

ZACKE

SINCE 1968

AUCTION

Saturday, April 25th 2020

Fine Chinese Art

中國藝術集珍
Buddhism and
Hinduism



Provenances

Museum Deaccessions

The National Museum of the Philippines
The Herbert F. Johnson Museum of Art, Cornell University New York, USA
The Monterey Museum of Art, USA
The Abrons Arts Center, New York, USA

Private Estate and Collection Provenances

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Georg Weifert (1850-1937), Federal Bank of the Kingdom of Serbia, Croatia and Slovenia
Sir William Roy Hodgson (1892-1958), Lieutenant Colonel, CMG, OBE
Jerrold Schecter, The Wall Street Journal
Anne Marie Wood (1931-2019), Warwickshire, United Kingdom
Brian Lister (1926-2014), Widdington, United Kingdom
Léonce Filatriau (*1875), France
S. X. Constantinidi, London, United Kingdom
James Henry Taylor, Royal Navy Sub-Lieutenant, HM Naval Base Tamar, Hong Kong
Alexandre Iolas (1907-1987), Greece
Anthony du Boulay, Honorary Adviser on Ceramics to the National Trust,
United Kingdom, Chairman of the French Porcelain Society
Robert 'Bob' Mayer and Beatrice 'Buddy' Cummings Mayer,
The Museum of Contemporary Art (MCA), Chicago
Leslie Gifford Kilborn (1895-1972), The University of Hong Kong
Traudi and Peter Plesch, United Kingdom
Reinhold Hofstätter, Vienna, Austria
Sir Thomas Jackson (1841-1915), 1st Baronet, United Kingdom
Richard Nathanson (d. 2018), United Kingdom
Dr. W. D. Franz (1915-2005), North Rhine-Westphalia, Germany
Josette and Théo Schulmann, Paris, France
Neil Cole, Toronto, Canada
Gustav Heinrich Ralph von Koenigswald (1902-1982)
Arthur Huc (1854-1932), La Dépêche du Midi, Toulouse, France
Dame Eva Turner (1892-1990), DBE



Sir Jeremy Lever KCMG, University of Oxford, Faculty of Law, Honorary Fellow,
Barrister and Queen's Counsel
Dr. Horst Keller, Düsseldorf, Germany
Theodore Francis Green (1867 – 1966), the 57th Governor of Rhode Island, USA
Li Yanshan (1898-1961)
Baron Alex Torri, Italy
Dr. Mons Fischer, Vienna, Austria
The Von Goretzki Family, Germany
Richard M. Vaughan, New York
William George Mackay Thomas, author of "English Candlesticks Before 1600", United Kingdom
H. Martinetti, Paris
Francine Rheims (1928-2016), Le Figaro, Paris
Guy Desmesmaeker, Brussels, Belgium
Dr. Schroeder, Luxemburg
R. Ronveaux, France
Camille Mines (1950-2018), Luxemburg
M. Andral, Belgium
Dr. Pierre Bernades (1934-2018), France
Dr. Koos de Jong, author of "Dragon & Horse,
Saddle Rugs and Other Horse Tack
from China and Beyond", Holland
Giuseppe Tucci (1894-1984), Italy
Claude Sciaky-Menasché, Venice

Michel Paciello, Venice
Prof. Dr. Maartje Draak (1907-1995), Director of the European Ceramic Work Center
in Den Bosch, Holland
Anny Wafelman-Morpurgo (1931-2019), Holland
The Kaynes Klitz Collection, United Kingdom
Charles Cartier-Bresson (1853-1921), French industrialist, great-uncle of Henri Cartier-Bresson
Ernst Michel (d. 1949), Bauhaus, Dessau, Germany
W. B. Tapp (d. 1992), Bristol, England
Alexander Popov, Novi Sad, Kingdom of Serbia
Georg Weishaupt (1906-2004), Berlin
The Stewart Collection, United Kingdom
Sylvain Buzaglo, Amsterdam
Quek Kiok Lee (1921-2018), Southeast Asian Ceramic Society (SEACS)

Historic Gallery and Dealership Provenances

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Malcolm Clarke, London
J. Wagenaar-Terpstra, Oude Aziatische Kunst, Amsterdam

B. Takinami, Juan C. Gomez, Montevideo

Fong's Gallery, Hong Kong
Jack Nelis, Asian Antiquities, The Hague
Galerie v. d. Crommert, Amsterdam
Ming House, Hong Kong
D. Blitz, Amsterdam
The Oriental Art Collector, Singapore



ZACKE

SINCE 1968

AUCTION

Fine Chinese Art, Buddhism and Hinduism

Saturday, April 25th 2020, at 10.00 ^{am} CET
CATALOG CA0420

VIEWING

www.zacke.at

IN OUR GALLERY

Preview: 15.04. – 24.04. 2020

Monday – Friday 10 ^{am} – 6 ^{pm}
and by appointment



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FOR THE AUCTION **Fine Chinese Art, Buddhism and Hinduism CA0420**
ON DATE **APRIL 25TH, 2020, AT 10:00AM CET**

BY PUBLIC TRANSPORT:

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

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2nd FLOOR (ELEVATOR)

SINCE 1968





Bronzes and Sculptures

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Buddhism and Hinduism

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1

AN ARCHAIC BRONZE RITUAL WINE VESSEL, JUE, SHANG DYNASTY

China, 13th-11th century BC. The deep U-shaped body rising from three blade legs to a pointed rim opposite a long spout flanked by a pair of posts, with a loop handle to one side, the body incised with archaic motifs forming taotie masks, the bronze with a variegated malachite patina and encrustations.

Provenance: Duke's, 22 September 1994, lot 357. Collection of Anthony du Boulay, acquired from the above and thence by descent. Anthony du Boulay served at Christie's from 1949 to 1980, for many years as the Director of the Ceramics Department and for 13 years as the President of Christie's, Geneva. From 1981, he served as Honorary Adviser on Ceramics to the National Trust, United Kingdom, on council of the Oriental Ceramic Society and as the Chairman of the French Porcelain Society.

Condition: Extensive wear, malachite patina and soil encrustations, small losses.

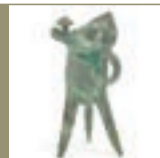


Anthony du Boulay, while inspecting a ceramic bowl

Weight: 843 g
Dimensions: Height 20.5 cm

AUCTION RESULT COMPARISON

Compare with a very similar jue vessel sold by Bonham's London (New Bond Street) in Fine Chinese Art on 16 May 2019, lot 3, for GBP £25,062 incl. buyer's premium.



青銅爵，商代

中國，公元前十三至十一世紀。圓腹，下有三個錐狀長足。插入的口部前端有流，後部有尖狀尾，流與口之間有立柱，腹部一旁有把手。飾饕餮面具，整體有孔雀石綠色包漿和結殼。

來源：1994年9月22日Duke's拍賣，拍號357。Anthony du Boulay個人收藏。據說購於上述收藏，保存至今。Anthony du Boulay 于1949-1980年間為佳士得工作，曾多年為陶瓷部主任，后又曾任13年日内瓦佳士得主席。1981年起他曾任英國陶瓷信托名譽顧問、東方陶瓷協會理事以及法國陶瓷協會主席。

品相：廣汎磨損，孔雀石綠色包漿，結殼，小缺損。

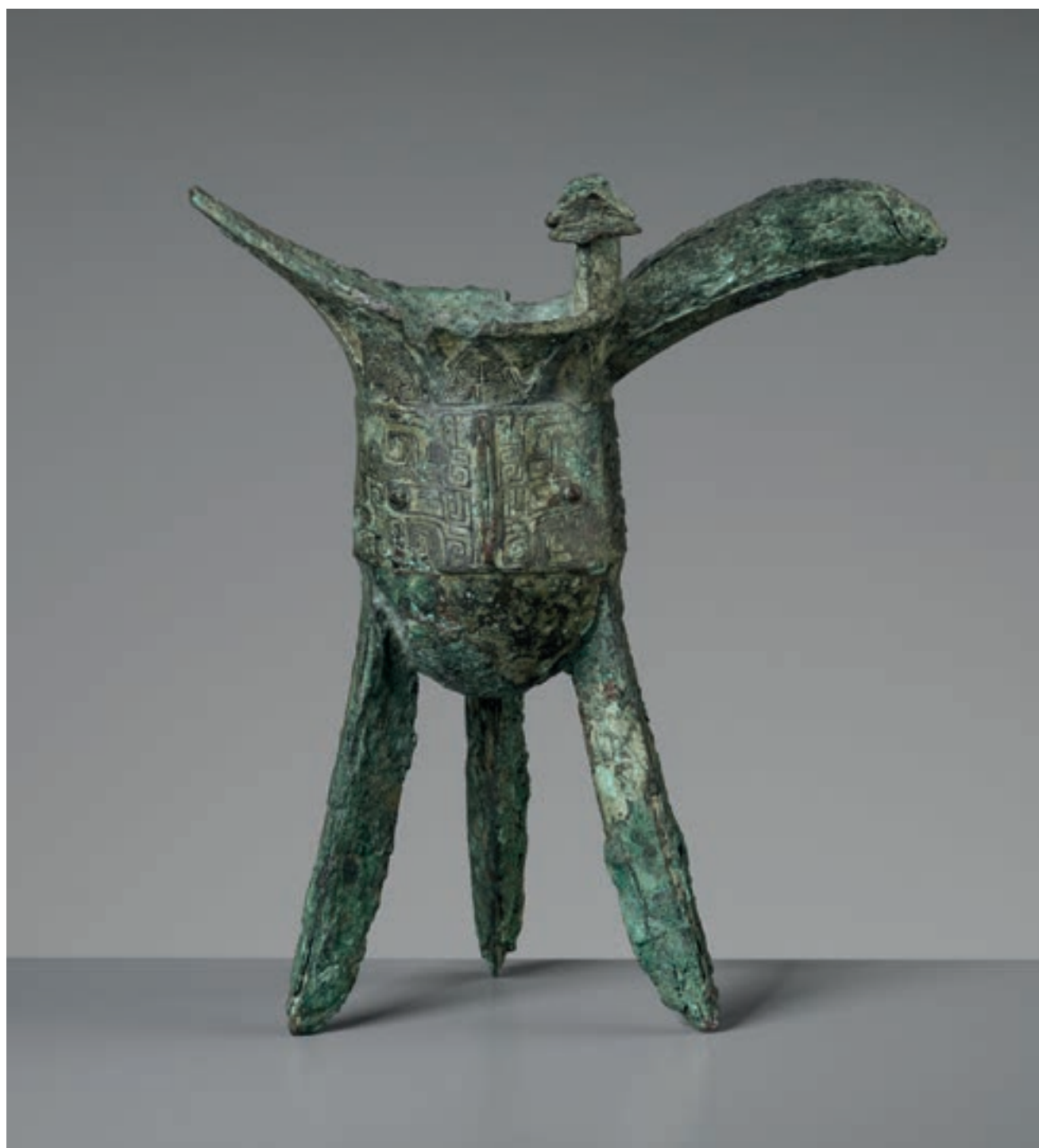
重量：843 克

尺寸：高20.5 厘米

拍賣結果比較：一件十分相似的爵售于倫敦邦翰思《中國藝術》，2019年5月16日，拍號3，成交價GBP £25,062 含賣家佣金。

Estimate EUR 3,000,-

Starting price EUR 1,500,-





2 AN ARCHAIC BRONZE RITUAL WINE VESSEL, GU, SHANG DYNASTY

China, late Shang dynasty, 13th-11th century BC. The trumpet-shaped neck is finely cast with four scroll-filled blades, the center section with two taotie masks divided by hooked flanges, repeated on the spreading foot with four matching quadrants bearing a rare cicada motif. The interior of the foot with an incised inscription.

Provenance: Private English collection, acquired in Hong Kong 1980s-1990s, and thence by descent in the same family.

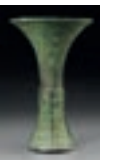
Condition: The vessel has an anthracite and russet patina with extensive malachite and lapis encrustation. Some losses due to corrosion. Minor touchups.

Weight: 960.7 g
Dimensions: Height 26 cm

Fitted box. (2)

AUCTION RESULT COMPARISON

Compare with a closely related Gu sold by Christie's New York in Fine Chinese Ceramics and Works of Art on 18-19 September 2019, lot 991, for USD \$60,000.



青銅觚，商代
中國，商代晚期，公元前十三至十一世紀。呈喇叭形撇口。頸部凸起四道弦紋。主體飾饕餮紋，足部蟬紋。足內可見文字。

來源：英國私人收藏，上世紀八十年代至九十年代購於香港，自此保存在同一家族至今。

品相：黑色及赤褐色銅綠，並帶有孔雀石綠和青金石藍色結殼。因為腐蝕所以有一些缺損。輕微粘黏物。

重量：960.7 克

尺寸：高26 厘米

拍賣結果比較：一件類似的青銅觚售於紐約佳士得2019年9月18-19日《中國陶瓷和工藝品》 拍號991，成交價USD \$60,000。

Estimate EUR 3,000,-

Starting price EUR 1,500,-



3 A FACETED BRONZE STORAGE VESSEL, FANGHU, HAN DYNASTY

China, 206 BC-AD 220. The faceted pear-shaped body, raised on a slightly flared square foot, is applied to either side with a taotie mask handle and a loose ring. Naturally grown malachite and lapis lazuli patina.



Provenance: From the collection of Josette and Théo Schulmann, Paris, France, acquired between 1960 and 1970. A French export certificate accompanies this lot.

Condition: Extensive wear, patina and encrustations with only small areas of the bronze still visible, minor dents and fissures, overall condition exactly as expected from a bronze of this age.



Josette and Théo
Schulmann

Weight: 3,311 g (the vessel) and 1,078 g (the base)

Dimensions: Height 36.7 cm (the vessel), Size 11.8 x 23.4 x 24.1 cm (the base)

With a beautifully carved hardwood pedestal from the 18th century, supported on four cabriole legs in the form of phoenixes below a high relief carving with lion heads amid swirling clouds, a pierced rim, and the top with a hardwood frame and an inlaid plate of a lighter-grained wood. (2)

Auction result comparison: Compare with a much smaller fanghu vessel with a cover sold by Christie's London in Fine Chinese Ceramics & Works of Art on 7 November 2017, lot 172, for GBP £8,125 incl. buyer's premium.

青銅雙獸首銜環耳方壺，漢代

中國，公元前206至公元220。壺身呈橢圓形，長頸大腹，直口，獸首銜環耳，缺一耳。天然青綠色包漿。

來源：法國巴黎Josette 與 Théo Schulmann收藏，購於1960至1970年間。附法國出口證書。

品相：廣汎磨損，局部可見包漿和結殼，輕微凹痕和裂縫。整體狀況符合其他年代。

重量：壺3,311克，底座1,078克

尺寸：壺高36.7厘米，底座11.8 x 23.4 x 24.1 厘米

拍賣結果比較：一件相似青銅雙獸首銜環耳方蓋壺2017年11月7日于倫敦佳士得《中國瓷器及工藝精品》拍號172，成交價GBP £8,125含買家佣金。

Estimate EUR 2,000,-

Starting price EUR 1,000,-

4

A QILIN-HANDLED BRONZE VASE, HU, SONG TO YUAN DYNASTY

China, 960-1368. The archaistic vessel with a rounded rectangular mouth and a pear-shaped body raised on a pedestal foot. Cast to the shoulder with two bands, one finely incised with taotie masks over a circumferential key fret pattern, the other with rhombus and swirl patterns.

Provenance: Acquired at Parke-Bernet Galleries New York in Oriental Art on 19-20 February 1953, lot 171, by Mrs. J. Gavoty and thence by descent, previously owned by Richard M. Vaughan. A photocopy of the original Parke-Bernet invoice made out to Mrs. Gavoty accompanies this lot.

Condition: Good condition with a fine dark patina and some reddish-brown patinated areas, some verdigris and encrustations on the interior and the base, two minor dings on the body, a small nick on the neck and minor casting flaws.

Weight: 2,103 g

Dimensions: Height 30.9 cm

Note the superbly cast handles in the form of qilin heads with wavy manes, fangs and horns, wide nostrils, and lingzhi-shaped (!) eyebrows, a rare and appealing addition to such a vase.

AUCTION RESULT COMPARISON

Compare with a related vase with elephant handles sold at Sotheby's Hong Kong in Later Chinese Bronzes from the Collection of Ulrich Hausmann on 8 October 2014, lot 3343, for HKD \$325,000 incl. buyer's premium.



青銅獸面麒麟雙耳壺，宋至元代

中國，960-1368。壺嘴圓角矩形，梨形壺身。肩部麒麟雙耳，頸部獸面紋帶，其下則是帶有菱形和漩渦形圖紋。

來源：Mrs. J. Gavoty 1953年2月19-20日購於紐約Parke-Bernet 藝廊，拍號171，自此保存至今。之前為Richard M. Vaughan所有。附Parke-Bernet 給Mrs. Gavoty 的發票複印件。

品相：品相良好，深色包漿，局部呈紅棕色，壺內核底部局部有銅線和結殼，壺身有兩道輕微凹痕，頸部一道小刻痕，輕微鑄造缺陷。

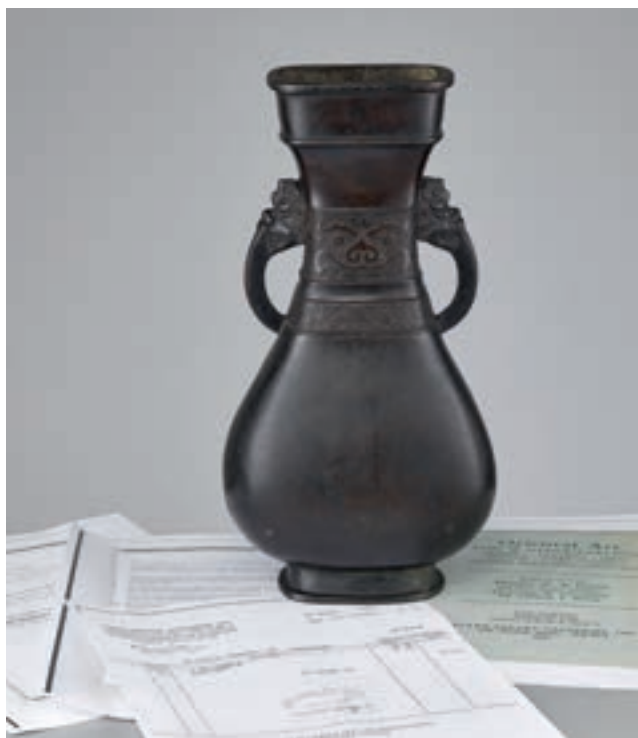
重量：2,103 克

尺寸：高30.9 厘米

拍賣結果比較：一件象首尊2014年10月8日于香港蘇富比《尚古吉金：未了情園典藏青銅器》拍號3343，成交價HKD \$325,000 含買家佣金。

Estimate EUR 800,-

Starting price EUR 400,-



5

A BRONZE 'LION AND GRAPEVINE' CIRCULAR MIRROR, TANG DYNASTY

China, 618-907. The mirror is cast in the center with a crouching beast-form loop surrounded by six smaller 'lions' amid fruiting grapevines, and in the outer field with birds in flight amidst further grapevine below a narrow border of florets.

