with offerings placed before him, his right hand raised in karana mudra and holding a vajra, the left lowered in the same gesture and holding a ganta. He is wearing loose-fitting monastic robes and a tall yellow pointed cap, characteristic of the Gelugpa sect. Above the lama is a smaller image of a high pontiff, probably Changkya Rölpe Dorjé, holding a vase and lotus stems coming to full bloom at the shoulders and wearing a folded hat, which is also associated with portraits of the Panchen Lama. All within a rich verdant landscape with trees, mountains, and waterfalls amid thick swirling clouds.

Provenance: Belgian trade.

Condition: Extensive wear, soiling, staining, creasing, minor losses, small tears. The silk brocade mounting faded. Overall fair condition.

Dimensions: Image size 39 x 27.5 cm, Size incl. frame 54 x 41 cm

Literature comparison:

Compare a related portrait in the Staatliches Museum für Völkerkunde in Munich, published by Andreas Lommel, *Kunst des Buddhismus*, München, 1974, p. 161, pl. 87. Compare a related thangka of a Gelugpa lama, dated to the first half of the 19th century, in the Ashmolean Museum, University of Oxford, accession number EA1983.26.

AUCTION RESULT COMPARISON

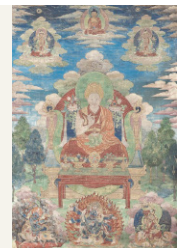
Type: Related

Auction: Christie's London, 7 November 2014, lot 485

Price: GBP 22,500 or approx. **EUR 33,000** converted and adjusted for inflation at the time of writing

Description: A thangka probably depicting the Changkya Hutuktu Rolpai Dorje (1717-1786), China, Qianlong period

Expert remark: Compare the related manner of painting with similar robes, folded cap, lotus blossoms, and clouds. Note this thangka probably depicts a young Changkya Rölpe Dorjé and is of slightly larger size (55.3 x 38.1 cm).



Estimate EUR 3,000

Starting price EUR 1,500



189
A VERY LARGE THANGKA
OF A HERUKA AND CONSORT,
TIBET, 18TH-19TH CENTURY

Distemper on cloth. The wrathful protector striding in union with his consort, his main arms wrapped around her, one holding a blood-filled skull cup, the other hands holding various attributes, adorned with floral jewelry and a garland of skulls, his four faces with fierce expressions marked by bulging eyes and sharp fangs, a flaming mandorla behind him, surrounded by smaller images of other wrathful deities and two bodhisattvas.

Provenance: Acquired by the father of the present owner around 1970 and thence by descent.

Condition: Good condition with some wear, creasing, abrasions, minor losses, possibly minor touchups.

Dimensions: Size 168 x 114 cm

LITERATURE
COMPARISON

Compare a related large thangka of Mahakala, dated to the early 18th century, 185.7 x 121 cm, in the Metropolitan Museum of Art, accession number 69.72.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 13 September 2017, lot 639

Price: USD 32,500 or approx. **EUR 38,000** converted and adjusted for inflation at the time of writing

Description: A large thangka of Chemchog Heruka, Tibet, 17th/18th century

Expert remark: Note the smaller size (96 x 66.7 cm)



Estimate EUR 6,000

Starting price EUR 3,000

AN IMPRESSIVE SILK EMBROIDERED THANGKA OF MAHAKALA

Inner Mongolia, circa 1780-1850. Finely woven with the wrathful protector trampling upon Ganapati atop a lotus pillow with diapered top, holding a flaying knife and blood-filled skullcup in his main hands, his four other hands holding various attributes, surrounded by flames amid clouds and mountain peaks, flanked by the sun and moon above.

Provenance: Purchased by a Swedish collector at Spink Gallery in London, during the 1970s (invoice lost), and thence by descent in the family. London trade, acquired from the above.

Condition: Very good condition with minor wear, minimal soiling, few loose threads, few tiny losses.

Dimensions: Size 101.5 x 73.5

LITERATURE COMPARISON

Compare a related silk embroidered temple hanging depicting Palden Lhamo, attributed to Inner Mongolia and also dated ca. 1780-1850, in the collection of the Victoria & Albert Museum, accession number IS.9-1976. Note the similar embroidering technique, dyeing method and applied colors, particularly to the diaper decoration on the lotus pillow, whereas other details such as the clouds and flames are somewhat reminiscent of Chinese painting.



Estimate EUR 8,000

Starting price EUR 4,000





191
**AN EMBROIDERED SILK
 THANGKA OF PADMASAMBHAVA,
 QING DYNASTY**

China, late 18th to early 19th century, possibly Imperial workshops. Finely woven with Padmasambhava in the center, seated on a lotus throne emerging from water, his right in vitarka mudra, his left holding a staff, backed by a halo, surrounded by lamas, Mahakala in the lower left corner, on top Hayagriva and Shakyamuni, all meticulously set in a mountain landscape with deer, ducks in the background and pearls and other offerings among crashing waves in the foreground.

Provenance: From an old private collection in New York City, USA.
Condition: Very good condition with minor wear, little staining, and few loose threads. The frame with old wear and small nicks.

Dimensions: Size incl. frame 87 x 60 cm, image size 66.5 x 40 cm

Matted and framed behind glass.

Expert's note: Silk textiles of high quality are among the most revered articles in Buddhist worship in China and Tibet. Similar to sculptures and paintings, the finest textile Buddha images were commissioned to accrue religious merit. During the early Ming dynasty, magnificent silk thangkas were produced by the Chinese Imperial workshops as gifts to Tibetan monasteries. The tradition of weaving and embroidering sacred images and presenting them as lavish gifts to Tibetan monks of the highest ranks not only continued throughout the Qing dynasty, but rather became a common governmental practice.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams New York, 23 July 2020, lot 846

Price: USD 57,575 or approx. **EUR 61,500** converted and adjusted for inflation at the time of writing

Description: An embroidered silk thangka of the Buddha of healing, Qing dynasty, late 18th/early 19th century

Expert remark: Compare the closely related silk embroidery with the same rare tone of salmon color used in the background. Note the size (88.6 x 45.8 cm).



Estimate EUR 8,000

Starting price EUR 4,000

192

**AN EXTREMELY LARGE 'GUANYIN AND LUOHAN'
BUDDHIST TEMPLE PAINTING,
MING DYNASTY OR EARLIER**

Expert's note: In the early years of the twentieth century, a large cache of scrolls and documents of various kinds and sizes was discovered at the famous Buddhist cave complex at Dunhuang. The present painting is closely related both in style and execution to this group of works, which have lastingly inspired Chinese artists for over 1000 years. Its exceptional size and well-preserved pigments leave no doubt that it was originally housed in a large Buddhist temple, probably for several centuries.

China, 1368-1644 or earlier. Ink and watercolors on silk. Finely painted with Guanyin standing with each foot resting on a lotus blossom, wearing loose-fitting robes and billowing scarves, adorned with floral jewelry, the serene face with heavy-lidded eyes centered by an urna, the hair tied up into a high chignon behind the floral tiara, the lower section with a group of luohan, all within a lush landscape with trees and rockwork.

Provenance: From a Hungarian private collection.

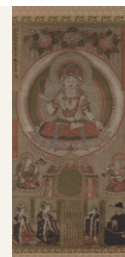
Condition: Very good condition commensurate with size and age. Some wear, soiling, staining, creasing, minuscule losses and tears. The background darkened over time, some touch-ups.

Dimensions: Image size 261 x 136 cm, Size incl. frame 268.5 x 143.5 cm

Framed behind glass. (2)

LITERATURE COMPARISON

Compare a related silk painting depicting Guanyin of the Water Moon, dated to the Northern Song dynasty, 968, discovered at Dunhuang in the early 20th century and now in the collection of the Freer Gallery of Art in the National Museum of Asian Art, Smithsonian Institution, accession number F1930.36.



AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams New York, 12 September 2012, lot 2021

Price: USD 122,500 or approx. **EUR 154,500** converted and adjusted for inflation at the time of writing

Description: Anonymous (17th/18th century), Guanyin by a Lotus Pond



Estimate EUR 15,000

Starting price EUR 7,500





193 'THE TEA SHOP', QING DYNASTY

China, probably Canton, 19th century. Ink and watercolor on silk. Depicting a tea warehouse, one room with workers sorting the tea on long tables, while the tea is packed into large boxes in the background. In the front there is a salesroom with various signs, the crowded room with salesmen selling tea to customers, all within a coastal area (most likely Canton), with mountains in the background and two sailing boats.

Inscriptions: The signs show the name of the tea shop, 'Yushen chahao', and the different kinds of tea which are for sale.

Provenance: Belgian trade.

Condition: Very good condition with minor wear, little foxing.

Dimensions: Image size 63.5 x 52.3 cm, Size incl. mounting 70.8 x 59.5 cm

In the early seventeenth century, the Dutch India Company introduced Chinese tea to Europe, creating a global market that remains today. Farmers all over China grew tea as one of various crops on their small land holdings. These crops were then transported across mountains to wholesale centers where dealers from China and Europe gathered to select the teas they wanted.

The tea was further transported to ports. On its arrival, a second selection process took place, with agents acting for the various companies, delivering their goods to European and American countries.



'Culling Tea' (c. 1869), attributed to Lai Fong (1839-1890), albumen silver print, Metropolitan Museum of Art, accession number 2005.100.494.38

Primarily produced for export in the late 18th and early 19th centuries in the thriving port of Guangzhou, gouache images of tea, silk, and porcelain production were popularly produced by studios of artists. While illustrating Chinese commerce and agricultural modes of production, these aesthetics of the opaque gouache painted images would mimic the appearance of oil on canvas, with the entire surface covered with color, and abandoning the Chinese tradition of leaving the sky or water unpainted. **The present silk painting, however, is painted in a decidedly Chinese style** and focuses on the tea shop itself, instead of the production of tea, and is thus a rare example.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 7 November 2019, lot 37

Price: GBP 90,000 or approx. **EUR 113,000** converted and adjusted for inflation at the time of writing

Description: Chinese School, circa 1820, Tea production – a set of twelve paintings

Expert remark: Note the lot consists of twelve paintings



Estimate EUR 3,000
Starting price EUR 1,500

194

**'DAMO STANDING ON A CLIFF',
17TH-18TH CENTURY**

China. Ink and color on silk. Finely painted to depict a withdrawn Damo dressed in his yellow robe, partly covered by a red and green cloak, wearing sandals, his left holding a bowl with jewels, his right with prayer beads. The head shaved, the ears pierced and with gold loop earrings, standing on a cliff, looking into the far distance.

Provenance: British trade.

Condition: Very good condition with minor wear, some scratches, minor creasing, few stains.

Dimensions: Image size 63 x 39.5 cm, Size incl. frame 73.1 x 49.5 cm

Bodhidharma, also known as Damo in China, was a Buddhist teacher from south India who traveled to China around C.E. 500. There he founded the Chan (Zen) sect of Buddhism, which stresses silent meditation and rejects the study of texts, worship of images, and ritual performances. It is said that Bodhidharma spent nine years seated before a wall in silent meditation, a feat that provides the subject of this painting.

Framed behind glass. (2)

**AUCTION RESULT
COMPARISON**

Type: Related

Auction: Sotheby's Hong Kong, 19 April 2021, lot 3092

Price: HKD 189,000 or approx. **EUR 24,000** converted and adjusted for inflation at the time of writing

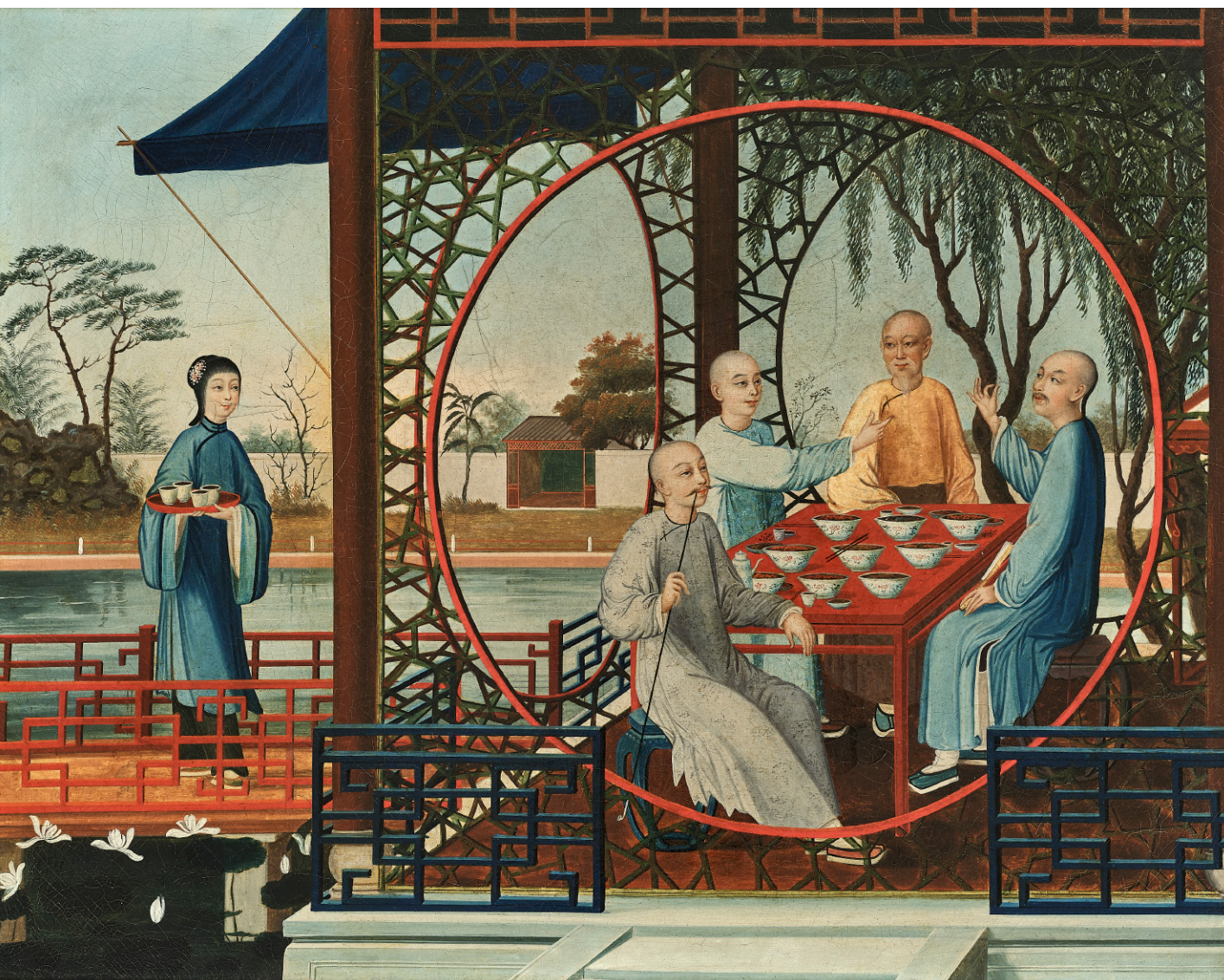
Description: Anonymous (Ming Dynasty) | Luohan

Expert remark: Compare the related motif, material, and technique. Note the larger size (194 x 93.3 cm).



Estimate EUR 3,000

Starting price EUR 1,500



195

**'A RELAXING DINNER', OIL ON CANVAS,
CHINESE SCHOOL, QING DYNASTY**

Opinion: The remarkably fine detail and the moody character of the scene overall are both proof of the high level achieved by Chinese masters in the mastery of the European oil painting technique shortly after 1800.

China, first half of 19th century. Finely painted with four men seated at a table with bowls and chopsticks before them, two conversing with each other and making gestures, one picking his teeth with the tip of his long pipe, the eldest looking on from the top of the table, a female servant outside the pavilion holding a tray with cups, the background with willows, pines, and buildings.

Provenance: French trade.

Condition: Craquelure and old wear, otherwise in good condition with only few minor scattered areas of inpainting (inspected under strong blue light). Laid down on a modern canvas backing.

Dimensions: Size incl. frame 57 x 70.5 cm, Image size 50.5 x 64 cm

With a modern frame. (2)

China trade paintings were created in Asia for export to the Western market. While such works have existed for centuries, the period between the 18th and 19th centuries saw a boom, producing the majority of existing works. This era coincided with a rapid increase in trade between China and the West, fueled by the commercial expansion in southern China and the growth of Hong Kong.

AUCTION RESULT COMPARISON

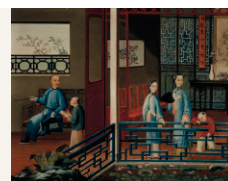
Type: Closely related

Auction: Christie's New York, 14 October 2020, lot 171

Price: USD 80,000 or approx. **EUR 86,000** converted and adjusted for inflation at the time of writing

Description: Chinese school, first half 19th century, An Official's Family at Leisure, a set of four

Expert remark: Note that the lot comprises four paintings of similar size (51.4 x 65.4 cm).



Estimate EUR 3,000

Starting price EUR 1,500

196

**'THREE CHICKS',
BY SHEN QUAN
(1682-1760),
DATED 1757**

China. Ink and watercolors on silk, in a silk brocade mounting and laid down on paper. Depicting three chicks on grassy ground amid two flowering chrysanthemums.

Inscriptions: The inscription reading 'written in the fifth month in the year of Dingchou Qianlong period (1757), Nanping Shen Quan 76'.

Provenance: From the collection of Dr. David Ho (1911-1986), and thence by descent within the family. Dr. David Ho (Chinese name Ho Hangchi) was born in Guangzhou in 1911. His father was a well-known dentist in Nanjing who counted Chiang Kai-shek among his patients. Dr. Ho was a legal officer at the United Nations in New York from 1949 until his retirement in 1971. Interested in Chinese history and art, Dr. Ho was particularly fascinated by objects that were inscribed. His extensive archive suggests that it was during his time in New York that he began collecting and researching Chinese artifacts.

Condition: Good condition with some old wear, minor creasing with associated old repairs, small losses here and there.

Dimensions: Image size 60.2 x 35.5 cm, Size incl. mounting 86.8 x 47.5 cm

Shen Quan (ca. 1682-1760) was active during the Qing dynasty and painted in the Ming academic style. Shen was very influential in Japan, inspiring an entire school of painting, the Nanping School, which flourished in Nagasaki during the Edo period and was named after the artist's courtesy name.

**AUCTION RESULT
COMPARISON**

Type: Related

Auction: Christie's
Hong Kong, 25
November 2013, lot
1007

Price: HKD 400,000
or approx. **EUR**

60,500 converted
and adjusted for inflation at the
time of writing

Description: Shen Quan
(1682-1762), Plum Blossom and
Mandarin Ducks



Estimate EUR 4,000
Starting price EUR 2,000



197

A SPECTACULAR PORTRAIT OF A SECOND-RANK CIVIL OFFICIAL, IMPERIAL SCHOOL, YONGZHENG, PRE-1730

Expert's note: Before the Yongzheng Emperor's new regulations for hat finials in 1730, first-rank officials used a ruby bead and small white pearl, while second-rank officials wore a ruby bead and a small red gemstone. Afterwards, first-rank officials' finials were set with second-rank officials held coral beads or red glass in imitation of coral, with both using small white pearls. The hat finial of the present official is clearly set with a ruby and not a coral bead, which is evidenced by the paler color of his coral necklace, as well as a smaller red stone. **Therefore, this portrait must have been painted before the 1730 regulations were put in place.** For more information on Qing-dynasty hat finial regulations before and after 1730, see Gary Dickinson & Linda Wrigglesworth, *Imperial Wardrobe*, London, 1990, page 106.

China, before 1730. Ink, gilt, and watercolors on silk, with a silk brocade frame and laid down on paper. The elderly aristocrat wearing a red official hat (chao guan) with a gold finial holding a large ruby and a smaller red gemstone. Note the exceptional quality of the painting and remarkable attention to detail – as found for example on the silk rug with its distinct forbidden stitch, the gilt-outlined swirling clouds on the rank badge, and the robe hems, which all appear strikingly lifelike.

Provenance: Chicago trade, USA, sold for the benefit of a noted cultural nonprofit organization. European trade, acquired from the above.

Condition: Very good condition with only minor wear, some soiling, little creasing, small losses, few minor touchups.

Dimensions: Image size 155.6 x 77 cm, Size incl. mounting 175 x 80.8 cm

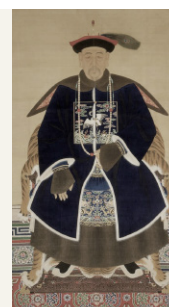
Seated on a fine wooden yokeback chair with a tiger skin seat cover, wearing a midnight blue surcoat (pu fu) over a blue silk formal court robe (chao fu), the collar of the surcoat and hems of the robe decorated with sinuous dragons amid colorful clouds, matching the golden pheasant rank badge, his left hand holding a white pearl from his coral court necklace between two fingers, the realistically treated face marked by heavy-lidded eyes, deep wrinkles, and a gray mustache and beard. Note the texture of the soft fur of the tiger's pelt and coat edges, as well as the rough quality of the embroidered cloud-scroll bands of the coat cuffs.

At the beginning of the Qing dynasty, the chao guan was worn on semi-formal occasions without its usual ornate spike. The Yongzheng Emperor appears to have felt that this was unsatisfactory. Easily identified hat finials were introduced in 1727 by the Yongzheng Emperor and were worn on all official and public occasions. The new insignia was a large round bead of material of the appropriate color, along with a smaller pearl or stone of the same color as the bead, mounted on a gilt base. The highest-ranking officials wore plain opaque red beads, while the lowest wore silver. In 1730, regulations were introduced to allow the use of colored glass instead of precious stones.



LITERATURE COMPARISON

Compare a related 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, illustrated in J. Stuart and E. S. Rawski, *Worshiping the Ancestors: Chinese Commemorative Portraits*, Washington, D.C., 2001, p. 161, fig. 6.8. Note the ruby bead and small white pearl on the finial, indicating that this painting was made after 1730.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: 17 September 2010, lot 1060

Price: USD 74,500 or approx. **EUR 98,000** converted and adjusted for inflation at the time of writing

Description: Anonymous (18th/19th century), Portrait of a Civil Official

Expert remark: Note that the coral bead and white pearl of the hat finial worn by this official were only used after the 1730 regulations (see Expert's note), which clearly indicates this portrait was painted after 1730 and thus after the present lot, although both works share the same level of artistic skill. Note the size (156.2 x 76.2 cm).



Estimate EUR 8,000

Starting price EUR 4,000



198
**'MAGU AND CRANE',
 FOLLOWER OF GAI QI (1773-1828),
 DATED 1843**

China. Ink and watercolors on silk, mounted as a hanging scroll. The immortal carrying her flower basket filled with peaches, peonies, and chrysanthemums, strung by green strings held in her hands, dressed in a long flowing robe with a billowing scarf and a leafy skirt, two lingzhi attached by a string to her robe, a crane standing beside her.

Inscriptions: Upper left, signed 'Yuhu Waishi Gai Qi', and dated 'six days after the tomb sweeping festival in the year of Guimao (corresponding to April 1843), two artist seals. Lower right, one collector's seal.

Provenance: Old collectors label at the scroll handle inscribed '4499/E40 Kai Chi Figures'. Swiss trade.

Condition: Good condition with some wear, minor staining and creases, some soiling on the image and mounting, the mounting with minor tears.

Dimensions: Image size 131 x 62.5 cm, size incl. mounting 231 x 83.5 cm

Gai Qi (1773-1828), known by his courtesy name Boyun and scholar name Yuhu Waishi, was one of the most accomplished artists of the mid-Qing era, who mastered the painting of lady's portraits beyond comparison. He is also noted for the illustration of an important fiction in Chinese literature history, *Dream of the Red Chamber*, also known as *The Story of the Stone*.

Estimate EUR 3,000
 Starting price EUR 1,500





199
**'LUOHANS', ATTRIBUTED TO
 DING GUANPENG (ACTIVE 1708-1771)**

China. Ink and watercolors on paper, with a silk brocade frame and mounted as a handscroll. Depicting various luohans in remarkably fine detail, including an elderly Asita playing with his characteristically long eyebrows beside a younger monk bowing to him and holding a censer, with further luohans carrying staffs, books, chimes, flywhisks, and other monastic accoutrements, all wearing loose-fitting robes cascading in voluminous folds and standing amid crashing waves.

Inscriptions: Lower left, signed 'Painted with respect by the subject Ding Guanpeng', two seals, 'Subject' and 'Ding Guanpeng'

Provenance: British trade.

Condition: Very good condition with minor wear and little foxing.

Dimensions: Image size 21.7 x 139.4 cm, Size incl. mounting 31.6 x 159.5 cm

Note that the figure to the very left appears to be Guanyin, not a Luohan, standing in a characteristic pose with her arms shrouded in her long sleeves and wearing a cowl.

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 own distinct style and by precisely copying the work of important masters. He spent about 50 years in the Palace Academy and painted at least 200 major works with his own hand.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 1 November 2004, lot 887

Price: HKD 239,000 or approx. **EUR 46,000** converted and adjusted for inflation at the time of writing

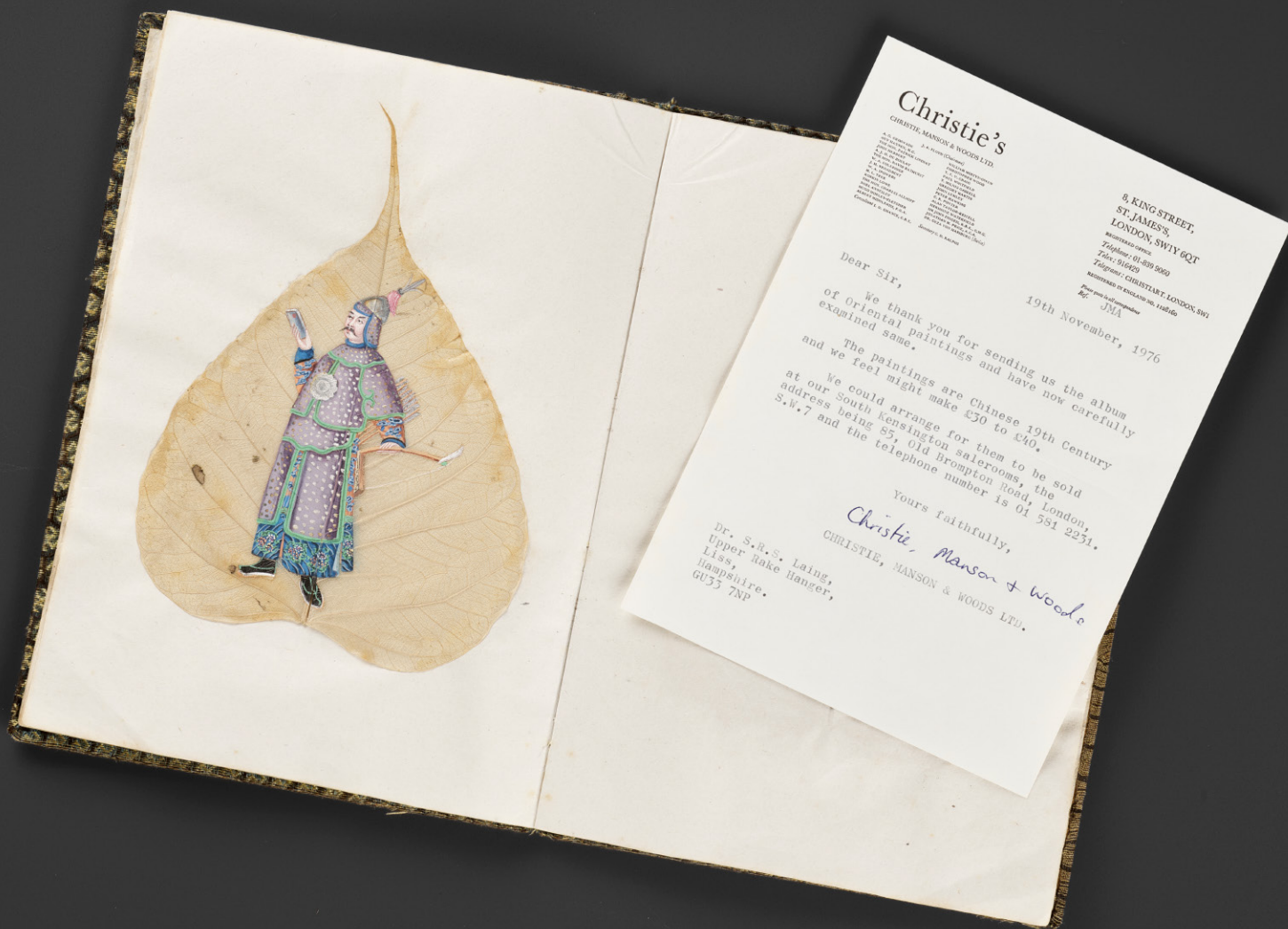
Description: Ding Guanpeng (active 1742-1754, attributed to)

Expert remark: Note the size (66 x 38 cm each) and that this lot comprises six paintings and has important and well documented provenance



Estimate EUR 3,000

Starting price EUR 1,500



200 A RARE ALBUM OF TWELVE BODHI LEAF PAINTINGS, 19TH CENTURY

China. Each bodhi leaf skillfully hand-painted with exceptional detail depicting individual portraits of Qing court members, including a royal couple, each seated on a dragon throne, dressed in opulent robes decorated with a dragon emblem, and holding a ruyi scepter. Another bodhi leaf with an imperial bodyguard wearing a hat with peacock feather, holding arrows in his left and a bow in his right.

Provenance: From the collection of Dr. S.R.S. Laing, Hampshire, United Kingdom. A copy of an original letter from Christie, Manson and Woods Ltd., dated 19 November 1976, addressed to Dr. S.R.S. Laing, dating the present lot to the 19th century, and signed by hand with 'Christie, Manson + Woods', accompanies this lot. In this letter, Christie's thanks the potential consignor for sending in his album (the present lot) and offers to put it up for auction.

Condition: Very good condition with some old wear, the dried Bodhi leaves with very minor age-related losses and tears, the paper with foxing, the pages loosened. The fabric on the album cover with minor old wear, soiling and loose threads.

Dimensions: Size 24.3 x 17.5 cm

Further depictions include a diplomat dressed in blue robes and an official's hat, a military official in armor, noble ladies, and courtiers. Mounted within a silk cover decorated with bands of wan symbols within hexagons. (2)

The bodhi tree, also known as the *figus religiosa*, is one of the most sacred trees in Buddhism. Special religious significance is given to this form of leaf painting because the Historical Buddha Shakyamuni (circa 563-483 B.C.E.), also known as Siddhartha Gautama, obtained enlightenment under the bodhi tree at Bodhgaya in India. Many temples throughout China planted *Ficus religiosa*, a tree known for its great size and longevity, and a tradition of leaf art emerged for copying sutras or painting Buddhist images.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 29 May 2019, lot 2702

Price: HKD 250,000 or approx. **EUR 32,500** converted and adjusted for inflation at the time of writing

Description: An Album of Bodhi Leaf Paintings, 18TH-19TH century

Expert remark: Compare the exceptional quality of the bodhi leaves. Note that the paintings depict Buddhist motifs.



Estimate EUR 6,000
Starting price EUR 3,000





201
**A 'CHAEKGORI' EIGHT-PANEL SCREEN,
 JOSEON DYNASTY, WITH 'HIDDEN' ARTIST SEAL**

Korea, 19th century. Ink and watercolors on paper. The eight vertical 'Scholars Accoutrements' paintings mounted as an eight-panel folding screen depicting an array of books, scrolls, and other items associated with a scholar's studio. With silk brocade mounting, hardwood frame, and metal fittings. The lower section of the first panel from the right, showing a variety of seals, is painted with a hidden artist signature in the form of a seal face.

Provenance: From an old German private collection, acquired in Korea during the 1970s, and thence by descent within the same family.

Condition: Good original condition with some old wear. Minor tears, creases, losses, little soiling, and fading along the edges. Overall displaying spectacularly well. Exceedingly hard to find in this near-pristine state of preservation.

Weight: 12.6 kg

Dimensions: Screen size 179 x 342 cm, Image size 139 x 328.6 cm

The Chinese-style books on screens of the present type are usually depicted closed, stacked in sets wrapped in slipcases. Joseon-dynasty scholars sat on thin cushions on the floor and worked at small, portable desks. Chaekgeori is a Confucian theme, directly related to the scholarly aspiration of the landed gentry, the scholar-officials of the Joseon-dynasty government. Yet, bookstack screens were popular in the homes of commoners, as well, symbolizing the Confucian ideals of education and self-improvement, and perhaps providing inspiration to the family's children. There is literary evidence that this subject became a status symbol after King Jeongjo (reigned 1776-1800) placed one behind his desk in the men's quarters of the palace.



Hidden artist signature in the form of a seal face



Expert's note: Functioning the same way as a signature in Western art, a seal impression on a chaekgeori screen is sometimes included to reveal the painter's identity. It is called a 'hidden' seal due to its discreet placement. **Only about 12 works with such a 'hidden' seal are known today.**

Literature comparison: Compare with a closely related ten-panel folding screen, also signed with a hidden seal, in the collection of the Cleveland Museum of Art, accession number 2011.37. For a full discussion of Chaekgeori screens, see Kay E. Black and Edward W. Wagner, "Court style Ch'aekkori," in *Hopes and Aspirations: Decorative Paintings of Korea*, exhibition catalog (Asian Art Museum of San Francisco, 1998), 21-35, and also Black and Wagner, "Ch'aekkori Paintings: A Korean Jigsaw Puzzle," *Archives of Asian Art* 46 (1993), 63-75.

AUCTION RESULT COMPARISON

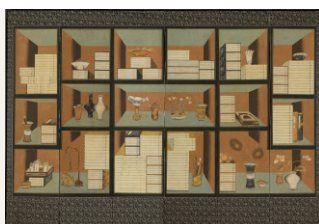
Type: Closely related

Auction: Galerie Zacke Vienna, 6 March 2021, lot 659

Price: EUR 17,696 or approx. **EUR 19,000** converted and adjusted for inflation at the time of writing

Description: A 'chaekgori' six-panel screen, Joseon dynasty, with 'hidden' artist seal

Expert remark: Compare the closely related manner of painting and motifs. Note that the lot only comprises a six-panel screen.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 23 March 2011, lot 992

Price: USD 458,500 or approx. **EUR 564,500** converted and adjusted for inflation at the time of writing

Description: Scholar's Accouterments (chaekgori), second half 19th century

Expert remark: Note that the lot comprises a ten-panel screen (139 x 29 cm each panel), and that the painting is executed in ink and color on silk instead of paper.

Estimate EUR 15,000

Starting price EUR 7,500

202

**'A SPRING OFFERING WITH AN ANCIENT GUI
AND A STONE RUBBING OF A MYTHICAL BEAST',
BY WU CHANGSHUO (1844-1927)
AND ZHU CHENG (1826-1900)**

China. Ink and watercolors on paper, mounted as a hanging scroll. Superbly painted with a vibrantly colored flower growing from a leafy stem inside an ancient gui bronze vessel above a stone rubbing depicting a legendary bovine animal surrounded by astrological symbols, below a lengthy inscription.

Inscriptions: Center right, 'Qingshan Qiaosu Cheng', and one seal, 'Zhu Cheng Zhi Yin'. Upper left, a text about the rubbing and the legendary animal it depicts, signed 'Changshuo Wu Junqin', and two seals, 'Wu Jun Zhi Yin' and 'Cang Shi'.

Provenance: From a noted private collector.

Condition: Excellent condition with only minor wear and minimal soiling to mounting.

Dimensions: Image size 99.7 x 32.5 cm, Size incl. mounting 181 x 47 cm

Wu Changshuo (1844-1927) was a prominent Chinese painter, calligrapher, and seal artist of the late Qing Period. Initially, he devoted himself to poetry and calligraphy with a strong interest in early scripts. He also led the Xiling Seal Art Society, an academic organization for Hangzhou-based seal artists. Only later did he consider himself a painter associated with the 'Shanghai School'. As a painter, he was noted for helping to rejuvenate the art of painting flowers and birds.



Wu Changshuo (1844-1927)

Expert's note: The calligraphy, the gui and the stone rubbing are by Wu Changshuo, whereas the flower is by Zhu Cheng. Artprice, the world-leading art database, has recorded a total of eight other noted artists from the period with whom Zhu Cheng (aka Zhu Menglu) had similar collaborations during his accomplished career.

**AUCTION RESULT
COMPARISON**

Type: Closely related

Auction: Christie's Hong Kong, 27 November 2012, lot 1259

Price: HKD 500,000 or approx. **EUR 79,000** converted and adjusted for inflation at the time of writing

Description: Wu Changshuo (1844-1927), Bamboo and Bronze

Expert remark: Compare the closely related motif. Note the smaller size (68.5 x 33.8 cm)



Estimate EUR 10,000

Starting price EUR 5,000

青山樵子備

士亦難望字是隱居者莫不其出古黃龍寺同祀其寺前知先師
 蘇公顏子之曰余處子處其理琳不肖將示人之富貴人皆不若為
 寶物也松出余處亦補以富貴花深恐遠見之能知後者不特其凡
 此

吳俊卿





203

**'KINGFISHER AND LOTUS',
BY WANG XUETAO
(1903-1982)**

China. Ink and watercolors on paper, mounted as a hanging scroll. Vividly painted with a kingfisher perched on the stem of a large lotus blossom above grasses, leaves, a pink lotus flower, a closed pink lotus bud, and an insect.

Inscriptions: Upper right, signed 'Wang Xuetao', two seals of the artist. Lower left, one seal of the artist.

Provenance: London trade.

Condition: The painting in very good condition with minor wear, foxing, and faint creases, the mounting backed in some areas and generally with more extensive wear and foxing as well as small tears.

Dimensions: Image size 136.5 x 68 cm,
Size incl. mounting 210.5 x 82.5 cm

**Wang Xuetao
(1903-1982)**

was a Chinese painter from Hebei province, who attended the Baoding Zhili Teachers College and the Peking College of Arts. Later he studied under Wang Mengbai, Qi Baishi, and Chen Banding.



**Wang Xuetao
(1903-1982)**

**AUCTION
RESULT
COMPARISON**

Type: Closely related
Auction: Christie's Hong Kong, 1 December 2020, lot 1135

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

Description: Wang Xuetao, Lotus and Mandarin Ducks

Expert remark: Compare the closely related manner of painting with similar lotus and birds. Note the addition of mandarin ducks in this work and the smaller size (96.5 x 60 cm).



Estimate EUR 8,000

Starting price EUR 4,000

**'TWO GALLOPING HORSES',
BY XU BEIHONG (1895-1953), DATED 1948**

China. Masterfully painted in a highly expressive manner with bold and vivid brushstrokes, characteristic for the artist, using exclusively black ink against a pure white background. Note the scattered remnants of preliminary sketch work below the final painting, and the distinct horizontal imprints from the edges of the supporting board – both peculiarities occasionally found on works from this artist.

Inscriptions: on the upper left, “in the 37th year” (of the Republic of China, corresponding to 1948), and signed “Beihong”.

Provenance: From the collection of Dr. Ivan Vodopija, acquired in China during a work trip for the WHO, according to a source familiar with the collection, and thence by descent to the last owner. Dr. Ivan Janko Vodopija (1925-2021) was a noted Croatian physician and expert in tropical medicine and vaccines. He worked for the World Health Organization (WHO) and conducted ground-breaking clinical research on vaccines in many countries.



**Ivan Janko Vodopija
(1925-2021)**

From 1995 to 2002, he was the President of the National Health Council of Croatia and in 2004, he was credited by the WHO for his significant contribution to eradicating polio. Dr. Vodopija was a passionate and eclectic collector of fine art, particularly paintings, and would frequently acquire works during his lengthy stays in foreign countries.

Condition: Very good condition with minor wear, minimal soiling, little creasing. The silk brocade mounting with significant losses, possibly due to insect activity.

Dimensions: Image size 109 x 40.5 cm, Size incl. mounting 165 x 51.5 cm

With a silk brocade frame and mounted as a hanging scroll with wooden handles.

Xu Beihong (1895-1953) was a Chinese painter, born in rural Yixing during the late Qing dynasty. He began studying classic Chinese works and calligraphy at the age of six, with his father Xu Dazhang, a private school teacher, and Chinese painting at the age of nine. Beihong started from very humble beginnings to become one of the most sought-after, admired and influential painters of China. One of his well-known works, the “Cultivation of the peaceful Land”, sold for 27.4 million euro in 2011 and therefore ranks among the most expensive paintings in the world. After the founding of the People's Republic of China in 1949, Xu became President of the Central Academy of Fine Arts and chairman of the China Artists Association. Xu Beihong, together with Zhang Shuqi and Liu Zigu, were called the “Three Masters of Jinling (Nanjing).” Xu Beihong was a master of both oil and ink paintings. Most of his works, however, were in the Chinese traditional style. In his efforts to create a new form of national art, he combined Chinese brush and ink techniques with Western perspective and methods of composition. He integrated firm and bold brush strokes with the precise delineation of form. As an art teacher, he advocated the subordination of technique to artistic conception and emphasized the importance of the artist's experiences in life. Of all the painters of the modern era, it can be safely said that Xu is the one most responsible for the direction taken in the modern Chinese Art World.

During his career Xu Beihong painted many pictures of horses in various postures. During the Sino-Japanese War (1937-1945) these images became particularly important, both as symbolic representations of China's strength and perseverance as well as for fund raising to support the war effort. While Xu's equines are characteristically powerful, vibrant, and rendered with anatomical precision, only his best examples have such detailed musculature and brushstrokes that suggest a play of light across the horse's torso, as seen on the anterior horse of the present work. It is quite exceptional to find an example where Xu took the time to paint two galloping horses in a rather small format as opposed to just a single horse. The close attention to modeling that is particularly visible in the heads reveals Xu's skill as a draughtsman and his interest in using Western techniques to enhance Chinese traditional paintings.

Estimate EUR 8,000

Starting price EUR 4,000



205

**'TWO PIGS', BY XU BEIHONG (1895-1953)
AND ZHANG SHUQI (1899-1956),
DATED 1937**

China. Ink and watercolors on paper. Superbly painted with two black pigs standing foursquare side by side below a tree, one with its head raised and turned to the side. The top left corner with a text written in calligraphy about the two pigs.

Inscriptions: Inscribed and signed with 'Shuqi and Beihong in Chengdu, in the twenty-sixth year of the Republic era (corresponding to 1937) and two seals, 'Shuqi' and 'Donghai Wang Sun'. Lower left, a collector's seal, 'Zuhou Yingnan'. Lower right, one seal.

Provenance: From a noted private collector.

Condition: Very good condition with minor wear, few water stains with associated small touchups. The handles with minuscule chips.

Dimensions: Image size 115 x 50 cm, Size incl. mounting 205 x 62.5 cm

Mounted as a hanging scroll with finely carved and lacquered wood handles.

Xu Beihong (1895-1953) was a Chinese painter, born in rural Yixing during the late Qing dynasty. He began studying classic Chinese works and calligraphy at the age of six, with his father Xu Dazhang, a private school teacher, and Chinese painting at the age of nine. Beihong started from very humble beginnings to become one of the most sought-after, admired and influential painters of China. One of his well-known works, the "Cultivation of the peaceful Land", sold for 27.4 million euro in 2011 and therefore ranks among the most expensive paintings in the world. After the founding of the People's Republic of China in 1949, Xu became president of the Central Academy of Fine Arts and chairman of the China Artists Association. Xu Beihong, together with Zhang Shuqi and Liu Zigu, were called the "Three Masters of Jinling (Nanjing)." Xu Beihong was a master of both oil and ink paintings. Most of his works, however, were in the Chinese traditional style. In his efforts to create a new form of national art, he combined Chinese brush and ink techniques with Western perspective and methods of composition. He integrated firm and bold brush strokes with the precise delineation of form. As an art teacher, he advocated the subordination of technique to artistic conception and emphasized the importance of the artist's experiences in life. Of all the painters of the modern era, it can be safely said that Xu is the one most responsible for the direction taken in the modern Chinese Art World.



**Xu Beihong
(1895-1953)**

Zhang Shuqi (1899-1956) was a Chinese painter from Zhejiang, noted for painting flowers and birds. He studied at Shanghai under Liu Haisu. For a time he taught at the National Center University. From 1942 to 1946, he lived in the United States. After that, he returned to China for a time, but ultimately settled in the US. His works are held in the Art Gallery of Greater Victoria, the Ashmolean Museum, and Stanford University.



**Zhang Shuqi
(1899-1956)**

**LITERATURE
COMPARISON**

Type: Closely related

Auction: Christie's Hong Kong, 30 November 2012, lot 2591

Description: Xu Beihong (1895-1953), Two Pigs

Expert remark: Compare the closely related depiction of the pigs, with similarly painted snouts and tails. Note the smaller size (89.5 x 53.5 cm).



Estimate EUR 15,000
Starting price EUR 7,500

喂猪於其前有人打肉兮
廿年冬書於悲鴻合寫于成都





206

'BANANA LEAVES AND LOQUATS', BY QI BAISHI (1864-1957)

China, ca. 1930. Ink and watercolors on paper. Superbly painted with two large banana leaves executed with bold and vivid brushstrokes, a bunch of ripening loquats, their orange-yellow color reminiscent of a sunset, lying on the lower leaf, a few scattered fruits having dropped from the bunch.

Inscriptions: Signed Baishi, one seal 'Baishi'.

Provenance: Mi Chou Gallery, after 1957, New York, USA. A private collector, acquired from the above (invoice lost), possibly at the exhibition "3 Masters of Contemporary Chinese Painting" which took place at the gallery from September 9-27, 1958. Thence by descent in the family. The back with an old label (7.5 x 10.2 cm) from "Mi Chou Gallery, 801 Madison Avenue, New York 21, NY". The label bears typewritten information about the present lot including the title, the artist "Ch'i Pai-shih (1864-1957)", the medium "Ink & colors on paper" and the dating "ca. 1930", all confirming the above, and a smaller label, "13. Banana Leaves and Loquats". **Michael Sullivan notes** in *Art and Artists of Twentieth-Century China*, Berkeley, 1996, pages 208-9, that Mi Chou Gallery, founded by Frank Cho in 1954, was the first Chinese contemporary art gallery in the United States and broke ground with exhibitions of renowned artists like Qi Baishi and Zhang Daqian. Sullivan further notes that initially, the gallery was established in the home of famed Chinese paintings collector and scholar, C.C. Wang. Having their works exhibited in New York for the first time was an immense opportunity for Chinese artists, and so Mi Chou Gallery had access to the finest works by the greatest painters of the era.

Condition: Excellent condition with minor wear and minimal soiling.



Frank Cho, founder of Mi Chou Gallery, New York, ca. late 1950s

Dimensions: Image size 130 x 33.5 cm, Size incl. frame 163.2 x 52.8 cm

Matted and framed behind glass.

Qi Baishi (1864-1957) is one of the most important Chinese artists of the 20th century and has received countless honors and awards like no other painter in the People's Republic of China. He began a career as a carpenter, though he taught himself to paint using a manual from the Qing dynasty period. His style, which Qi Baishi developed in the second half of his life, is characterized by a powerful, spontaneous brushstroke. He expanded his subject matter to figures, animals, vegetation, and landscape and began to incorporate rich color into his compositions, painting in an ever-freer style. His works are focused on the spiritual, ephemeral, and mystical qualities of the human condition. In 1953, he was elected president of the China Artists Association, and one year later he was elected to the National People's Congress.

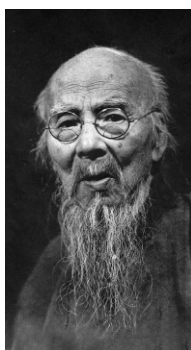
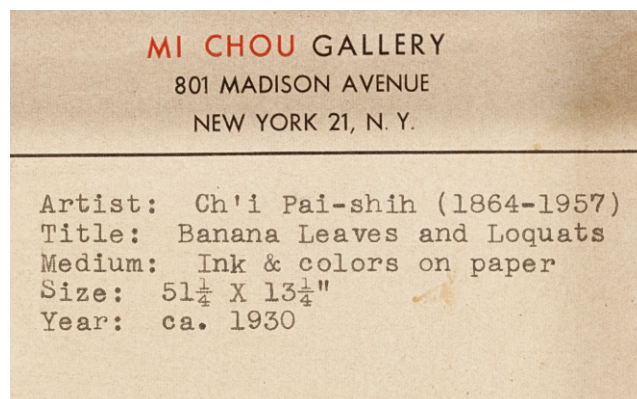


Photo portrait of Qi Baishi in 1956



AUCTION RESULT COMPARISON

Type: Related

Auction: Sotheby's Hong Kong, 7 October 2012, lot 1192

Price: HKD 2,060,000 HKD or approx. **EUR 334,500** converted and adjusted for inflation at the time of writing

Description: Qi Baishi (1864-1957), Loquats

Expert remark: Compare the loquats, most of which are of similar dark yellow color. Note the smaller size (92.5 x 33.5 cm).



AUCTION RESULT COMPARISON

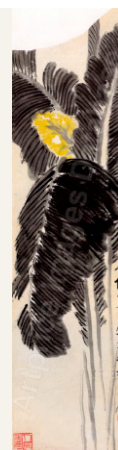
Type: Related

Auction: Poly International, Beijing, 2 December 2010, lot 2174

Price: CNY 1,736,000 or approx. **EUR 332,000** converted and adjusted for inflation at the time of writing

Description: Qi Baishi, Banana Tree Leaf

Expert remark: Compare the banana leaves. Note the similar size (136 x 34 cm).



Estimate EUR 40,000

Starting price EUR 20,000

207

'CHRYSANTHEMUM AND CRICKETS' BY QI BAISHI (1864-1957), DATED 1951

China. Ink and watercolors on paper, with a silk brocade frame and mounted as a hanging scroll. Depicting chrysanthemums, virtuously painted in bright tones of pink and yellow, below two small crickets, and with a crisply executed inscription. The hardwood scroll handles with distinct 'crabs claw' marks, indicating that they are carved from zitan wood.

Expert's note: In 1919, when Qi Baishi was 57, he moved to Beijing, trying to make a living by selling his paintings and carving seals. He became friends with Chen Shizeng (1876-1923), who convinced him to fundamentally change the style of his work, which was selling poorly as it failed to win local favor. His new and unique approach of strong color contrasts became popular quickly and has influenced generations of painters ever after. Qi claimed that flowers, insects and birds are inseparable subject matters. They are also the most numerous and representative subjects among Qi's body of works - "When depicting flowers one must also add insects or birds to give life and invigorate the painting." Qi outlines the delicate veins of the chrysanthemum leaves with scrupulously painted brushstrokes, rendering them almost translucent. The chrysanthemum flowers, in contrast, are painted with powerful, firm and broad strokes, somewhat reminding viewers of Qi's humble origin as a calligrapher and seal carver. Qi positioned two insects in the void of the painting, with space for viewers to appreciate the form of these small creatures. His insects are meticulously and accurately depicted, the result of rigorous sketching and prolonged observation and study. Even before Qi began to paint insects prolifically, the artist kept insects and small animals at his home, where he would watch their body movements. Qi set the painting at the end of the summer, when the chrysanthemum flowers are still in full splendor but the foliage has already started to wilt very slightly, using harmonious hues of gray, green and ochre, signifying the change of season. Qi Baishi's incorporation of insects remains innovative to this day and represents a pinnacle in his later artistic career.

Inscriptions: Upper right 'To Mr. Zhuren by Baishi Laoren at the age of 87 years', two seals 'Qi Baishi' and 'Lao Mu'. Lower left, one seal, 'Qianshanguan'. Paper label to one wood handle, 'Baishi, Chrysanthemum and Cricket'.

Provenance: From an important American collection.

Condition: Excellent condition with some wear, minor soiling to the mounting, little foxing, the watercolors slightly rubbing off onto the backside of the scroll. Small chips to the wood handles.

Dimensions: Image size 103.5 x 33.5 cm, Size incl. mounting 208.5 x 49.5 cm

Qi Baishi (1864-1957) is one of the world's most important artists of the 20th century and has received countless honors and awards like no other painter in the People's Republic of China. He began his career as a carpenter, though he taught himself to paint using a manual from the Qin dynasty period. His style, which Qi Baishi developed in the second half of his life, is characterized by a powerful, spontaneous brushstroke. He expanded his subject matter to insects, birds, figures, animals, vegetation, and landscapes, and began to incorporate rich color into his compositions, painting in an ever-freer style. His works are focused on the spiritual, ephemeral, and mystical qualities of the human condition. In 1953, he was elected president of the China Artists Association, and one year later he was elected to the National People's Congress.