Provenance: Douglas J. K. Wright Ltd., London (label to back). Since 1945, Douglas J.K. Wright has been a renowned and well-respected auction specialist and London dealer in Chinese and Japanese works of art. He ran the Japanese department of Spink & Son before opening his own art gallery, Douglas J.K. Wright Oriental Art. Anthony du Boulay (label to back), acquired from the above. Anthony du Boulay served at Christie's from 1949 to 1980, for many years as the Director of the Ceramics Department and for 13 years as the President of Christie's, Geneva. From 1981, he served as Honorary Adviser on Ceramics to the National Trust, United Kingdom, on council of the Oriental Ceramic Society and as the Chairman of the French Porcelain Society.

Condition: Good condition with minor wear, some small losses, a minor crack to the rim, and a fine dark patina with areas of copper red and malachite green.

Weight: 1,124 g

Dimensions: Diameter 13.4 cm

Literature comparison: Compare with a similar mirror in the Avery Brundage Collection at the Asian Art Museum San Francisco (no. B60B600); see Also Hoyt, C., The Charles B. Hoyt Collection Memorial Exhibition, 1952, nos. 493 & 494.

AUCTION RESULT COMPARISON

Compare with a closely related mirror sold by Christie's New York in Fine Chinese Ceramics and Works of Art on 19-20 September 2013, lot 1481, for USD \$12,500.



狻猊葡萄紋銅鏡，唐代
中國，618-907。海兽葡萄镜为伏兽钮，可見瑞兽。镜背有雀鸟相间环绕，葡萄及叶蔓铺地的图案。而纹饰中的瑞兽为西域引进的狮子。

來源：倫敦Douglas J. K. Wright Ltd. (背面標簽)。自1945年Douglas J.K. Wright已成為倫敦中國日本工藝品方面最右面的拍賣專家。在他建立自己的藝廊之前，他領導著Spink & Son 拍賣行日本藝術部。Anthony du Boulay (背面標簽)，購於上述藝廊。Anthony du Boulay 于1949-1980年間為佳士得工作，曾多年為陶瓷部主任，后又曾任13年日内瓦佳士得主席。1981年起他曾任英國陶瓷信托名譽顧問、東方陶瓷協會理事以及法國陶瓷協會主席。

品相：品相良好，輕微磨損，一些小缺失，邊緣處有一道輕微開裂，細膩深色包漿，成銅紅以及孔雀石綠。

重量：1,124 克

尺寸：直徑 13.4 厘米

拍賣結果比較：一件相似銅鏡2013年9月19至20日于紐約佳士得《中國陶瓷與工藝品》拍號1481，成交價USD \$12,500。

Estimate EUR 600,-

Starting price EUR 300,-

6

A SILVERY BRONZE CIRCULAR MIRROR, HAN DYNASTY

China, 206 BC-220 AD. A dragon coiling around the central knob, encircled by a hachured border below sawtooth bands and sinuous chilion on the raised rim. Two collector's labels to the back.

Provenance: Old English private collection.

Condition: Signs of erosion, abrasions which have expanded into cracks and breakages, some of which show old repairs. The patina on both sides is silvery and there is ferrous and malachite encrustation.

Weight: 365.4 g

Dimensions: Diameter 12 cm

Auction result comparison: Compare with a closely related mirror sold by Christie's New York in Fine Chinese Ceramics and Works of Art on 17-18 September 2015, lot 2109, for USD \$8,125.

鑲銀青銅鏡，漢代

中國，公元前 206 至公元220。一條龍盤繞于中央鏡鈕四周，鋸齒狀紋帶及環紋帶。背面有兩個收藏家標籤。

來源：英國老私人收藏

品相：腐蝕，擦傷的跡像已擴展為裂縫和破損，其中一些顯示出舊的修復狀況。兩側的古銅色為銀色，並帶有亞鐵和孔雀石色結殼。

重量：365.4 克

尺寸：直徑 12 厘米

Estimate EUR 300,-

Starting price EUR 150,-



7

A BRONZE LOBED CIRCULAR MIRROR, TANG DYNASTY

China, 618-907. The central knob flanked by two noble figures in a palace garden under a bodhi tree, encircled by a band of scrolling clouds on the lobed rim.

Provenance: Stewart Collection (label to back). Old English private collection, acquired from the above.

Condition: Fine condition with some wear, minor losses and abrasions, very strong encrustations and a fine malachite green patina.

Weight: 397.2 g
Dimensions: Diameter 12.6 cm

Literature comparison: Hoyt, C., The Charles B. Hoyt Collection Memorial Exhibition, 1952, nos. 496 & 497.

青銅葵口鏡，唐代
中國，618-907。中央鏡鈕四周菩提樹下的宮殿花園中貴族人物場景，在凸起的邊緣上環繞著祥雲紋帶。

來源：Stewart 收藏（背面標籤）。英國私人老收藏，購於上述收藏。
品相：品相良好，一些磨損，輕微缺失，擦傷，結殼，孔雀石綠包漿。
重量：397.2 克
尺寸：直徑 12.6 厘米

Estimate EUR 300,-
Starting price EUR 150,-



8

A MINIATURE BRONZE VESSEL, FANGHU, HAN DYNASTY

China, 206 BC-AD 220. The pear-shaped faceted body is raised on a flared square foot, applied to either side with a taotie mask in high relief with and a loop. Good naturally grown patina.

Provenance: From an old Austrian private collection.

Condition: Extensive wear, patina and malachite encrustations with some areas of the bronze still visible, minor dents and fissures, overall condition exactly as expected from a bronze of this age. The rings to the loops, if there ever were any, are now lost.

Weight: 90 g
Dimensions: Height 6 cm

LITERATURE COMPARISON

Dr. Paul Singer. Early Chinese Miniatures, New York, March 16 - May 29, 1977, cat. no. 47. The National Museum of Asian Art, Arthur M. Sackler Gallery, Smithsonian Institution, accession number RLS1997.48.44.



青銅小方壺，漢代
中國，公元前206 至公元 220。梨形方壺，方形足，高浮雕饕餮紋，肩部雙孔。良好的天然包漿。

來源：奧地利私人收藏
品相：廣泛磨損，局部可見銅綠和孔雀石綠結殼，輕微的凹痕和裂縫，總體狀況完全符合青銅壺的年代。肩部雙孔中的環（如果有的話）現在丟失了。
重量：90 克
尺寸：高6厘米

Estimate EUR 300,-
Starting price EUR 150,-



A HEAVILY CAST BRONZE TRIPOD CENSER, MING DYNASTY

China, 1368-1644. The censer with a compressed globular body raised on three legs issuing from the mouths of horned mythical beasts and a pair of pierced s-shaped handles that flank the neck and flat, everted rim. The neck is finely incised with a circumferential leiwen pattern.

Provenance: English private collection.

Condition: Fair condition with minor wear, casting flaws, a ding to the body, the feet with recesses revealing slag from the casting procedure. Verdigris on the interior and the underside. Minimal losses, some nicks to edges. A piercing to the base has been closed with a metal plate. The handles are detachable and fixed with small modern wood pegs.

Weight: 5.4 kg

Dimensions: Diameter 30 cm handle to handle

The base is incised with a Chinese inscription which is partly illegible.

AUCTION RESULT COMPARISON

Compare with a related censer sold at Sotheby's New York in Important Chinese Art on 12 September 2018, lot 300, for USD \$25,000 incl. buyer's premium.



銅獸面紋朝冠耳三足爐，明代

中國，1368-1644。香爐鼓腹，獸面三足，一對朝冠耳位於頸部。頸部雷紋裝飾帶。

來源：英國私人收藏

品相：品相良好，輕微磨損，鑄造缺陷。腳掌上有凹槽，露出了鑄造過程中產生的渣滓。內部和底下有銅綠。輕微缺損，邊緣有些刮痕。底座的穿孔已用金屬板封閉。手柄是可拆卸的，並用小型現代木釘固定。

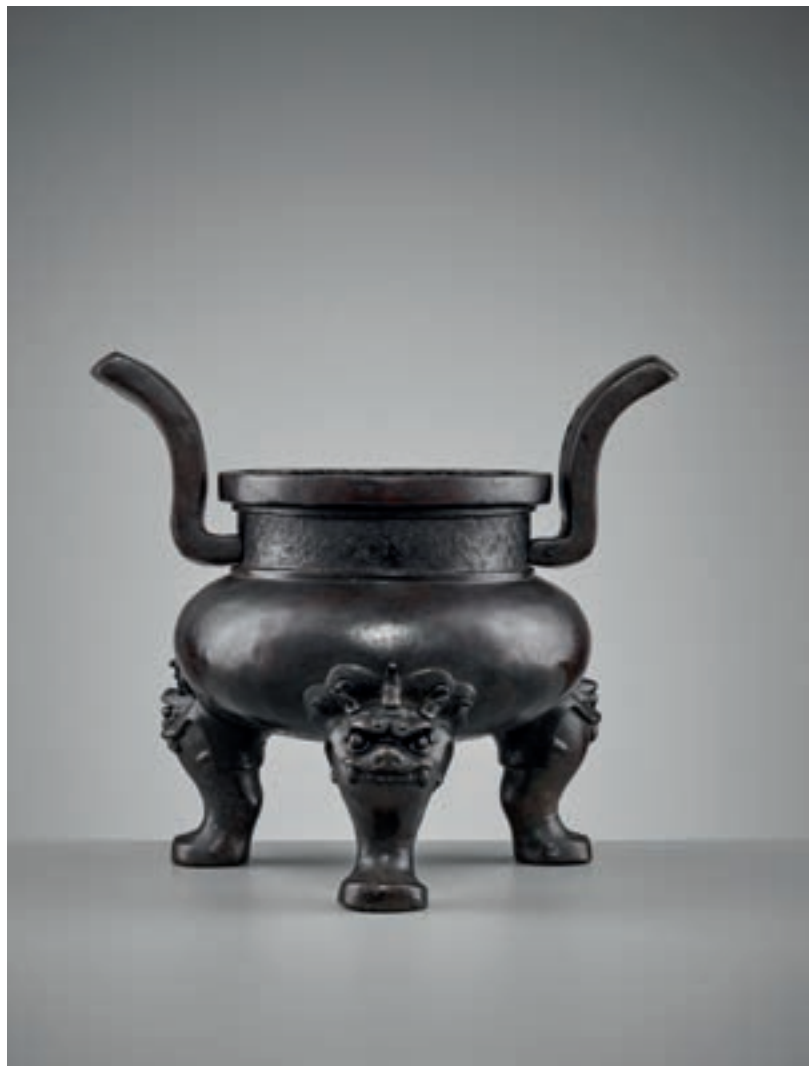
重量：5.4 公斤

尺寸：耳至耳直徑 30 厘米

拍賣成果比較：一件相似三足爐2018年9月12日于紐約蘇富比《重要中國藝術》，拍號300，成交價USD \$25,000 含買家佣金。

Estimate EUR 800,-

Starting price EUR 400,-



A HEAVILY CAST BRONZE TRIPOD CENSER, YUAN TO MING

China, 1279-1644. The censer with a compressed globular body raised on three legs and a pair of pierced s-shaped handles that flank the short neck and flat, everted rim. The neck is finely incised with a circumferential leiwen band.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.
Condition: Good condition with old wear and traces of use, some casting flaws, a ding to the body, the feet with recesses revealing slag from the casting procedure.



Georg Weifert (1850-1937)

Weight: 4.1 kg

Dimensions: Diameter 35.3 cm handle to handle

銅朝冠耳三足爐，元至明代

中國，1279-1644。香爐三足，球形爐體，短頸和平坦的外翻邊緣兩側飾有一對朝冠耳。頸部一個環繞的雷紋裝飾帶。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：狀況良好，老磨損與使用痕跡，一些鑄造缺陷，腳掌上有凹槽，露出了鑄造過程中產生的渣滓。

重量：4.1 公斤

尺寸：耳至耳直徑 35.3 厘米

Estimate EUR 600,-

Starting price EUR 300,-





11 A HEAVILY CAST BRONZE CENSER, QING DYNASTY

China, late 17th-19th century. The compressed globular body rising from a short spreading foot to an everted rim, set at the shoulder with a pair of loop handles. The underside with a seal mark cast in low relief within a horizontal, rectangular reserve, reading: "da Qing Kangxi nian zhi yan tai shi shi jing zao".

Provenance: From a British private estate.

Condition: The black lacquer coating is strongly worn with some areas revealing the naked bronze especially to the edges. There are areas of extensive erosion as well as dents and nicks all over, some soiling, and verdigris to the interior. Minor casting flaws.

Weight: 4.8 kg

Dimensions: Height 11.5 cm

With an associated wood base dating from ca. 1900 and bearing several manually inscribed collectors' notes on paper, written in German. (2)

Auction result comparison: Compare with a different censer, but bearing the same mark, at Lyon & Turnbull, London, June 16th 2015, lot 471, sold for GBP £7,500.

雙耳銅爐，清代

中國，十七世紀末至十九世紀。球狀爐體，圈足外撇，兩側一對環形耳。爐底印製“大清康熙年制燕台施氏精造”。

來源：英國私人遺產。

品相：黑色漆塗層局部強烈磨損，尤其是邊緣露出了原銅色。有廣泛的侵蝕區域，到處都是凹痕和刻痕，內部有些污垢和銅綠。輕微鑄造缺陷。

重量：4.8 公斤

尺寸：重量11.5 厘米

Estimate EUR 1,200,-

Starting price EUR 600,-





12

A GARLIC-HEAD BRONZE BOTTLE VASE, HAN DYNASTY

China, 206 BC-220 AD. The compressed globular body surmounted by a waisted neck with a raised band at the center and a garlic-head top, all supported on a short foot. The recessed base with an engraved inscription, deeply encrusted and therefore only partially visible.

Provenance: German private collection.

Condition: Original condition, very impressive considering the age of this vase! Extensive wear, small losses, areas of erosion and weathering, and a fine malachite green patina with some encrustations.

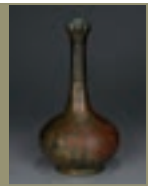
Weight: 3,250 g

Dimensions: Height 40.5 cm

Literature comparison: Compare two bronze vessels of related form, illustrated by J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York and Washington D.C, 1995, pp. 288-89, nos. 52 and 52.2. Another example is in the *National Palace Museum Taiwan*, illustrated in *Shang and Chou Dynasty Bronze Wine Vessels*, Taipei, 1978, pp. 212-213, and p. 267.

AUCTION RESULT COMPARISON

Compare with a closely related, slightly smaller vase sold by Bonham's San Francisco in *Fine Chinese Works of Art* on 16 December 2014, lot 8016, for USD \$5,625.



青銅蒜頭瓶，漢代

中國，公元前206-公元220。蒜頭圓口、長頸、鼓腹、圈足。頸中央略下有一弦紋。外底有突起。凹入的底座上刻有文字。

來源：德國私人收藏

品相：考慮到這個花瓶的年齡，其原始狀況令人印象非常深刻！廣泛磨損，小缺失，侵蝕和風化的區域，以及孔雀石綠色銅綠，並帶有一些結殼。

重量：3,250 克

尺寸：高40.5 厘米

拍賣結果比較：一件相似但小些的蒜頭瓶2014年12月16日于舊金山邦翰思《中國藝術品》拍號8016，成交價USD \$5,625。

Estimate EUR 800,-

Starting price EUR 400,-

13

AN ARCHAISTIC BRONZE BALUSTER VASE, 17TH CENTURY

China, late Ming to early Qing dynasty. Heavily cast, the shoulder incised with a band of flowers in octagonal reserves surrounded by geometric patterns, the body with a circumferential relief of stylized lotus, the foot with a cicada blade border and lotus in relief.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Good condition with minor wear, firing flaws, surface scratches, as well as several small notches along the mouth and foot rim.



Georg Weifert (1850-1937)

Weight: 2,938 g

Dimensions: Height 22.5 cm

仿古銅瓶，十七世紀

中國，明末清初。瓶身沉重，分為八層，每一層浮雕花紋不同，纏枝蓮紋、獸面紋以及蟬紋等。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：狀況良好，輕微磨損，燒製瑕疵，表面劃痕，沿口和腳邊緣有幾個小缺口。

重量：2,938 克

尺寸：重量22.5 厘米

Estimate EUR 600,-

Starting price EUR 300,-





14

A HU WENMING PARCEL-GILT 'DRAGON' BRONZE CENSER, LATE MING

China, 17th century. Of archaic gui form, the compressed globular body supported on a splayed lipped foot and flanked by a pair of handles cast separately as a dragon body issuing from the mouth of a dragon mask. The base with the six-character mark yujian huwenming zhi in a gilt rectangle.

Provenance: Property of an English gentleman.

Condition: Good condition with old wear and minor casting flaws, scattered small dents, and surface scratches along the mouth rim and base.

Weight: 563.5 g

Dimensions: Length 17.5 cm handle to handle

The sides decorated with a band of mythical sea creatures flanking a chilong, dragon and qilin amidst wind-tossed waves, above a band of ruyi patterns and below a band of confronting phoenixes on the waisted neck, both reserved on a finely stippled ground.

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.

AUCTION RESULT COMPARISON

Compare with a closely related censer by Hu Wenming sold by Sotheby's Hong Kong in Important Chinese Art on 3 April 2019, lot 3706, for HKD \$250,000 incl. buyer's premium.



胡文明鑲金龍紋簋式爐，明末

中國，十七世紀。爐作簋式，束頸鼓腹，圈足較高，兩側置一對螭龍耳，器仿商周青銅簋，造型頗為古雅。爐身滿飾紋飾，其上以高浮雕刻龍紋，爐底正中鑲金並刻『雲間胡文明製』篆書款。

來源：英國紳士財產

品相：狀況良好，老磨損和輕微鑄造缺陷，小凹痕，嘴部邊緣和底座表面劃痕

重量：563.5 克

尺寸：雙耳之間長17.5 厘米

拍賣成果比較：一件胡文明製局部鑲金銅瑞獸紋簋式爐2019年4月3日售于香港蘇富比

《重要中國藝術》拍號3706，成交價HKD \$250,000含賣家佣金。

Estimate EUR 5,000,-

Starting price EUR 2,500,-



15

A BRONZE 'TEAPOT' WATER DROPPER AND COVER, KANGXI

China, 1662-1722. The water dropper cast in the form of a miniature teapot with an s-shaped spout, a thin elongated handle, and a cover with a lotus bud finial. The body with a scroll pattern and archaic flanges rising from a foot ring with a recessed base.

Provenance: French private collection.

Condition: Excellent condition with minor wear and casting flaws. Fine patina.

Weight: 163.0 g

Dimensions: Width 10 cm (spout to handle)

青銅茶壺形水滴，康熙

中國，1662-1722。水滴做成小茶壺形，執柄彎曲，蓋子上有蓮花鈕。壺身仿古雷紋與瑞獸紋。圈足內凹。

來源：法國私人收藏

品相：品相極好，輕微磨損和鑄造缺陷。包漿細膩。

重量：163.0 克

尺寸：寬 10 厘米(壺嘴到執柄)

Estimate EUR 300,-

Starting price EUR 150,-

16

A PAIR OF GOLD-SPLASHED BRONZE VASES, QING DYNASTY

China, 18th century. The archaic vessels with faceted, waisted bodies rising to a trumpet mouth, each side with a looped handle, all raised on a splayed foot, the rich bronze surface artfully flecked with irregular gold splashes. (2)

Provenance: Georg Weifert (1850-1937) and thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia. During his lifetime he acquired a substantial art collection and was a frequent buyer of Chinese art in Paris between the wars.

Condition: Fine condition with traces of wear and use, good patina, minor nicks here and there, some scratches inside the vase.

Weight: 541.6 g and 527.9 g respectively

Dimensions: Height 20.2 cm each

一對灑金象耳銅瓶，清代中國，十八世紀。仿古銅瓶四方葵口，收腰，兩側各有象鼻耳，腳外撇，四方足，青銅表面灑金，呈不規則狀。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。在世時，他收集了很多藝術品，曾是戰時巴黎重要的中國藝術品買家。

品相：品相良好，磨損和使用痕跡，包漿良好，局部輕微刻痕，瓶內一些劃痕。

重量：分別為541.6 克與527.9克

尺寸：各高20.2 厘米

Estimate EUR 1,500,-

Starting price EUR 750,-





17 A GOLD-SPLASHED BRONZE CENSER WITH HARDWOOD COVER AND BASE, 17TH CENTURY

China, late Ming to early Qing dynasty. The rounded rectangular body raised on four feet, with a short neck and a flat everted rim with two upright loop handles.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.
Condition: Extensive traces of wear and use, small nicks around the mouth, some surface scratches. Old wear, fine patina and minor age cracks to hardwood base and cover.



Georg Weifert (1850-1937)

Weight: 3,528 g (the complete ensemble)
Dimensions: Height 28.3 cm (the complete ensemble) and width 17.5 (the censer)

With a hardwood cover, showing ruyi-shaped piercings and a green jade 'qilin' finial, and a matching wood base, all possibly of the period. Note the strong incense smell and dark discoloration on the interior of the cover, indicating extensive use of this piece as a censer over centuries!

Auction result comparison: Compare with a related but slightly larger censer, showing similar hardwood fittings, sold at Christie's Paris in Art d'Asie on 19 December 2012, lot 81, for EUR €39,400.



灑金銅雙耳薰爐，硬木爐蓋與底座，十七世紀
中國，明末清初。鼓腹，四腿，短頸，高雙耳。木蓋上鏤空雕成如意形。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。
品相：廣汎磨損和使用痕跡，唇沿周圍有小刻痕，一些表面劃痕。包漿細膩，硬木底座和蓋上有輕微年代裂紋。
重量：總3,528 克
尺寸：總高28.3 厘米，爐款17.5 厘米

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



18

A PAIR OF BRONZE REPOUSSÉ GU VASES, MID-QING

China, 18th century. Cast in relief and finely incised with lotus flowers, scrolling vines, and leaves, as well as bands of overlapping plantain leaves. The mouth, foot rim, and the lower and upper ends of the compressed globular mid-section show key fret patterns. (2)

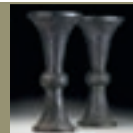
Provenance: Formerly in a Belgian private collection.

Condition: Excellent condition with some casting flaws such as small holes around the lower end of the mid-section of one vase. One of the lotus flowers in the mid-section of one vase is slightly abraded. The upper plantain leaf band on one vase has a horizontal nick approximately 4 cm in length, while the same band on the other vase shows several smaller nicks, each shorter than 1 cm.

Weight: 1,661 g and 1,751 g
Dimensions: 34.8 cm and 35.0 cm

AUCTION RESULT COMPARISON

Compare with a near-identical pair of bronze gu vases at Christie's Paris in Art d'Asie on 10 December 2014, lot 328, sold for EUR €11,875.



一對纏枝蓮紋銅觚，清代中期
中國，十八世紀。銅觚侈口束頸，器身分三段，束腰至底足微外撇。浮雕纏枝蓮紋及芭蕉葉紋。

來源：之前是比利時私人收藏
品相：狀況極好，一些鑄造缺陷 例如一個花瓶中間部分下端的小孔。一個花瓶中間部分的一朵蓮花被略微磨損。一個花瓶上的芭蕉葉帶有一個大約4厘米長的水平缺口，而另一個花瓶上的草葉紋帶則有幾個較小的缺口，每個缺口都短於1厘米。
重量：分別為1,661 克與1,751克
尺寸：34.8厘米與35.0厘米
拍賣成果比較：一對幾乎一模一樣的銅觚2014年12月10日于巴黎佳士得《亞洲藝術》 拍號328，成交價為EUR €11,875。

Estimate EUR 1,500,-

Starting price EUR 750,-

19

A LARGE GILT BRONZE AND COPPER REPOUSSÉ CENSER AND COVER, FANGDING, QING DYNASTY

China, 1644-1912. The vessel is heavily cast in a bronze alloy, supported on four legs terminating in upturned ruyi heads. One long side is cast in high relief with two five-clawed dragons confronting a flaming pearl, the other with two tantric figures flanking a seated deity.



Provenance: From a private collector in Prague, Czech Republic.

Condition: Good condition with minor wear and casting flaws, some small dents and miniscule losses.

Weight: 2,851 g
Dimensions: Height 30.5 cm, Length 23.5 cm

The rim of the censer is executed in copper repoussé with finely incised scroll motifs and inlaid with turquoise and coral cabochons. The ends are cast with lion masks suspending loose ring handles, below upright handles that rise from the rim. The openwork copper repoussé cover is decorated similarly to the censer – with a 'Chinese' side showing a dharmachakra flanked by a caparisoned elephant and horse, and a 'Buddhist' side showing three deities – and centered by a flame-form mandorla with two original small hanging bells to either side.

AUCTION RESULT COMPARISON

Compare with a pair of nearly identical censers and covers sold by Christie's New York in Fine Chinese Ceramics and Works of Art on 19-20 September 2013, lot 1530, for USD \$15,000 incl. buyer's premium.



銅鑲金雙龍戲珠紋方鼎式薰爐，清代
中國，1644-1912。蓋爐由青銅合金鑄造而成，四腿，蓋上長雙耳，如意形蓋鈕。一側高浮雕雙龍戲珠，另一側則有佛教神像。

來源：捷克布拉格私人收藏家
品相：狀況良好，輕微磨損，鑄造缺陷，一些小凹痕和輕微缺損。
重量：2,851 克
尺寸：重量30.5 厘米，長23.5 厘米
拍賣成果比較：一對銅鑲金雙龍戲珠紋方鼎式蓋爐2013年9月19-20日于紐約佳士得《中國陶瓷和工藝品》 拍號1530，成交價USD \$15,000 含買家佣金。

Estimate EUR 1,500,-

Starting price EUR 750,-



20

A LARGE AND HEAVILY CAST BRONZE TRIPOD CENSER, 17TH CENTURY

China, late Ming to early Qing dynasty. The compressed globular body raised on three short conical feet, the slightly everted rim set with two upright loop handles, the base cast with an apocryphal six-character Xuande mark.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Fair condition with minor wear, casting flaws, an old piercing to the mark that has been soldered, the scattered gold splash applied with lacquer has mostly worn off.



Georg Weifert (1850-1937)

Weight: 6.9 kg

Dimensions: Diameter 30 cm across the body

AUCTION RESULT COMPARISON

Compare with a related but much smaller piece sold at Sotheby's New York in Fine Chinese Ceramics & Works of Art on 16-17 September 2014, lot 582, for USD \$9,375 incl. buyer's premium.



雙耳三足銅爐，十七世紀

中國，明末清初。鼓腹球狀體，圓錐形三短足，略微外翻的邊緣帶有兩個直立的環形耳，底部鑄有一個偽六字宣德款。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：品相良好，輕微磨損，鑄造缺陷，六字款有舊的穿孔，灑金處大部分已磨損。重量：6.9 公斤

尺寸：直徑 30 厘米

拍賣成果比較：一件相近但小些的三足爐2014年9月16-17日見於紐約蘇富比《中國陶瓷與工藝品》拍號582，成交價USD \$9,375 含買家佣金。

Estimate EUR 1,000,-

Starting price EUR 500,-

21

AN 'ORDER OF THE YELLOW DRAGON' GOLD-INLAID BRONZE VASE, QING

China, 1644-1912. The vessel is supported on a flared foot, the egg-shaped body rising to a slender neck with a flat everted lip. The body is decorated with three narrow gold-inlaid flanges as well as three mythical animal masks with rings.

Provenance: American private collection.

Condition: Excellent condition with minor wear and casting flaws, some minor scratches on the body and small nicks around the rings, the mouth, and foot rim. Fine patina with reddish-brown and silver-grey areas.

The base incised with a three-character inscription which reads, "Huang Long Zhi" (Order of the Yellow Dragon). The Yellow Dragon is the zoomorphic form of the Yellow Emperor, also known by his Chinese name Huangdi, one of the Three Sovereigns and Five Emperors.

Weight: 1,076 g

Dimensions: Height 29.8 cm

錯金獸耳銅壺，清代

中國，1644-1912。銅壺足外撇，卵形壺身，長頸，唇外撇。肩部三個瑞獸面具以及錯金圓環。

來源：美國私人收藏

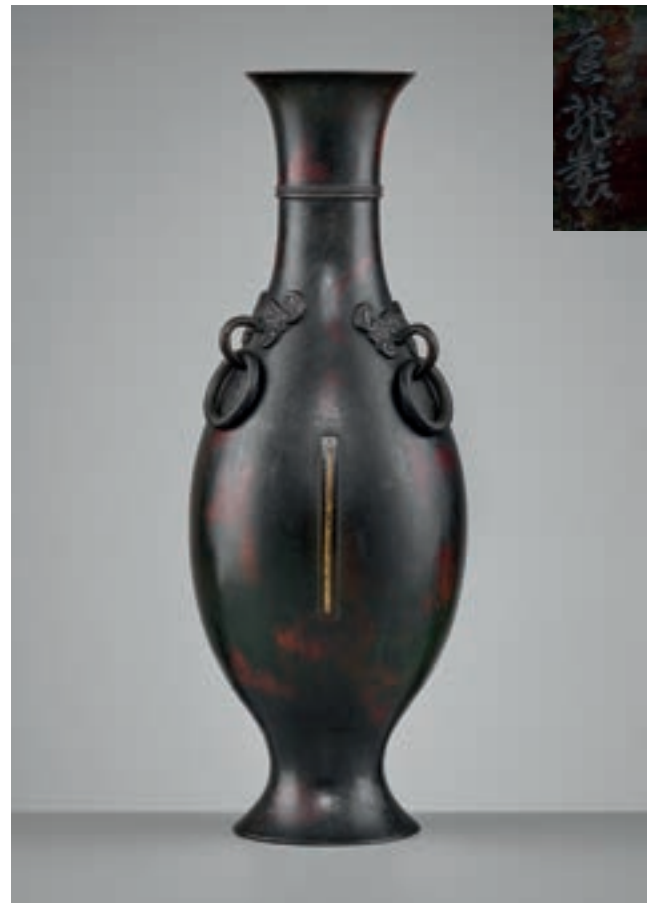
品相：狀況極好，輕微磨損和鑄造缺陷，表面有一些細微的划痕，頸環、嘴和腳緣周圍有小刻痕。細膩包漿，帶紅棕色和銀灰色區域。

重量：1,076 克

尺寸：重量29.8 厘米

Estimate EUR 300,-

Starting price EUR 150,-





22

A GOLD AND SILVER INLAID BRONZE VASE, HU, MING DYNASTY

China, 16th – 17th century. Heavily cast, the rim decorated with stylized chilong in relief over an incised leiwen band, the neck and body of the archaistic vessel finely inlaid with dramatic taotie masks surrounded by key fret patterns.

Provenance: British private collection. Acquired from Nicholas Pitcher, London.

Condition: Excellent condition with a fine dark patina, the base and interior with verdigris, old wear and traces of use, minor firing flaws. Scattered small nicks.

Weight: 2,544 g
Dimensions: Height 30.8 cm

Also note the cicada blades with dragon masks amid scroll patterns and the curved handles in the form of dragons spewing fire.

Literature comparison: Compare with a closely related lei, dated to the 16th century, at A & J Speelman, Chinese Works of Art, London 2008, no. 3, p. 12.

錯金銀雙耳壺，明代
中國，十六至十七世紀。壺體沉重，壺唇邊緣一圍雷紋底，上有螭龍紋。頸部和壺身錯金銀饕餮紋。

來源：英國私人收藏。購於倫敦Nicholas Pitcher。
品相：狀況極好，細膩神色包漿，底座和壺內有銅綠，老磨損和使用痕跡，輕微燒製瑕疵。分散的小刻痕。
重量：2,544 克
尺寸：重量30.8 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-





23

A DAMASCENED IRON BEER JUG, 18TH-19TH CENTURY

Tibet. The body is damascened in gold, copper and silver with Buddhist symbols alternated with lotus flowers surrounding a dragon amid clouds, all in the shape of a bi-disc. The brass handle is crafted in the form of a dragon while the spout issues from the head of a makara. The lid has a lotus finial.

Provenance: Le Singe Blanc, Paris, 28 December 1989. Madame H. Martinetti, Paris, France, acquired from the above for FRF 35.000 (approximately EURO €8.769 in today's money), and thence by descent in the family. Copies of the original invoice, related correspondence and certificate accompany this lot.

Condition: Good condition with extensive wear, casting flaws, small dents and nicks, and surface scratches. The chain that connects the lid with the handle is lost.

Weight: 2,681 g
Dimensions: Height 39.6 cm

This jug form, native to Central Asia, was probably adapted by Tibetan artisans from a Chinese model. Indeed, it combines typically Tibetan motifs, such as the dragon handle and the makara spout, with a Chinese dragon in the center encircled by Buddhist emblems of surrounding foliage. These ewers were made for domestic or ceremonial use.

To get the thin sheets of overlaid metal to adhere to the iron's surface, they are first roughened with chisel cuts, then applied with high pressure so that they are gripped by the ridges and furrows so created.

LITERATURE COMPARISON

A similar piece can be found in the Victoria and Albert Museum with the museum number IM.22-1928.



嵌金銀鐵酒壺，十八至十九世紀

西藏。鉄酒壺由金、銅和銀鑲嵌而成，可見佛教八吉祥與纏枝蓮紋、雲紋。黃銅手柄成龍形，而壺嘴則從摩迦羅的頭部伸出。蓮花狀蓋鈕。

來源：巴黎Le Singe Blanc，1989年12月28日。法國巴黎H. Martinetti 夫人購於上述藝廊，價格當時為 FRF 35.000 (換算成現在大約為EURO €8.769)，自此保存于同一家族至今。隨附原始發票複印件、相關信函以及證書。

品相：狀況良好，廣汎磨損，鑄造缺陷，小凹痕和刻痕以及表面劃痕。連接蓋子和手柄的鏈條丟失。

重量：2,681 克
尺寸：重量39.6厘米

一件相似酒壺見於Victoria and Albert Museum，收藏編號IM.22-1928。

Estimate EUR 1,500,-

Starting price EUR 750,-





24 A RARE 'HUNTING' BELT MADE OF 11 PARCEL-GILT BRONZE PLAQUES

China, 17th-18th century or earlier. The plaques finely cast, embossed and chiseled to depict hunters on horses shooting with bow and arrow at boars, foxes, deer and wild geese, surrounded flowers above a punched ground. Note that every plaque is different, proving that the microscopic incision work was completely done by hand.

Provenance: From an English private collection. By repute acquired in Asia between 1960 and 1970. A private owner, acquired from the above.
Condition: Superb condition with some wear, verdigris and traces of use, minor dents here and there. Some of the plaques show minor warping.