Qi Baishi (1864-1957)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 3 April 2017, lot 1371

Price: HKD 1,500,000 or approx. **EUR 205,500** converted and adjusted for inflation at the time of writing

Description: Qi Baishi, Chrysanthemums and Dragonflies



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's New York, 17 September 2015, lot 687

Price: USD 237,500 or approx. **EUR 289,500** converted and adjusted for inflation at the time of writing

Description: Qi Baishi (1864-1957), Chrysanthemums and Insects



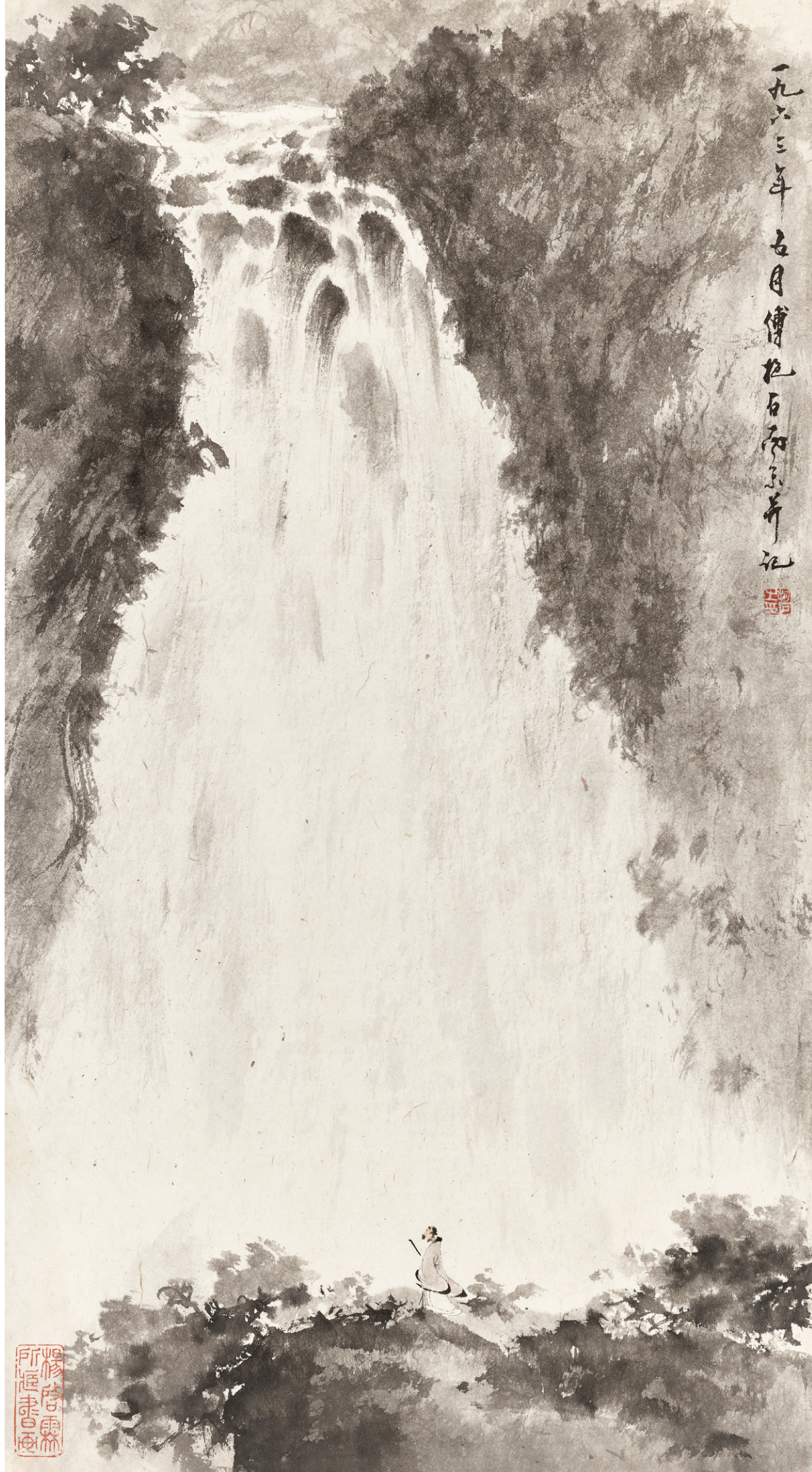
Estimate EUR 15,000

Starting price EUR 7,500

鑄人先生正
八十七歲白石老人作



一九六三年五月傅抱石画并记



208

'ADMIRING THE WATERFALL' FU BAOSHI, DATED 1963

China. Black ink and watercolors on paper. Depicting a scholar with a cane standing below a monumental waterfall, his head raised in awe towards the cliff. Silk brocade frame and mounted as a hanging scroll.

Expert's note: Fu Baoshi reached his first artistic peak during his stay in Chongqing. Inspired by the geographical eccentricity of the location, he painted a series of landscapes and waterfalls which later became known as the "Landscapes of Jingangpo" - the mountain suburb of his residence. During his later years, he kept painting variations of these landscapes, including the present work, further improving the emotional density of the scenes. As Fu recalled, "There is a myriad of breath-taking scenery surrounding Jingangpo. Everywhere you look, fenben [artist's sketch books and preparatory drawings] exist in abundance. Those who live in the Southeast [Chongqing is located in the Southwest] cannot and dare not embrace this realm made possible only by the local misty atmosphere and the majestic peaks." The composition of the present work emphasizes grandeur and monumentality. Technically, Fu Baoshi mostly eschews outlines and utilizes dappling of the brush and ink washes. In spite of the first impression, each element is rendered meticulously and with distinctive purpose. The distant rocks with atmospheric effect on the very top of the work contrast with the near and clear ones on the bottom. The seeming disorder of the falling waters, upon closer examination, is consisted of logically cascading waterflows seeking ways between protruding rock spires. A giant tree is rising above the cliff on the left. Near the bottom stands a lofty scholar, halting to admire the wonders of nature that take his breath away. Fu Baoshi uses flesh color to accent the head of the minuscule figure and razor sharp minuscule brushstrokes for the staff and the outlines of the robe, which do not shy a tenfold magnifying, adding vitality and a point of entry for the viewers to experience this pictorial world vicariously. The minuscule figure further highlights the colossal towering peaks and waterfalls.

Fu Baoshi's family later reminisced about their time there: "Jingangpo, where we lived, was a typical mountain district of Sichuan province. Villages are scattered in layers of mountains and hills, where streams, bamboo groves, thickets, and forests are ubiquitous. And in the mountains there are the secluded ancient temples. In the summer, fog and mist frequently permeates the air, causing one to lose one's direction. However, this type of scenery was beloved by father [Fu Baoshi] the most." The present work, in every way, exemplifies the finest of Fu Baoshi's waterfalls.

Inscriptions: Upper right 'Fu Baoshi in Nanjing, May 1963', one seal 'Baoshi zhi yin'. Lower left, one collector's seal 'Yang Qilin suocang shuhua'.

Provenance: From the collection of Yang Qilin, Singapore. Collector's seal 'Yang Qilin suocang shuhua' to lower left of painting. Thence by descent to the auction market, a noted private collector acquired from the above. Yang Qilin (1917-1998), was born in Chao'an, Guangdong Province, and later lived in Singapore. During his lifetime he collected more than 1,000 calligraphies and paintings, among them many highly important works. Together with Huang Manshi, Liu Zuochu and Chen Chuchu, he was known as the "Four Great Collectors of Paintings and Calligraphy in Singapore".

Condition: Excellent condition with minor wear and traces of age, and few small creases to the mounting.



Dimensions: Image size 51.5 x 28.5 cm, Size incl. mounting 201.5 x 46.7 cm

The finely polished hardwood scroll handles are probably carved from ebony.

Fu Baoshi (1904-1965) was a Chinese painter from Xinyu, Jiangxi Province. Credited with revolutionizing Chinese ink painting, Fu is perhaps the most original figure painter and landscapist of China's modern period, and one of the most important artists of the 20th century overall. In 1933, Fu went to Japan to study the History of Oriental Art at the Tokyo School of Fine Arts. After returning to China, he taught in the Art Department of Central University (today Nanjing University). At this time, Fu developed a new style, smoothly incorporating foreign ideas and techniques, and began creating boldly individualistic yet sometimes strongly nationalistic work. He also sought to revive early schools of realist depiction that made greater use of color and ink wash. His most important and acclaimed works of landscape painting employed skillful use of inking methods, such as washing, rubbing or dotting, creating a distinct style that encompasses a sheerly enormous range of varieties, but all within strict traditional rules. His detailed paintings of miniature figures remain unmatched to this day, due to his remarkably delicate and thus inimitable brushstrokes.



Fu Baoshi (1904-1965)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong,
8 July 2020, lot 1074

Price: HKD 812,500
or approx. **EUR 104,500**
converted and adjusted
for inflation at the time
of writing

Description: Fu Baoshi
(1904-1965), Viewing Waterfall

Expert remark: Note the size
(69 x 33 cm)



Estimate EUR 30,000
Starting price EUR 15,000

'BLACK AND RED LOTUS' BY ZHANG DAQIAN (1899-1983)

China. Ink and watercolors on cardboard. Depicting a blossoming lotus flower amid large leaves, boldly painted with alternating thin and thick brushstrokes. The cardboard with silver specks and a thin gold border.

Expert's note: Although Zhang Daqian's lotus paintings are not uncommon, there exist only few examples where the artist was able to ingeniously portray the subject in such a prolific and balanced manner despite a small format, in this case only 27 x 24 cm. Zhang uses the boneless painting technique to arrange the overlapping foliage, while the lotus leaves painted with varying shades of ink emphasize the sense of three dimensionality, as if they would sway with the wind. The lotus flower is accentuated by meticulously dotted and splashed red buds, a technique that looks simple but in fact is both time-consuming and resource-draining, and thus not frequently seen in the artist's oeuvre. Nevertheless it contributes significantly to the majestic aura of the painting. Black and red lotus bring to mind a well-known saying by Yang Wanli of the Southern Song dynasty: "Lotus leaves towards the horizon in endless green. Lotus blossoms bathed in sunlight in peerless red." With its unusually small-scale yet fine composition, this masterpiece is a prime model for understanding Zhang Daqian's accomplishments in lotus painting.

Inscriptions: Lower right, signed 'Daqian jushi Yuan'. One seal, 'Zhang Yuan zhi yin'

Provenance: From a notable Hong Kong private collection.

Condition: Excellent condition with minor wear, some minor stains, rubbing and soiling mostly to edges.

Dimensions: Image size 27.1 x 24.1 cm, Size incl. frame 56.8 x 49.1 cm

Framed behind glass. (2)

Zhang Daqian (1899-1983) was one of the best-known and most prodigious Chinese artists of the twentieth century. Originally active 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 and affected the long robe and long beard of a traditional Chinese scholar.



Zhang Daqian
(1899-1983)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 8 October 2020, lot 3097

Price: HKD 1,638,000 or approx. **EUR**

210,000 converted and adjusted for inflation at the time of writing

Description: Zhang Daqian, Lotus

Expert remark: Note the significantly larger size (50.8 x 63.5 cm) and that this lot is also painted on cardboard



AUCTION RESULT COMPARISON

Type: Closely related

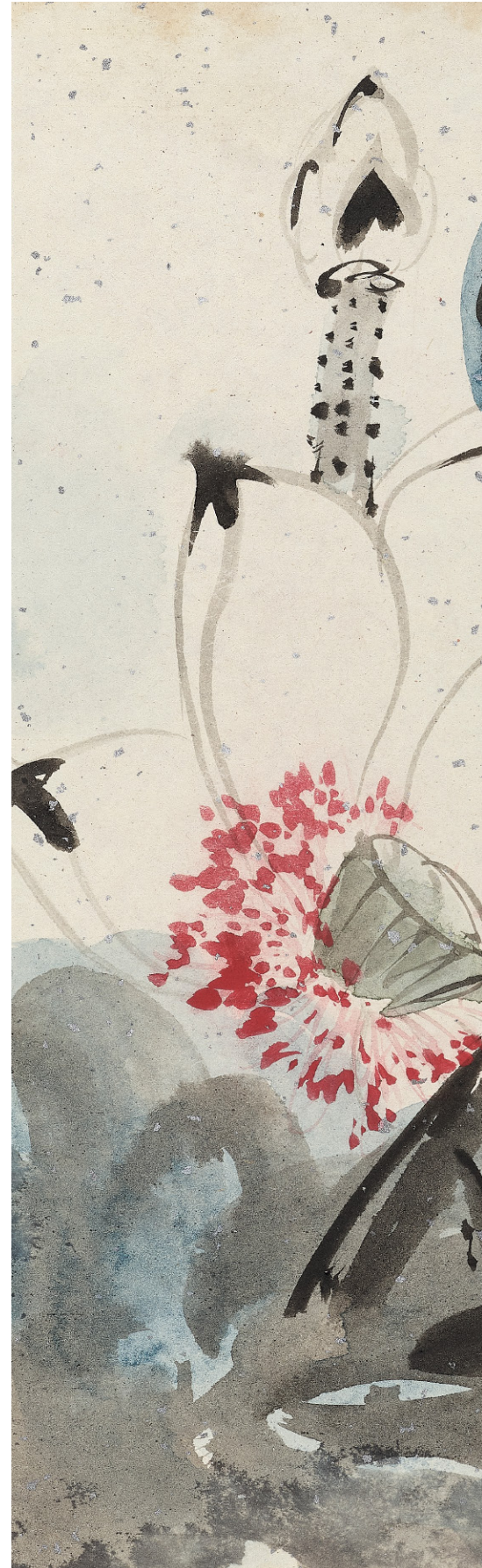
Auction: Christie's Hong Kong, 1 December 2015, lot 1351

Price: HKD 4,840,000 or approx. **EUR**

700,000 converted and adjusted for inflation at the time of writing

Description: Zhang Daqian (1899-1983), Lotus in Bloom

Expert remark: Note the significantly larger size (57.8 x 91 cm) and that this lot is also painted on cardboard



Estimate EUR 15,000

Starting price EUR 7,500



210

'SCHOLAR UNDER PINE TREE', BY ZHANG DAQIAN (1899-1983) AND PU RU (1896-1963), DATED 1946

China. Ink and watercolors on paper, mounted as a hanging scroll. Depicting a scholar dressed in a long flowing robe, his head covered by a cowl and turned towards the towering, gnarled pine tree, holding a wood cane in his left.

Expert's note: Zhang Daqian and Pu Ru are well known for their collaborative paintings. They were good friends and their seemingly disparate styles complemented each other very well, as evidenced by this superb painting. Together they created several scroll paintings as well as fan paintings. While the tree is clearly painted by Pu Ru in his characteristic style, the scholar undoubtedly is by Zhang Daqian, a subject the master painted many times during his long-lasting career, always displaying his brilliant technical abilities to their full extent. Zhang Daqian often lamented that while it is easy to paint fair ladies, it is difficult to portray great man. Zhang saw depicting a gentleman scholar as most challenging - the figure had to be without bitterness, without coarseness, without effeminacy, and instead be poised and carefree, like the great historical figures of bygone times.

Inscriptions: Upper left, signed 'Shuren Zhang Daqian', and two seals, 'Zhang Yuan' and 'Daqian'. Center right, signed, 'Xishan Yishi Pu Ru', inscribed and signed, 'dedicated to Mr. Zhuming, made by Zhang Daqian', dated, 'on an autumn day in the year of Bingxu (corresponding to 1946)', and two seals, 'Pu Ru Zhi Yin' and 'Xinshe'.

Provenance: From a noted private collector.

Condition: Very good condition with minor wear and minimal soiling, the mounting with little creasing.

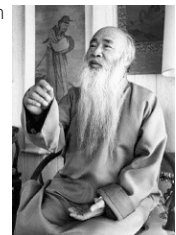
Dimensions: Image size 78 x 48.5 cm, Size incl. mounting 200.5 x 60.2 cm

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

Zhang Daqian (1899-1983) 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.



Zhang Daqian (1899-1983)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 30 May 2016, lot 1260

Price: HKD 875,000 or approx. **EUR 118,000** converted and adjusted for inflation at the time of writing

Description: Zhang Daqian (1899-1983) and Pu Ru (1896-1963), Scholar and Pine

Expert remark: Compare the closely related composition, the layers and folds of the robe, and use of color. Note the size (108 x 67.5 cm)



AUCTION RESULT COMPARISON

Type: Closely related

Auction: China Guardian Auctions, Beijing, 15 August 2020, lot 198

Price: CNY 1,058,000 or approx. **EUR 154,500** converted and adjusted for inflation at the time of writing

Description: Zhang Daqian (1899-1983) and Pu Ru (1896-1963), Hermit under pine

Expert remark: Compare the closely related composition, use of colors, and pose of the scholar. Note the size (95.7 x 50 cm).



Estimate EUR 15,000

Starting price EUR 7,500



山人張大千
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碩丈生居張大千作此物補之
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211

**'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 Luoju'. 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 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. Zhang'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.



**Zhang Daqian
(1899-1983)**

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 2 June 2015, lot 1529

Price: HKD 5,440,000 or approx. **EUR 779,000** converted

and adjusted for inflation at the time of writing
Description: Zhang Daqian (1899-1983), Buddha Amitabha

Expert remark: This painting is also dated 1946 by inscription and depicting Buddha Amitabha, albeit in a slightly different manner inspired by the Mogao caves. Note the size (97 x 49 cm).



AUCTION RESULT COMPARISON

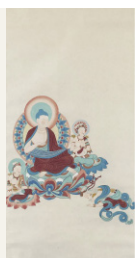
Type: Related

Auction: Christie's Hong Kong, 30 November 2010, lot 2642

Price: HKD 2,780,000 or approx. **EUR 486,000** converted and adjusted for inflation at the time of writing

Description: Zhang Daqian (1899-1983), Worshipping Buddha and Bodhisattvas

Expert remark: Note the size (90 x 44.6 cm).



Estimate EUR 15,000

Starting price EUR 7,500







夫何神女之嬌麗乎合陰陽之渥飾披華藻之可好兮若翡翠之奮翼其象無雙其美無極毛嫱鄠秋不足程式西施掩面比之無色近之既妖遠之有望骨法多奇應君之相視之盈目孰者克尚私心獨悅舉之無量交希恩疏不可盡暢他人莫睹王覽其狀其狀峨峨何可極言貌豐盈以莊姝兮苞溫潤之玉顏眸子炯其精朗于瞻多美而不可盡媚以婉揚芳朱唇的其若丹素質干之實兮志解泰而體閑既婉嫵於幽靜兮人婆娑乎人間宜高殿以廣意兮翼故雖而錦寬動霧以徐步兮拂聲之珊珊望余帷而延視兮若流波之將闌奮長袖以正袪兮立踟躕而不安澹清靜其分性沉祥而不煩時容與以微動兮志未可乎得原
庚辰春二月小曼陸肅畫於海上曼盧



212 'RHAPSODY ON THE GODDESS' BY LU XIAOMAN, DATED 1940

China. Ink and watercolors on paper, with a silk brocade frame and mounted as a hanging scroll. Superbly painted with a beautiful lady dressed in elegant robes tied at the waist, a pink flower in her hair, the face with delicate features displaying a gentle 'Mona Lisa' smile.

Inscriptions: The upper right inscribed with a section of the poem 'Rhapsody on the Goddess' by Song Yu, dated 'February in the Spring of the Year of Gengchen' (1940), signed 'Xiaoman Lu Mei painted in Shanghai', two seals, 'Lu Mei' and 'Xiaoman'

Provenance: British trade.

Condition: Very good condition with minor wear, few creases, and foxing.

Dimensions: Image size 94.5 x 28.9 cm, Size incl. mounting 199.2 x 44.1 cm

'Rhapsody on the Goddess', traditionally attributed to Song Yu (c. 290-223 BC), is one of the most famous and likely the earliest work that describes encounters between a mortal and a goddess, exerting great influence over various genres of Chinese literature in later times.

Lu Xiaoman (1903-1965), born in Shanghai, was a celebrated painter, writer, singer, and actor, and studied under painters such as Liu Haisu, Chen Banding, and He Tianjian. As an artist, she specialized in flowers, birds, and light ink landscapes on long Chinese scrolls. She was also known to write poetry, prose, and fiction, but her writings were never published. Nevertheless, her appreciation for poetry inspired her to create a series of ink paintings in honor of the Tang poet Du Fu. Lu Xiaoman was also a singer and debuted on stage after receiving training in the renowned Peking Opera. In the 1950s and 1960s, she worked as a paid artist at the Shanghai Academy of Chinese Painting.



Lu Xiaoman

AUCTION RESULT COMPARISON

Type: Closely related

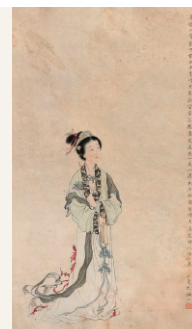
Auction: Christie's Hong Kong,
30 May 2016, lot 1629

Price: HKD 118,750 or approx.

EUR 16,500 converted and
adjusted for inflation at the time
of writing

Description: Lu Xiaoman
(1903-1965), Lady holding flower

Expert remark: Note the size
(53.5 x 29.5 cm)



Estimate EUR 4,000
Starting price EUR 2,000



213

**'JOYFUL FISH'
BY LI KUCHAN (1899-1983)**

China. Ink on paper. Depicting a larger and two smaller fish swimming underwater, with some grass on the left lower corner, superbly painted in the artist's characteristic bold and spontaneous style.

Inscriptions: To the top right 'Yu le tu' ('Joyful fish', but also a homonym for 'Amusement'), signed 'Kuchan', one seal 'Ling Ying zhiyin'.

Provenance: British trade.

Condition: Very good condition with some wear, foxing and very little creasing.

Dimensions: Size 63.7 x 44.7 cm

Li Kuchan (1899-1983) was a renowned Chinese painter, calligrapher, and art educator who specialized in free-stroke brush paintings. Li was born in Gaotang, Shandong, into a poor family and had to take up hard labor in order to pay for art school in Beijing. In 1923, he began to study under Qi Baishi (1864-1957) and was considered his best student. Later, Li began to work as an art teacher, and taught at the Central Academy of Fine Arts from 1950 until his death in 1983. He specialized in bird-and-flower paintings using the free and spontaneous 'xieyi' style (freehand brushwork used in traditional Chinese painting).



**Li Kuchan
(1899-1983)**

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 2 June 2015, lot 1340

Price: HKD 325,000 or approx.

EUR 47,000 converted and adjusted for inflation at the time of writing

Description: Li Kuchan (1898-1984) Two Fishes

Expert remark: Compare the related motif and technique. Note the different size (137.3 x 36.3 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 30 May 2017, lot 1443

Price: HKD 150,000 or approx. **EUR 20,500** converted and adjusted for inflation at the time of writing

Description: Li Kuchan (1899-1983) Fish

Expert remark: Compare the closely related motif and technique. Note the similar size (62 x 46 cm) and that this lot comprises two paintings.



Estimate EUR 3,000

Starting price EUR 1,500

A LIFE-SIZED TERRACOTTA HEAD OF VAJRAPANI IN THE FORM OF HERACLES

Ancient region of Gandhara, 4th-5th century. Powerfully modeled, the face framed by dense facial hair arranged into long voluminous curls, wavy hair, a billowing mustache below a straight nose, and a full beard set around full lips, the eyebrows and pupils with cold paint.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. Arthur Huc was the chief editor of *La Dépêche du Midi*, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

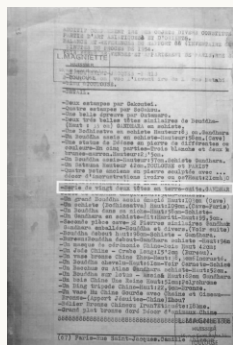
Inventory List: In 1954, L. Magniette, bailiff of the court in Toulouse (Huissier), was ordered to compile a complete inventory of the collection inherited by Marcel Huc from his father, Arthur Huc, the so-called "Inventaire Huc". The present lot is listed in this inventory as follows: "Serie de vingt 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, fully consistent with the age of the sculpture. Some firing flaws, dents and losses to exposed areas, the nose tip with a small old repair. Remnants of a varnish coating which was applied a long time ago. Some ancient pigment is well preserved, especially to the eyebrows

French Export License: Certificat d'exportation pour un bien culturel Nr. 185423 dated 3 July 2017 has been granted and is accompanying this lot.



Arthur Huc (1854-1932)



The Huc Inventaire from 1954, with the present lot entry highlighted

Weight: 10.2 kg
Dimensions: Height 48.5 cm (incl. stand), 32.5 cm (excl. stand)

This large terracotta head is an extremely rare legacy of the ancient kingdom of Gandhara, encapsulating the rich cultural interplay and hybrid art styles derived from Hellenistic and Indian influences. It depicts the bodhisattva Vajrapani, the protector of Buddhism, represented with the iconography of the Greek god Hercules, who was widely venerated as a hero and savior in western Asia during the early centuries of the present era. As a great champion, yet one who nevertheless understood the human condition, Hercules was easily assimilated into Mahayana Buddhism. Like other Gandharan bodhisattvas, he is depicted as an earthly prince with his aristocratic bearing and posture, but the naturalistic face is reminiscent of Greco-Roman sculpture.

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 influences. 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 was popular during the later Gandharan period from the 4th to the 6th centuries. 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 very few terracotta statues from this period and of this size have ever been recorded.

LITERATURE COMPARISON

Compare a related terracotta head of Dionysos, dated to the 4th-5th century Gandharan, in the collection of the Metropolitan Museum of Art, accession number 1979.507.2. Sculptures with similarly substantial beards are also common to Gandharan Atlantes, see Zwalf, *Gandharan Sculpture*, London, 1990, pp. 208-10 and 216, nos. 362-64, 366, and 377.



AUCTION RESULT COMPARISON

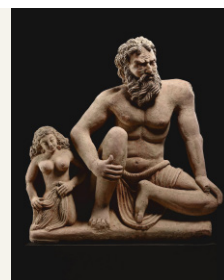
Type: Closely related
Auction: Sotheby's Hong Kong, 2 April 2019, lot 3105

Estimate: HKD 1,500,000 or approx.

EUR 190,000 converted and adjusted for inflation at the time of writing

Description: A monumental terracotta statue of Vajrapani in the form of Hercules, Gandhara, 4th-5th century

Expert remark: Compare the similar facial features and the wavy beard and hair. Note that the provenance of this statue is identical to the present lot and stated as "Collection of Arthur Huc (1854-1932), France, by repute."



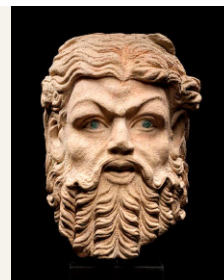
AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams Hong Kong, 2 October 2018, lot 4

Price: HKD 625,000 or approx. **EUR 81,000** converted and adjusted for inflation at the time of writing

Description: A bronze inlaid marble head of a bearded man, ancient region of Gandhara, circa 3rd century

Expert remark: Compare the closely related wavy beard and hair as well as the similar size (31 cm). Note that the head is carved from marble with bronze-inlaid eyes, and is dated slightly earlier.



Estimate EUR 8,000
Starting price EUR 4,000

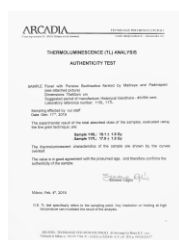


215

AN EXTRAORDINARILY RARE AND SPECTACULAR TERRACOTTA RELIEF OF A THINKING PRINCE SIDDHARTA UNDER THE BODHI TREE, ANCIENT REGION OF GANDHARA

Scientific Analysis Report:

A thermoluminescence sample analysis has been conducted by Arcadia, Tecnologie Per I Beni Culturali, Milan, dated 4 February 2019, reference no. 116L, 117L. The result is consistent with the suggested period of manufacture. A copy of the thermoluminescence analysis report accompanies this lot.