Weight: 407.8 g (total)
Dimensions: The smaller segments 62 x 57 x 9 mm, the largest segments 82 x 57 x 9 mm

Laid down on a fitted frame upholstered with red velvet, probably dating to the mid-20th century. (12)

罕見狩獵場景銅牌腰帶
中國，十七至十八世紀或更早。銅牌鑄造精美，浮雕獵人騎馬狩獵場景，弓箭、野豬、狐狸、鹿和野鵝都清晰可辨，四周花卉。請注意，每塊銅牌場景皆不同，證明完全是手工完成的。

來源：英國私人收藏。據說 1960 至 1970 年間購於亞洲。私人藏家，購於上述收藏。
品相：品相極好，一些磨損、銅綠和使用痕跡，局部輕微凹痕。一些銅牌上有輕微翹曲。
重量：總 407.8 克
尺寸：小銅牌 62 x 57 x 9 毫米，大型銅牌 82 x 57 x 9 毫米

Estimate EUR 600,-
Starting price EUR 300,-

25 A MINIATURE SAWASA WARE BALUSTER VASE, LATE MING TO EARLY QING

China, 17th century. Of Japanese manufacture made for the Chinese market, the elongated square vessel with a foliate-form rim above a waisted neck, each facet of the tapering body with a relief panel of foliage raised on a minutely punched ground, all on a square stepped base.

Provenance: Christie's Geneva, 14 May 1979. Collection of Anthony du Boulay, acquired from the above and thence by descent. Anthony du Boulay served at Christie's from 1949 to 1980, for many years as the Director of the Ceramics Department and for 13 years as the President of Christie's, Geneva. From 1981, he served as Honorary Adviser on Ceramics to the National Trust, United Kingdom, on council of the Oriental Ceramic Society and as the Chairman of the French Porcelain Society.
Condition: Excellent condition with minor wear and casting flaws, small dents and nicks as well as surface scratches. The fine gilding comes in stunningly fine preservation!



Anthony du Boulay, while inspecting a ceramic bowl

Weight: 204.9 g
Dimensions: 11.4 cm

Although sometimes erroneously referred to as 'Tonkin ware', vessels of this type are called 'Sawasa Ware'. The term originates from the Dutch word 'Saussa' for Japanese Shakudo. The academic consensus now appears to be that pieces of this type were manufactured in Japan under Dutch influence and exported via the island of Deshima (just outside of Nagasaki), possibly even made by Chinese artisans.

Literature comparison: See Rijksmuseum Amsterdam, Sawasa: Japanese Export Art in Black and Gold 1650-1800, (Amsterdam, 1998).

Auction result comparison: Compare with a Sawasa Ware censer of later date sold by Bonham's San Francisco in Chinese, Indian, Himalayan and Southeast Asian Art and Paintings on 28 June 2016, lot 8160, for USD \$25,000 incl. buyer's premium.

微型日本外銷中國蕾絲鑲金瓶，明末清初
中國，十七世紀。日本製造外銷中國市場，四方瓶削肩，嘴外撇，足內收，每一面都可見花卉紋。方形四足底座。

來源：1979年5月14日日內瓦佳士得。Anthony du Boulay收藏，購於上述拍賣行，自此保存至今。Anthony du Boulay 于 1949-1980 年間為佳士得工作，曾多年為陶瓷部主任，後又曾任 13 年日內瓦佳士得主席。1981 年起他曾任英國陶瓷信托名譽顧問、東方陶瓷協會理事以及法國陶瓷協會主席。
品相：品相極好，輕微磨損，製作缺陷，小凹陷，刻痕和表面劃痕。鑲金保存極好。
重量：204.9 克
尺寸：11.4 厘米

Estimate EUR 1,200,-
Starting price EUR 600,-





26

A LARGE 'LINGBI' SCHOLAR'S ROCK, QING

China, 18th-19th century. Naturalistically wrought out with vertical orientation, the stone's surface pitted with jagged crevices, densely marked by deep ridges and naturally patinated to a smooth dark brown, almost black tone.

Provenance: From a French estate.

Condition: Excellent condition with some old wear and traces of use. Areas of inherent erosion. The hardwood base with extensive wear and traces of use.

Weight: 4.6 kg (including base)
Dimensions: Height 45.5 cm (total)

With a matching wooden stand, the carving replicating some of the rocky patterns. (2)

大型靈璧石，清代
中國，十八至十九世紀。石紋褶皺纏結、肌理縝密，石表起伏跌宕、溝壑交錯，造型粗獷崢嶸、氣韻蒼古。自然包漿光滑成深棕色，幾乎呈黑色。

來源：法國私人遺產
品相：品相極好，一些老磨損和使用痕跡，局部有被侵蝕區域。硬木底座大面積磨損與使用痕跡。
重量：含底座4.6 公斤
尺寸：總高45.5 厘米

Estimate EUR 1,200,-
Starting price EUR 600,-



A GOLD 'STAG-BIRD' NOMAD CHIEF CAP CREST, NORTHWESTERN CHINA, LATE 3RD CENTURY BC

On a rectangular plinth with ruyi-shaped edges (one lost). The mythical animal is composed of a reclining stag with a raptor beak, distinct spoon-shaped ears, scrolling antlers and tail, each terminating in smaller raptor heads, the body and head finely incised and punched with a floral pattern.

Provenance: Giuseppe Tucci. Claude Sciaky-Menasché, Venice, acquired from the above, ca. 1980 (by repute). Dr. Koos de Jong, acquired from the above in 2005 (by repute).

Giuseppe Tucci (1894-1984) was an Italian Orientalist, Indologist and scholar of East Asian studies, specialized in Tibetan culture and history of Buddhism. During his zenith, Tucci was a supporter of Italian Fascism, and he used idealized portrayals of Asian traditions to support Italian ideological campaigns. Tucci was fluent in several European languages, Sanskrit, Bengali, Pali, Prakrit, Chinese and Tibetan and he taught at the University of Rome La Sapienza until his death. He is considered one of the founders of the field of Buddhist Studies.

Claude Sciaky-Menasché was an Italian art dealer and the author of "Storia ed estetica della Cina classica", published by Supernova, Limena, Italy in 2010.

Dr. Koos de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Excellent condition, especially considering the age of this piece, with wear and casting flaws, losses, some minor dents and few small nicks, and a fine, naturally grown copper-red patina.

Scientific laboratory analysis: Copies of three metallurgic analysis charts issued by Waarborg Holland in 2018 are accompanying this lot. Frans van Heemstra, the expert who ordered the test, comments: "We have had the gold tested by Waarborg Holland in Gouda. They have tested the upper part, the soldering and the base, which makes it very likely that the material comes from the indicated period. There is a very high gold and silver content and there are no traces of cadmium - which would have been present in a later specimen."

Expert comment: Asked for an opinion about this piece, Dr. Irene Good wrote in May 2007: "The object you showed is a cap crest from a Sarmatian or, more likely, Ukok region headdress. Very beautiful example - thank you for showing to me!"

Dr. Irene L. Good, Ph. D., Research Associate at Harvard University, Faculty of Arts and Sciences, is an archaeologist of Central and Western Asia. Since 2001, she is an Associate of the Peabody Museum. Dr. Good's current research is focused on the later Bronze period of Western China.



Giuseppe Tucci (1894-1984)

Weight: 43.9 g
Dimensions: Height 6.5 cm

The Ukok Plateau is located in today's southwestern Siberia, in the Altai Mountains region of Russia at the borders with northwestern China. During the late 3rd century BC, this region was - among others - embattled between the Xiongnu and the ever expanding Han dynasty, with the latter eventually prevailing and, as a result of their campaign, installing the Protectorate of the Western Regions, an imperial administration imposed by Han China from the 2nd century BC to the 2nd century AD.

The Xiongnu were a tribal confederation of all sorts of nomadic peoples who, according to ancient Chinese sources, inhabited the steppes of today's northwestern China from the 3rd century BC to the late 1st century AD.

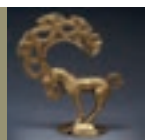
The present type of personal ornament was favored by many of these nomadic people and cultures, who at some point in history submitted to Chinese dominance and were subsequently rewarded with gold emblems

and jewelry made by Han goldsmiths under Imperial command. The dominant sources of design for these can to some extent be traced back to earlier Chinese cultures, but were also the animals and birds that surrounded the nomadic people, including ibex, horses, stags, deer, rams, tigers, wild boars and of course birds of prey. Sometimes also two of these animals were combined to create a new kind of mythical being. Often the animals are shown in a recumbent or kneeling position, creating a more compact shape, essentially to be in accordance with Chinese cultural (and sometimes military) standards of the period. Even though there was a greater use of gold and silver for ornamentation in these days, most of the ornaments were made of bronze. Within many of the Xiongnu tribes, however, personal ornamentation made of gold was a sign of the very highest status. Such ornaments are therefore more rare than those made of other metals.

With an associated box. (2)

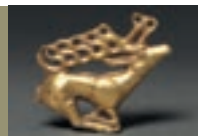
LITERATURE COMPARISON

A closely related cap crest is in the Museum for History of Shaanxi, excavated from a tomb near Nalingaotu village, Shenmu County, China, originally dated to the late 4th century BC, but later amended to Han dynasty.



LITERATURE COMPARISON

For the influence of Scythian nomadic art also compare with a gold stag plaque, 400-300 BC, Scythian, western Asia, in the Cleveland museum of art, accession number 1985.77.



For more comparisons, please see:

J.F. So and E.C. Bunker, Traders and Raiders on China's Northern Frontier, Seattle and London 1995, p. 56, fig. 20. E.C. Bunker, Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections, New York 1997, pp. 49-50, figs. A53 and A56.

Orientalism, November 1999, p. 52, fig. 6.

Han Wei and Christian Deydier, Ancient Chinese Gold, Paris 2001, pp. 62-63, fig. 101.

Auction result comparison: Compare with a related but slightly earlier pair of boar-form ornaments, significantly lighter and less elaborate, sold by Christie's New York in Masterpieces of Early Chinese Gold and Silver on 12 September 2019, lot 509, for USD \$93,750.

金鳥帽飾，中國西北方，公元前三世紀

金鳥坐於帶有如意形邊緣的矩形底座上（丟失了一個）。這只神話般的動物是由一個帶有猛禽喙的斜角雄鹿，獨特的匙形耳朵，滾動的鹿角和尾巴組成，身體和頭部上可見花卉圖案。

來源：Giuseppe Tucci. 據說約1980年威尼斯 Claude Sciaky-Menasché 購於上述收藏。Dr. Koos de Jong 2005年購於上述收藏。

Giuseppe Tucci (1894-1984) 是意大利東方學專家、印度學家和東亞研究學者，專門研究藏族文化和佛教歷史。在他的巔峰時期，Tucci 是意大利法西斯主義的支持者，並且他利用對亞洲傳統的理想化來刻意支持意大利的意識形態運動。Tucci 精通幾種歐洲語言，以及梵語，孟加拉語，巴利語，普拉克里特語，中文和藏語，他在羅馬薩皮恩扎大學任教直到他去世。他被認為是佛教研究領域的創始人之一。

Claude Sciaky-Menasché 曾是意大利的藝術商人，並且也是 "Storia ed estetica della Cina classica" (古典中國歷史與美學) 的作者，2010年出版於意大利 Supernova, Limena。

Dr. Koos de Jong 是一位荷蘭藝術史學家，幾年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，特別是對它的歷史年代而言，存在磨損、鑄造缺陷、缺損、一些小凹痕和少量小缺口，以及自然生長銅紅色包漿。

重量：43.9 克

尺寸：高6.5 厘米

一件相似帽冠裝飾可見於陝西歷史博物館，來自神木縣納林高免村漢代匈奴墓，起初斷為公元前4世紀末，後來改為漢代

關於斯基泰人的游牧藝術的影響，可比較在克利夫蘭藝術博物館的一件西亞斯基泰人公元前400-300年的金鹿裝飾，保藏號為1985.77。

Estimate EUR 15,000,-

Starting price EUR 7,500,-

28

AN ORDOS BRONZE 'COPULATING STAGS' PLAQUE, EASTERN ZHOU

China, Inner Mongolia, Ordos, 7th to 6th century BC. The plaque cast in openwork with two stags copulating, one mounting the other from behind, both facing each other and with scrolling pierced antlers.

Provenance: Grays Antique Center, London. Dr. Koos de Jong, acquired from the above in 1999. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Condition: Good, original condition, remarkable considering the age of this plaque! Some wear, miniscule nicks and scratches, minor dents and tiny losses. Originally with inlays, which are missing. Fine copper red patina.

Weight: 16.0 g

Dimensions: Length 4 cm

According to E.C. Bunker (see reference below): "Copulating animals occur on artifacts belonging to the non-Chinese peoples that inhabited northern China and Inner Mongolia, particularly areas where hunting was a major element in the local economy. The animals, which include leopards, wild pigs, and deer, are always wild, not domesticated."

The two stags in the present piece, as evidenced by their antlers (which female deer do not have), appear to be an example of homosexual behavior in animals, a widely known fact today which, despite being ignored by Western researchers until relatively recently, could have easily been observed by the nomadic hunter societies at the time. Another theory for this unusual representation is that the original owner of this plaque used it to (perhaps discreetly) indicate his sexual preference to others.

Literature comparison: E.C. Bunker, *Ancient Bronzes of the Eastern Eurasian Steppes* from the Arthur M. Sackler Collections, New York 1997, p. 166, no. 71

AUCTION RESULT COMPARISON

Compare with a related but significantly larger plaque sold by Christie's Paris in *Arts d'Asie* on 26 November 2002, lot 224, for EUR €5,875.



鄂爾多斯雙鹿銅牌，東周

中國，內蒙古鄂爾多斯，公元前七至六世紀。銅牌鑲空鑄造雙鹿交媾圖，雙鹿雙首相對，鹿角處穿孔。

來源：倫敦Grays Antique Center。Drs. Koos de Jong收藏，1999年購於上述藝廊。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。品相：良好的原始狀態，考慮到金牌的年代，保存算是非常好！一些磨損，微小的划痕和劃痕，較小的凹痕和微小的損失。最初帶有寶石嵌體，但已遺失。紅色包漿。重量：16.0 克
尺寸：長4 厘米
拍賣結果比較：一件相似但更大些的銅牌于巴黎佳士得《亞洲藝術》2002年11月26日，拍號 224，成交價EUR €5,875。

Estimate EUR 1,000,-

Starting price EUR 500,-



29

AN ORDOS BRONZE 'COPULATING TIGERS' PLAQUE, WARRING STATES

China, Inner Mongolia, Ordos, 475-221 BC. The plaque cast in openwork with two tigers copulating, the male mounting the female from behind, with pierced eyes, ears, paws, and mouths.

Provenance: Grays Antique Center, London. Dr. Koos de Jong, acquired from the above in 1999. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Condition: Good, original condition, remarkable considering the age of this plaque! Some wear, miniscule nicks and scratches, minor dents and tiny losses. Originally with inlays, which are missing. Fine dark patina.



Dr. Koos de Jong and Ingeborg de Rooze (photo courtesy of Stedelijk Museum Amsterdam)

Weight: 5.2 g

Dimensions: Length 3 cm

According to Emma C. Bunker (see reference below): "Copulating animals occur on artifacts belonging to the non-Chinese peoples that inhabited northern China and Inner Mongolia, particularly areas where hunting was a major element in the local economy. The animals, which include leopards, wild pigs, and deer, are always wild, not domesticated."

Literature comparison: E.C. Bunker, *Ancient Bronzes of the Eastern Eurasian Steppes* from the Arthur M. Sackler Collections, New York 1997, p. 166, no. 71.

鄂爾多斯雙虎銅牌，戰國

中國，內蒙古，鄂爾多斯，公元前475-221。鏤空的銅牌上有兩隻老虎交配，雄虎立於雌虎後方，眼睛、耳朵、爪子和嘴巴均鏤空。

來源：倫敦Grays Antique Center古玩中心。Drs. Koos de Jong收藏，1999年購於上述藝廊。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。品相：良好的原始狀態，考慮到銅牌的年齡已屬機好！一些磨損，微小的划痕和刻痕，微小的凹痕和缺損。最初帶有嵌體，但遺失。細膩的深色包漿。重量：5.2 克
尺寸：長3 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



AN ORDOS GOLD 'LEAPING TIGER' PLAQUE, WARRING STATES

China, Inner Mongolia, Ordos, 475-221 BC. The gold plaque cast in the shape of a tiger leaping forwards, with one rectangular and four round piercings. The use of gold indicates this plaque was crafted for a person of high status.

Provenance: Michel Paciello, Venice. Collection of Dr. Koos de Jong, acquired from the above in 1999. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Condition: Good, original condition, remarkable considering the age of this plaque! Some wear, miniscule nicks and scratches, minor dents and tiny losses. Originally with inlays, which are missing. Fine copper red patina.

Weight: 15.2 g

Dimensions: Length 4.6 cm

Literature comparison: Jenny F. So and Emma C. Bunker, *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C. 1995, fig. 18, p. 50. E.C. Bunker, *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, New York 1997, p. 65, fig. A91. E. C. Bunker, James C.Y. Watt and Zhixin Sun, *Nomadic Art of the Eastern Eurasian Steppes*, The Metropolitan

Museum of Art, New York 2002, no. 157, p. 171. *Treasures of the Eurasian Steppes – Animal Art from 800 BC to 200 BC*, Ariadne Galleries, New York 1998, no. 118, p. 113.

AUCTION RESULT COMPARISON

Compare with a related, yet considerably larger and turquoise-inlaid tiger plaque sold at Bonham's London (New Bond Street) in *Fine Chinese Art* on 5 November 2009, lot 10, for GBP £33,600.



鄂爾多斯金虎牌，戰國

中國，內蒙古鄂爾多斯，公元前475-221年。呈向前躍起的老虎狀金牌，有一個矩形和四個圓形穿孔。黃金的使用表明該牌匾是為具有很高地位的人而製作的。

來源：威尼斯Michel Paciello收藏。Drs. Koos de Jong收藏，1999年購於上述收藏。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：良好的原始狀態，考慮到金牌的年代，保存算是非常好！一些磨損，微小的划痕和劃痕，較小的凹痕和微小的損失。最初帶有寶石嵌體，但已遺失。紅色包漿。

重量：15.2克

尺寸：長4.6厘米

拍賣結果比較：一件更大且鑲嵌綠松石的虎牌于倫敦邦翰思《中國藝術》2009年11月5日拍號10，成交價GBP £33,600。

Estimate EUR 2,000,-

Starting price EUR 1,000,-



AN INLAID GILT-BRONZE 'ROARING' TIGER, WARRING STATES TO WESTERN HAN DYNASTY

China, c. 250-200 BC. The tiger standing foursquare in a fierce manner, almost appearing to be roaring, with its head held high and mouth wide open, baring its teeth. The eyes are inlaid with turquoise. Circular piercing to bottom.

Provenance: Solaimani Gallery, Fine Islamic & Oriental Art, Grays Antique Center, London. Dr. Koos de Jong, acquired from the above in 2001 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Excellent condition, especially considering the age of this piece, with wear and casting flaws, some erosion and weathering as well as a fine, naturally grown malachite patina. Minor losses.

Scientific Analysis Reports:

1. A Thermoluminescence sample analysis has been conducted by Oxford Authentication, TL test no. C115n39, dated January 19th, 2016, and is consistent with the suggested period of manufacture, a copy of the thermoluminescence analysis report accompanies this lot.
2. A "Visual examination of surface conditions and alteration processes" on this piece was conducted by W. J. Lustenhower, former head of the Analytical Chemistry Laboratories, Dept. of Earth Sciences of the Vrije Universiteit Amsterdam, confirming it "was naturally corroded under humid conditions". A copy of a letter by W. J. Lustenhower, dated 30 January 2016, detailing his observations and conclusion (as quoted above) accompanies this lot.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)



Weight: 334.6 g
Dimensions: Length 12.5 cm

Although the function of these kind of objects is still under debate, it is generally accepted that they were used in tombs as weights for garments. In a set consisting of four weights, the tiger is a symbol for the West, the dragon for the East, the red bird for the South and the turtle, encircled by a snake, for the North.

With an associated box. (2)

鑲金銅虎擺件，戰國至漢代
中國，約公元前 250-200。老虎四脚着地，其頭高高舉起，嘴巴張開，露出牙齒，做咆哮狀。眼睛鑲嵌綠松石。底部有圓形穿孔。

來源：倫敦Solaimani Gallery，伊斯蘭及東方藝術，Grays Antique Center古玩中心。Drs. Koos de Jong收藏，2001年購於上述收藏（發票已遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：狀況極佳，尤其是考慮到這件作品的年代，有磨損和鑄造缺陷，一些侵蝕和風化以及天然生長的孔雀石綠包漿。輕微缺失。

科學鑑定報告：隨附拷貝之牛津實驗室熱釋光鑑定報告及專家W. J. Lustenhower鑑定書。

重量：334.6 克
尺寸：長12.5 厘米

Estimate EUR 15,000,-

Starting price EUR 7,500,-





A SUPERB BRONZE FIGURE OF A BULL, LATE WARRING STATES TO EARLY HAN DYNASTY

China, probably Kingdom of Dian, 3rd-2nd century BC. Hollow cast, the stocky, muscular bull standing four square on distinct hoofs, its head held high, with rounded bulging eyes, flaring nostrils, closed mouth, the spoon-shaped ears flanking a broad bull neck, its tail curled, with a partially encrusted olive-grey patina and some malachite encrustation.

Provenance: The Reinhold Hofstätter collection, Vienna, and thence by decent. By repute acquired ca. 1960-1970.

Condition: Losses, fissures and naturally grown patina as visible on the images at www.zacke.at. One small and original piece is visibly re-attached. No touch-ups or any kind of overpainting whatsoever. Overall good condition especially when considering the high age of this bronze.

Weight: 494 g

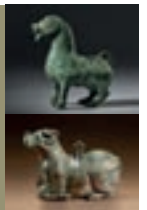
Dimensions: Length 18.5 cm

Dian was an ancient kingdom situated in modern Yunnan, southwestern China. According to Han historian, Sima Qian, it was established in 279 BC when King Qingxiang of Chu sent a military force to the southwest. Zhuang Qiao, a general of Chu, reached the Dian Lake as part of the Chu military campaign. When the Chu homeland was invaded by the Qin, Zhuang Qiao decided to stay in Yunnan and adopt the native ways, establishing the Dian kingdom. The Qin dynasty was subsequently overthrown by the Han, and the commanderies of the new dynasty, Ba and Shu, bordered Dian.

Literature comparison: For stylistic comparison, see a Warring States bronze horse in the M. H. de Young Memorial Museum, San Francisco, from the Avery Brundage Collection, published in René-Yvon Lefebvre d'Argencé, *Ancient Chinese Bronzes in the Avery Brundage Collection*, Berkeley, 1966, pl. XLVIII, no. C. See also a related Ordos bronze horse from the collection of Mrs. E. Bennett, exhibited in the Exhibition of Chinese Art, Berlin, 1929, cat. no. 89, sold at Sotheby's London, 24th May 1955, lot 26. Also compare with a Pair of Standing Bovines from the Western Han Dynasty, on loan from the Guangxi Institute of Cultural Properties Preservation and Archaeology, Excavated from Tomb no. 26 at Fengmenling, Hepu county, Guangxi, 2003, exhibited in New York, The Metropolitan Museum of Art in *Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.-A.D. 200)*, April 3, 2017-July 16, 2017.

AUCTION RESULT COMPARISON

Compare with a bronze horse at Sotheby's New York in *Junkunc: Arts of Ancient China*, 19 March 2019, lot 139, sold for USD \$50,000. Also compare with a Western Han ox-form oil lamp at Christies New York in *The Sze Yuan Tang Archaic Bronzes from the Anthony Hardy Collection*, 16 September 2010, lot 892, sold for USD \$25,000.



青銅牛，戰國晚期至漢代初

中國，可能為滇國，公元前三至二世紀。空心，矮胖、肌肉發達的公牛四蹄著地，擡頭，眼睛圓鼓，鼻孔和嘴巴張開，兩側湯匙形的耳朵，尾巴彎曲，局部著橄欖灰色銅綠和一些孔雀石綠色結殼。

來源：維也納Reinhold Hofstätter收藏，家族保存至今。據說大約購於1960-1970年。

品相：裂縫、缺損和自然生長的包漿，細圖可見www.zacke.at。小修補明顯可見，無任何形式的黏貼和修飾。總體而言，品相良好，尤其是考慮到青銅牛的年代。

重量：494 克

尺寸：長 18.5 厘米

拍賣結果比較：一件相近的青銅馬2019年3月19日于紐約蘇富比《中國古文物》拍號139，成交價USD \$50,000。另外一件西漢牛形油燈于紐約佳士得《The Sze Yuan Tang Archaic Bronzes from the Anthony Hardy Collection》拍號892，成交價USD \$25,000。

Estimate EUR 5,000,-

Starting price EUR 2,500,-



33 AN ORDOS GILT BRONZE 'CROUCHING BEAR' HORSE TACK ORNAMENT, WARRING STATES

China, Inner Mongolia, Ordos, 4th-3rd century BC. Of circular shape, cast in the form of a crouching bear with distinctive ears and finely incised claws.

Provenance: Grays Antique Center, London. Dr. Koos de Jong, acquired from the above in 2007. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Published: Dr. Koos de Jong, *Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond*, Amsterdam - Hong Kong 2013, ill. 1.10 (left), p. 23.

Condition: Extensive wear, losses on the back, minor dents. Fine dark patina with small areas of malachite green patina as well as encrustations on the interior.

Weight: 17.8 g
Dimensions: Diameter 3 cm

Auction result comparison: Compare with a closely related scroll weight sold by Christie's Los Angeles in *Myth and Reality: Animals in Chinese Art* on 7 May 1999, lot 31, for USD \$23,000 incl. buyer's premium.

34 A PAIR OF GILT BRONZE 'STAG' SEALS, EASTERN HAN

China, 25-220 AD. The bases of square shape cast in intaglio with two-character seals, each surmounted by a stag with jagged antlers. (2)

Provenance: Pao & Moltke Oriental Art, Toronto, Canada, 1995. Canadian private collection, acquired from the above according to the collectors personal notes.

Condition: Good original condition, especially when considering the age of these pieces. Extensive wear, fine copper-red and malachite-green patina and verdigris, minor nicks and losses.

Weight: 47.1 g in total
Dimensions: Height 3.3 cm each

Auction result comparison: Compare with a related lot of three gilt bronze seals with tortoises and a chimera, two of which are larger than the present seals, sold by Christie's New York in *The Sze Yuan Tang Archaic Bronzes* from the Anthony Hardy Collection on 16 September 2010, lot 904, for USD \$7,500.

一對鎏金鹿形方印，東漢
中國，公元25-220年。凹版鑄造的方形底座，印章面分別可見兩個字符。鹿形印章鈕。

來源：加拿大多倫多Pao & Moltke 東亞藝術，1995。加拿大私人收藏，根據參加個人紀錄購於上述藝廊。
品相：原始狀態良好，尤其是考慮其年齡。廣泛磨損，銅紅色和孔雀石綠的包漿，輕微的划痕和缺損。
重量：總47.1 克
尺寸：分別高3.3 厘米

Estimate EUR 600,-
Starting price EUR 300,-



鄂爾多斯銅鎏金熊形馬具，戰國
中國，內蒙古，鄂爾多斯，公元前四至三世紀。圓形，鑄成蹲伏熊的形狀，有獨特的耳朵和爪。

來源：Grays Antique Center, London. Drs. Koos de Jong收藏，2007年購於上述收藏。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。
品相：廣泛磨損，背部有缺損，輕微凹痕。深色包漿，局部有銅綠，內部有結殼。
重量：17.8 克
尺寸：直徑 3 厘米

Estimate EUR 800,-
Starting price EUR 400,-





35

A RARE YELLOW MARBLE FIGURE OF AVALOKITESHVARA, NORTHERN QI DYNASTY

China, 550-577. Elegantly carved in the form of Avalokiteshvara standing sturdily on a round lotus base supported by a rectangular plinth, the figure portrayed with both elbows bent, adorned in robes cascading in voluminous folds, the serene expression framed by a cowl.

Provenance: From an old Swiss private collection.

Condition: Extensive wear, encrustations and weathering with areas of erosion. Minor losses. Old and visible repair to two vertical fissures. Overall condition exactly as expected from a statue of this age.

Weight: 1021.7 g
Dimensions: Height 22.3 cm

This rare statue displays the major artistic developments of the Northern Qi dynasty, one of the most vibrant periods in the history of Chinese lapidary work, when carvers began incorporating a heightened awareness of the human body in their works. The rounded contours clothed in lightweight robes evidence this first attempt at naturalism and mark an important shift from the strict linearity of the preceding Northern Wei dynasty.

The collapse of the Wei dynasty and resultant split of China into the Northern Qi (550-577) dynasty in the east and the Northern Zhou (557-581) dynasty in the west, had a profound influence on Buddhist doctrine and art in China. While the Gandharan and Mathuran schools of Kushan India had influenced the art of the Northern Wei, Northern Qi carvers turned to the sensuous sculptures of the Gupta School for inspiration. This approach to the human body is best displayed in the sculptures of the Northern and Southern Xiangtangshan caves, situated between Henan and Hebei, close to the capital Ye, and in votive statues such as the present. These sculptures feature rounder figures dressed in unobtrusive elegant robes, lacking the heavy straight folds of drapery of the preceding dynasty, and a naturalistic, more benevolent approach to the rendering of facial expressions.

罕見漢白玉觀音立像，北齊
中國，550-577。觀音站立矩形底座上的蓮花座上，手肘彎曲，長褶疊疊的長袍，面容慈祥。

來源：瑞士私人收藏
品相：廣汎磨損，局部結殼、風化侵蝕。輕微缺失。兩個垂直裂縫曾進行修復。總體狀況完全符合這個時代雕像。
重量：1021.7 克
尺寸：高22.3 厘米

Estimate EUR 1,200,-
Starting price EUR 600,-

AN EXCEPTIONAL LARGE LIMESTONE FIGURE OF A BODHISATTVA, TANG DYNASTY

China, 618-907. Beautifully carved in the round, standing in a nuanced contrapposto with a vase held in the proper left hand, the body lavishly adorned with beaded necklaces and jeweled pendants.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. Arthur Huc was the chief editor of *La Dépêche du Midi*, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".



Arthur Huc (1854-1932)

Condition: Extensive weathering, wear, breaks, losses and erosions as visible on the images at www.zacke.at. Remnants of an old varnish coating. Two structural cracks, one at the neck and one just above the feet, both with old fillings. Considering the age of this statue, the condition must still be regarded as highly satisfying.

French Export License: Certificat d'exportation pour un bien culturel Nr. 185432 dated 3.07.2017 has been granted and is accompanying this lot.

Scientific Report: A detailed microanalysis report, issued by Laboratoire M.S.M.A.P. SARL, Sciences des Matériaux Anciens et du Patrimoine - Etude des objets d'art, Nr. 20-050 OA (dated 02/24/20) is accompanying this object. The report states that the characteristics of the present lot are "in accordance with the assumed origin and age of the object." (please see scans of the report online at www.zacke.at)



Weight: 98 kg (including the base)
Dimensions: 100 cm (without the base)

This figure of a bodhisattva is remarkable for its graceful pose, naturalistic, yet genderless physique, elegant flowing skirt and scarves, and voluminous flower-decorated hair style. It is a classic example of China's Buddhist stone carving from the period that saw perhaps the greatest flowering of China's plastic arts, the High Tang period under Emperor Xuanzong (r. 713-755). An elaborate multi-strand necklace is hanging down from the shoulders along either side of the sensual, rounded belly and stops just above the ankles, centered by a lotus pendant. The dhoti is ribbon-tied above the waist and cascades in folds along the contours of the legs. The head bears a five-pointed diadem just below a minuscule statue of Amithaba. The figure stands on a single lotus base, raised from a square plinth flanked by two guardian lions.

In the early Tang period we begin to see a more naturalistic approach to the depiction of Buddhist deities, for example in late 7th century caves at Longmen, constructed under Empress Wu (624-705), where bodhisattvas are already rendered as more human figures, standing with a slight swerve to the body and performing naturalistic gestures (Zhongguo meishu quanji: Diaosu bian [Complete series on Chinese art: Sculpture section], vol. 11, Shanghai, 1988, pl. 183 and Ryumon Sekkutsu / Longmen Caves, exhibition catalogue, The Miho Museum, n. p., 2001, p. 62). The full transformation towards a ravishingly beautiful, sensuous naturalism in Buddhist imagery, where the religious message is delivered through a very accessible form of human beauty did, however, only materialized in the High Tang period. This era marks the fully matured style of Buddhist stone sculpture, a style similarly manifested also in gilt bronze, clay and wood, and it unquestionably marks one of the finest periods of China's sculptural tradition, which brought forth some of the country's most impressive figurative masterpieces.

The Tang dynasty saw an unequalled flowering of the Buddhist doctrine and imagery, which exerted a major influence on all strata of Chinese society right up to the court. The present figure with its deliberate indication of

a well-formed, youthful, swaying body, the weight slightly shifted to one leg, the fleshy yet compact torso exposed and the legs clearly visible under a thin, clinging garment, is a prime example of such High Tang Buddhist imagery in stone. While the figure is depicted as genderless and not specifically identified as the bodhisattva Avalokitesvara, the opulent coiffure suggests a female deity and the benevolent face clearly evokes the 'Bodhisattva of Compassion', better known as the Goddess of Mercy, Guanyin.

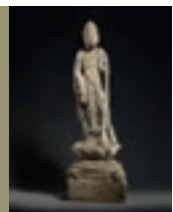
Associated modern metal base. (2)

Literature comparison: Although this sculpture stands firmly in the stylistic context of its period, only few closely related works appear to have survived. Even if similarities with contemporary cave sculptures found in situ are obvious, since their style dominated the arts and crafts of the period, variations of facial expression, jewelry and dress are to be expected on free-standing sculptures produced by locally working craftsmen. Bodhisattva figures depicted in a comparable manner can be seen, for example, at the Tianlongshan Caves near Taiyuan in Shanxi, one of the smaller ensembles of rock carvings in north China, with only twenty-one caves. Carving here continued from the end of the Northern Wei right through to the Tang. The faces carved in the somewhat coarse stone are characterized by particularly soft features, and some caves are renowned for their flamboyant Tang carvings in the fully matured Chinese carving style of the High Tang period. Compare three bodhisattva figures from Tianlongshan, one in situ, illustrated in *Tianlongshan shiku* [Tianlongshan rock caves], Beijing, 2003, pl. 124, and another in the Boston Museum of Fine Arts (37.329) (fig. 1), and the third, lacking its head, in the Asian Art Museum of San Francisco (René-Yvon Lefebvre d'Argencé, ed., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, San Francisco, 1974, pl. 108). The Tianlongshan bodhisattvas are, however, characterized by a more voluptuous roundness of the faces as well as the bodies.

In its general pose and physique, the present sculpture can also be compared to two bodhisattva figures of similar date attributed to the Longmen Caves, both formerly in the Junkunc Collection, sold at Christie's New York, 21st September 1995, lots 301 and 302, the former illustrated in *Oswald Sirén, Chinese Sculpture from the Fifth to the Fourteenth Century*, London, 1925, pl. 464. These Longmen figures, however, display a much more solid physique. The prevalent carving style of the period reflected by this bodhisattva figure can equally be seen on steles, where two such figures are flanking a central Buddha; see, for example, Matsubara Saburo, *Chugoku Bukkyo chokoku shiron* [Historical survey of Chinese Buddhist sculpture], Tokyo, 1995, vol. 3, particularly 656b, 658b, 660b, 663a and 670 for examples from the High Tang and slightly earlier.