Expert's note: The frescoes painted to the two columns on the present sculpture display a decidedly Chinese influence. Numerous such mural paintings have been found in Imperial tombs in China dating to the Northern Qi period (550-577), but the paintings on the present sculpture are among the oldest Buddhist frescoes in the history of mankind. They are also closely related to the paintings on the ceilings and walls of the Ajanta Caves, which were painted between 200 BC and 600 AD, and are the oldest known frescoes in India. They depict the Jataka tales, stories of Buddha's life in former existences as a Bodhisattva. The narrative episodes are shown one after another although not in a linear order. Their identification has been a core area of research on the subject since the time of the site's rediscovery in 1819.

Kushan period, 4th-6th century. Superbly modeled, Prince Siddharta is standing in contrapposto, his feet resting on two small lotus pedestals, a prostrate caparisoned elephant at his feet. One hand resting on his waist and the other raised with one finger placed on his forehead in a deeply pensive expression. He is wearing loose-fitting robes cascading in voluminous folds and richly adorned with fine jewelry and billowing scarves. His serene face with heavy-lidded almond-shaped eyes and slender lips forming a calm smile. The hair arranged in wavy locks secured by an elaborate floral headdress. All below a canopy representing the legendary bodhi tree.

Provenance: A private collection in Venice, Italy, acquired in the Italian antiques trade between 1985 and 1992. 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: Superb condition, commensurate with age and presenting magnificently overall. Some wear and weathering, firing flaws as expected, some nicks and cracks, losses to exposed areas, remnants of old varnish. The ancient pigments are remarkably well-preserved. Overall, fully consistent with the high age of this sculpture and with no visible signs of repairs or touchups worth mentioning. Drilled holes from sample-taking.

Dimensions: Size 59 x 81 cm (excl. stand), Height 63 cm (incl. stand)

Mounted on an associated stand. (2)

Prince Siddharta is flanked by two flying apsaras as well as Maitreya to his right and Padmapani to his left, the bodhisattvas each standing on lotus pedestals and similarly dressed, Padmapani holding a lotus flower in his hand, both backed by halos and standing below similar leafy canopies, all framed by two massive columns, each with a superbly painted fresco, depicting a bodhisattva with a halo.

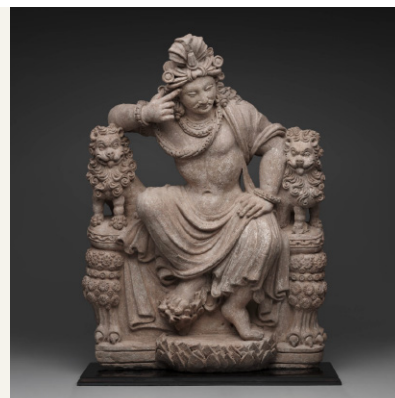
This sculpture is a perfect example of the rich cultural interplay and hybrid art styles of the Gandharan empire in the first centuries CE. It represents the bodhisattva who will be born as the historic founder of Buddhism, Prince Siddhartha, sitting in a celestial abode called the Tushita heaven, where he teaches the gods and meditates on his future birth. Like other Gandharan bodhisattvas, he looks like an earthly prince, richly dressed and bejeweled.

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 influences. Gandharan style flourished and achieved its peak during the Kushan period, from the 1st to the 5th century. In the 1st century AD, Gandhara was the birthplace of some of the earliest Buddhist images.

The use of hard-fired earthenware instead of stone such as schist, marble or sandstone 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 a large and expensive sculpture would have been a highly meritorious Buddhist offering. **Only a few terracotta statues from this period and of this spectacular size have ever been recorded.**

LITERATURE COMPARISON

Compare a related terracotta sculpture of a pensive Prince Siddharta, dated 4th-6th century, in the collection of the Dallas Museum of Art, object number 2010.17. Note the similar pose with one finger placed on his forehead and one foot resting on a separate lotus pedestal.



Estimate EUR 40,000

Starting price EUR 20,000





216

A WHITE MARBLE HEAD OF A BODHISATTVA, KINGDOM OF GANDHARA

Published: Stephen Little, *Images of Buddha from the Michael Phillips Collection*, Arts of Asia, January-February 2013, page 105, no. 8.

Shahi period, 5th-7th century. The face, turned to one side, beautifully carved with a serene expression, downcast eyes, an aquiline nose, flanked by two elongated earlobes, the hair in neatly elaborated curls, a distinct spiral-form ushnisha above the forehead.

Provenance: Art Ancient Ltd., United Kingdom, 2010. Michael Phillips, acquired from the above. Michael Phillips (born 1943) is an Academy Award-winning film producer. Born in Brooklyn, New York, his parents were Lawrence and Shirley Phillips, noted New York dealers in Asian fine arts, selling to the Met, the LACMA, the Chicago Art Institute, and the British Museum among others. Michael Phillips is a collector of Asian art himself, particularly Indian, Southeast Asian, and Himalayan sculpture. His most important films include *The Sting* (winning the Academy Award for Best Picture in 1973), *Taxi Driver* (winning the Palme D'Or at the 1976 Cannes Film Festival), and Steven Spielberg's *Close Encounters of the Third Kind*.

Condition: Good condition, commensurate with age. Extensive old wear, signs of weathering and erosion, some losses, small nicks and cracks, minor surface scratches, soil encrustations.



Michael Phillips and his wife Juliana Maio at their home in Beverly Hills, July 2012

Weight: 1,266 g (incl. stand)

Dimensions: Height 12.7 cm (excl. stand) and 15.8 cm (incl. stand)

Mounted to a modern metal stand. (2)

Expert's note: Relatively few sculptures survived from the Shahi period, mostly those made from marble. Both the turned head and the large, spiral-shaped ushnisha above the forehead are notable features also found in the contemporaneous Greco-Buddhist stucco bodhisattvas from Hadda.

Estimate EUR 8,000

Starting price EUR 4,000

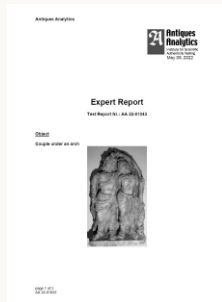
**A RARE 'NOBLE COUPLE
UNDER ARCH'
STUCCO RELIEF,
ANCIENT REGION OF
GANDHARA**

Kushan period, 4th-6th century. Finely modeled, the man wrapping his left arm around the woman, her right arm on his back, and her left holding on to the arch above. Both are dressed in loose-fitting robes cascading in voluminous folds and richly adorned with fine jewelry. The woman's hair falling in long curls on the shoulder and tied up into a high chignon. The man with an elaborate headdress above his locks. Their heads are turned towards each other with a gentle expression and subtle smile. The arch decorated with a lion head to the base.

Provenance: From a Belgian private collection, by repute acquired in 2004 at Rambagh, Antwerp, Belgium.

Condition: Commensurate with age, especially when considering the frail nature of the material. Weathering, some nicks and losses, cracks, signs of erosion, general traces of age and wear, minor old repairs. Displaying remarkably well overall.

Scientific Analysis Report: An Expert Report from Antiques Analytics – Institute for Scientific Authenticity Testing, no. AA 22-01043, dated 5 May 2022, written and signed by Dr. R. Neunteufel, analyzing the surface alterations after examination by scanning electron microscopy (SEM) and element analysis with attached energy-dispersed X-ray micro element analyzer (EDX), concludes that the observed surface alterations are not in contradiction with the dating above. A copy of the report accompanies this lot.



Weight: 7.5 kg
Dimensions: Size 45.4 x 27.3 cm

**AUCTION
RESULT
COMPARISON**

Type: Remotely related

Auction:
Christie's New
York, 20 Mar
2019, lot 653

Price: USD
30,000 or approx.

EUR 34,000 converted and adjusted for inflation at the time of writing

Description: Two painted stucco figures, Ancient region of Gandhara, 4th-5th century

Expert remark: Compare the related motif. Note that this lot comprises two separate stucco figures of slightly smaller size (35.2 cm and 36.2 cm).



Estimate EUR 12,000
Starting price EUR 6,000

218

A SCHIST FIGURE OF MAITREYA, ANCIENT REGION OF GANDHARA

Kushan period, 2nd-3rd century. Dressed in a finely pleated robe draped elegantly over his left shoulder, richly bejeweled wearing a foliate collar, a floral armlet, and an elegant necklace. His wavy hair is gathered in a double-looped topknot secured by a beaded headdress. His face bears a serene, introspective expression, marked by almond-shaped eyes, gently arched brows centered by an urna, full lips, and wavy mustache.

Provenance: From the collection of Jean-Marc Andral, acquired in c. 1996 in Brussels. Jean-Marc Andral is a Belgian manager based in Belgium and active in the healthcare industry for over 25 years.

Condition: Good condition, commensurate with age, with areas of professional cleaning and reconstruction. Extensive wear, losses, nicks, signs of weathering and erosion, encrustations, few structural cracks.

Dimensions: Height 75 cm (excl. stand)

Mounted on a modern metal pedestal and stand. (2)

According to Buddhist tradition, Maitreya is a bodhisattva who will appear on Earth in the future, achieve complete enlightenment, and teach the pure dharma. According to ancient scriptures, Maitreya will be a successor to the present Buddha. The prophecy of his arrival refers to a time in the future when the dharma will have been forgotten by most of the terrestrial world. In the ancient Greco-Buddhist arts of Gandhara, during the first centuries in northern India, Maitreya was the most popular figure to be represented along with Buddha Gautama.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 23 March 2010, lot 144

Price: USD 68,500 or approx. **EUR 90,000** converted and adjusted for inflation at the time of writing

Description: A gray schist figure of Maitreya, Gandhara, 2nd/3rd century

Expert remark: Compare the closely related face, robes, topknot, headdress, and collar. Note the size (55.6 cm) as well as the missing halo, feet, and base, indicating that this figure and the present lot were originally of similar size.



Estimate EUR 20,000

Starting price EUR 10,000



219
A STONE FIGURE OF VISHNU,
PRE-ANGKOR PERIOD, PHNOM DA STYLE

Ancient region of Funan, Mekong Delta (present-day Cambodia and Vietnam), 7th century. Well carved standing, holding a conch and disk in his uppermost hands, each connected by carved brackets to the cylindrical headdress, wearing a pleated sampot, the serene face with almond-shaped eyes and full lips forming a calm smile, flanked by long pierced pendulous earlobes.

Provenance: From a notable collector in London, United Kingdom.
Condition: Excellent condition, commensurate with age. Extensive wear, encrustations, losses, signs of weathering and erosion, minor nicks, cracks and scratches.

Dimensions: Height 50 cm (excl. base) and 75 cm (incl. base)

Mounted on an associated base. (2)

The present figure encapsulates the subtle elegance of the late Funan style; the confident, noble presentation represents an established local aesthetic, although some aspects of its appearance recall the Indian Gupta tradition. Nevertheless, the embellishment one would find in north Indian sculpture of the period is absent, enhancing the svelte physique and cerebral strength, without reducing the sense of majesty. The slender body form replicates the ethnic Southeast Asian appearance, being both fine boned but physically powerful. Vishnu stands in a slightly relaxed pose, with his right knee bent; his chest and shoulder muscles are enlarged to accommodate the four arms and the effect is elegant both at the front and the back, illustrating an understanding of human anatomy, which is not always evident in sculptures of the period. The short, thick neck is widened further by the long ears and strengthens the otherwise vulnerable area around the head. The face has strong features, arched eyebrows and a generous, sensitive mouth encapsulating the beauty of the finest Funan images.

Vishnu wears a knee-length garment, a practical local fashion, unlike the long robes of earlier sculptures that maintain the Gupta, Indian tradition. This garment, the sampot can kpin, is created from a long length of cloth wound once around the body and then pleated to form a scarf that passes between the legs from back to front, fastening at the waist. The central pleat provides additional reinforcement to the sculpture.

Stone images from the late Funan period reflect an extraordinary degree of confidence and technical expertise; this suggests that sculptors followed prototypes evolved during earlier centuries that have not survived. Unlike their Indian contemporaries, who preferred to work in the relatively easily carved sandstones, Funan's sculptors seem to have deliberately chosen hard, difficult-to-work stones. There was a shortage of workable stone in the region; the earliest stone sculptures were possibly fashioned from boulders retrieved from the River Mekong and carried downstream during the annual floods. Later on, stone was carefully sourced and brought to the delta region.

Almost all found stone sculptures in the Phnom Da style seem to belong to the realm of Vishnu and his incarnations, like this example. The Phnom Da style also seems rather homogenous compared to other stylistic phases.

Expert's note: For a detailed academic commentary on the present lot, elaborating on the history and art of Funan as well as the evolution of Vishnu images in the Mekong Delta, and showing many further comparisons to examples in both public and private collections, please see the lot description on www.zacke.at. **To receive a PDF copy of this academic dossier, please refer to the department.**

LITERATURE COMPARISON

Compare a related sandstone figure of Vishnu, attributed to Southern Vietnam and dated late 6th to early 7th century, 56 cm high, in the collection of the Fine Arts Museum, Ho Chi

Minh City, reference number BTMT 187, exhibited in the Metropolitan Museum of Art, Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century, April 14, 2014–July 27, 2014, cat. no. 67. Compare a closely related stone figure of Vishnu, dated to the second half of the 7th century, 96.5 cm high, also originally with structural supports between the crown and attributes which are lost, in the Metropolitan Museum of Art, accession number 1992.53. Compare a related stone figure of Harihara, dated to the first half of the 8th century, 94 cm high, in the Metropolitan Museum of Art, accession number 1993.387.5.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Paris, 20 November 2003, lot 407
Price: EUR 43,475 or approx. **EUR 63,500** adjusted for inflation at the time of writing
Description: A sandstone figure of Vishnu, pre-Angkor, Phnom Da style, 7th century
Expert remark: Note that the figure is carved from soft sandstone (unlike the present lot) and is of slightly smaller size (43 cm).



Estimate EUR 12,000
 Starting price EUR 6,000



220

A MONUMENTAL AND HIGHLY IMPORTANT SANDSTONE FIGURE OF BUDDHA, PRE-ANGKOR PERIOD

Mekong Delta, present-day Cambodia and Vietnam, 6th-7th century. Superbly carved standing with each foot on a separate lotus dais, wearing a diaphanous sanghati, the folds elegantly draped over his left shoulder and elbow, gathered at the ankles. The serene face sensitively drawn with heavy-lidded eyes, the sinuous lids and round pupils neatly incised, gently arched brows, and full lips, flanked by long pendulous earlobes, the hair arranged in snail-shell curls surmounted by a tall ushnisha.

Provenance: From a notable collector in London, United Kingdom.
Condition: Magnificent condition, commensurate with age. Extensive wear, encrustations, losses, signs of weathering and erosion, minor nicks, cracks and scratches. Fine, naturally grown patina overall.

Dimensions: Height of figure excluding base and tang: 146.5 cm. Height of figure including tang, but excluding base: 190 cm. Height including base: 196 cm.

The youthful-looking Buddha presents an elegant image that acts as a metaphor for his spiritual perfection. He stands on two lotus flowers, which probably identifies him as one of the esoteric Buddhas, depicted in Nirvana or another of the heavenly realms. This is the serene eternal state of one who is removed from the passage of time and the emotional issues of the human sphere. He has caused the lotuses to bloom and as they support his weightless form, they symbolize his purity of thought.

The earliest stone sculptures of the region were created in the Mekong Delta, now shared by Cambodia and Vietnam, where Indian trading communities introduced their own Buddhist and Hindu beliefs. Contacts with regions to the north and China were also strengthened by trade. This Buddha retains elements of form that are associated with India while the two lotuses, rather than one, on which he stands indicate a Chinese influence. His appearance has been transformed by the introduction of a purely regional aesthetic, however. Separated from the South Asian faiths (religious establishment), local devotees came to see the Buddhist faith as their own and consequently endorsed their beliefs with images resembling themselves.

Buddhism had reached Southeast Asia by the 1st century AD, largely thanks to its popularity amongst Indian merchants who established trading communities around the Mekong Delta. They initially sourced gold in the region but found other rare commodities such as ivory, gemstones, minerals and fine woods for markets both at home and further west. As a result, the Mekong Delta became part of a wider trading network linking the China Seas with the Roman Empire. There are epigraphical accounts describing the journeys on merchant ships of Buddhist missionaries from southern India and Sri Lanka, but the earliest visual record of stone sculptures indicates that evangelists from northern India and possibly Gandhara and China were also active in the region.

International trading predated the establishment of diplomatic links between the rulers of the Mekong Delta with China in the 3rd century and various Indian kings in the 4th century. Indian and to a lesser extent Chinese culture gradually infiltrated the region's hierarchy and while the higher echelons were attracted to the Buddhist and Hindu faiths, the vast majority of the people maintained their traditional beliefs.

A number of cities linked by canals

existed in the Delta region, including the extensive sites of Oc Eo, Phnom Da, and Angkor Borei, which may have been autonomous principalities or part of a confederation. Along with the adjacent Phnom Da, Angkor Borei was a notable ritual center; its influence outlived the eclipse of Funan, perhaps through association with an ancestral cult. Buddhism and Hinduism had a unifying effect to some extent but within the region, devotees only adopted those aspects of the Indian faiths that were relevant to their needs; these probably varied from place to place. It is possible that the Buddha and Hindu gods were honored with temples and statues, emulating those of India, in order to bolster the political or social status of their Southeast Asian adherents.



The site of Phnom Da today



The site of Angkor Borei today

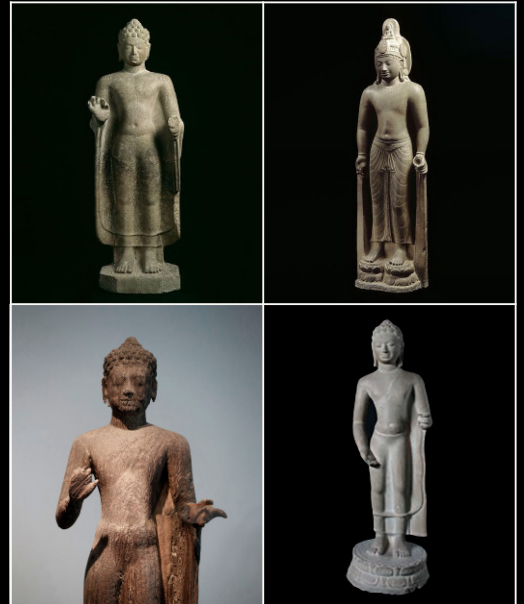
Chinese writers left a number of accounts describing the kingdom of Funan

in the Mekong Delta, that led French scholars of the 19th and early 20th centuries to conclude that it was a great power whose influence stretched across much of Southeast Asia. During the last thirty years, however, an intensive amount of archaeological investigation in Southeast Asia has led to a reappraisal of the work carried out by the Ecole Française d'Extrême Orient during the French colonial period. This in no way diminishes the achievement of archaeologists such as Louis Mallaret, historians, for example Paul Pelliot and art historians including Pierre Dupont; rather, it places their work in a different context. The French believed that Funan was politically dominant until the 7th century but scholars now suggest that a number of small rival principalities existed, possibly city states whose strength and influence depended on changing political and economic circumstances. We do not know the names the inhabitants gave their homelands; Funan was a Chinese attempt at recording a local name, possibly 'Phnom' (meaning 'mountain'). Funan may have spread its influence along the coast as far as the Malay Peninsula, but it is more likely that this was through the establishment of trading posts rather than political control. The French believed that a single culture spread through much of mainland Southeast Asia, but this is not strictly accurate. Away from the coast, communities were scattered and remote from one another, although ethnic groups shared certain spiritual ideas concerning village and nature deities.

Expert's note: For a detailed academic commentary on the present lot, elaborating on the history and art of Funan as well as the evolution of Buddhist images in the Mekong Delta, and showing many further comparisons to examples in private and public collections, please see the lot description on www.zacke.at. **To receive a PDF copy of this academic dossier, please refer to the department.**

Estimate EUR 100,000
Starting price EUR 50,000





LITERATURE COMPARISON

Compare a closely related sandstone figure of the Buddha preaching, attributed to Southern Cambodia and dated to the late 7th century, 94 cm high, in the collection of the Musée Guimet, reference number MG18891, and exhibited in the Metropolitan Museum of Art, *Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century*, April 14, 2014–July 27, 2014, cat. no. 44. Compare a related sandstone figure of Avalokiteshvara, also standing on two lotus flowers, attributed to Southern Vietnam and dated second half of the 7th to early 8th century, 188 cm high, in the collection of the Musée Guimet, reference number MA5063, and illustrated *ibid.*, cat. no. 137. Compare a closely related wood figure of Buddha, dated c. 6th century, in the Museum of Vietnamese History, Ho Chi Minh City, illustrated by Nancy Tingley, *Arts of Ancient Viet Nam: From River Plain to Open Sea*, Houston, 2009. Compare a closely related sandstone figure of Buddha, dated to the 7th century, 98.2 cm high, in the National Museum of Cambodia, inventory number Ka.1589.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 20 March 2012, lot 151

Price: USD 338,500 or approx.

EUR 423,500 converted and adjusted for inflation at the time of writing

Description: A sandstone figure of Buddha Shakyamuni, Khmer, Angkor Borei, 9th century

Expert remark: Note that this figure is slightly later and considerably smaller (82.6 cm) than the present lot.



AUCTION RESULT COMPARISON

Type: Related

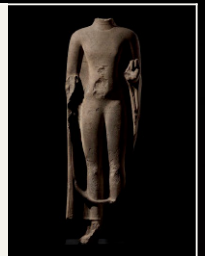
Auction: Christie's New York, 17 March 2015, lot 35

Price: USD 413,000 or approx.

EUR 500,000 converted and adjusted for inflation at the time of writing

Description: An important stone figure of Buddha, Thailand, Dvaravati period, 8th century

Expert remark: Note that this figure is attributed to Dvaravati, around 600 miles northwest of the Mekong Delta. While Buddhist sculpture of the pre-Angkor period sometimes shares characteristics with contemporaneous Dvaravati art, the present figure's slightly attenuated proportions mark a departure, imbuing the Buddha with a lithe, uplifted quality. Note the slightly smaller size (111.7 cm).





221

A SANDSTONE GUARDIAN FIGURE DEPICTING HANUMAN, KOH KER STYLE

Khmer Empire, 10th century. Finely carved seated on a rectangular base with one knee raised, his right hand holding a vajra and his left resting on his thigh, wearing a short pleated sampot with fine incision work. The face well detailed, the large bulging eyes with neatly incised pupils, the mouth agape revealing sharp teeth and a wrathful expression, flanked by elongated lobes with large earrings, the head surmounted by an elaborate foliate crown.

Provenance: From a distinguished Italian private collection, acquired between the late 1960s and early 1970s. 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.

Condition: Excellent condition, commensurate with age. Extensive wear, small losses, minor nicks and surface scratches, signs of weathering and erosion, structural cracks, encrustations. Fine, natural patina overall.



Leonardo
Vigorelli

Dimensions: Height 62.8 cm

Guardian figures such as the present lot were placed aside of gateways, steps, and entrances of sacred areas like temples.

Koh Ker, which lies 50 miles (80 km) northeast of Angkor, was the capital of the Khmer Empire from 928-944. Koh Ker's sculptural style is thus distinct from those developed in Angkor's immediate vicinity. The stone sculpture, often monumental in size, is imbued with a heightened sense of movement and a suppleness of form. The Koh Ker rulers adhered to the Hindu religion, especially the Shaiva sect.



Prasat Thom, the principal monument of Koh Ker

Hanuman is most prominently featured in the Indian epic Ramayana, which had gained popularity in Cambodia by the 600s. As a divine being, Hanuman has the power to augment or diminish his size at will, and so he grows to such a stature that he can span the ocean with a single stride.

Literature comparison: Compare a closely related Koh Ker sandstone figure of Hanuman, 177.8 cm high, in the collection of the National Museum of Cambodia, inventory number NMC.259. Compare a related Koh Ker bronze figure of Hanuman, 15.2 cm high, in the collection of the Cleveland Museum of Art, accession number 1987.43.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Paris, 7 June 2011, lot 381

Price: EUR 97,000 or approx. **EUR 119,000** adjusted for inflation at the time of writing

Description: An important sandstone figure of a lion-headed guardian, Cambodia, Khmer, Koh Ker Style, mid-10th century

Expert remark: Compare the closely related pose and manner of carving, the guardian also holding a vajra in his hand. Note the size (84 cm).



Estimate EUR 30,000

Starting price EUR 15,000



222 A SANDSTONE GUARDIAN FIGURE DEPICTING GARUDA, KOH KER STYLE

Khmer Empire, 10th century. Finely carved kneeling atop a square base with one knee raised, his right hand holding a vajra and his left resting on his thigh, wearing a tight-fitting dhoti which is neatly incised with a diapered feather-like design, his wings at the back are also finely incised. The face well detailed with large bulging eyes, thick brows, and a prominent beak, flanked by elongated lobes with large earrings, the head surmounted by an elaborate foliate crown.

Provenance: From a distinguished Italian private collection, acquired between the late 1960s and early 1970s. 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.

Condition: Excellent condition, commensurate with age. Extensive wear, small losses, minor nicks and surface scratches, signs of weathering and erosion, structural cracks, encrustations. Fine, natural patina overall.

Dimensions: Height 65.3 cm

Guardian figures such as the present lot were placed aside of gateways, steps, and entrances of sacred areas like temples.

Koh Ker, which lies 50 miles (80 km) northeast of Angkor, was the capital of the Khmer Empire from 928-944. Koh Ker's sculptural style is thus distinct from those developed in Angkor's immediate vicinity. The stone sculpture, often monumental in size, is imbued with a heightened sense of movement and a suppleness of form. The Koh Ker rulers adhered to the Hindu religion, especially the Shaiva sect.

Garuda is a half-bird, half-human creature that appears in both Hinduism and Buddhism. In Hinduism, Garuda is the mount of the god Vishnu and the sworn enemy of the Naga serpent. As a symbol of supremacy, this bird-king demonstrates the harmony between power and grace, creating a magical figure of strength and heroism.

LITERATURE COMPARISON

Compare a related Koh Ker sandstone figure Garuda, 216.5 cm high, in the collection of the National Museum of Cambodia, inventory number Ka.1737. Compare a closely related Koh Ker sandstone head of Garuda, 16 cm high, in the National Museum of Cambodia, inventory number Ka.3053.