AUCTION RESULT COMPARISON

Comparison: Compare with a closely related white marble statue at Sotheby's New York in *Junkunc: Arts of Ancient China*, 19 March 2019, lot 120, sold for USD \$740,000.



大型石灰石雕菩薩立像，唐代
中國，618-907。菩薩雕刻精美，立在蓮花座上，左手握住花瓶，身體上裝飾有環珞首飾。

來源：此像源自法國阿瑟·胡克（1854-1932）收藏。馬爾塞·胡克繼承，家族保存。阿瑟·胡克先生曾是圖盧斯市《快訊》極受歡迎的時政記者，直至1932年去世，他還是一個著名的藝術評論家。同時，他也開始收藏亞洲藝術，其收藏可追溯到額法李斯特·雷吉斯·胡克，又名阿貝·胡克（1813-1860，中文名古伯察Évariste Régis Huc），一個法國傳教士，他在蒙古、西藏及中國的游記《鞏陂西藏旅行記》使他成名。品相：如www.zacke.at上的細圖所示，菩薩像有大面積風化、磨損、斷裂、缺失和侵蝕。舊清漆塗層的殘留物。兩個結構性裂縫，一個在脖子上，一個恰好在腳上，均帶有舊時的填充物。考慮到這尊雕像的年代，目前的狀況是非常令人滿意的。法國出口許可：隨附《出口文化財產》2017年7月3日第185432號文件科學報告：隨附研究所科學測試報告，掃描件請查詢www.zacke.at

重量：含底座98公斤
尺寸：不含底座100厘米

拍賣結果比較：意見相近的大理石菩薩立像2019年3月19日紐約蘇富比《瓊肯：中國高古藝術》拍號120，成交價USD \$740,000。

Estimate EUR 15,000.-
Starting price EUR 7,500.-



A RARE SANDSTONE HEAD OF BUDDHA, NORTHERN WEI DYNASTY, 5TH-6TH CENTURY

Probably from Yungang, the face carved with a pleasant expression and the lips pulled up into a gentle smile, all framed by the large, simply carved ears and the curve of the hair which is surmounted by a rounded usnisa. The granular stone of mottled buff color.

Provenance: From a Swiss private collection. Acquired by the father of the previous owner ca. 1960 and thence by descent. An Austrian private collector, acquired from the above. The backside with old inventory number "4519" painted in red.

Condition: Strong wear and weathering, encrustations, some losses, one segment of the neck has been broken off and reattached. Overall superb condition considering the age of this lot. The painted inventory number on the back cannot be removed.

Scientific Report: A detailed microanalysis report, issued by Laboratoire M.S.M.A.P. SARL, Sciences des Matériaux Anciens et du Patrimoine - Etude des objets d'art, Nr. 20-033 OA (dated 02/18/20) is accompanying this object. The report states that the characteristics of the present lot are "in accordance with the assumed origin and age of the object." (please see scans of the report online at www.zacke.at)

Weight: 5 kg (including base)

Dimensions: Height 24.5 cm (the head) and 39 cm (the head including the base)

Associated modern wood base. (2)

Auction result comparison: Compare with a related head at Christie's New York in Fine Chinese Ceramics and Works of Art, 16-17 September 2010, lot 1002, sold for USD \$35,000.



罕見的砂岩佛陀頭像，五至六世紀

可能來自雲岡，臉上刻著愉悅的表情，嘴唇勾勒出溫柔的笑容，簡單雕刻的大耳朵和捲曲頭髮上的肉髻。石料呈斑駁的淺黃色的粒狀。

來源：瑞士私人收藏。先藏家的父親1960年代購置，保存至今。一個奧地利私人藏家，購於上述收藏。背面有紅色收藏編號“4519”。

品相：嚴重磨損和風化、結殼、一些損失，脖子的一部分已折斷並重新連接。考慮到頭像的年代，整體狀況極好。背面的收藏編號無法清除。

科學報告：隨附研究所科學測試報告，掃描件請查詢www.zacke.at

重量：含底座5公斤

尺寸：頭像高24.5厘米，含底座39厘米

Estimate EUR 2,000,-

Starting price EUR 1,000,-



A WHITE MARBLE BUDDHIST STELE, NORTHERN QI DYNASTY

China, 550-577. Carved from one single piece of marble. The recessed shrine with three arches, the central one of pointed form, carved in high relief with a figure of Guanyin standing between two bodhisattvas, all three on double lotus bases and beneath two flying phoenixes in shallow relief.

Provenance: From an English private estate.

Condition: Extensive wear and weathering, significant losses as visible on the various images at www.zacke.at. No hidden damages. The stains to the marble are from the fact that the statue was positioned in an English private park for over hundred years (by repute).

Weight: 95 kg

Dimensions: 85 x 45 x 15 cm

Guanyin is shown with her hair bound together into a high chignon behind a tiara, her face with a serene and benevolent expression, downcast eyes, wearing elegant flowing robes with long heavenly bands at their sides. There is the Chinese folk adage "Every house has Amitabha, every family has Guanyin". This is meant to indicate how popular Guanyin is in China up until this day. The present statue is a good example for this, as Guanyin is literally front and center, and the smaller size of the two flanking bodhisattvas creates an additional "illusion of depth", making Guanyin appear even closer. Guanyin is first mentioned in the Lotus Sutra, the most important and influential of the Mahayana sutras, where it states that Guanyin can take whatever form necessary, male or female, to bring salvation. The Lotus Sutra started gaining popularity during the Sui dynasty (581–618) but even shortly before that, images of Guanyin were already being produced as evidenced by the present lot.

The Northern Qi dynasty (550-577) was one of the most vibrant periods in the history of Chinese art, both religious and secular, as its openness towards foreigners, their ideas, beliefs and goods immensely enriched the local cultural climate. It was within this cosmopolitan climate that Buddhist sculpture experienced perhaps its most glorious moment. While in the Northern Wei dynasty (386-534), manners of depiction were adapted from traditional South and Central Asian prototypes, in the Northern Qi they had matured and developed into distinctive native styles. However, they still emanate the seriousness of strong religious beliefs, which were rooted in the political instability of the mid-sixth century and had not yet moved towards the pleasant and more decorative imagery of the Tang dynasty (618-907).

The present stele is carved in the simplified style of carving in white marble found in Quyang, Hebei province, and is particularly notable for the sensitively carved face of the main figure. It features the region's characteristic overall shallow relief treatment, with only the hands once protruding in higher relief, which is why they are now lost with no exception. The smaller bodhisattvas are carved in shallower relief and with even more restraint in detailing, creating a sense of harmony and veneration. The Palace Museum, Beijing, holds 251 pieces of similarly carved sculpture from Xiude Temple in Quyang which was excavated in 1953-54. Of these Xiude Temple figures, more than 100 are inscribed with Northern Qi reign names, but not all of them.

Auction result comparison: Compare with a single white marble Guanyin from the same period, standing on a closely related lotus base, at Christies Paris in Art d'Asie, 15 December 2010, lot 279, sold for EUR €12,500.

大理石觀音碑，北齊
中國，550-577。用一塊大理石雕刻而成。帶有三個拱門的神殿，是尖形的中央拱形，高浮雕著觀音像，站立在兩個菩薩之間，三個菩薩都在雙蓮座上，上方有淺浮雕的鳳凰。

來源：英國私人遺產

品相：如www.zacke.at上的細圖所示，大量磨損和風化，缺損明顯。沒有隱藏的損害。大理石上的污漬據說是因為被放置在英國私人公園一百多年。

重量：95 公斤

尺寸：85 x 45 x 15 厘米

Estimate EUR 3.000,-

Starting price EUR 1.500,-



39

A PAIR OF GOLD REPOUSSÉ 'MYTHICAL BEAST' HORSE-TACK ORNAMENTS, LATE WARRING STATES TO HAN

China, 3rd century BC-220 AD. The gold ornaments embossed in the form of mythical beast masks with piercing eyes and broad noses with flaring nostrils, each in a circular bronze frame. (2)

Provenance: British private collection.

Condition: Good original condition, very impressive considering the age of these pieces! Natural erosion and weathering, the bronze with verdigris and encrustations, some minor dents and nicks.

Weight: 19.3 g in total

Dimensions: Diameter 3.3 cm each

一對鑲金神獸紋馬匹飾品，戰國晚期至漢代中國，公元前三世紀至公元220年。金飾浮雕神獸面具，大眼、寬鼻和張開的鼻孔，每個都在圓形的青銅色框架中。

來源：英國私人收藏

品相：原始品相良好，鑒於其年代品相讓人印象深刻。天然結殼和風化痕跡，有銅綠，一些輕微凹痕和刻痕。

重量：總19.3克

尺寸：直徑分別為3.3厘米

Estimate EUR 800,-

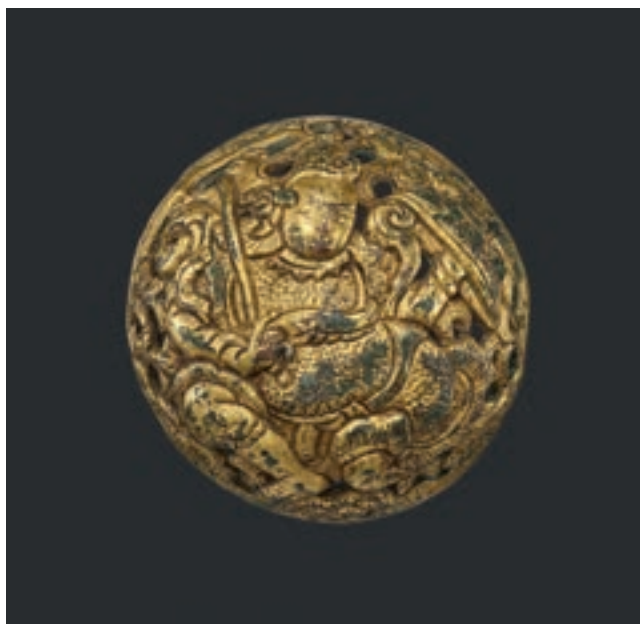
Starting price EUR 400,-



40

A GILT-IRON REPOUSSÉ 'VIRUDHAKA' SADDLE COVER FITTING, MING

Sino-Tibetan, 15th-17th century. Of domed circular shape, executed in repoussé with openwork and fine incisions depicting Virudhaka, a wrathful deity known as Protector of the South and one of the Four Heavenly Kings, holding a sword and a shield in his hands.



Provenance: Michel Paciello, Venice. Collection of Dr. Koos de Jong, acquired from the above in 1999. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Condition: Extensive wear, few dents. Fine malachite green patina on the interior and exterior with encrustations on the interior as well.

Weight: 26.3 g

Dimensions: Diameter 5 cm

鉄鏤金毗琉璃馬匹裝飾，明代

漢藏，十五至十七世紀。圓形鏤空，精美描繪了四大天王之一的南天王毗琉璃，手持劍和盾。

來源：威尼斯Michel Paciello。Drs. Koos de Jong收藏，1999年購於上述收藏。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：廣汎磨損，些微凹痕。局部可見細膩祖母綠包漿，內裏與外緣都可見結殼狀況。

重量：26.3克

尺寸：直徑5厘米

Estimate EUR 500,-

Starting price EUR 250,-

A LIAO DYNASTY GOLD REPOUSSÉ 'GUANYIN' FILIGREE ORNAMENT

China, 916-1125. The Goddess of Mercy seated cross-legged on an elaborate lotus throne, sumptuously dressed in a finely incised robe, wearing jewels and a crown, holding a lotus flower in her right hand and a bottle containing the elixir of life in her left, with a circular halo around her head.

Provenance: The Chinese Scholar Ltd., Toronto. Dr. Koos de Jong, acquired from the above at the 2004 Arts of Pacific Asia Art Fair in New York (no invoice available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Condition: Good condition, very impressive considering the age of this piece! Minor wear, small dents, scratches, some losses. Possibly minuscule old repairs here and there. One of the arms shows a breakage in one place. Fine copper red patina with encrustations.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Weight: 10.1 g
Dimensions: Height 7.5 cm

Note the small bird to Guanyin's right, whispering the Lotus Sutra in her ear. Many details, including the bird as well as the bottle and the lotus flower in her hands, were crafted separately and are attached with gold wire.

Considering the use of gold as well as the high quality of craftsmanship, this ornament was most probably once part of a rich headdress belonging to an important Liao noblewoman.

Literature comparison: *Schätze der Liao – Chinas vergessene Nomadendynastie 907-1125*, Museum Rietberg Zürich 2007, no. 3 (detail), p. 102.

遠代觀音鑒金裝飾

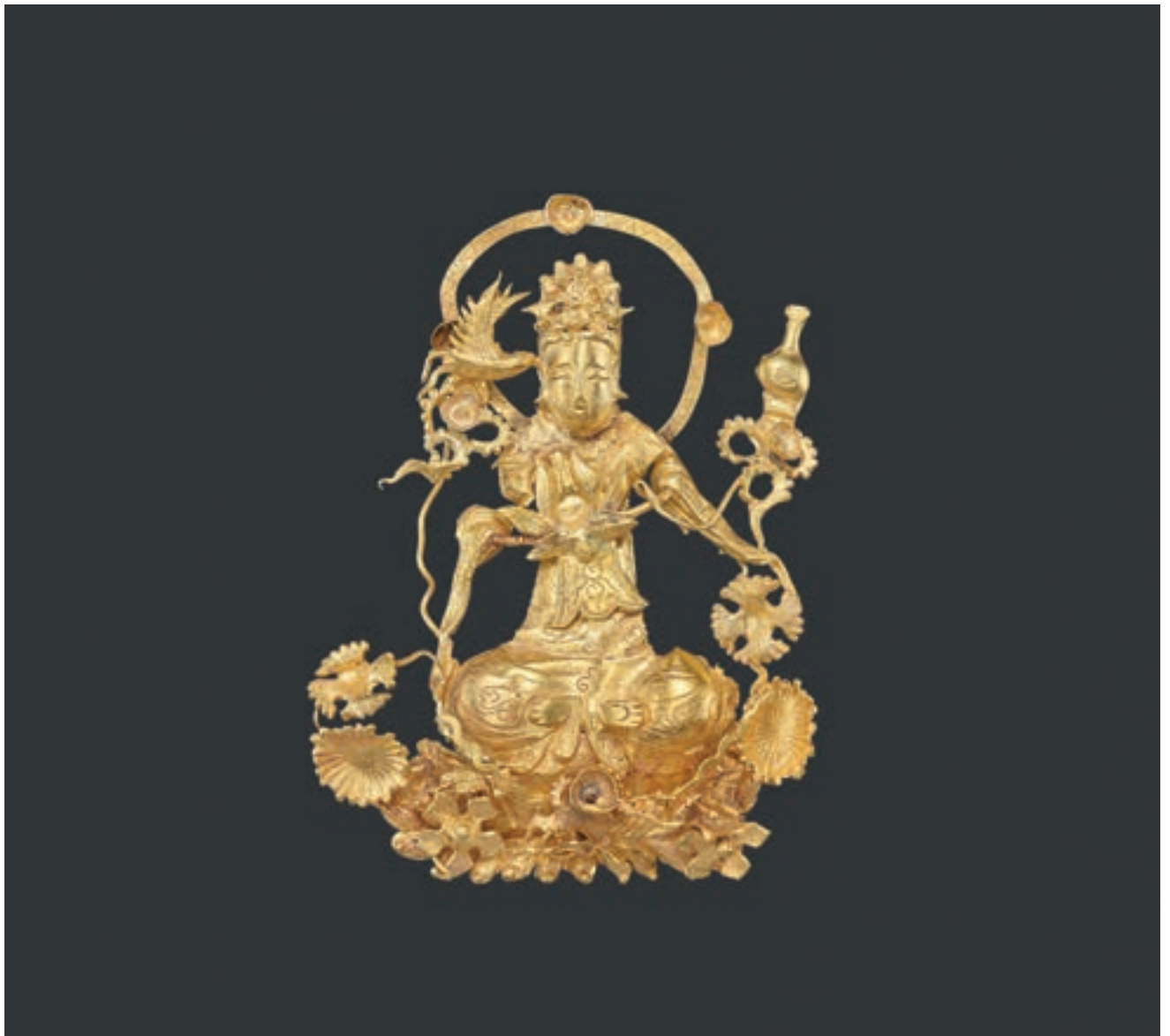
中國，916-1125。觀音雙腿交叉坐於蓮座上，身著精美長袍，戴著珠寶和冠冕，右手捧著一朵蓮花，左手拿著一瓶盛著淨水的瓶子，頭上有一個圓形的光環。

來源：多倫多The Chinese Scholar Ltd.。Drs. Koos de Jong收藏，2004年購於紐約亞洲藝術博覽會（發票已遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：狀況良好，鑒於到這件作品的年齡，品相非常令人印象深刻！輕微磨損，小凹痕，刮痕，一些損失。局部有舊時小修補。一隻手臂有破損。精緻的銅紅色銅綠，有結殼。
重量：10.1 克
尺寸：高7.5 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-



42

A RARE GILT-COPPER DEATH MASK, LIAO DYNASTY

China, 907-1125. The thinly beaten copper sheet subtly modeled to the contours of a man's face, chased with a mouth, nose and rounded cheeks, with incised lines highlighting the closed and sunken eyes, elegantly swung brows and raised mouth, the large ears embossed neatly and protruding from each side of the face, two small holes at the nose and tiny attachment holes all around the edges, the outer surface gilded and with malachite-green encrustations overall.

Provenance: From a private collection in London, United Kingdom. By repute purchased in London 29th August, 2003.

Condition: Fine condition with some losses mostly around the edges, wear and traces of use, patina and encrustations, minor warping, the backside covered overall in a dense malachite-green patina.

Scientific Report: Oxford Authentication Bronze Analysis Report, Sample No: R2073, from 12 October 2002, and respective conclusion by Dr. Peter Northover, states: "Both composition and microstructure, including corrosion, are consistent with a Liao date."

Weight: 286.7 g
Dimensions: Height 23.4 cm

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

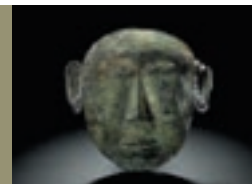
With a modern plexiglass support. (2)

Literature comparison: 'The Liao Dynasty tomb of a Prince and Princess of the Chen Kingdom', Zhu Qixin, Orientations, October 1991, fig. 11. For another example made in gilt bronze sheet and excavated from a Liao tomb at Chifeng, Inner Mongolia, see 'The Silk Road in Inner Mongolia', Hong Kong, 2007, cat. no. 18. Also see similar examples in the Musée Guimet, Paris, reference no. MA2352, and the Philadelphia Museum of Art, 2012-53-1.



AUCTION RESULT COMPARISON

Compare with a closely related burial mask at Sotheby's London in Masterpieces of Chinese Precious Metalwork, Early Gold and Silver, 14 May 2008, lot 92, sold for GBP £26,900.



罕見銅鑲金面具，遼代

中國，907-1125。由薄金片捶鑿而成，依據真人樣貌，濃眉厚唇，鼻樑高挺，雙目緊閉。周邊有穿孔，供連綴之用。表面鑲金，有孔雀石綠色結殼。

來源：英國倫敦私人收藏。據說購於2003年8月29日於倫敦。

品相：品相良好，主要在邊緣有些缺損，磨損和使用痕跡，包漿和結殼，輕微翹曲，背面覆蓋著緻密的孔雀石綠銅綠。

科學鑑定報告：牛津鑑定實驗室於2002年10月12日的報告說明“成分和微觀結構，包括腐蝕，與遼時期相符”。

重量：286.7 克

尺寸：高23.4 厘米

拍賣結果比較：一件相似的面具於倫敦蘇富比《Masterpieces of Chinese Precious Metalwork, Early Gold and Silver》，2008年5月14日，拍號 92，成交價GBP £26,900。

Estimate EUR 4,000,-

Starting price EUR 2,000,-





43

A LARGE GILT BRONZE FIGURE OF SHAKYAMUNI BUDDHA, TIBET, 15TH CENTURY

Finely cast in the form of Shakyamuni Buddha seated in vajraparyankasana on a double-lotus base with beaded edges, the right hand held in bhumisparsha mudra and the left in dhyana mudra, dressed in a robe draped loosely over the left shoulder partially revealing the chest.

Provenance: From a private collection of Buddhist art. By repute acquired by the parents of the present owner in Asia ca. 1980.
Condition: Excellent condition with old wear, minor scratches and dents, a single short crack at the center of the base on the backside. Remainder of pigment and varnish. Some verdigris. The sealing plate possibly of a later date and soiled. The underside rim of the base with extensive traces of use.

Weight: 3 kg
Dimensions: Height 28 cm

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

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

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

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

AUCTION RESULT COMPARISON

Compare with a closely related, but much smaller (17.7 cm) statue of Buddha at Christies New York in Indian and Southeast Asian Art, 19 March 2013, lot 408, sold for USD \$81,250.



大型銅鑲金釋迦牟尼坐蓮像，西藏，十五世紀
精雕細琢釋迦牟尼坐在雙層蓮花座，佛珠成串珠狀，右手施觸地印，左手禪定印，左肩披長袍，露胸。

來源：佛教藝術私人收藏。據說其父母于上世紀八十年代購於亞洲。
品相：品相極好，老磨損，輕微劃痕和凹痕。背面底座中心有一短開裂。顏料和清漆殘餘。一些銅綠。密封板可能為後來的，有污跡。底座下邊緣有廣泛的使用痕跡。
重量：3 公斤
尺寸：高28 厘米
拍賣結果比較：一件相近但小些 (17.7 厘米) 的造像于2013年3月19日售于紐約佳士得《印度與東南亞藝術》，拍號408，成交價USD \$81,250。

Estimate EUR 8,000,-
Starting price EUR 4,000,-



44
**A TIBETAN LACQUER-
 GILT BRONZE HEAD
 OF A BODHISATTVA,
 14TH-15TH CENTURY**

Wearing a headdress and a crown, the hair tied into a bun, the face with a serene expression, downcast eyes and a gentle smile. The back of the hair and its complexity indicate this head originates from southern Tibet. Remains of red lacquer.

Provenance: Italian private collection.
Condition: Fine condition with minor wear, traces of use, losses and casting flaws.

Weight: 557.9 g incl. base
 Dimensions: Height 10 (the statue) and 16.1 cm (incl. base)

With an associated wood base. (2)

西藏金漆菩薩頭像，十四至十五世紀。頭束髮髻佩戴王冠，面容慈祥，雙目微垂，微微笑容。髮髻背面及其複雜性表明該頭像起源於西藏南部。紅漆餘留。

來源：意大利私人收藏
 品相：品相良好，輕微磨損，使用痕跡、缺損和鑄造瑕疵
 重量：含底座557.9 克
 尺寸：頭像高10厘米，含底座16.1 厘米

Estimate EUR 1,200,-
 Starting price EUR 600,-

45
**A SMALL BRONZE
 OF THE FOUR-ARMED
 AVALOKITESVARA,
 15TH-16TH CENTURY**

Nepal. Seated in lalitasana on a lotus base, the main right hand showing the varada mudra and the upper left holding a lotus stem, dressed in a dhoti and adorned with beaded jewelry, a five-leaf tiara in front of a high chignon on his head, a halo behind him.

Provenance: Belgian private collection.
Condition: Overall fine condition with wear, minor losses, and a fine natural patina. Unsealed.

Weight: 316.0 g
 Dimensions: Height 8.8 cm

小型四臂觀音，十五至十六世紀泥泊爾。觀音以自在坐坐於蓮座上，右手施觸地印，左邊上方的手持蓮莖，身著長衣，佩戴環珞，頭戴五葉冠，身後有光背。

來源：比利時私人收藏
 品相：整體品相良好有磨損，輕微缺損，天然包漿。未封印。
 重量：316.0 克
 尺寸：高8.8 厘米

Estimate EUR 1,500,-
 Starting price EUR 750,-





46
**A SMALL GILT
 COPPER ALLOY
 FIGURE OF
 SHAKYAMUNI
 BUDDHA**

Khasa Malla, 13th century. Buddha is seated in dhyanasana on a double lotus base, the right hand in bhumisparshamudra and the left in dhyanamudra, wearing a diaphanous robe gathered on one shoulder. His face with a serene meditative expression, the head and ushnisa covered with tight curls and remnants of blue pigment.

Provenance: British private collection.
Condition: Good condition with old wear and natural patina.

Weight: 175.5 g
 Dimensions: Height 9 cm

小型銅鑲金釋迦牟尼坐蓮像
 卡薩王國，十三世紀。釋迦牟尼結跏趺坐於雙層蓮座上，右手施觸地印，左手禪定印，身著袈裟，露右肩。臉部表情祥和，頭部呈肉髻，可見藍色顏料餘留。

來源：英國私人收藏
 品相：品相良好，老磨損和天然包漿。然包漿。
 重量：175.5 克
 尺寸：高9 厘米

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



47

A JIN – MING DYNASTY WOOD FIGURE OF A DAOIST IMMORTAL

China, 12th-16th century. The sage seated as a dignitary wearing a cap of office and a finely painted beard. This statue is particularly attractive for the soft and expressive modeling of the figure's facial features, which exudes a sense of serenity and confidence, with downcast eyes and a gentle smile.

Provenance: Belgian private collection.

Condition: Original unrestored condition, very impressive considering the age of this piece! Age cracks, losses, deterioration to backside. Remains of green, red, black, and flesh pigments. The back with a significant recess, probably originally to store religious artefacts, the sealing lost.

Weight: 3.4 kg

Dimensions: Height 46 cm (the figure) and 50.7 cm (incl. base)

The immortal is wearing a band around his waist holding his elegant, flowing robes falling into voluminous folds, the band is bound together by a bow, one hand is resting on the bow, the other on his left knee. The simple and low-relief folds of his robes, which fall in vertical parallel lines, are reminiscent of stone sculpture and further emphasize the majesty of the dignitary.

Mounted on an associated wood base. (2)

Literature comparison: Compare with a similarly carved sculpture of a female immortal with the hands concealed beneath a cloth, included in the exhibition of Cultural Artifacts of Taoism, National Museum of History, Taipei, 2006, p. 131. See also a wood figure of a standing deity, attributed

to the Northern Song period, illustrated in *Zhongguo meishu quanji*. *Diaosu bian* [The complete series on Chinese art. Sculpture], vol. 5, Beijing, 1988, pl. 84, together with a much larger polychrome painted example, dressed in a similar robe, pl. 83. Another wood figure of a seated female Daoist immortal, but of larger size (152 cm. high) and dated to the Song dynasty, from the Liang-sheng Tang Collection is illustrated in *Ancient Chinese Sculpture II*, Kaohsiung Museum of Fine Arts, Taiwan, 2000, p. 90, no. 35. Another figure shown standing and dated to the Northern Song dynasty, is illustrated in *Zhongguo meishu quanji*; *diaosu bian*; *Wudai Song diaosu*, Beijing, 1988, vol. 5, p. 91, no. 84.

Auction result comparison: A related but considerably larger figure from the Song dynasty was sold by Christie's New York in *Fine Chinese Ceramics and Works of Art* on 17 September 2008, lot 383, for USD \$30,000 incl. buyer's premium. Another related, but considerably larger figure, dated 13th to 16th century, was sold in these rooms on 29 September 2018, lot 135, for EUR €37,000 excl. buyer's premium.

道教仙人木像，金至明代

中國，十二至十六世紀。仙人頭戴文官帽，彩繪精美。面部表情柔和，機富表現力，散發著寧靜和自信的感覺，眼睛低垂，慈祥微笑。

來源：比利時私人收藏

品相：原始未修復狀態，考慮到這件作品的年代，其狀況非常令人印象深刻！年代裂縫、缺失，已延申到背面。綠色、紅色、黑色和肉色彩繪顏料殘餘。背面有一個明顯的凹口，可能最初是用來存放宗教法器的，封口遺失。

重量：3.4 公斤

尺寸：像高46 厘米，含底座50.7 厘米

Estimate EUR 1,500,-

Starting price EUR 750,-

A LACQUER-GILT BRONZE FIGURE OF GUANDI, MING DYNASTY

China, 1368-1644. The God of War wearing a finely incised robust armor underneath a long flowing robe decorated in front with a coiled dragon. The face with a fierce expression and well-groomed beard, the hair pulled up and hidden under a cloth cap.

Provenance: Hungarian private collection.

Condition: Superb condition with minor wear and few small losses to the back only.

Weight: 2,660 g

Dimensions: Height 29.5 cm

Guandi is the deified name of Guan Yu, who was the renowned third century general of the state of Shu, popularized by the fourteenth century historical novel *Sanguo Yan Yi* (Romance of the Three Kingdoms). He is reputed to have been killed along with his adopted son Guan Ping and his trusted general Zhou Cang in Jingzhou by the army of Sun Quan, ruler of the state of Wu. By the Sui dynasty, Guan Yu had become deified. While his

actions are reputed to be overly exaggerated in later accounts of his life, Guandi remains one of the most popular Chinese historical figures, and to this day is worshipped by Daoist and Buddhist practitioners as a guardian deity.

Auction result comparison: Compare with a related, slightly larger Guandi bronze sold by Christie's New York in *Fine Chinese Ceramics and Works of Art* (Parts I & II) on 22-23 March 2012, lot 1775, for USD \$68,500.

漆金關帝銅像，明代

中國，1368-1644。戰神身穿堅固盔甲，外有長袍，盔甲上飾有盤繞的龍。臉部表情兇猛，鬍鬚整齊，頭髮被束入帽下。

來源：匈牙利私人遺產

品相：品相極好，輕微磨損，只在背部有些微小缺損

重量：2,660 克

尺寸：高29.5 厘米

Estimate EUR 1,500,-

Starting price EUR 750,-





49
**A GILT COPPER ALLOY FIGURE
 OF BUDDHA SHAKYAMUNI,
 PROBABLY DENSATIL**

Tibet, 14th-15th century. In clean lines and rounded forms, the artist conveys the power and presence of Buddha, with his right hand in the earth-touching position, bhumisparsa mudra, recalling a crucial episode from his spiritual biography in which he triumphs over Mara just prior to his enlightenment.

Provenance: Schoettle Ostasiatica, Joachim Baader, Munich, Germany. Dr. Horst Keller, Düsseldorf, Germany, acquired from the above on 11 February 1991. The original invoice document from Schoettle Ostasiatica is accompanying this lot. Please note that in this invoice, the statue is erroneously dated to the 18th century.

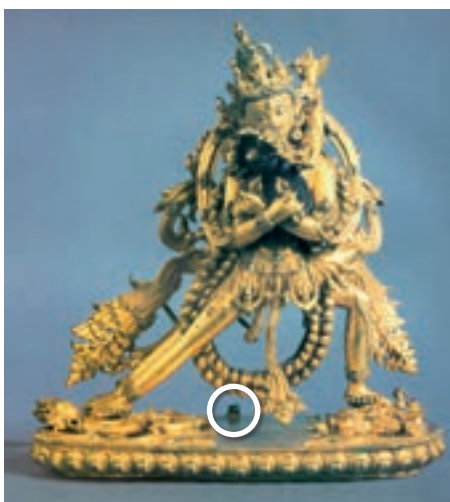
Condition: Unsealed. Traces of use, dents, warping, old wear, remnants of pigment and varnish, verdigris, small losses, all fully consistent with the age of this statue. Overall good condition.

Weight: 4.5 kg
 Dimensions: Height 27.8 cm

Seated in dhyanasana on a single lotus throne, with robust limbs, broad shoulders, and the thick chest narrowing to a defined waist. The hands in dhyana and bhumisparsa mudra. Wearing a close-fitting five-edged sanghati, with each edge aligned neatly above the other, draped over his left shoulder. His face with serene meditative expression, the spiraling urna meticulously incised in relief on his forehead, finely arched eyebrows, eyes downcast in contemplation, and slightly-smiling bow-shaped mouth, his hair arranged in rows of curls, the domed ushnisha surmounted by a bud-shaped Chintamani.

The Tang fragment at the back and other distinct Densatil features

The particularly well-proportioned figure 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, the extra thick method of casting, the compressed and expressively defined lotus petals and, last but not least, the tang fragment at the back of the base are common traits of sculpture typically associated with the famed monastery of Densatil. A superb Cakrasamvara in the Rubin Museum of Art shares the same features (see Pal, *Sensuous Immortals*, Los Angeles, p. 177, no. 105) along with examples now in the Potala Palace Collection published in von Schroeder, *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, pp. 1040-1041, nos. 260A-E.



Compare the tang fragment on the Cakrasamvara in the Rubin Museum of Art with the one on the present statue





The second tier of the Tashi Gomang stupas of Densatil, or "Tier of Buddhas"

More specifically, the bronze relates to one of the pre-eminent artistic projects of the 14th and 15th century in Tibet, the Tashi Gomang stupas of Densatil. These tall gilded stupas were packed with Buddha and Bodhisattva sculptures affixed with tangs protruding from the back of each's lotus base. As said, the present sculpture has the remnants of such a tang. The relatively simplistic form and lack of ornamentation is not common at Densatil. However, photographic evidence captured by Pietro Mele, who accompanied the scholar and explorer Giuseppe Tucci to Tibet in 1948, prior to the monastery's destruction, shows related examples set against cast back panels in the second tier of the Tashi Gomang stupa, also called the "Tier of Buddhas" (see Olaf Czaja, *Medieval Rule in Tibet: The Rlangs Clan and the Political and Religious History of the Ruling House of Phag mo gru pa. With a Study of the Monastic Art of Gdan sa mthil*. Wien, 2013, pp. 661 and 763, pls. 116, 266 and 267. For further discussion on the tier of Buddhas at the Tashi Gomang stupa, see *ibidem*, pp. 424-6. Also see Olaf Czaja and Adriana Proser, *Golden Visions of Densatil: A Tibetan Buddhist Monastery*, Asia Society, New York, 2014, fig. 21 and 27). The "Tier of Buddhas" was filled with large Buddha statues together with their entourage of bodhisattvas. Each such large Buddha was accompanied by many smaller Buddha figures of alternating sizes adorning the panels to its left and right. Most surviving fragments from these tiers have holes or tangs that originally fixed the statues to the internal wooden support of the stupa.

While no other examples of Buddhas of this exact type are presently known to this author and the photographic archives are not conclusive, the cited comparative examples and quality of the Buddha provide a compelling argument for a Densatil attribution.

The Densatil Monastery has long been considered one of the great treasures of Tibet. Constructed at the end of the twelfth century in a remote, rocky area of central Tibet, it was most famed for its special stupas - reliquaries that housed the remains of venerated Buddhist teachers. The stupas at Densatil were of a type called Tashi Gomang (Many Doors of Auspiciousness). They were multi-tiered, sculptural gilt copper structures that stood more than ten feet tall and were 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.



The lower section of a Tashi Gomang stupa at Densatil, image taken in 1948 by Pietro Mele

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 lasted 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 destroyed in the mid-twentieth century. Today the monastery is undergoing reconstruction thanks to the efforts of the Tibetan Autonomous Region Ministry of Culture and the Drigung (Drikung) Kagyu school.



The second, third and fourth tier of the Tashi Gomang stupas of Densatil (highlighted in yellow), the "Tier of Buddhas" being the lowest

AUCTION RESULT COMPARISON

Compare with a closely related statue, also attributed to Densatil, at Bonham's New York in Indian, Himalayan & Southeast Asian Art, 17 March 2014, lot 16, USD \$461,000.