Estimate EUR 24,000

Starting price EUR 12,000



223 A SANDSTONE GUARDIAN FIGURE DEPICTING A YAKSHA, KOH KER STYLE

Khmer Empire, 10th century. Finely carved kneeling atop a square base with one knee raised, his right hand holding a vajra and his left resting on his thigh, wearing a short pleated sampot with fine incision work. The face well detailed with a wrathful expression marked by large bulging eyes with neatly incised pupils, thick brows, a mustache, a broad nose, full lips, the mouth slightly agape revealing teeth, the head surmounted by an elaborate foliate crown.

Provenance: From a distinguished Italian private collection, acquired between the late 1960s and early 1970s. 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.

Condition: Excellent condition, commensurate with age. Extensive wear, small losses, minor nicks and surface scratches, signs of weathering and erosion, structural cracks, encrustations. The head has been reattached using a metal rod. Fine, natural patina overall.

Dimensions: Height 62.5

Guardian figures such as the present lot were placed aside of gateways, steps, and entrances of sacred areas like temples.

Koh Ker, which lies 50 miles (80 km) northeast of Angkor, was the capital of the Khmer Empire from 928-944. Koh Ker's sculptural style is thus distinct from those developed in Angkor's immediate vicinity. The stone sculpture,

often monumental in size, is imbued with a heightened sense of movement and a suppleness of form. The Koh Ker rulers adhered to the Hindu religion, especially the Shaiva sect.

The yakshas are a broad class of nature-spirits, usually benevolent, but sometimes mischievous or capricious, connected with water, fertility, trees, the forest, treasure and wilderness. They appear in Hindu, Jain and Buddhist texts, as well as in ancient and medieval era temples of South and Southeast Asia as guardian deities. The yakshas have a dual personality: On the one hand, they may be inoffensive nature-fairies, associated with woods and mountains, but there is also a darker version of them, which is a kind of a ghost that haunts the wilderness and devours travelers. Kubera, the god of wealth and prosperity, is considered the king of the yakshas.

Literature comparison: Compare a closely related Koh Ker sandstone head of a Yaksha, 40.5 cm high, in the collection of the National Museum of Cambodia, inventory number Ka.1666.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Paris, 14 December 2016, lot 17

Price: EUR 80,500 or approx. **EUR 94,000** adjusted for inflation at the time of writing

Description: An important sandstone figure of a half-male half-female deity, Cambodia, Khmer, Koh Ker period, 10th century

Expert remark: Compare the closely related pose, pleated sampot, and crown. Note that the sculpture depicts a rare and unidentified androgynous deity and is of larger size (93 cm).



Estimate EUR 20,000
Starting price EUR 10,000



224

AN EXPRESSIVE SANDSTONE FIGURE OF A RAKSHASA, ANGKOR PERIOD, KOH KER STYLE

Khmer Empire, 10th century. Well carved, wearing a short sampot tied at the waist, the square face with almond shaped eyes above a wide nose and full lips, the hair in tight curls falling elegantly over the back, flanked by pendulous earlobes.

Provenance: From an old Austrian private collection.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, soil encrustations, losses, structural cracks, few nicks and surface scratches.

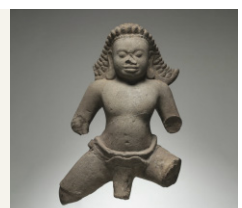
Weight: 19 kg

Dimensions: Height 46.5 cm (excl. base) and 52 cm (incl. base)

The Rakshasas are a group of usually malevolent demigods prominently featured in Hindu mythology. According to the Brahmanda Purana, they were created by Brahma to protect the waters of creation after he assumed a body of darkness (tamas). They are often depicted as embodiments of the powers of evil in the Vedic scriptures, and as antagonists in Hindu scriptures, as well as in Buddhism and Jainism. The term Rakshasa is also sometimes used to describe asuras, a class of power-seeking beings that oppose the benevolent devas.

LITERATURE COMPARISON

Compare a closely related Koh Ker sandstone figure of a Rakshasa, 69.8 cm high, in the collection of the Cleveland Museum of Art, accession number 1967.146.



Estimate EUR 8,000

Starting price EUR 4,000

225

A SANDSTONE FIGURE OF A DVARAPALA, KOH KER STYLE, ANGKOR PERIOD

Khmer Empire, early 10th century. Superbly carved, standing in a wide-legged dancing stance, his back slightly arched and his legs strong and taut. His chest is full, his right shoulder is slightly raised and in keeping with the preferred style of the period, he is stoutly built with a rounded stomach. The position of the upper arms suggests that his hands were placed in namaskara mudra (respectfully greeting) in front of his body and the disc shape on the chest marks an area originally covered by the two thumbs. His head is tilted slightly to the left side, his expression is serene and distinctly confident, given further emphasis by his full lips and broad smile, the hair drawn into a conical chignon secured with a foliate tiara.

Provenance: From a notable collector in London, United Kingdom.
Condition: Excellent condition, commensurate with age. Extensive wear, some nicks, losses, minor signs of weathering and erosion, few structural cracks.

Dimensions: Height 72 cm (excl. stand) and 78 cm (incl. stand)

The dvarapala wears a short garment with a curving upper edge that adds emphasis to the massive strength of his body. The fine pleats and delicate curve at the edge of the fabric seem to defy the nature of the stone. A long scarf falls between the legs and would originally have extended to the ankles. Its sway further indicates the sense of movement contained within the figure.

Mounted on an associated metal stand. (2)

A dvarapala is a temple guardian. In India, where the concept originated, two giant figures, sculpted in high relief, are often found flanking the principal temple entrance. One is formidable, to scare away those of ill intent while the other is seductively handsome, in order to lure the faithful past the portal. In Cambodia the form evolved separately because the temples were built to different plans. There, a succession of courtyards contained secondary buildings and the principal one was only accessible to a limited number of ritual participants. In the 10th century dvarapala were freestanding statues, still sculpted in pairs but resting within the precinct. Although they observed approaching visitors, their essential role was that of bodyguards, protecting the deity lodged within the temple.

This latter role appears to have become increasingly dominant in the Koh Ker period when the supremacy of the kings of Angkor was challenged by a powerful royal claimant who established another court to the north of the Kulen mountains, from where he imposed martial rule on much of the kingdom. The achievement of this alternative court is reflected in some of the finest works of art to emanate from Cambodia during the Angkor period. The sculptures are notable for their spontaneous appearance, strong personalities and sense of inner, spiritual energy. Even when the subject is not a recognizable deity, the suggestion of individual personality is always present. This image of a dvarapala exemplifies the style of the period, full of confident swagger but maintaining a deeply serious purpose in his guardian role.

Benign dvarapalas can often be found flanking doorways or protruding from corner brackets, while apsaras are ubiquitous to the temples of Angkor. Dvarapalas became integral to temple sculpture in India as early as the 5th century and appear in Cambodia in the earliest of the Angkor Empire's temples, the Rulos group, constructed around the turn of the 10th century. The Shaivite temples at Koh Ker are similar to these in their iconographical programs and architectural structures.

Koh Ker, which lies 50 miles (80 km) northeast of Angkor, was the capital of the Khmer Empire from 928-944. Koh Ker's sculptural style is thus distinct from those developed in Angkor's immediate vicinity. The stone sculpture, often monumental in size, is imbued with a heightened sense of movement and a suppleness of form.

Expert's note: For a detailed commentary on the present lot, elaborating on the history and architecture of the Khmer Empire, the Koh Ker style, and the sculpture itself and showing many further comparisons to examples in both public and private collections, please see the lot description on www.zacke.at. **To receive a PDF of this academic dossier, please refer to the department.**



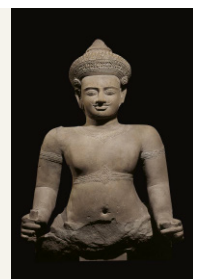
LITERATURE COMPARISON

Compare two closely related larger Koh Ker sandstone figures, 236 cm and 234 cm high, in the collection of the National Museum of Cambodia, inventory numbers NMC.149 and NMC.150. Compare a related Koh Ker sandstone figure of a female dancing deity in the Musée Guimet, illustrated by Helen Jessup and Thierry Zephir in *Sculpture of Angkor and Ancient Cambodia: Millennium of Glory*, Paris, 1997, cat. no. 43.



AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 20 March 2009, lot 1428
Price: USD 146,500 or approx. **EUR 198,000** converted and adjusted for inflation at the time of writing
Description: A monumental gray sandstone figure of a Dvarapala, Khmer, Koh Ker Style, 10th century
Expert remark: Note the significantly larger size (129.5 cm)



Estimate EUR 10,000
Starting price EUR 5,000

A SUBLIME SANDSTONE TORSO OF UMA, ANGKOR PERIOD, BAPHUON STYLE

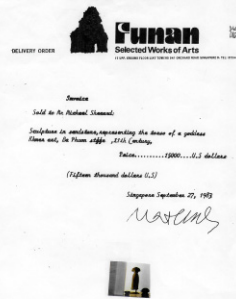
Khmer Empire, 11th century. Standing in samabhangha, her young unadorned body with prominent breasts and her belly beautifully rounded, wearing a long, pleated sarong tied at the front, the long central fold elegantly culminating in a 'fishtail' shape at the hem, secured by a belt with beaded festoons.

Provenance: Funan Selected Works of Art, Singapore, 27 September 1983. From the collection of the late Michael Sherrard CBE, QC, acquired from the above and thence by descent.

A copy of the original invoice from Funan Selected Works of Art,

addressed to Michael Sherrard, dated 27 September 1983, confirming the dating above, and stating a purchase price of USD 15,000 or approx. **EUR 43,500** (converted and adjusted for inflation at the time of writing), accompanies this lot. Michael Sherrard (1928-2012) was an English barrister in fraud and company law who was considered one of the great recent influences on the legal profession. He was involved in numerous high-profile cases in both English and East Asian courts, particularly Hong Kong and Singapore. Together with Linda Goldman, he wrote a memoir titled "Wigs and Wherefores: A Biography of Michael Sherrard QC". Sherrard was an enthusiastic collector of Chinese art, especially jade carvings.

Condition: Good condition, commensurate with age, expected weathering, wear and losses, minor nicks, few structural cracks. Some signs of erosion. Fine naturally grown patina overall.



Weight: 3,885 g (excl. stand)

Dimensions: Height 34.5 cm (excl. stand) and 40 cm (incl. stand)

Fitted to an associated metal stand.(2)

This piece exemplifies the style of Baphuon female figures with the frontal stance, the ovoid skirt wide at the hips and narrowing around the knees, the sarong in an elevated position at the back and curving down to below the navel and the elegant central pleat. According to Boisselier, the highly decorative style of Banteay Srei inspired the development of Baphuon period sculpture, a manner which became more embellished with decorative elements as it reached a zenith during the Angkor Wat period a century later, see Helen Ibbittson Jessup and Thierry Zephir, editors, *Sculpture of Angkor and Ancient Cambodia - Millennium of Glory*, Washington 1997, page 255.

The modeling of the torso, the curled end of the sarong above the belt and a long central fold certainly recalls Banteay Srei sculpture, see Emma C. Bunker and Douglas Latchford, *Adoration and Glory, The Golden Age of Khmer Art*, Chicago, 2004, page 175, fig. 8.6.

AUCTION RESULT COMPARISON

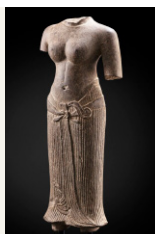
Type: Closely related

Auction: Sotheby's Paris, 10 June 2021, lot 236

Price: EUR 18,900 or approx. **EUR 20,500** adjusted for inflation at the time of writing

Description: A grey sandstone torso of a female divinity, Khmer art, Baphuon style, circa 11th century

Expert remark: Compare the closely related pleated sampot with similar fishtail hem. Note the size (47 cm).



AUCTION RESULT COMPARISON

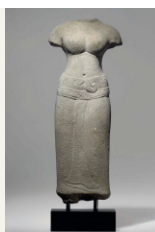
Type: Closely related

Auction: Christie's New York, 21 March 2007, lot 279

Price: USD 31,200 or approx. **EUR 43,500** converted and adjusted for inflation at the time of writing

Description: A small sandstone torso of a goddess, Khmer, Angkor period, Baphuon style, 11th century

Expert remark: Note the related size (35.5 cm) and that the sampot is not pleated as in the present lot.



Estimate EUR 8,000

Starting price EUR 4,000



227

A SANDSTONE HEAD OF SHIVA, ANGKOR WAT STYLE

Khmer Empire, 12th century. His face finely carved with full pursed lips, framed by a mustache, almond-shaped eyes and ridged eyebrows, his forehead centered with his third eye, flanked by elongated earlobes, a tiara carved with a central floral band, knotted at the back, and set in front of his headdress, combed into a high cylindrical-shaped chignon.

Provenance: The collection of Jean-Marc Andral, acquired in 1996 from Galerie Rambagh, Brussels (invoice lost). Jean-Marc Andral is 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, signs of weathering and erosion, minor losses, encrustations, nicks, scratches, few structural cracks, small chips.

Scientific Analysis Report: An Expert Report from Antiques Analytics – Institute of Scientific Authenticity Testing, test report number AA 22-01042, dated 5 May 2022, written and signed by Dr. R. Neunteufel, analyzing the surface alterations after examination by scanning electron microscopy (SEM) and element analysis with attached energy-dispersed X-ray micro element analyzer (EDX), concludes that the observed surface alterations are not in contradiction with the dating above. A copy of the report accompanies this lot.



Jean-Marc Andral



Weight: 7.9 kg

Dimensions: Height 28 cm (excl. stand), 39.2 cm (incl. stand)

Mounted to a modern metal stand. (2)

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Amsterdam, 8 May 2002, lot 609

Price: EUR 14,340 or approx. **EUR 21,000** adjusted for inflation at the time of writing

Description: A Khmer, Angkor vat style, sandstone head of shiva, 12th century

Expert remark: Compare the closely related facial features, headdress, and color of the stone. Note the slightly smaller size (24 cm).



Estimate EUR 8,000

Starting price EUR 4,000





228 A BRONZE FIGURE OF BUDDHA, MON-DVARAVATI PERIOD

Opinion: Most Buddha bronzes from the Mon-Dvaravati period that have survived are standing images and of considerably smaller size, as is for example the case with the rare seated figure in the Victoria and Albert Museum, see literature comparison. The present large bronze figure of a seated Buddha must therefore be considered as exceedingly rare.

Thailand, 8th-9th century. Seated in dhyanasana, with both hands lowered in gyan mudra, wearing a samghati draped over his left shoulder. His serene face with heavy-lidded eyes below thick ridged eyebrows, a broad nose, and full lips, flanked by long pendulous earlobes. The hair arranged in tight curls surmounted by a tall ushnisha.

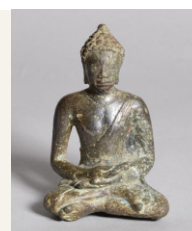
Provenance: From a distinguished private collection in Milan, Italy. Leonardo Vigorelli, Bergamo, acquired from the above. Leonardo Vigorelli is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel 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.

Condition: Superb condition commensurate with age. As expected there is extensive wear, some casting flaws, signs of weathering and erosion, few nicks and shallow surface scratches, a crack along the backside. Fine natural patina overall, with distinct areas of cuprite and malachite encrustations.

Weight: 4,728 g
Dimensions: Height 26.7 cm

LITERATURE COMPARISON

Compare a related Dvaravati bronze figure of Buddha, dated ca. 700, 10 cm high, in the collection of the Victoria and Albert Museum, accession number IS.136-1999.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 16 September 2008, lot 572

Price: USD 32,500 or approx. **EUR 44,000** converted and adjusted for inflation at the time of writing

Description: A bronze figure of Buddha, Thailand, Mon-Dvaravati, 8th/9th century

Expert remark: Compare the closely related mudra, facial features, expression, tight curls, and ushnisha. Note that the figure is standing and of slightly smaller size (21.6 cm).



Estimate EUR 12,000
Starting price EUR 6,000

A BRONZE FIGURE OF VAJRASATTVA, BAYON STYLE, ANGKOR PERIOD

Khmer Empire, 12th century. Finely cast seated holding the vajra and ghanta, wearing a sampot and floret armlets and necklace, his face with a serene expression surmounted by a conical headdress.

Provenance: A distinguished private collection in Milan, Italy. 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. Expected casting flaws, signs of weathering and erosion, few nicks, shallow surface scratches, minor losses and cracks, ancient wear. Fine, naturally grown patina with areas of cuprite and malachite encrustations.

Weight: 1,000 g (excl. base) and 1,910 g (incl. base)

Dimensions: Height 18.3 cm (excl. base) and 23 cm (incl. base)

With a modern metal base. (2)

LITERATURE COMPARISON

Compare a related Khmer bronze figure of a crowned Buddha, attributed to Lopburi and dated 12th-13th century, in the collection of the Metropolitan Museum of Art, accession number 2019.451.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 19 September 2002, lot 194

Price: USD 15,535 or approx. **EUR 25,000** converted and adjusted for inflation at the time of writing

Description: A bronze figure of Vajrasattva, Khmer, Baphuon style, 11th century

Expert remark: Compare the closely related subject and pose. Note that the figure is slightly earlier, cast in the Baphuon style, and of slightly smaller size (15.2 cm).



Estimate EUR 10,000

Starting price EUR 5,000



230

A MONUMENTAL STONE HEAD OF BUDDHA, MON-DVARAVATI PERIOD

Chao Phraya and Mae Klong river basins of central Thailand, 8th - 9th century. Superbly carved with a serene expression marked by heavy lidded downcast eyes below ridged and elegantly arched brows, further with a wide nose and prominent full lips, flanked by long pendulous earlobes, the hair arranged in snail shell curls over a high ushnisha. The stone appears to be a black granite with white quartz inclusions.

Provenance: From an old and prominent Flemish private collection, acquired before 2000 and thence by descent in the same family.
Condition: Good condition, commensurate with age. Extensive wear, losses, weathering and erosion, minor nicks and cracks.

Weight: 24.4 kg (incl. stand)
Dimensions: Height 38 cm (excl. stand)

The Mon polity of Dvaravati was one of the earliest and most important societies in mainland Southeast Asia. Based around the Chao Phraya and Mae Klong river basins of central Thailand, the Dvaravati polity was known from early Chinese textual sources, as well as being mentioned in a single local inscription that dates to roughly AD 550-650. Due to the large numbers of Buddhist sculptures associated with the culture, it is most likely that the rulers were patrons of the Buddhist faith. The images of Buddha are heavily influenced by contemporary Indian sculptural styles, including the Gupta style based around the site of Sarnath. The facial features of the Mon Dvaravati Buddhist images, however, display arched, joined eyebrows which are unlike those found in India, and which are therefore characteristic of the Mon Dvaravati style. Compared to earlier and later Thai kingdoms, Dvaravati was relatively geographically and economically isolated, which contributed to the distinct qualities of its sculpture, such as the aforementioned eyebrows, the broad, almost squared face, and the full, prominent lips. Additionally, the local stone was tough and difficult to work with, leading artists to prefer thick, strong features over softness and subtlety. Their style was bold, self-assured, recognizable, and highly influential on subsequent Thai sculpture and artistic production throughout Southeast Asia.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 12 September 2012, lot 620
Price: USD 31,250 or approx. **EUR 39,500** converted and adjusted for inflation at the time of writing
Description: A black stone head of Buddha, Thailand, Mon Dvaravati period, 8th/9th century
Expert remark: Note the smaller size (26.7 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 23 March 2022, lot 463
Price: USD 44,100 or approx. **EUR 43,000** converted at the time of writing
Description: A rare stone head of Buddha, Thailand, Mon Dvaravati style, 8th-9th century
Expert remark: Note the smaller size (23.5 cm).



Estimate EUR 15,000
Starting price EUR 7,500





231 A BRONZE FIGURE OF BUDDHA, PRE-ANGKOR PERIOD

Style of Angkor Borei, Ta Keo region of the Mekong Delta, 7th century. Seated in dhyanasana on a rectangular plinth, the hands in dhyanamudra, the face with downcast eyes below gently arched eyebrows, flanked by two elongated ears, the hair in tight curls, surmounted by an ushnisha.

Provenance: From the collection of an American gentleman. Galerie Zacke, 11 May 2019, lot 311, sold for EUR 8,216 or **EUR 8,700** adjusted for inflation at the time of writing. Michael Phillips, acquired from the above. Michael Phillips (born 1943) is an Academy Award-winning film producer. Born in Brooklyn, New York, his parents were Lawrence and Shirley Phillips, noted New York dealers in Asian fine arts, selling to the Met, the LACMA, the Chicago Art Institute, and the British Museum among others. Michael Phillips is a collector of Asian art himself, particularly Indian, Southeast Asian, and Himalayan sculpture. His most important films include *The Sting* (winning the Academy Award for Best Picture in 1973), *Taxi Driver* (winning the Palme d'Or at the 1976 Cannes Film Festival), and Steven Spielberg's *Close Encounters of the Third Kind*.
Condition: Extensive wear, some losses and cracks, traces of erosion, minor nicks. Very good condition considering the high age of this statue. Fine naturally grown patina.



Michael Phillips (right) on the set of *Taxi Driver* with director Martin Scorsese (left) and writer Paul Schrader (center)

Weight: 521.9 g
Dimensions: Height 17.4 cm (excl. base), 18.5 cm (incl. base)

With a fitted modern wood base. (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.

Expert's note: The raw material of this sculpture is copper ore with iron oxide veins, which has developed an extensive malachite and azurite patina over the past 1400 years. A closely related piece from the same group was tested at the Ciram Laboratory in France in 2018 to confirm the material. According to the previous owner, the piece was originally found in the Ta Keo region of the Mekong Delta.

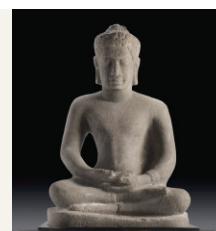
LITERATURE COMPARISON

Compare a related bronze figure of Buddha, dated 7th-8th century, in the collection of the Metropolitan Museum of Art, accession number 1981.462.2.



AUCTION RESULT COMPARISON

Type: Remotely related
Auction: Christie's New York, 13 September 2016, lot 265
Price: USD 37,500 or approx. **EUR 45,500** converted and adjusted for inflation at the time of writing
Description: A Sandstone Figure of a Seated Buddha, Pre-Angkor period, Angkor Borei style, 7th century
Expert remark: Compare the closely related pose and facial features. Note the different material and significantly larger size (48.2 cm).



Estimate EUR 8,000
Starting price EUR 4,000

232

**A GOLD REPOUSSÉ FIGURE
OF BUDDHA SHAKYAMUNI,
AYUTTHAYA KINGDOM, 1351-1767**

Thailand, 17th-18th century. Seated in dhyanasana atop a finely chased, double lotus base, the right hand lowered in bhumisparsa mudra, the left resting on his lap, dressed in monastic robes. The serene face with a benevolent smile, flanked by long earlobes, the hair in tight curls surmounted by a flaming ushnisha.

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

Condition: Very good condition with old wear, expected soil encrustations, minor losses, dents and nicks. The core is still in place.



The Zelnik István Southeast Asian Gold Museum

Weight: 698.4 g
Dimensions: Height 18.5 cm

With a recent fitted silk storage box. (2)

Expert's Note: This pristinely modeled Buddha was fashioned from a sheet of 24-carat gold, using the repoussé embossing technique, neatly modeled above an ancient resin or bitumen core. The style combines characteristics of both Cambodian and Thai sculptural schools. Statues made of pure gold, dating back to this era, are generally considered as rare.

LITERATURE COMPARISON

Compare a related Ayutthaya Lopburi-style gold repoussé Buddha, dated before 1424, but of smaller size (10.6 cm high), in the collection of the Cleveland Museum of Art, accession number 1999.316. Compare a related Ayutthaya gold and silver repoussé Buddha, dated 1300-1600, in the collection of the Asian Art Museum of San Francisco, object number 1989.44.



Estimate EUR 10,000
Starting price EUR 5,000



233

A MASSIVE BRONZE 'DRAGON' FOUNTAIN, RATTANAKOSIN KINGDOM

Opinion: This imposing dragon fountain, nearly two meters high, boasts an impressive quality of casting and naturally grown, solid patina, two clear indicators of age, and is extremely rare to find – especially in Europe, where the previous owner, a noted London dealer with an eye for unusual and impressive objects, acquired it at a French auction.



A dragon fountain at Songkhla Lake, Thailand

Thailand, 1782-1932. Boldly cast as a fierce dragon with sinuous body emerging from a base of crashing waves, the scales crisply cast, the beast's face detailed with a tall flaming crest, large bulging eyes, sharp teeth, and protruding tongue.

Provenance: From the collection of a noted London dealer of antique interiors, by repute acquired at auction in France.

Condition: Very good condition with minor wear and casting flaws. Some nicks, small dents and losses, and light scratches. Naturally grown patina overall with distinct malachite encrustation.

Dimensions: Height 195 cm

Estimate EUR 12,000

Starting price EUR 6,000





234

AN IMPORTANT CHAM GOLD REPOUSSÉ AND GEMSTONE-SET DIADEM, CHAM PERIOD

Published: The Zelnik Istvan Southeast Asian Gold Museum, page 110, Budapest 2013.

Vietnam, former kingdoms of Champa, circa 10th century. Decorated with three heads of Shiva, each with almond-shaped eyes, bushy brow and mustache, an urna, and long pendulous earlobes, the heads surrounded by foliage above a wave border. Set with spinel, almandine, zircon, and amethyst cabochons, two loops for mounting.

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

Condition: Very good condition with minor traces of age and wear, some minor bending, few tiny nicks here and there, and soil encrustations.



The Zelnik István Southeast Asian Gold Museum

Weight: 84 g
Dimensions: Height 8.5 cm, length 45.9 cm

Expert's note: Diadems were used to adorn stone images of gods in Cham religious cult. They were made of gold or silver plates with repoussé technique and gemstone inlays. They often depicted Shiva and the 'face of glory' (kirtimukha) on a background of lavish floral ornamentation, leafy tendrils and scrolls.

Estimate EUR 15,000
Starting price EUR 7,500

A WESTERN ASIATIC RAM-FORM GOLD RHYTON, CIRCA 5TH - 10TH CENTURY AD

Terminating in the form of a bearded ram with elegantly curved horns, small ears, almond-shaped eyes with round pupils, and a ruyi design to the forehead, its legs tucked neatly under the body, the fluted horn with a band of ruyi heads below the waisted mouth.

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

Condition: Very good condition, commensurate with age. Extensive wear, dents, nicks, scratches, encrustations.

Scientific Analysis Report: An Expert Report from Antiques Analytics – Institute of Scientific Authenticity Testing, test report number AA 22-10023, dated 29 April 2022, written and signed by Dr. R. Neunteufel, analyzing the metal after examination by scanning electron microscopy (SEM) and element analysis with attached energy-dispersed X-ray micro element analyzer (EDX), finds that the material consists of the following main constituents: Gold 67 %, Silver 32 %, Copper 0.32 %, and Platinum 0.56 %, a composition that is noted to point to “the presence of electrum”. The report concludes that the “**composition of the metal is consistent with an ancient source of the gold**”. A copy of this report accompanies this lot.