鑲金銅釋迦牟尼坐蓮像，可能來自丹薩替寺
西藏，十四至十五世紀。藝術家以簡潔與圓潤柔和的線條傳達佛陀的力量和存在，他的右手施觸地印，傳釋迦牟尼在修行成道時，不斷有魔王前來擾亂，以期阻止釋迦牟尼的清修。後來釋迦牟尼即以右手指觸地，令大地為證，於是地神出來證明釋迦牟尼已經修成佛道，終使魔王懼伏。

來源：德國慕尼黑Joachim Baader 的Schoettle Ostasiatica藝廊。杜塞爾多夫Dr. Horst Keller 1991年2月11日購於上述藝廊。附原始發票。請注意，在發票上，這件造像斷代為十八世紀。

品相：未密封，使用痕跡，凹痕，翹曲，老磨損，顏料與清漆殘餘，銅綠，小缺損，都完全符合這尊造像的年代。總體狀況良好。

重量：4.5 公斤

尺寸：高27.8 厘米

拍賣結果比較：一件相似的也傳為丹薩替寺的造像2014年3月17日售于紐約邦翰思《印度、喜馬拉雅與東南亞藝術》，拍號16，成交價USD \$461,000。

Estimate EUR 30,000,-
Starting price EUR 15,000,-



50

A VERY LARGE GILT-BRONZE FIGURE OF AVALOKITESVARA, MING DYNASTY

China, 1368-1644. The Boshasattva is seated in dhyanasana on a double lotus base holding a vase and willow stem in his hands, wearing an elaborate and embellished tiara with a small Buddha Amitabha in the center, earrings, jewelry, and a long flowing robe with meticulously incised floral borders.

Provenance: A private collection in Riga, Latvia.

Condition: Good condition with some wear, minor losses, remains of gilt, fine dark patina.

Weight: 25 kg
Dimensions: Height 39 cm

With an associated lotus base from the 20th century. (2)

大型青銅觀音坐像，明代
中國，1368-1644。觀音結跏趺座坐於雙層蓮座上，手握花瓶和柳葉，頭戴精緻頭冠，中間有小佛陀，身著瓔珞長袍，長袍上精心雕琢了花卉紋。

來源：拉脫維亞里加私人收藏
品相：品相良好，一些磨損，輕微缺失，鎏金殘餘，深色細膩包漿。

重量：25克
尺寸：高39釐米

Estimate EUR 2.000,-
Starting price EUR 1.000,-

51

A LARGE MING DYNASTY STATUE OF BUDDHA SHAKYAMUNI

China, 16th to mid-17th century. The copper-alloy figure richly gilt overall and finely cast seated in dhyanasana on a raised and beaded double-lotus base, his right hand in bhumisparsa mudra and holding an alms bowl in his left, wearing a tightly fitted robe with neatly incised scrollwork borders draped across his left shoulder. The base nicely sealed with a copper plate bearing the visvavajra symbol.

Provenance: Artemisia, Alresford, United Kingdom. A private collector, acquired from the above in 2006 and thence by descent. A copy of the purchase invoice, dated 24 January 2006, is accompanying this lot (note that the statue is dated as "18th century" in this invoice, but we believe it dates to the late Ming dynasty instead). Two old Artemisia paper labels to base.

Condition: Superb condition with old wear and minor nicks here and there. Some casting flaws, visible parting lines and remnants of old pigment. The alms bowl original to the statue but slightly loose.

Weight: 3.6 kg

Dimensions: Height 34.5 cm

The face is crisply cast with a serene expression with downcast eyes, flanked by long pendulous ears cut with implied vertical slits, the hair arranged in rows of tight whorls surmounted by a domed ushnisha bearing a gilt finial on top. The lips and eyes are meticulously picked out in pigments.

This image is in the style of the second half of the Ming dynasty, with the flowing drapery and fuller face and torso. It is impressive for its rather large size and is a remarkable example of the highly skilled craftsmanship seen during the 16th and 17th century. The rhythmic folds of the drapery capture a sense of movement as they flare away from the body and the intricate incised details around the hems are reminiscent of flower scroll motifs that adorned blue and white porcelain as well as contemporary textile designs.



大型明代銅鑲金釋迦牟尼坐蓮像

中國，十六至十七世紀中期。合金銅釋迦牟尼打蓮花座坐在雙層蓮花座上，右手施觸地印，左手握著施捨鉢，左肩披長袍。底座密封，上可見金剛杵印。

來源：英國埃爾福特Artemisia藝廊。一位私人藏家2006年購於上述藝廊，保存至今。附一份上注2006年1月24日的發票（上寫有“十八世紀”字樣，但是我們相信這件造像是明末）。底座可見兩張Artemisia老標籤。

品相：狀況極佳，可見舊磨損和小刻痕。一些鑄造缺陷，可見的分界綫和舊顏料餘留。小鉢應為造像原有，只是略微鬆動。

重量：3.6 公斤

尺寸：高34.5 厘米

Estimate EUR 6,000,-

Starting price EUR 3,000,-





53

A GILT BRONZE OF THE FIFTH PANCHEN LAMA, TIBET, LATE 17TH TO EARLY 18TH CENTURY

Blo bzang ye shes dpal bzang po (1663-1737), identified by his slim face and prominent ears, shown seated on a double lotus base and dressed in a monk's garb, with delicately incised floral scrolls, his right hand in dhyana mudra.

Provenance: From an English private collection.
Condition: Fine condition with minor dents, wear, some surface scratches, little verdigris. Unsealed.

Weight: 1,428.9 g
Dimensions: Height 17 cm

Auction result comparison: Compare with another depiction of the 5th Panchen Lama at Lempertz, Cologne, Germany, Auction 1053, Asian Art, 3 June 2015, Lot 458, sold for EUR 96,720.

銅鑲金五世班禪額爾德尼，西藏，十七世紀末至十八世紀初五世班禪額爾德尼(1663-1737)，削瘦的臉和突出的耳朵是他的特徵，班禪坐在雙層蓮花座上，穿著僧侶的外衣，上面刻有精美的花卉畫卷，右手施禪定印。

來源：英國私人收藏
品相：品相良好，輕微凹陷、磨損、一些表面劃痕、小銅綠。未密封。
重量：1,428.9 克
尺寸：高17 厘米

Estimate EUR 2,000,-
Starting price EUR 1,000,-



52

A GILT-BRONZE FIGURE OF TSONGKHAPA, QIANLONG PERIOD

China, 1735-1796. Finely cast seated in dhyanasana on a double-lotus plinth with beaded upper edge, hands held in dharmachakramudra the gesture of teaching, each holding the long stem of a stylized lotus that rises towards the shoulders, crowned with a peaked hat and dressed in elaborately chased robes.

Provenance: From an English private estate.
Condition: Fine condition with some old wear to gilding, traces of use, both lotus blossoms and one stem lost, the base plate present but slightly warped, few minuscule dents.

Weight: 350.3 g
Dimensions: Height 10.3 cm

Tsongkhapa (1357-1419) is a revered Tibetan religious philosopher, and a central figure of the Gelugpa sect that ruled Tibet until the middle of the 20th century. According to tradition, he is an emanation of the Bodhisattva Manjusri.

Auction result comparison: Compare with a closely related bronze of 13 cm at Sotheby's New York in Fine Chinese Ceramics & Works of Art, 19 March 2013 - 20 March 2013, lot 352, sold for USD \$22,500.

鑲金宗喀巴，乾隆
中國，1735-1796。宗喀巴結跏趺坐坐在雙層蓮花座上，精心飾有串珠。宗喀巴雙手施說法印，以示教的姿態，手中握著蓮花長莖，頭上尖頂的帽子。

來源：英國私人遺產
品相：品相良好，鑲金上一些老磨損，使用痕跡，兩個蓮花花朵和一個蓮蓬已遺失。地板稍微彎曲，幾乎沒有凹痕。
重量：350.3 克
尺寸：高10.3 厘米

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





54 A BRONZE FIGURE OF JNANA DAKINI, LATE 16TH TO EARLY 17TH CENTURY

Tibet, 1560-1640. The six-armed, three-headed deity seated in padmasana on a wolf, the ensemble resting on a body with four arms, all on a rectangular base decorated with numerous cut-off heads. She presents eight attributes in each of her hands, of which the kapala is clearly identifiable.

Provenance: Belgian private collection.
Condition: Excellent condition with minor wear and casting flaws.

Weight: 641.0 g
Dimensions: Height 13.5 cm

智慧空行母銅像，十六世紀末至十七世紀初
西藏，1560-1640。三頭六臂空行母結跏趺坐在一匹狼身上，狼下有一個有四個手臂的身體平躺著，底座上裝飾頭部和蓮花瓣。她每隻手都有一個法器，而其中的嘎巴拉碗很明顯。

來源：比利時私人收藏
品相：品相極好，輕微磨損和鑄造缺陷。
重量：641.0 克
尺寸：高13.5 厘米

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

55 A RARE BRONZE SEAL OF LI TIEGUAI, SONG TO MING

China, 960-1644. Cast as an elderly man with a long goatee beard, wearing a long flowing robe, carrying a double gourd on his back, and holding a crane in his arms. The wear is due to extensive handling of this piece over many centuries and gives it an appealing texture and beautiful appearance!

Provenance: From a German private collection.
Condition: Superb condition considering the age of this piece, with extensive wear, remains of old lacquer gilt, and small nicks all around.

Weight: 137.0 g
Dimensions: Height 7.3 cm

Note the clever positioning of the double gourd on the immortal's back, allowing this piece also to be worn as a pendant.

罕見李鐵拐銅印，宋至明
中國，960-1644。一位老人，留著長長的山羊胡子，穿著長袍，背著個葫蘆，懷裡抱著一隻鵝。磨損歸因於該拍品在多個世紀以來的廣泛使用，並賦予其誘人的質感和美麗外觀！

來源：德國私人收藏
品相：品相極好，因為年代緣故大面積磨損，金漆殘餘，到處可見小刻痕。
重量：137.0 克
尺寸：高7.3 厘米

Estimate EUR 300,-
Starting price EUR 150,-



56

A SINO-TIBETAN COPPER ALLOY FIGURE OF EKADASHAMUKHA AVALOKITESVARA, QING

Sino-Tibetan, 18th to early 19th century. The bodhisattva of compassion depicted with eleven heads and eight arms, the two front hands clasped together in the anjali mudra and the six other arms radiating around him in different positions, dressed in a long bejeweled robe.

Provenance: From a Belgian private collection.

Condition: Good condition with minor wear, traces of use, casting flaws.

Weight: 325.2 g (incl. base)
Dimensions: Height 16.5 cm

With an associated wood base. (2)

AUCTION RESULT COMPARISON

Compare with a related but smaller gilt-bronze figure, dated to the 18th century, sold by Sotheby's New York in Saturday At Sotheby's: Asian Art on 24 March 2018, lot 1639, for USD \$3,500 incl. buyer's premium.



漢藏銅合金十一首觀音，清代

漢藏，十八至十九世紀。慈悲菩薩十一頭八臂，一雙手在胸前的合十，另外六臂則施不同手法。

來源：比利時私人收藏

品相：品相良好，輕微磨損，使用痕跡，鑄造缺陷

重量：含底座325.2克

尺寸：高16.5 厘米

拍賣結果比較：一件相似鑲銅像，十八世紀，售于紐約蘇富比，2018年3月24日《周六蘇富比：亞洲藝術》，拍號1639，成交價含賣家佣金USD \$3,500。

Estimate EUR 1,000,-

Starting price EUR 500,-



57

A LACQUER-GILT BRONZE FIGURE OF A LUOHAN, MING

China, 1368-1644. Standing on a flat base, wearing long flowing robes opening at the chest, and holding a scroll in one raised hand. The face has a remarkable, lively expression with striking details, like the prominent nose and eyes, which are even further enhanced by the worn but original lacquer gilt.

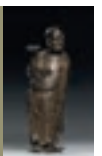
Provenance: From an old private collection in Zagreb, Croatia.

Condition: Excellent condition with old wear and minor casting flaws. The underside with a recess revealing slag from the casting procedure.

Weight: 173.4 g
Dimensions: Height 10.5 cm

AUCTION RESULT COMPARISON

Compare with a very similar yet larger figure (26 cm) sold at Christie's London in Fine Chinese Ceramics and Works of Art on 6 November 2007, lot 109, for GBP £36,500 incl. buyer's premium.



鑲金漆銅書卷羅漢，明代

中國，1368-1644。羅漢立於平坦的底座上，穿著長袍，袒胸露腹，一隻手舉著書卷。面部表情生動，例如突出的鼻子和眼睛，而剝落但又原始的金漆進一步增強了臉部特徵。

來源：克羅地亞薩格勒布私人老收藏

品相：品相極好，老磨損與輕微鑄造缺陷。帶有凹槽的底面暴露出鑄造過程中產生的爐渣。

重量：173.4 克

尺寸：高10.5 厘米

拍賣結果比較：一件非常相似但高26厘米的羅漢2007年11月6日于倫敦佳士得《中國陶瓷和工藝品》拍號109，成交價 GBP £36,500（含買家佣金）

Estimate EUR 600,-

Starting price EUR 300,-



58

A MONUMENTAL CAST-IRON STATUE OF THE TEACHING GUANYIN, YUAN-MING DYNASTY

China, 14th-16th century. The figure is finely cast, seated in padmasana over a double lotus throne with beaded edges, her left hand in her lap holding a vase containing the elixir of long life, her right hand showing the vitarka mudra, the gesture of teaching.

Provenance: From a British estate.

Condition: Losses, erosion, wear and extensive weathering, overall consistent with the high age of this statue. The condition can be seen in detail on the various images available at www.zacke.at.

Weight: 86 kg

Dimensions: Height 96 cm

Guanyin dressed in flowing robes and adorned with various jewelry. Her eyes are downcast and centered by a raised urna. The hair is finely

delineated, with small curls at the forehead and surmounted by a chignon under a cowl and centered by a minuscule image of Amitabha.

Auction result comparison: Compare with a smaller cast iron image of Guanyin at Christies New York in Fine Chinese Ceramics & Works of Art part I, 17 - 18 March 2016, lot 1412, sold for USD 32.500.

鑄鐵觀音說法像，元明

中國，十四至十六世紀。精細地鑄造的觀音像，觀音坐於雙層蓮座上，左手在膝上持淨瓶，右手施予願印，以表普度眾生的慈悲心施與。

來源：英國私人遺產。

品相：缺損、腐蝕、磨損和廣泛的風化，總體上與該雕像的年代相符。細圖可見 www.zacke.at，幾張照片將詳細展示其狀況。

重量：86 公斤

尺寸：高 96 厘米

Estimate EUR 3.000,-

Starting price EUR 1.500,-

59

A BRONZE FIGURE OF AVALOKITESVARA, MING DYNASTY

China, 1368-1644. Seated in padmasana, with a serene expression with downcast eyes and a gentle smile, wearing an elaborate five-leaf crown with a stylized figure of Buddha Amitabha in the center as well as earrings, jewelry, and a long flowing robe.

Provenance: Old Austrian private collection.

Condition: Extensive wear and traces of use, remains of lacquer gilding, some losses, fine natural patina. Unsealed.

Weight: 1,646 g
Dimensions: Height 23.7 cm

觀音坐蓮銅像，明代
中國，1368-1644。結跏趺坐，雙目低垂，微微笑意，頭戴中央為阿彌陀佛的五佛冠，身配璎珞，長袍飄飄。

來源：奧地利私人老收藏
品相：大面積磨損，使用痕跡，金漆殘餘，一些缺損，包漿細膩。未封印。
重量：1,646 克
尺寸：高23.7 厘米

Estimate EUR 1,200,-

Starting price EUR 600,-



60

A SILVERED 'ROYAL EASE' BRONZE FIGURE OF GUANYIN, EARLY QING DYNASTY

China, late 17th - early 18th century. The goddess is shown seated in royal ease on a craggy rock with a benevolent expression, holding a lotus flower, bejeweled with pearl necklaces, her hair tied together in a chignon hidden below a cowl, the forehead with a distinct urna.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Fine condition with a nicely grown patina and extensive wear. The base also with a good patina and minimal losses.



Georg Weifert (1850-1937)

Weight: 294 g
Dimensions: Height 12.5 cm including base

Matching hardwood base from the period, carved in high relief with rocks amid crashing waves. (2)

鍍銀自在觀音銅像，清初
中國，十七世紀末至十八世紀初。觀音表情仁慈安詳，坐在岩石上，手持一朵蓮花，飾以珍珠項鍊，髮髻梳于法披，雙眼之間有慧眼。
來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。
品相：品相良好，自然包漿，大面積磨損。底座包漿，極少磨損。
重量：294 克
尺寸：含底座高12.5 厘米

Estimate EUR 800,-

Starting price EUR 400,-





61 A BRONZE OF A DAOIST IMMORTAL, MING

China, 16th-17th century. The sage cast seated as a dignitary wearing an elaborately decorated cap of office, his beard hanging down his chest embellished with a rectangular-shaped clasp holding the robe, his hands holding a scepter, a dragon turtle (longgui) at his feet.

Provenance: German private collection.

Condition: Good condition with minor wear and casting flaws, remains of old lacquer gilt, small dents and tiny losses.

Weight: 1,732 g
Dimensions: Height 28 cm

青銅道教仙人像，明代
中國，十六至十七世紀。仙人身著華袍，頭戴冠帽，鬚髮掛在胸前，長方形的釦子點綴著長袍，雙手握住權杖，腳下是一隻龍龜。

來源：德國私人收藏
品相：狀況良好，有輕微的磨損和鑄造缺陷，還有舊金漆殘留，小凹痕和微小損失。
重量：1,732 克
尺寸：高28 厘米

Estimate EUR 600,-
Starting price EUR 300,-

62 A 'QILIN AND DIGNITARY' BRONZE CENSER, QING

China, 1644-1912. The vessel cast in the form of a long-legged qilin with a finely incised flaming tail and mane, open mouth, and horn, giving this mythical animal its typical appearance between a deer and a dragon. The cover cast in the form of a dignitary rider wearing a hat and holding a ruyi scepter.

Provenance: French private estate.

Condition: Excellent condition with old wear and casting flaws, small nicks to the dignitary's hat, fine remains of red and gold lacquer all around.

Weight: 1,504 g
Dimensions: Height 21 cm

Auction result comparison: Compare with a similar censer depicting Shoulao seated on a recumbent qilin sold by Sotheby's Hong Kong in Chinese Art on 2 December 2016, lot 769, for HKD \$87,500.

麒麟仙人熏爐，清代
中國，1644-1912。長腿