Weight: 123.3 g

Dimensions: Height 15.5 cm

Expert's note: Elaborate bowls, animal-headed drinking vessels, libation cups and rhytons were highly valued in ancient Eastern societies. During the pre-Achaemenid, Achaemenid, and Parthian periods, examples made of

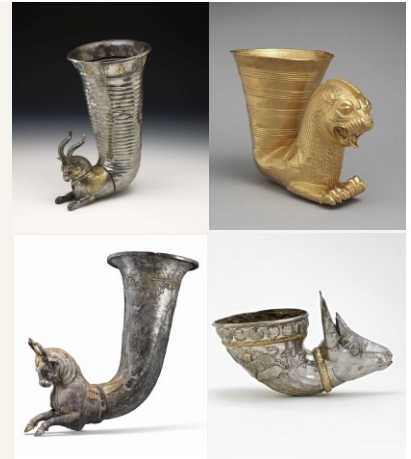
silver, gold, and clay were used throughout a vast area extending from both the east and west of Persia. The animals on these vessels included the ram, horse, bull, ibex, supernatural creatures, and female divinities; some were engraved with royal inscriptions. Rhytons made of precious materials were probably luxury wares used at royal courts. Both the rhyton and the animal-headed vessel were adopted by the Greek world as exotic and prestigious Oriental products, continuing to be made during the Hellenistic period and thereafter. The present lot, however, **with its distinct ruyi symbols, exhibits a decidedly Chinese influence**, and most likely was made somewhere in the Western Asiatic steppes between the Eastern frontiers of the old Achaemenid Empire and the Western borders of present-day China.

LITERATURE COMPARISON

Compare a related earlier Achaemenid parcel-gilt silver rhyton in the British Museum, museum number 124081, and a related earlier Achaemenid gold vessel in the Metropolitan Museum of Art, accession number 54.3.3.

Compare a related earlier Seleucid or Parthian parcel-gilt silver bull rhyton, dated to the Hellenistic period, circa 2nd century BC, at Christie's New York,

13 October 2020, lot 56. Compare a related parcel-gilt spouted vessel with gazelle protome, dated to the Sasanian period, 4th century, in the collection of the Arthur M. Sackler Gallery in the National Museum of Asian Art, Smithsonian Institute, accession number S1987.33.



Estimate EUR 12,000

Starting price EUR 6,000





236

A SANDSTONE BUST OF A FEMALE DEITY, CHAM PERIOD

Vietnam, Tam-Ky or Phu-ninh, former kingdoms of Champa, 10th-12th century. Finely modeled with voluptuous breasts below the serene face with thick-lidded almond-shaped eyes below elegantly curved brows and full lips forming a calm smile, flanked by long pendulous earlobes, the neatly incised hair arranged into a high chignon secured by a broad tiara.

Provenance: From an old French private collection, assembled in Vietnam between 1920 and 1955, and thence by descent within the family.

Condition: Good condition, commensurate with age. The head has been reattached. Extensive wear, signs of weathering and erosion, losses, some nicks and cracks.

Weight: 5,347 g (excl. stand)

Dimensions: Height 31 cm (excl. stand) and 37,5 cm (incl. stand)

Literature comparison: Compare a related sandstone figure of a female dancer, dated approx. 1075-1125, 71.1 cm high, in the collection of the Asian Art Museum in San Francisco, object number BL77S3. Compare a related sandstone figure of a flying celestial, dated approx. 950-1000, 48.3 cm high, in the collection of the Asian Art Museum in San Francisco, object number B70S9

Estimate EUR 4,000

Starting price EUR 2,000

237

A LARGE SILVER REPOUSSÉ FIGURE OF UMA, CHAM PERIOD

Vietnam, former kingdoms of Champa, 13th-16th century. Standing in samabhanga atop a double lotus base with beaded edges, holding in her hands a jewel and a small vessel, wearing a finely incised pleated sampot with pendent ornaments repeated on the necklace above her voluptuous breasts, the wide face with almond-shaped eyes, the pupils inlaid with amethyst, flanked by elongated earlobes, the hair secured by a tiara centered by an inlaid garnet.

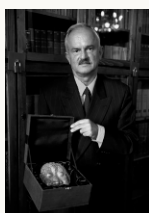
Provenance:

The collection of The Zelnik István Southeast Asian Gold Museum.

Institutional art collection in Belgium, acquired

from the above. Dr. István Zelnik, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.

Condition: Very good condition with some old wear, small dents, possibly a minor loss to the attribute held in the right hand, the silver tarnished in some small areas, few minuscule nicks here and there, occasional light scratches, encrustations.



Dr. István Zelnik

Weight: 1,090 g
Dimensions: Height 47 cm

Estimate EUR 8,000
Starting price EUR 4,000





238

**A CARVED 'BAT AND COINS' WOOD TRAY,
NGUYEN DYNASTY, REIGN PERIOD OF DUY TAN**

Vietnam, 1907-1916. Masterfully carved in the shape of a bat, the wings spread holding a double string in its mouth and both feet, attached with three cash coins, the upper coin reading 'Duy Tân Tong Bao', the lower right 'Tong Bao'.

Provenance: From a French private collection.

Condition: Good condition with some old wear and traces of use, few small chips to the left edge of the wing, a small repair to the right wing, and a crack with a minor repair to the coin string under the right foot. The back with two drilled holes, of which one shows an old fill. Superb, naturally grown patina overall.

Weight: 1,100 g
Dimensions: Length 53.8 cm

Duy Tân (1900-1945) was the 11th Emperor of the Nguyen dynasty in Vietnam, who reigned as a child for 9 years between 1907 and 1916. During his reign the Nguyen government issued the 'Duy Tân Tong Bao' cash coins of different metal compositions and weights.

The bat is considered a highly auspicious symbol in Vietnam, with red bats – such as the one depicted in the present lot – being the most luckiest. Wild bats remain in Vietnam's cities to this day. They play an important role in the urban environment and ecosystem, bringing many benefits to people, including helping to reduce the number of harmful insects such as mosquitoes or pests.

Estimate EUR 4,000
Starting price EUR 2,000



**The young emperor
Duy Tân on the throne**



239

**A LARGE GILT-LACQUERED
WOOD FIGURE OF A BODHISATTVA,
VIETNAM, 17TH-18TH CENTURY**

Finely carved seated in dhyanasana on a large separately carved lotus base, his hands held in prana mudra, wearing loose-fitting robes draped over both shoulders and tied at the waist, his serene face with heavy-lidded eyes, gently arched brows, and full lips, flanked by long pendulous earlobes, the head surmounted by an ornate foliate-decorated cap with beaded edges. The figure is covered overall with lacquer gilding of yellow and orange tones as well as red lacquer with black details.

Provenance: Belgian trade.

Condition: Good condition with expected age cracks, losses, and associated old repairs and touchups, further with some nicks and chips as well as light scratches, minor wear and flaking to lacquer and gilt.

Dimensions: Height 70 cm (excl. base) and 87 cm (incl. base)

Literature comparison: Compare a related gilt-lacquered wood figure of a standing monk, dated c. 1600, in the Pacific Asia Museum, University of Southern California, accession number 1996.28.1. Compare a related gilt-lacquered wood figure of Avalokiteshvara, dated to the 19th century, wearing a similar cap, in the Pacific Asia Museum, University of Southern California, accession number 1988.5.1.

Estimate EUR 6,000

Starting price EUR 3,000



The Borobudur temple site today

240

A LARGE ANDESITE HEAD OF BUDDHA, INDONESIA, CENTRAL JAVA, 9TH CENTURY

Opinion: The present andesite head epitomizes the ingenuity of the Central Javanese stone carvers of the time, with distinct characteristics such as the incised pupils, large and elongated ears, and masterful snail-shell curls, arguably the best-designed facial features across all Buddhist art. Furthermore, the present sculpture bears the telltale signs of smoothened areas where beholders were gripped with the overt temptation to caress the head, which combined with the porous nature of the stone give it a unique yet unmistakable and, without a doubt, inimitable appearance.

Superbly and sensitively carved with a serene expression, marked by heavy-lidded downcast eyes below gently arched brows, centered by a raised circular urna, above a bow-shaped mouth with full lips forming a subtle smile, flanked by pendulous slit earlobes, the hair arranged in snail-shell curls over the domed ushnisha.

Provenance: From a European private collection, acquired before 2007, and thence by descent.

Condition: Superb condition, commensurate with age. Extensive wear, expected losses, signs of weathering and erosion.

Dimensions: Height 39 cm (excl. stand) and 48.5 cm (incl. stand)

Mounted on an associated metal stand. (2)

A Buddha image of ineffable quiet and stillness has been carved from rough volcanic rock. The profile and dome of the head are broad, allowing for a round tapering of the forehead, cheeks, and chin that, once finished with a polish, produce an overall impression of smoothness, belying the porous nature of the stone, which has resisted over a millennium of weather exposure with stunning ease. The sculptors working on the great stone monuments of 9th-century Central Java produced some of the most beautifully proportioned Buddhist sculptures of any period or medium.

The present statue is almost certainly from Borobudur or a related temple site, such as Sewu or Ngawen in Central Java. Built by the Shailendra dynasty around 825 CE, Borobudur is one of the greatest Buddhist monuments of all time, having one of the largest and most complete ensembles of Buddhist narrative relief panels in the world. Structured as a mandala of stacked platforms representing the three planes of existence in Mahayana cosmology (the world of desire, the world of forms, and the world of formlessness), Borobudur invites pilgrims circumambulating its didactic panels and sculpture to shuck the trappings of their perceived reality and realize their true inherent formlessness.

LITERATURE COMPARISON

Three examples in the British Museum collected by Sir Thomas Stamford Raffles in the early 19th century demonstrate that not all Borobudur Buddha heads were created equal (1859,1228.175, 1859,1228.176, 1859,1228.177). Some have softer, more delicate brows while others show harder features and more pronounced monobrows. Some have spire-like ushnishas, while others are broader and more pleasing. Of the three British Museum heads, it is the most celebrated and widely exhibited one (1859,1228.176) that bears the closest resemblance to the present lot, illuminating its quality.



AUCTION RESULT COMPARISON

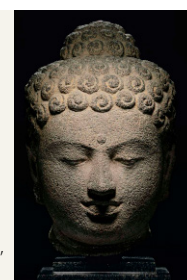
Type: Closely related

Auction: Christie's New York, 20 March 2012, lot 143

Price: USD 170,500 or approx. **EUR 207,000** converted and adjusted for inflation at the time of writing

Description: An andesite head of Buddha, Indonesia, central Java, 9th century

Expert remark: Compare the closely related curls, urna, and expression. Note the size (36.8 cm).



Estimate EUR 20,000

Starting price EUR 10,000





A LARGE AND IMPORTANT 'LEOPARD QUEEN' CHLORITE JAR, WESTERN ASIA, 3RD MILLENNIUM BC

The massive and heavy vessel is supported on a domed base with tapering sides rising to a lipped rim finely incised with diapered lozenges, boldly carved in relief with two standing female figures, each holding two leopards by their tails, each flanked by two confronting scorpions below the protruding handles, the leopards with many circular recesses to take inlays.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. Arthur Huc was the chief editor of *La Dépêche du Midi*, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

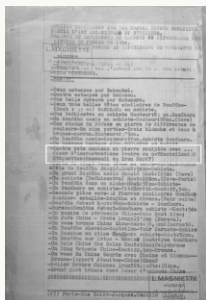
Inventory List: In 1954, L. Magniette, bailiff of the court in Toulouse (Huissier), was ordered to compile a complete inventory of the collection inherited by Marcel Huc from his father, Arthur Huc, the so-called "Inventaire Huc". The present lot is listed in this inventory as follows: "Quatre pots anciens en pierre sculptée avec décor d'incrustations ivoire ou os? Haut: 21 cm à 30, Etiquettes: Massoudi ou Iran Nord?" (Four old carved stone jars with inlays of ivory or bone? Height: 21 cm to 30, labels: Massoudi or Northern Iran?). A copy of the inventory list and cover page are accompanying this lot.

Condition: Very good condition, especially when considering the high age of this piece. Scratches, cracks, nicks, losses, minor fills, encrustations, the inlays are all lost. Remnants of old varnish. Significant wear, traces of aging, weathering overall.

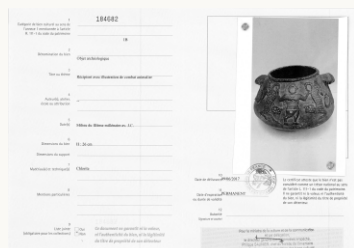
French Export License: Certificat d'exportation pour un bien culturel Nr. 184682, dated 9 June 2017, has been granted and a copy is accompanying this lot.



Arthur Huc (1854-1932)



The Huc Inventaire from 1954, with the present lot entry highlighted



Dimensions: Height 20 cm, Diameter 40 cm

LITERATURE COMPARISON

A related chlorite vessel with two zebu, of smaller size, dated 2600-2350 BC and attributed to Al-Rafiah, on the east coast of the island of Tarut, is in the collection of the Metropolitan Museum of Art, accession number 2014.717.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 15 May 2002, lot 265

Price: GBP 19,975 or approx. **EUR 23,750** converted and adjusted for inflation at the time of writing

Description: A Western Asiatic chlorite jar, circa 2500 B.C.

Expert remark: Note the much smaller height (10.8 cm)



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Galerie Zacke, 6 March 2021, lot 694

Price: EUR 53,720 or approx. **EUR 58,500** adjusted for inflation at the time of writing

Description: A large and heavy Western Asiatic chlorite 'scorpion' vessel, 3rd millennium BC

Expert remark: Compare the related form as well as the closely related decoration with similar female figures, though holding scorpions (instead of leopards as on the present lot). The relief and inlay are closely related as well. Note the height (22.5 cm).



Estimate EUR 8,000

Starting price EUR 4,000

242

A PINK SANDSTONE BUST OF A GODDESS, GUPTA PERIOD

Northern India, c. 5th-6th 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 curly hair tied into a high chignon, backed by a circular mandorla.

Provenance: Stefan Grusenmeyer, Brussels, Belgium, 1990. A French private collection, acquired from the above. Old inventory number '285' to the stand. 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.

Condition: Good condition, commensurate with age. Extensive wear, weathering and erosion, minor losses, encrustations, a minor old repair to the chin, nicks, scratches, few structural cracks.

Weight: 10.9 kg (incl. stand)

Dimensions: Height 35.3 cm (excl. stand) and 47.8 cm (incl. stand)

Mounted to a modern metal stand. (2)

LITERATURE COMPARISON

Compare a related terracotta head of a female deity, dated 5th century, in the collection of the Brooklyn Museum of Art, accession number 81.288.



AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams New York, 18 March 2013, lot 39

Price: USD 40,000 or approx. **EUR 49,500** converted and adjusted for inflation at the time of writing

Description: A red sandstone stele of Durga, Central India, Madhya Pradesh, Gupta period, circa 5th century

Expert remark: Note the size (31 cm high)



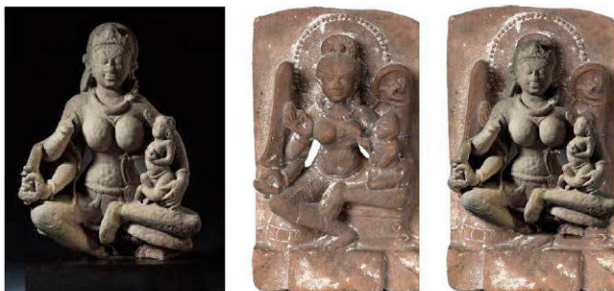
Estimate EUR 8,000

Starting price EUR 4,000





243
**A RARE SANDSTONE MINATURE STELE FIGURE
 OF A MOTHER GODDESS WITH CHILD**



Juxtaposition and overlaying of the present stele with its counterpart in the Norton Simon Museum

Expert's note: The composition of this small stele is closely related to that of the 'mother goddess and child' in the Norton Simon Museum, see literature comparison below. This becomes strikingly clear when the images of both statues are juxtaposed and subsequently overlaid. Thus, the present sculpture - although smaller in size - is proportionally identical to the one at the Norton Simon and most likely once served as a model for its creation. This makes it an exceedingly rare specimen of ancient sculptural work in general. It is also interesting to note that the attributes of the missing arms in the Norton Simon statue can be clearly reconstructed using the present sculpture as a reference. Lakshika Senarath Gamage, Assistant Curator for South & Southeast Asian Art at the Norton Simon Museum, stated in a note to the current owner that "based on the standard iconography, I agree with you that the sculptures would have been quite similar/identical."

Central India, c. 600. Neatly carved in openwork and reticulated, seated in lalitasana upon a pedestal incised with a band of rings, the goddess supporting a child on her lap. The lower right hand holding a sword, a shield in her upper left, with a radiating halo behind her head, her hair tied into a high chignon, bejeweled with a pendant, earrings, armlets and a waist band.

Provenance: Jean Claude Moreau-Gobard, Paris, and thence by descent in the family. A noted French private collection, acquired from the above via the Paris auction market. Jean Claude Moreau-Gobard was a French collector and dealer specializing in Asian art, born into a family of antiques dealers in Paris. He was active from the 1950s until the 1980s. Today, the family business is continued by Juliette Moreau-Gobard.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, soil encrustations, minor losses, small cracks and nicks.



Jean-Claude Moreau-Gobard with the minister of cultural affairs André Malraux, at the Biennale des Antiquaires in Paris, 1960s

Weight: 1,5725 g
 Dimensions: Height 17.4 cm

Literature comparison: Compare a closely related larger sandstone figure, dated c. 600, in the Norton Simon Museum, accession number M.1975.11.05.S.

Estimate EUR 8,000
 Starting price EUR 4,000



244

A RARE TERRACOTTA RELIEF DEPICTING AN ASURA, GUPTA PERIOD

Eastern India, Bengal, 5th-6th century. Powerfully modeled, the asura standing in a dynamic pose with one leg crossed over the other, his face with a confident expression, perhaps mocking an unseen opponent, marked by his bulging wild eyes and the open mouth showing teeth, framed by a thick beard. He is wearing a short robe secured at the waist by a floral belt and adorned with jewelry.

Provenance: From a notable collector in London, United Kingdom.

Condition: Excellent condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, encrustations, few structural cracks.

Scientific Analysis Report: A

thermoluminescence analysis report issued by Oxford Authentication on 14 September 2020, based on sample number C120e27, sets the firing date of one sample taken at between 900 and 1500 years ago. A copy of the report, issued by Oxford Authentication, accompanies this lot.

Academic Dossier: For a detailed academic commentary on the present lot, elaborating on the meaning of the Asuras as well as the history of the Gupta Empire in general, and showing many comparisons to examples in both public and private collections, please see the lot description on www.zacke.at. **For a PDF copy of this dossier, please refer to the department.**



Weight: 4,507 g (excl. stand)

Dimensions: Height 43 cm (excl. stand)

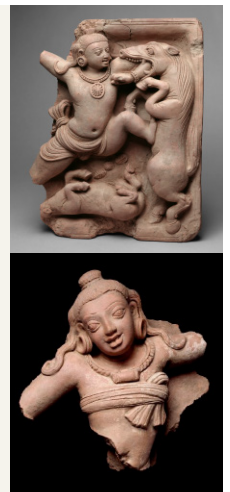
With an acrylic glass mounting at the back and an associated metal stand.
(2)

The lively figure depicted in this terracotta fragment is probably an Asura, one of a group of gods who opposed but were ultimately defeated by the Devas, the gods who are central to Hindu and earlier Vedic beliefs; it is quite likely that the myths relating to the Devas and Asuras evolved from a single belief system. The legendary conflict may be based on a factual clash between two sects that existed in the post-Harappan period, when beliefs surrounding the Vedic gods and their associated social structure were challenged by revised ideas emanating from Iran, which ultimately died out or were driven away by the existing mainstream hierarchy in western India.

Terracotta was the traditional material for religious images in the Ganges Valley and in the Mauryan and Shunga periods (3rd-1st century BC). Bengal had been the source of some of the most sophisticated figures of gods and goddesses. In the Gupta period, several centers of terracotta sculpture emerged across the Empire, from Akhnur in Kashmir, down to Shravasti and Bitargaon in Uttar Pradesh, around the Gupta capital at Pataliputra (Patna), and down into the Ganges Delta where some of the richest red clays were available. The lack of stone in eastern Bihar and Bengal meant that clay had always been used for architectural purposes, brick adorned with terracotta or stucco being the most widely used material, and a number of archaeological sites in Bengal attest to the sophistication of the effects achieved.

LITERATURE COMPARISON

Compare a related terracotta relief depicting Krishna killing the horse demon Keshi, dated to the 5th century, in the collection of the Metropolitan Museum of Art, accession number 1991.300. Compare a related terracotta torso of a nobleman, dated 5th century, in the collection of the Michael C. Carlos Museum, Emory University, object number 2001.001.011. Compare a related terracotta relief depicting the battle between Hanuman and Indrajit, dated 6th century, in the collection of the State Museum, Lucknow, illustrated by M. C. Joshi and J. F. Farrige, *L'Âge d'or de l'Inde Classique, L'Empire des Gupta*, Paris, 2007.



Estimate EUR 15,000

Starting price EUR 7,500



245

A RARE BACCHANALIAN KUBERA, GUPTA EMPIRE, PINK SANDSTONE

Northeastern India, 6th to mid-8th century e.g. late Gupta Empire to Later Gupta Dynasty. Seated in royal ease on a pedestal, holding a wine cup in his right hand and a treasure sack in his left. The face with a benevolent expression, almond shaped eyes below arched eyebrows, a wide nose, and pouted lips, adorned in elaborate jewelry including large circular earrings, a collar and beaded pendant. His hair is gathered into a ribbed coiffure. Behind his head is a rayed nimbus.

Expert's note: The close connection of ancient Bacchanalian imagery from the Hellenistic period with the present image of Kubera is evidenced by him holding a wine cup, while his rounded belly is indicative of prosperity and abundance.

In the process of his conquests, Alexander III of Macedon, commonly known as Alexander the Great, introduced Hellenistic culture, including a taste for wine, to a vast swath of territories, including – although indirectly – northeastern India. His armies were accompanied by philosophers, geographers, and historians, who compared their own observations to those of past travelers, and to legends, including that of Bacchus. Alexander himself “wanted the tales of the god’s wanderings to be true” and, en route through the mountains of the Punjab in northwestern India, became convinced that he was indeed following in the footsteps of Bacchus.

The presence of wild vines and ivy seemed confirmation, so Alexander made a formal sacrifice and “many of the prominent officers around him garlanded themselves with ivy and . . . were promptly possessed by the god and raised the call of Dionysus, running in his frantic rout.” The Macedonians claimed to find the worship of Bacchus to be widespread in India, although it is likely that they confused the Hindu god Shiva with the son of Zeus. Shiva is often portrayed adorned with a tiger skin, in the style of Bacchus and his dappled cloak, and his followers, like bacchantes, were fond of dancing and drumming. Moreover, the Indian doctrine of reincarnation had a parallel with the birth and rebirth of the god of wine.

In general, however, the Macedonians found the inhabitants of India temperate by their own standards. While Alexander’s Empire fell apart shortly after his death, the Bacchanalian culture lasted, subject to local color and iconography, for centuries thereafter.

Provenance: From a distinguished Italian private collection, acquired between the late 1960s and early 1970s. 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.

Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering and erosion, some losses, few nicks and surface scratches, structural cracks.



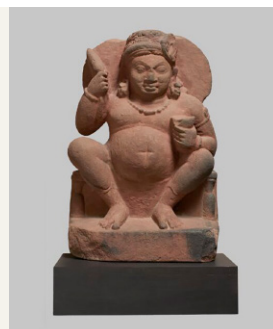
Leonardo Vigorelli

Dimensions: Height 84.5 cm

Kubera is known primarily as the god of wealth and abundance, but he is also one of the Four Great Kings (maharaja) as well as one of the Eight Guardians (lokapala), and in the latter role is associated with the northerly direction. He is also identified with Vaishravana, Panchika and Jambhala and has a further role as leader of the yakshas, nature spirits derived from pre-Aryan traditions who were believed to have power over wealth, fertility, and illness.

LITERATURE COMPARISON

Compare a related earlier and simpler sandstone figure of a bacchanalian Kubera, dated to the Gupta period, 4th century, in the Norton Simon Museum, accession number M.1975.11.04.S. Also compare with a closely related pink sandstone statue of a bacchanalian Kubera from the Gupta Period, wearing elaborate jewelry, originally found in the Jamalpur mound in Bangladesh, today in the Government Museum, Mathura, India, accession number 00-C-5.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's New York, 17 March 2015, lot 1075
Price: USD 81,250 or approx. **EUR 100,000** converted and adjusted for inflation at the time of writing
Description: A red sandstone figure of Kubera India, Madhya Pradesh, 8th/9th century
Expert remark: Compare the closely related bacchanalian iconography and pose, the round body, the jewelry, and the material. Note the size (90.8 cm).



Estimate EUR 30,000
 Starting price EUR 15,000

A GRAY SCHIST BUST OF VISHNU, KASHMIR, 8TH-9TH CENTURY

This is a superb example of its type, expressively carved and subtly blending purity of form with intricate detail. The four-armed deity expressively carved standing, holding a conch and lotus flower in his main hands, the muscular body adorned with fine jewelry, the serene face with wide almond-shaped eyes below gently arched eyebrows. The finely incised curled hair elegantly falling over his shoulders and surmounted by a tall crown, the face framed by pendulous ears and backed by a halo.

Provenance: British trade.

Condition: Excellent condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, structural cracks, nicks, shallow surface scratches. All as expected from a stone figure of over 1000 years of age.

Weight: 528.3 g

Dimensions: Height 16 cm

Literature comparison: For a stylistically similar example with comparable iconography, see P. Pal, *Indian Sculpture*, vol. II, 1988, p. 71, cat. no. 14b.

AUCTION RESULT COMPARISON

Type: Closely related

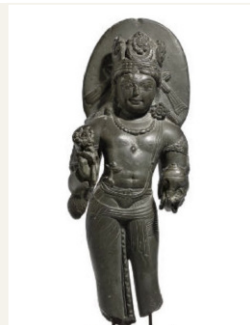
Auction: Christie's New York, 20 March 2008, lot 338

Price: USD 39,400 or approx.

EUR 50,500 converted and adjusted for inflation at the time of writing

Description: A rare green stone figure of Vishnu, Kashmir, 8th century

Expert's remark: Note the size of 26 cm



Estimate EUR 4,000

Starting price EUR 2,000





247

A SANDSTONE GROUP DEPICTING HARITI AND PANCHIKA

India, c. 10th century. Finely carved in openwork, the tutelary couple seated side by side and backed by floral halos under a large canopy flanked by two columns, each surmounted by an elephant. Hariti is holding her cornucopia in one hand and wearing a long flowing robe cascading in voluminous folds. Panchika is holding a spear, signaling his role as chief of the Yakshas, and wearing a tight-fitting, short robe. Both are wearing chignons secured by headbands and adorned with beaded jewelry.

Provenance: A gentleman from Cadiz, Spain. By repute acquired in Orissa, India, in 1967.

Condition: Very good condition, commensurate with age. Extensive wear, losses, nicks, scratches, signs of weathering and erosion, structural cracks, encrustations.

Weight: 19.1 kg
Dimensions: Height 43 cm

The story of Hariti's conversion to Buddhism survives in many ancient Indian and Chinese sources. Despite being a mother to 10,000 children, the ogress Hariti routinely terrorized the Northern Indian city of Rajagrha, devouring its children. After failing to appease, Rajagrha's inhabitants beseeched Buddha to pacify her. Underneath his alms bowl, Buddha hides Hariti's most beloved child from her. This sends Hariti into a frenzy, searching for her missing son. When Buddha finally returns her child, he prompts Hariti to consider the pain she has caused other mothers.

Struck by empathy, Hariti converts to Buddhism and, in exchange for food offerings, promises to protect its monastic communities and Rajagrha's children.

LITERATURE COMPARISON

Compare a Gandharan schist relief depicting the same subject, 18 cm high, in the Ashmolean Museum Oxford, accession number EA1962.42.



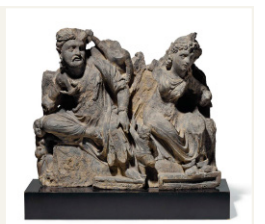
AUCTION RESULT COMPARISON

Type: Remotely Related

Auction: Christie's, 20 March 2012, lot 11
Price: USD 15,000 or approx. **EUR 19,000** converted and adjusted for inflation at the time of writing

Description: A gray schist relief of Panchika and Hariti, Gandhara, 2nd/3rd century

Expert remark: Note that this is an earlier sculpture from Gandhara, depicting the same subject



Estimate EUR 8,000
Starting price EUR 4,000



248
A BUFF SANDSTONE FIGURE OF DANCING GANESHA, MAHAGANAPATI, 10TH CENTURY

Central India. Carved as a dancing Ganesha with his right leg raised, the trunk curling playfully to his left, holding a battle ax and prayer beads in his right hands, and a flower with leaves in his upper left hand, a bowl filled with sweets next to his foot, a naga wrapped around his belly.

Published: Kitty Higgins Far Eastern Art, Indian Stone Sculpture, Washington, 1989, no. 13.

Provenance: Kitty Higgins Far Eastern Art, Inc., Washington, D.C., USA, 1994. A copy of the receipt from Kitty Higgins, dated 11 February 1994, and stating a purchase price of USD 6,400 or approx. EUR 12,500 (converted and adjusted for inflation at the time of writing), and a copy of a letter of appraisal signed by Kitty Higgins and dated 29 October 1994, accompany this lot. Kitty Higgins is a Far Eastern Art expert and owner of a notable gallery in Washington, D.C. She also curated and lectured many exhibitions, and is an avid collector.

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, minor losses, encrustations, nicks, scratches, few structural cracks.



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.

The figure here is represented as Mahaganapati, or the dancing Ganesha. With his hips swayed and his right foot slightly raised, his pose echoes that of his father's dancing form, Shiva Nataraja. Ganesha's dance, however, has a childlike quality that contrasts with the cosmic destruction of Shiva's Nataraja form. With his dance, Ganesha carries away all obstacles, his rotund belly reinforces his powers to shower his devotees with abundance.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 20 March 2019, lot 645

Price: USD 50,000 or approx. **EUR 57,500** converted and adjusted for inflation at the time of writing

Description: A red sandstone stele of dancing Ganesha, Central India, 10th-11th century

Expert remark: Compare the closely related pose, implements, and color of the stone, as well as the similar size (62.2 cm)



Dimensions: Size 58.5 x 36 cm

Estimate EUR 8,000
 Starting price EUR 4,000

249

**A SANDSTONE STUPA DOME
FRAGMENT DEPICTING BUDDHA,
POST-GUPTA PERIOD**

India, 7th-10th century. Finely carved, seated in 'Hellenistic pose' on a lotus base, a stupa dome fragment rising behind him, the head backed by a beaded halo, his hands held in dharmachakra mudra, wearing a diaphanous robe, the serene face with heavy-lidded downcast eyes and full lips, flanked by long pendulous earlobes, the hair arranged in snail-shell curls surmounted by an ushnisha.

Provenance: From the collection of Dr. med. J. G. Swart, Osnabrück, Germany, by repute acquired in India during the 1960s, and thence by descent. A gentleman from Cadiz, Spain, acquired from the above.

Condition: Good condition, commensurate with age. Extensive wear, losses, nicks, scratches, signs of weathering and erosion, structural cracks, encrustations, old fills.

Weight: 28.8 kg

Dimensions: Height 41.4 cm

Literature comparison:

Compare a related slightly earlier sandstone figure of Buddha, also seated in 'European pose' and with hands held in dharmachakra mudra, dated 5th-6th century, 118 cm high, in the British Museum, museum number 1880.7. Compare a related sandstone figure of Buddha, dated to the 7th century, 50.8 cm high, in the British Museum, museum number 1880.11. Compare a related sandstone figure of Buddha, dated 9th-10th century, in the Victoria & Albert Museum, accession number IS.238-1950.

Estimate EUR 15,000

Starting price EUR 7,500



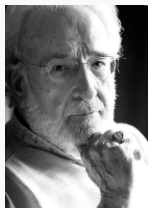
250

A BLACK SCHIST STELE OF BUDDHA SHAKYAMUNI, PALA PERIOD

Northeastern India, Bihar, 10th century. Well carved seated in dhyanasana on a double lotus base, supported on a stepped pedestal adorned with numerous smaller figures, the palm of the hand and soles of the feet with neatly incised circles. Buddha's face with a benign expression and almond shaped eyes, the hair in tight curls surmounted by an ushnisha, wearing a sanghati draped over one shoulder, flanked by two pillars surmounted by stupas centering a nimbus with a stylized foliate border.

Provenance: The personal collection of Arturo Schwarz, Milan, late 1990s. 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 author, 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. Leonardo Vigorelli is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.

Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering and erosion, some losses, nicks and surface scratches, structural cracks. The finely polished surface with a solid, naturally grown patina and an unctuous feel overall.



Arturo Schwarz
(1924-2021)

Dimensions: Height 61.2 cm (excl. base) and 64.2 cm (incl. base)

Mounted to a modern metal base. (2)

Literature comparison: Compare a related stone figure of Buddha, 10th century, Bihar, in the collection of the British Museum, museum number 1942,0415.1.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 13 September 2011, lot 268

Price: USD 86,500 or approx.

EUR 111,000 converted and adjusted for inflation at the time of writing

Description: A black stone stele of seated Buddha, Northeastern India, Pala period, circa 10th century

Expert remark: Note the related size (63.5 cm)



AUCTION RESULT COMPARISON

Type: Related

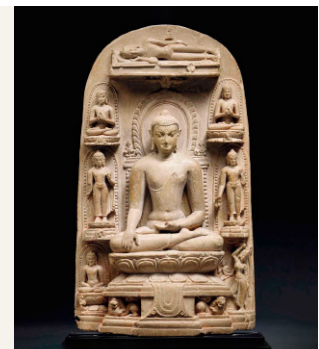
Auction: Christie's Paris, 22 June 2016, lot 11

Price: EUR 71,100 or approx.

EUR 83,000 adjusted for inflation at the time of writing

Description: A rare sedimentary stone stele of Shakyamuni Buddha, Northeast India, Pala Period, 10th century

Expert remark: Note the size (31 cm)



Estimate EUR 30,000

Starting price EUR 15,000



251

A BLACK SCHIST FIGURE OF GANESHA WITH A SNAKE MANDORLA, PALA PERIOD

Northeastern India, Bihar, 11th century. The six-armed pot-bellied god of auspicious beginnings and granter of fulfillment is shown here in a dancing pose on a double lotus base, flanked by four attendants, holding a battle ax, a bowl of sweets and an arched snake, his head slightly turned in a joyful expression, the base carved with a mouse as his vehicle (vahana). The arched snake also cleverly forms the mandorla which is flanked by two elaborately carved apsaras.

Expert's note: Ganesha has a mythical connection with snakes, which is only seldomly found in statues with his image. The story begins with Ganesha eating a lot of candies until his belly became very big and hard to move. When he was going home late in the night, Ganesha rode a mouse as his vahana. In the journey, Ganesha was interrupted by a snake that frightened him and so he fell. Ganesha could not stand up again because his belly was too full. This incident was observed by the moon that laughed out loud. Ganesha was offended by that and cursed the moon to disappear. This made the world instantly dark so that there were many requests to Ganesha to cancel the curse, and he was able to change it so that the moon now only disappears once a month. (Dwyer, 2015, page 270)

Provenance: A private collection in Bologna, Italy, c. 1995-1998. 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: Very good condition, commensurate with age. Extensive wear, signs of weathering and erosion, soil encrustations, some losses, nicks and surface scratches, structural cracks. The present sculpture bears the telltale signs of raised edges rubbed smooth where beholders were gripped with the overt temptation to caress the forehead, trunk and protruding belly.

Dimensions: Height 61.5 cm (excl. base) and 63.7 cm (incl. base)

With a modern metal base.

Literature comparison: Compare a related six-armed sandstone sculpture of Ganesha, dated to the 11th century, Madhya Pradesh, in the collection of the Los Angeles County Museum of Art, accession number M.88.221.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 19 September 2002, lot 42

Price: USD 50,190 or approx. **EUR 81,000** converted and adjusted for inflation at the time of writing

Description: A Black Stone Stele of Ganesha, Northeastern India, Pala Period, 10th/11th century

Expert remark: Compare the closely related pose, decorations, stone, and size (60.9 cm)



AUCTION RESULT COMPARISON

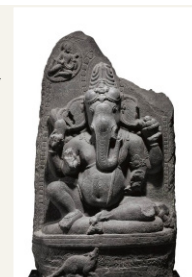
Type: Closely related

Auction: Christie's New York, 16 September 2008, lot 377

Price: USD 68,500 or approx. **EUR 92,500** converted and adjusted for inflation at the time of writing

Description: A Black Stone Stele of Ganesha, Northeastern India, Pala Period, 11th century

Expert remark: Compare the closely related pose, decorations and stone.



Estimate EUR 20,000

Starting price EUR 10,000





252

A BLACK STONE STELE OF NEMINATHA, THE 22ND JAIN TIRTHANKARA

India, 15th-17th century. Well carved in openwork, the central deity standing in samabhanga on a giant conch shell – the identifying attribute of Neminatha – with beaded decorations, below a lotus canopy, a halo behind his head, surrounded by seated images of the first twenty-three tirthankaras, the base of the conch flanked by two larger deities.

Provenance: From the collection of René Ronveaux (d. 1991), Belgium, acquired in the 1960s and thence by descent in the same family. A copy of a provenance statement, written and signed by the previous owner, dated 16 June 2022, confirming the provenance stated above, accompanies this lot.

Condition: Very good condition overall, commensurate with age. Extensive wear. Some losses, cracks, nicks, and scratches, signs of weathering and erosion, encrustations.



Dimensions: Height 70.8 cm

Neminatha, also known as Nemi and Arishtanemi, is the twenty-second tirthankara (ford-maker) in Jainism. Along with Mahavira, Parshvanatha and Rishabhanatha, Neminatha is one of the twenty-four tirthankaras who attract the most devotional worship among the Jains. He lived 81,000 years before the twenty-third tirthankara Parshvanatha and was the youngest son of king Samudravijaya and queen Shivadevi. Krishna, who was the ninth and last Jain Vasudev, was his first cousin. He was born at Sauripura in the Yadu lineage, like Krishna. His birth date was the fifth day of Shravana Shukla of the Jain calendar. On his wedding day Neminatha heard the cries of animals being killed for the marriage feast. He left marriage, freed the animals and renounced the world to become a monk – a scene found in many Jain artworks. He attained moksha on Girnar Hills near Junagadh, a pilgrimage center for Jains.

LITERATURE COMPARISON

Compare a related earlier schist stele of a tirthankara surrounded by twenty-three seated tirthankaras, dated to the late 13th century, in the Norton Simon Museum, accession number F.1975.17.12.S.



Estimate EUR 20,000
Starting price EUR 10,000

253

A LARGE COPPER ALLOY FIGURE OF MANIKKAVACAKAR, TAMIL NADU, 14TH-15TH CENTURY

South India. Boldly cast standing in tribhanga atop a double lotus pedestal supported on a stepped base decorated with beaded edges, incised lotus and geometric designs. He is holding prayer beads in his right hand, a manuscript in his left, wears a tight-fitting dhoti and is adorned with beaded jewelry. The serene face with large almond-shaped eyes with incised pupils below elegantly arched brows, the full lips forming a calm smile, flanked by pendulous pierced earlobes.

Provenance: From a private collection in London, United Kingdom, acquired prior to 2000. Thence by descent.

Condition: Very good condition with minor wear and casting flaws, small nicks, light scratches, minor dents. The back of the legs with remnants of an old label which have left marks on the patina.

Weight: 7,856 g
Dimensions: Height 38.5 cm

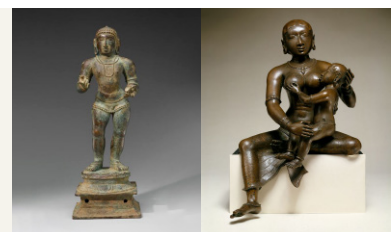
Manikkavacakar (Tamil: 'One whose words are like gems') was a 9th-century Tamil saint and poet who wrote Tiruvasakam, a book of Shaiva hymns. Speculated to have been a minister to the Pandya king Varagunavarman II (c. 862-885), he lived in Madurai and is revered as one of the Nalvar, a set of four prominent Tamil saints alongside Appar, Sundarar, and Sambandar. The other three contributed to the first seven volumes (Tevaram) of the twelve-volume Shaivite work Tirumurai, the key devotional text of Shaiva Siddhanta. Manikkavacakar's Tiruvasakam and Thirukkovaïyar form the eighth volume. These eight are considered to be the Tamil Vedas by the Shaivites, and the four saints are revered as Samaya Kuravar (religious preceptors). Manikkavacakar's works are celebrated for their poetic expression of the anguish of being separated from God, and the joy of God-experience, with his ecstatic religious fervor drawing comparisons with those of Western saints like St. Francis of Assisi. Manikkavackar's stone image is worshiped in almost all Shiva temples of Tamil Nadu.

Expert's note: There is a remote possibility that the present figure dates from the 12th-13th century, especially when comparing the metallurgy and some physical characteristics with the statue of Yashoda at the Metropolitan Museum. If this were the case, however, it would also mean that the lower two-thirds of the base would have been replaced or at least re-decorated at a later point in time, probably between the 15th and 17th centuries.

LITERATURE COMPARISON

Compare a closely related bronze of the Shaiva saint Sambandar, dated to the 15th century, 52.1 cm high, in the collection of the Norton Simon Museum, accession number F.1972.25.3.S. Compare

also a related bronze depicting Yashoda with the infant Krishna, dated early 12th century, the cast of similar copper-brown patina and with similar wear and casting flaws, in the collection of the Metropolitan Museum of Art, accession number 1982.220.8.



AUCTION RESULT COMPARISON

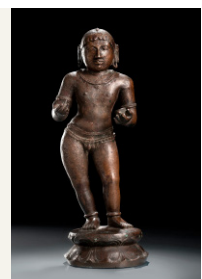
Type: Related

Auction: Nagel, Stuttgart, 11 December 2020, lot 1656

Price: EUR 57,600 or approx. **EUR 59,500** adjusted for inflation at the time of writing

Description: A fine bronze figure of Sambhandar, South-India, Vijayanagar period, ca. 13th ct.

Expert remark: Compare the closely related pose and coppery tone of the bronze. Note the similar size (37 cm).



Estimate EUR 15,000
Starting price EUR 7,500





254

A JAIN WHITE MARBLE BUST OF THE CHILD KRISHNA, 14TH-15TH CENTURY

India, Rajasthan. Well carved, the face with large almond-shaped eyes below thick arched brows, full lips forming a subtle smile, the hair tied in a simple bun on top of the head and flanked by two ears suspending heavy circular earrings.

Provenance: Doris Wiener, New York, USA. A private collection in New York, acquired from the above. The stand with an old label of the Doris Wiener Gallery with inventory number 'R521-4'.

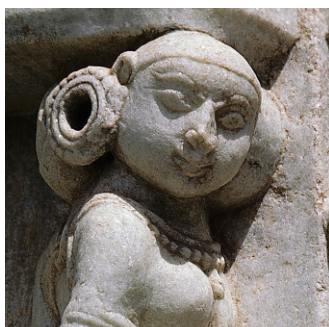
Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, a minor structural crack at the shoulder, losses and dents.

Weight: 3,478 g (incl. stand)

Dimensions: Height 26.3 cm (incl. stand), 18.6 cm (excl. stand)

Mounted on an associated wood base.

Jainism flourished in Western India between the 10th and 12th centuries, with many temples commissioned under the Solanki and Later Pratihara dynasties. The apex of craftsmanship is embodied in the most famous **Dilwara temples**, five buildings constructed between the 11th and 16th centuries, famous for their masterful, intricate carvings of white marble on Mount Abu itself. The present white marble bust is carved in a particular style found only in a small number of Rajasthani temples, including Dilwara.



A marble sculpture on an exterior wall of a Dilwara Jain temple on Mount Abu, Rajasthan

The account of infant Krishna, rescued from his uncle after a prophecy of his death, tells how he was secretly sent away and raised in the village of Gokula as a cowherd. According to the legend, Krishna delighted in the indulgence of milk and would stealthily try to steal butterballs, or navanita. Upon his triumph, he would dance joyfully and gleefully at his prize.

Literature comparison: Compare two related architectural marble sculptures, also attributed to Rajasthan, dated 13th-14th century and circa 1450, respectively, in the Los Angeles County Museum of Art, accession numbers M.71.73.132 and M.80.62. Note the similar manner of carving to the faces with large almond-shaped eyes and thick arched brows, as well as the heavy circular earrings.

AUCTION RESULT COMPARISON

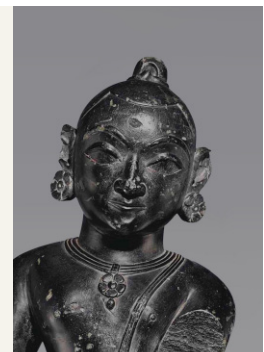
Type: Related

Auction: Christie's New York, 19 March 2014, lot 1087

Price: USD 11,875 or approx. **EUR 14,000** converted and adjusted for inflation at the time of writing

Description: A black marble figure of Krishna Venugopala, India, Gujarat, circa 15th century

Expert remark: Compare the related manner of carving with similar facial features, hair, and earrings. Note the size of the full figure (66 cm).



Estimate EUR 3,000

Starting price EUR 1,500



255

AN IVORY FIGURE OF KRISHNA VENUGOPALA, PLAYING THE FLUTE

India, 16th-17th century. Carved standing, his arms raised to the side to play the flute, the wavy hair cascading down the back and surmounted by a high chignon, adorned with beaded jewelry, a scarf wrapped around his arms, the face with a calm expression marked by almond-shaped eyes and full lips.

Provenance: French trade. By repute from an old private estate in Paris.

Condition: Extensive natural wear. Some losses, expected minor age cracks, small chips, minuscule nicks. Remarkably beautiful honey-brown patina, grown naturally through centuries of worship and handling.

Weight: 25.2 g

Dimensions: Height 7.8 cm

Literature comparison: Compare a related ivory figure depicting Krishna as butter thief, dated to 16th century, India, Karnataka, Mysore, in the collection of the Los Angeles County Museum of Art (LACMA), accession number M.84.34.

AUCTION RESULT COMPARISON

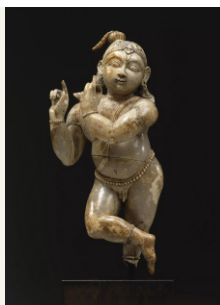
Type: Related

Auction: Sotheby's New York, 24 March 2011, lot 101

Price: USD 60,000 or approx. **EUR 74,200** converted and adjusted for inflation at the time of writing

Description: Krishna Venugopala, ivory, South India

Expert remark: Compare the closely related pose and similar decorations. Note the considerably larger size (20 cm).



Estimate EUR 3,000

Starting price EUR 1,500

A BRONZE 'LOTUS MANDALA' LINGAM STAND WITH HANUMAN

India, 17th century. Hanuman is kneeling atop a pierced and stepped square pedestal, his hands clasped together in anjali mudra, wearing a lotus petaled crown, his head supporting a lotiform base from which the separately cast lingam stand emerges, encircled by numerous movable lotus petals.

Provenance: From an important East German private collection, mostly assembled in the 1970s and 1980s, and thence by descent to the last owner.

Condition: Good condition with some wear and minor casting flaws, small dents, minuscule nicks, light scratches, remnants of pigment, losses.

Weight: 891.7 g

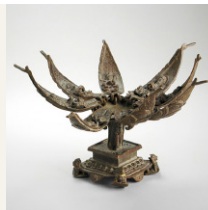
Dimensions: Height 21 cm

The present lingam stand is crafted in the form 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 of such lingam stands remain fully intact today.

For worshipping, the lingam stone – which would have a size of approximately 15 to 20 cm – would be placed at the center of the lotus mandala after the leaves have been moved into opened position.

LITERATURE COMPARISON

Compare a related earlier lotus mandala from Nepal, dated to the 13th-14th century, in the collection of the Los Angeles County Museum, accession number M.88.228. Compare a related Indian bronze figure of Hanuman, also dated to the 17th century, at Christie's New York, 23 September 2004, lot 53.



AUCTION RESULT COMPARISON

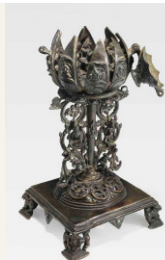
Type: Remotely related

Auction: Christie's New York, 22 March 2011, lot 382

Price: USD 62,500 or approx. **EUR 80,500** converted and adjusted for inflation at the time of writing

Description: A rare articulated bronze mandala of Hevajra, Northeastern India, Pala period, 11th/12th century

Expert remark: Note that this is a larger (31 cm) and much earlier bronze mandala.



Estimate EUR 2,000

Starting price EUR 1,000





257
A CEREMONIAL COPPER SHIELD
DEPICTING VIRABHADRA,
17TH-18TH CENTURY

Decca, Southern India. The four-armed deity standing on a tiered base within a cloud-form niche centered by a kirtimukha mask, richly adorned with jewelry, holding a sword, shield, bow, and arrow in his four hands. His ornate crown flanked by the sun and crescent moon, with an image of Nandi and a Shiva Lingam in the top corners, a diminutive figure of Daksha in the lower left corner with hands folded in anjali mudra, all in high relief. The reverse bears a massive handle.

Provenance: British trade.

Condition: Good condition with some wear, few small metal fills, the plaque later pierced for attachment, tiny losses, minor dents, and small nicks. Fine, naturally grown patina overall.

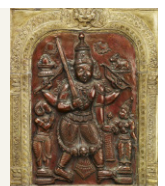
Weight: 1,178 g
 Dimensions: Size 32.2 x 15 cm

Expert's note: This is a fine, unusual piece with some puja (prayer) wear. Most probably it adorned a household shrine or a small shrine within a temple.

Virabhadra, an incarnation of Shiva, created after Shiva's wife Sati, was not invited to a great sacrifice given by her father Daksha. Being greatly humiliated, Sati went to the banquet and threw herself on the sacrificial fire. When Shiva heard of his wife's death, he tore a hair from his head and threw it to the ground. Virabhadra, a great hero-warrior, arose from this hair. He cut off Daksha's head in his rage and hurled it into the sacrificial fire. After the other gods calmed Shiva down, Daksha's head was replaced by that of a ram and he later became a devotee of Shiva.

LITERATURE
COMPARISON

Compare a closely related copper-brass ceremonial shield of Virabhadra, dated to the 18th century, on display in The British Museum, museum number 1853,0108.9.



Estimate EUR 2,000
 Starting price EUR 1,000



258

A LARGE BRONZE DANCER'S HEADPIECE IN THE FORM OF A PANJURLI BHUTA (BOAR SPIRIT DEITY)

South India, Kerala or Karnataka, 18th century. The mask finely cast in openwork to depict the head of a boar spirit with large pierced almond-shaped eyes, neatly incised arched brows, the mouth agape revealing teeth and tongue, the long pierced snout and lips detailed with beaded decorations, the head surmounted by an intricately cast crown; topped by six cobras above beaded and floral decorations as well as a row of numerous smaller snakes.

Provenance: German trade.

Condition: Good condition with old wear and some casting irregularities. Losses, nicks and dents, a bit of verdigris here and there, particularly to back and interior. Naturally grown patina overall.

Weight: 5,475 g (excl. stand)

Dimensions: Height 48 cm (excl. stand)

This dramatic dancer's headpiece in the form of a boar's head was created in the southwestern coastal region of Tulu Nadu (in the modern Dakshina Kannada and Udupi districts of Karnataka state and Kasaragod district of Kerala state), for ritual use in dance festivals propitiating and honoring the local tutelary spirit deities (bhuta). Hundreds of these elaborate community celebrations, called Dharmanema festivals, are held every year between February and May to venerate the regional pantheon of over 350 spirit deities. The boar spirit deity (Panjurli), one of the most powerful and important Genii Loci, is said to be borne of the forest and is thus particularly revered in this lush tropical region. He is also responsible for upholding righteousness through his identification as a manifestation of Vishnu, the supreme Hindu god of preservation and social order. This religious correlation is expressed by Panjurli's visual similarity to Varaha, the boar-headed avatar of Vishnu. Dancers' headpieces and masks are fashioned in a wide variety of iconographic forms and local artistic styles. They are typically quite large in size, and made in one of three primary media: wood, papier-mâché, and bronze. This headpiece is a tour de force of the genre because of its superb artistic quality, pronounced facial modeling, and complex ornamentation.

With a modern stand. (2)

LITERATURE COMPARISON

Compare a closely related copper alloy dancer's headpiece in the form of Panjurli Bhuta, 43.5 cm high, in the Los Angeles County Museum of Art, accession number M.2005.49a-b. For a comparable example, see Brian A. Dursum, *Change and Continuity: Folk and Tribal Art of India*, Florida, 1998, p. 38, fig. 62. See S. Aryan, *Unknown Masterpieces of Indian Folk and Tribal Art*, 2005, p. 61-63, for bhuta masks made in brass; and the exhibition *Dancing Masks - Bronzes from Southern India*, 17 May to 23 August, 2009 at the Museum Rietberg, Zurich.



AUCTION RESULT COMPARISON

Type: Closely related

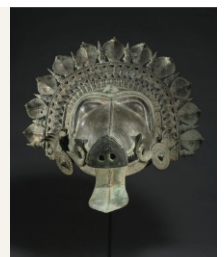
Auction: Sotheby's New York, 19 March 2008, lot 345

Price: USD 12,500 or approx. **EUR 16,500**

converted and adjusted for inflation at the time of writing

Description: Panjurli-Bhuta Mask Copper Alloy India, Karnataka, Tulu Nadu region

Expert remark: Note the smaller size (38 cm)



AUCTION RESULT COMPARISON

Type: Closely related

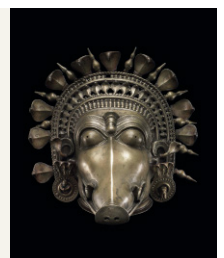
Auction: Christie's New York, 18 September 2013, lot 246

Price: USD 16,250 or approx. **EUR 20,000**

converted and adjusted for inflation at the time of writing

Description: A brass bhuta mask of a boar, South India, Karnataka, 18th/19th century

Expert remark: Note the size (42.6 cm)



Estimate EUR 8,000

Starting price EUR 4,000

259

A RARE MUGHAL WHITE JADE CARVED 'GOOSE HEAD' FLASK

Northern India, 18th century. Of mango-form terminating in a goose head with garnet-inlaid eyes, its neck arching toward the vessel. The ribbed body within neatly carved foliate borders, the matching ruby-inlaid lotus bud-form stopper is screwed into the neck. The goose neck and shoulder of the flask with bands of inlaid garnets. The translucent stone is of a fine white tone with areas of pale russet and cloudy inclusions.

Provenance: Collection Française particulière.

Condition: Very good condition with minor wear, minuscule nibbling to the mouth and screw. The stone with natural inclusions and fissures, some of which have developed into small hairline cracks over time.

Weight: 200.9 g

Dimensions: Height 12.3 cm

LITERATURE COMPARISON

Compare a related jade wine cup, once owned by Shah Jahan, dated 1657, terminating in a ram's head in a similar manner to the goose head on the present lot, in the collection of the Victoria & Albert Museum,

accession number IS.12-1962. Compare a related Chinese imperial Mughal-style white jade cup, similarly terminating in a goose head, at Christie's London, 11 November 2003, lot 68.



Estimate EUR 4,000

Starting price EUR 2,000





260

A MUGHAL PINK SANDSTONE CHINI KANA PANEL WITH PEACOCKS

Expert's note: This type of decoration was referred to as Chini Kana, a term meaning 'China room', and applied to wall niches in temples and other structures into which bottles, vases and various vessels were placed. Motifs such as this one may originally have had a connection with the 'waters of fertility' and hence with good fortune and abundance, but it seems likely that by the seventeenth century they were appreciated more for their elegance and sophisticated design. The present panel displays the Mughal fascination with naturalistic renditions of flora and fauna. Equally, the fluidity of the work demonstrates the strength of the Indian stone carving tradition.

North India, 17th-18th century. Depicting a pair of peacocks facing a vessel issuing floral sprays, carved in high relief within a rectangular reserve, to the right flanked by a smaller reserve with a meandering vine and a finely carved column decorated with a foliate design.

Provenance: From an English private collection, by repute purchased from Christie's in London during the 1980s or 1990s.

Condition: Excellent condition, commensurate with age. Some wear, weathering and erosion, encrustations, minor losses. Few smaller cracks, nicks and surface scratches, remnants of ancient pigment and varnish.

Dimensions: Size 89.6 x 60.2 cm

LITERATURE COMPARISON

Compare a related Mughal red sandstone panel with floral design, dated to the late 17th century, in the collection of the Asian Civilizations Museum, Singapore, accession number 1993-01751.



AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 23 September 2005, lot 81

Price: GBP 8,400 or approx.

EUR 15,000 converted and adjusted for inflation at the time of writing

Description: A fine Mughal red sandstone Chini Kana panel, North India, 17th century



Estimate EUR 6,000

Starting price EUR 3,000



261
A LARGE AND MASSIVE 'COSMIC EGG', BRAHMANDA, INDIA, 19TH CENTURY

The stone of typical ovoid form and finely polished with distinct natural markings in blood-red and creamy-white, interspersed with small round specks of natural russet color.

Provenance: From a private collection in southern Germany, mostly assembled between the 1960s and 1980s, and thence by descent to the last owner.

Condition: Very good condition with old wear and weathering as expected, few light nicks and scratches, natural fissures. The base with extensive wear, minor losses and natural age cracks.

Dimensions: Height 37 cm (excl. stand), 49 cm (incl. stand)

With a rare, matching wood stand dating from the same period, finely carved and painted. (2)

Cosmic eggs are so called because in the Hindu religion they symbolize the union between heaven and earth. These natural stones were collected from the Narmada river in ancient times and it is believed that a meteorite colored the stone on its impact with the earth. The natural markings on the egg-shaped form symbolize the male and female principles in a single unit, a realization of the wholeness of the entire universe.

Literature comparison: For a related brahmanda, see A. Mookerjee, *Yoga Art*, 1975, pl 39, p.71.

AUCTION RESULT COMPARISON

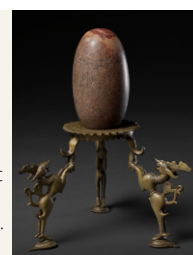
Type: Closely related

Auction: Galerie Zacke Vienna, 6 March 2021, lot 748

Price: EUR 16,432 or approx. **EUR 18,500** adjusted for inflation at the time of writing

Description: An Indian stone Brahmanda, 'cosmic egg', and matching bronze tripod stand

Expert remark: Compare the form and markings. Note the size (23 cm).



Estimate EUR 4,000
 Starting price EUR 2,000

A VERY LARGE AND MASSIVELY CAST BRONZE TEMPLE URLI, KERALA, 19TH CENTURY

Southwestern India. Set with a shallow rounded base, short bulbous sides, and thick everted rim, a single scroll handle to each side, decorated with crescent moons and ornamental designs, the neck with ribs, incised to one side with a short inscription.

Provenance: From a private collection, London, United Kingdom. Inscription '67 KG' and label 'KG 67', as well as an illegible inscription to the interior of the bowl.

Condition: Very good condition commensurate with age showing old wear and weathering, casting flaws, small losses, minor cracks inherent to manufacturing, nicks, scratches, and dents, all as expected from a large temple urli of ca. 150 years of age.

Weight: 67.1 kg

Dimensions: Diameter 74.1 cm, Height 28.5 cm

The Musari community of traditional metal casters of the Kammalan caste in Kerala have perfected the complex technique of casting large utensils in one single piece using lost-wax process. The chakkaru and urli are two important vessels made by the Musaris. So arduous is the process of preparing the clay mold, the wax replica, and the final casting, that elaborate ritual prescriptions are observed by the Musaris for faultless casting.

Literature comparison: Compare a related example in the collection of the National Handicrafts and Handlooms Museum, New Delhi, illustrated in Jyotindra Jain and Aarti Aggarwala, National Handicrafts and Handlooms Museum, Ahmedabad 1989, page 42.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's London, 20 June 2013, lot 353

Price: GBP 7,500 or approx.

EUR 10,500 converted and adjusted for inflation at the time of writing

Description: An Indian or South-East Asian bronze Urli, 19th century



Estimate EUR 6,000

Starting price EUR 3,000





263

A RARE AND IMPRESSIVE SLIP-DECORATED 'LEOPARD' POTTERY BOWL

Eastern Iran, 10th century. Of conical form and supported on a short flat foot, freely painted with a prancing leopard, one front and one hind leg in the air, the elegantly curved tail swung upwards, the beast surrounded by dotted decoration within shaped reserves, the glaze stopping unevenly below the exterior rim, revealing the reddish buff ware.

Provenance: French trade.

Condition: Very good condition, commensurate with age. Some old wear, firing flaws, intentional glaze crackling, minor glaze flakes, some with associated old touchups, minuscule nicks.

Weight: 616.1 g
Dimensions: Diameter 26 cm

LITERATURE COMPARISON

Compare a related bowl, also dated 10th century, slip-painted with an ox, with similar dotted decoration, in the collection of the Metropolitan Museum of Art, accession number 29.143. Compare a related bowl, also dated to the 10th century, slip-painted with a similar animal and decorated with dots, in the collection of the Los Angeles County Museum of Art, accession number M.68.22.10.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 5 October 2010, lot 81

Price: GBP 10,000 or approx. **EUR 16,000** converted and adjusted for inflation at the time of writing

Description: A slip decorated green glazed pottery bowl, Eastern Iran, 10th century

Expert remarks: Compare the closely related form and slip decoration with similar dots within shaped reserves and similar border below the rim. Note the size (23.7 cm) and that the bowl is painted with three birds instead of a leopard.



Estimate EUR 4,000

Starting price EUR 2,000



264

'LION AT REST', MUGHAL EMPIRE

1526–1857. Watercolors on paper. The resting lion reclining in a bamboo grove within a rocky landscape under dark wispy clouds, raising his hind legs while lightly crossing the fore paws in one of his natural poses. The beast's face shows a fierce expression with wild eyes and pricked ears, the mouth agape revealing sharp teeth and a long tongue. The fur, mane, and bushy end of the tail finely executed with meticulous linework.

Provenance: English trade, acquired by the last owner at auction in the United Kingdom within the last ten years. Old label 'CA b' to lower left corner.

Condition: Good condition with some wear, minor soiling, creasing, few small losses, one repaired tear (approx. 8 cm long) to left edge, further minor tears to edges, the upper margin with old masking tape.

Dimensions: Size 47 x 69 cm

The Mughal Empire was an early-modern empire that controlled much of South Asia between the 16th and 19th centuries. For some two hundred years, the empire stretched from the outer fringes of the Indus river basin in the west, northern Afghanistan in the northwest, and Kashmir in the north, to the highlands of present-day Assam and Bangladesh in the east, and the uplands of the Deccan plateau in south India.

The Mughal artistic tradition, mainly expressed in painted miniatures, as well as small luxury objects, was eclectic, borrowing from Iranian, Indian, Chinese and Renaissance European stylistic and thematic elements.

Mughal emperors often took in Iranian bookbinders, illustrators, painters and calligraphers from the Safavid court due to the commonalities of their Timurid styles, and due to the Mughal affinity for Iranian art and calligraphy. Miniatures commissioned by the Mughal emperors initially focused on large projects illustrating books with eventful historical scenes and court life, but later included more single images for albums, with portraits and animal paintings displaying a profound appreciation for the serenity and beauty of the natural world. For example, Emperor Jahangir (reigned 1605–1627) commissioned brilliant artists such as Ustad Mansur (active 1590–1624) to realistically portray unusual flora and fauna throughout the empire.

LITERATURE COMPARISON

Compare a closely related miniature painting of a lion at rest, dated ca. 1585 and attributed as "one of the early works of Mansur", 20.3 x 15.2 cm, in the Metropolitan Museum of Art, accession number 1985.221.



Estimate EUR 4,000

Starting price EUR 2,000



265 A BRONZE DRUM, HAN DYNASTY

China, 202 BC – 220 AD. The round drum supported on a waisted base, the top and sides finely cast in relief with multiple concentric geometric designs including key-fret, triangles, and beads centered by a star design, with pairs of loop handles to either side. The drum produces a clear and distinct sound.

Provenance: From the collection of Tony Bingham, United Kingdom. Tony Bingham is a retired dealer of antique musical instruments. He and his wife Irene opened several stores in London beginning in the 1960s, where they were selling antique instruments to museums, private collectors, and musicians, for more than 40 years. He also published several books on the history of musical instruments, including *The New Langwill Index, a Dictionary of Musical Wind-Instrument Makers and Inventors*.



Tony Bingham

Condition: Good condition commensurate with age showing extensive wear and weathering, some casting flaws, possibly minor old repairs, small losses, nicks, dents, and scratches. Fine, naturally grown patina with Malachite encrustations. All as expected from a bronze drum with an age of roughly two millennia.

Weight: 16.4 kg
Dimensions: Height 29.4 cm, Diameter 51.5 cm

Expert's note: Bronze drums such as the present lot are a percussion instrument used by various ethnic groups from the southwest of China. They were popular in Yunnan, Guizhou, Sichuan and Hunan Provinces, among which Yunnan and Guangxi have the largest numbers recorded. Both provinces share a border with Vietnam, home to the Dong Son culture, which in turn is well-known for its own drums. Applied to sacrifice rituals, the drums were usually used to play music or accompany dance rites.

The Yunnan Provincial Museum in Kunming houses an important collection of early bronze drums (Warring States through Western Han period) that were excavated from royal burials at Shizhai Shan and other locations in the vicinity of Lake Dian. This part of Yunnan, whose people and language were not originally Han Chinese, had been ruled by the independent Dian kingdom from about 500 BC. Bronzes from this period through the middle Western Han Dynasty (about 100 BC) are unique to the region, and share many characteristics with bronze artifacts of Southeast Asia. Their decoration was also influenced by artistic styles of the Eurasian steppe.

After surrendering to Han Wudi in 109 BC, the Dian kingdom was administered as a frontier commandery of the Han empire. Dian kings were retained as local rulers. From then on, the distinctive Dian regional bronzes became gradually replaced by Han-style bronzes, in the type of cultural assimilation that is called "Sinification" (literally, "becoming Chinese") by Chinese historians.

LITERATURE COMPARISON

Compare a closely related but smaller drum in *The Complete Collection of Treasures of the Palace Museum, Bronze Articles for Daily Use*, Beijing 2007, number 78.



Estimate EUR 6,000
Starting price EUR 3,000



266

A MASSIVE BRONZE RAIN DRUM, DONG SON CULTURE

Vietnam, first millennium BC. The heavy, round drum with a waisted base, the top and side finely cast in relief with concentric bands of decoration, the top with a star symbol in the center and groups of stylized frogs applied at the rim, the sides with pairs of small loop handles.

Provenance: Leonardo Vigorelli, Bergamo, Italy, acquired ca. 1995 in Brussels, Belgium. 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 old wear, some casting flaws, small nicks and dents, few cracks, minor losses, signs of weathering and erosion overall. Fine, naturally grown patina with malachite and cuprite encrustations.

Dimensions: Height 42.3 cm, Diameter 66 cm

Dong Son (named for Dong Son, a village in Thanh Hoa, Vietnam) was a Bronze Age culture in ancient Vietnam centered at the Red River Valley of northern Vietnam from 1000 BC until the first century AD. Vietnamese historians attribute it to the states of Văn Lang and Âu Lạc. Its influence spread to other parts of Southeast Asia, including Maritime Southeast Asia, throughout the first millennium BC. The culture long remained a mystery to western archaeologists, and it was known only through its bronze objects, many of which were taken from burial sites. Dong Son bronze objects

were exhibited in Europe for a century before their original location was even determined, and several theories and speculations over the dating methodologies of the culture continue to this day.

Bronze rain drums were invented by the Dong Son people and produced from about 600 BC or earlier until the third century AD. They are one of the culture's most astounding examples of metalworking. The discovery of Dong Son drums in New Guinea is seen as proof of trade connections – spanning at least a thousand years – between this region and the technologically advanced societies of Java and China.

Bronze drums are still being used ceremoniously in Southeast Asia by the Yi people, Zhuang people, Miao people and Qabiao people in northern Vietnam and southern China. They are generally struck in the center with a soft mallet, and on the side with a wood or bamboo stick. Among the ethnic Vietnamese, they are still used in some rituals, such as those to the Hung kings, but are rarely used as a musical instrument anymore. In Thailand, the Dong Son drum is also used in some ceremonies, where it is called the Mahorathuek.

AUCTION RESULT COMPARISON

Type: Related

Auction: Bonhams Hong Kong, 29 March 2018, lot 36

Estimate: 400,000 or approx. **EUR 54,500** converted and adjusted for inflation at the time of writing

Description: A copper alloy ritual drum, Dong Son culture, Vietnam, circa 3rd/2nd century B.C.

Expert remark: Compare the form and star decoration at the center. Note the smaller size (35.2 cm).



Estimate EUR 12,000
Starting price EUR 6,000



267

A RARE AND MASSIVE CEREMONIAL SLIT DRUM, GARAMUT, SEPIK RIVER REGION

Opinion: This ceremonial drum was removed from its original place, where it once was of paramount importance, by one of the most respected scholars of Melanesian art, Peter Hallinan. During his many field studies in Papua New Guinea, Hallinan would live among the villagers whose culture and history he often studied for many months. Three extremely rare historical photographs, taken by Peter Hallinan, copies of which accompany this lot, show the support that he received from the local villagers when he acquired the present slit drum.

Papua New Guinea, Kadovar, 19th to early 20th century. The long, cylindrical drum well carved to the sides in low relief with geometric motifs and traditional designs, and to either end in high relief with a figure known as Kandimbang, a protective spirit. The wood of an attractive grain and color.

Provenance: From the collection of Peter Hallinan, collected in the field and brought to Australia in the 1970s. The collection of Tony Bingham, acquired from the above. A copy of an illustration of the drum by Peter Hallinan with notes on the decoration, as well as copies of three photographs taken by Peter Hallinan of the garamut being removed from Kadovar, accompany this lot. Peter Hallinan (1938-2015) was an important American scholar of tribal art, who first came to Australia in the early 1960s to further his knowledge of Oceanic cultures. During the next 25 years, Hallinan made 26 field expeditions to Papua New Guinea, collecting and documenting Melanesian art. In the 1990s, Sotheby's conducted several sales of the vast Peter Hallinan Collection, which were among the largest tribal art sales at the time. Tony Bingham is a retired dealer of antique musical instruments. He and his wife Irene opened several stores in London beginning in the 1960s, where they were selling antique instruments to museums, private collectors, and musicians, for more than 40 years. Bingham also published several books on the history of musical instruments, including *The New Langwill Index, A Dictionary of Musical Wind-Instrument Makers and Inventors*.

Condition: Very good condition with old wear, natural age cracks, some humidity-related warping to the wood, signs of weathering and erosion, small losses, nicks, scratches, remnants of pigment.



Peter Hallinan

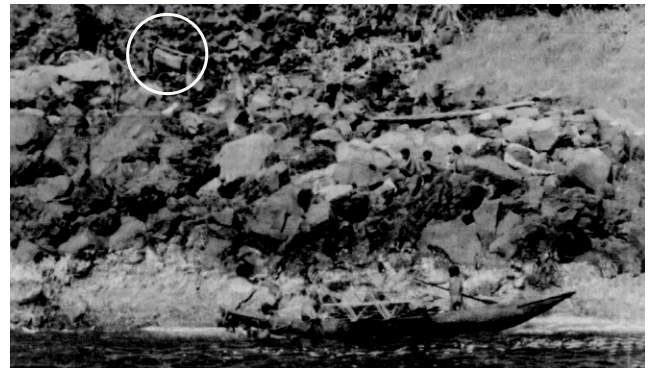


Tony Bingham

Weight: ca. 65 kg
Dimensions: Length 215 cm

Carved from a felled tree **the slit drum or garamut is the most important instrument** in the Sepik River region. It is engraved and painted in different stages and kept in the men's ritual house for ceremonies such as male initiations.

The people of the Sepik area understand the drum's sound as its 'voice.' This voice can carry long distances to announce meetings, call individuals, issue warnings, and even contact neighboring villages. Communication occurs through a complex series of rhythms and tones beat out with a wooden stick by an initiated man. More than just an instrument, this drum is central to the lives of the entire community.



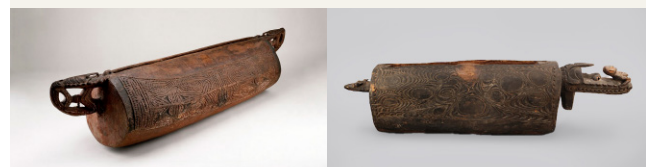
Three photographs taken by Peter Hallinan of the present ceremonial drum being removed from Kadovar

Kadovar is a volcanic island in Papua, northeast of the much larger island of New Guinea. The first recorded sighting by Europeans of Kadovar was by the Spanish navigator Ynigo Ortiz de Retez on 21 July 1545 when on board the carrack San Juan trying to return from Tidore to New Spain. In 1700 smoke was reported, possibly from an eruption. There were further indications of possible imminent eruptions in 1976 and 1981. The island's inhabitants were evacuated to the nearby island of Blup Blup in 1976. **It was probably around the 1976 evacuation that Peter Hallinan had the present drum removed.**

According to Peter Hallinan's notes, the decoration towards the ends of the drum is known as 'kajak' and is a design seen on combs, while the next pattern represents a man's body flanked by clouds or wings, followed by spirit faces, probably 'nibek', and a central morning star motif.

LITERATURE COMPARISON

Compare a closely related garamut, dated 20th century, in the collection of the Minneapolis Institute of Art, accession number 93.12. Compare a related garamut, dated late 18th to 19th century, in the collection of the Bowers Museum in Santa Ana, California, USA, accession number 2004.64.1.



Estimate EUR 8,000
Starting price EUR 4,000

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, Sterngasse 13, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

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

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

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

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% pf the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, Sterngasse 13, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmaturred claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

§ 12) The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

§ 13) Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

§ 14) Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

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

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

§ 17) Payments made to the company by mistake (through the payer's fault) (e.g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zucke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.

Gustave Fayet (1865-1925)
The Tuyet Nguyet and Stephen Markbreiter Collection
Walter Knoke (1885-1952)
Per Toftager Collection, Denmark
Sheila Rosevear Urquhart (1908-1992)
William Sydney Arnett (1939-2020), Atlanta, USA
Dr. Wallace and Alice Smith, San Francisco, USA
Wallis 'Wally' Smith (1937-2021), USA
Empress Eugénie de Montijo (1826-1920), France
The Graham Collection, London
The Drs. Edmund Jean and Julia Breyer Lewis Collection
The Jiyuanshanfang Collection, New York
Hugh Doggett Scott Jr. (1900-1994), USA
Steven J. Harvis Collection, New York
Acher Eskenasy, Paris
The Ina and Sandford Gadiant Collection
Janos Szekeres (1914-1998), Connecticut, USA
Rachelle R. Holden (1934-2020), New York
The Bob C. Stevens Collection, California, USA
Squadron Leader S. B. Johnston, UK
Gerd Lester, New York
Dr. Wou Kiuan (1910-1997), UK
Harry Geoffrey Beasley (1881-1939)
William and Sophia Harrison
Margaret Woodbury Strong (1897-1969)
Chris and Louise Randall, Florida, USA
Prof. Emeritus David Douglas Buck and Diane Buck, Milwaukee, USA
Mr. and Mrs. Scott Brunscheen Collection, Cedar Rapids, USA
Hisazo Nagatani (1905-1994), Chicago, USA
Carlton "Tony" Baxter (d. 2016) and June Baxter (d. 2020), USA
Lawrence H. Dunbar, Jr. (d. 2008), Chadds Ford, USA
The Mei Ling Collection
Lionel Copley, UK
Seymour Stein (b. 1942), New York
The RD Collection, Paris
The Holzapfel collection, Geneva, Switzerland
Tilla Durieux (1880-1971), Berlin

Dr. Ivan Janko Vodopija (1925-2021), Croatia
The Jean-Marc Andral Collection, Belgium
Arturo Schwarz (1924-2021), Milan, Italy
Drs. Ferdinand and Gudrun Thaler-Szulyovsky, Austria
Dr. Thomas Navratil, Zurich, Switzerland
Teddy Hahn (1933-2012), Darmstadt, Germany
Dr. David Ho (1911-1986), New York
The Tony Bingham Collection, UK
Peter Hallinan (1938-2015), USA
The Harald Leo Diamond Collection, Vienna, Austria
The Dr. SRS Laing Collection, Hampshire, UK
Nellie 'Nelchen' Foster (née Armstrong, d. 1950), Louisville, USA
Charles M. Blackmon, South Carolina, USA
Dr. Walter Rieder (1890-1986), Interlaken, Switzerland
Captain Charles Oswald Liddell (1854-1941), UK
Gordon William Quance (1931-2017), Birmingham, UK
Catherine Farrell, London
The Ralph Pike Collection, UK
Michael Sherrard (1928-2012), UK
The Xinyangtang Collection, New York
Pauline Palmer Wood (1917-1984), Chicago, USA
The Hedda and Lutz Franz Collection, Hong Kong
Marc Michot, Bruges, Belgium
Yang Qilin (1917-1998), Singapore
Cecilia Lindqvist (1932-2021), Sweden
Carl Johan Claëson (1879-1963) and Greta Claëson (1887-1978), Sweden
Wilhelm Olivecrona (1870-1968), Sweden
Stefanos Lagonico, UK
The Bernheimer Collection, Munich and London
Wilhelm Alfred von und zu Liechtenstein (1922-2006), The Principality of Liechtenstein
Mrs. Walter Sedgwick (1883-1967), UK
Michael Phillips (b. 1943), Beverly Hills
The Lawrence Phillips Collection, New York
The J. Abraham Cohen Collection, New York
Anunt Hengtrakul, New York

Historic Gallery and Dealership Provenances

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Kitty Higgins Far Eastern Art, Inc., Washington, D.C.
Indian Heritage, Paris
Alexander Goetz, Bali, Indonesia
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Robert Kleiner & Co. Ltd., London
Crofts Antique Dealers, Wisbech, UK
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Hopareboden Antikviteter, Stockholm, Sweden
Vallin Galleries, Wilton, Connecticut, USA
Doris Wiener, New York
Nils Nessim (1916-1974)
Tenmoku Art, New York, USA
James P. Chen & Co., Hong Kong
Mandala Fine Arts, Hong Kong
Hugh M. Moss, Hong Kong
Warren E. Cox, New York
Michael B. Weisbrod, Inc., New York
Jung's, Inc., Wilmington, USA
Robert Hall, London
S. Bernstein & Co., Jade & Oriental Art, San Francisco, USA
Prima Porta Antiquities, Warsaw, Poland
Galerie Rambagh, Brussels
Leonardo Vigorelli, Italy
Wing Tat Hong Gallery, Hong Kong
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Ralph M. Chait Galleries, New York, USA
Sydney L. Moss Ltd., London
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Jean Claude Moreau-Gobard, Paris
Stefan Grusenmeyer, Belgium
Mi Chou Gallery, New York
Allen's Antiques, USA
John Peter Cochrane (1913-2004)
Roger Keverne Ltd., London
Spink & Son Ltd., London
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Funan Selected Works of Art, Singapore
Santi's Art & Antiques, Bangkok, Thailand
C.C. Teng & Co., Taipei
S. Marchant & Son, London
Trésors d'Asie, Paris
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ZACKE

SINCE 1968

1010 VIENNA AUSTRIA
STERNGASSE 13

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

www.zacke.at

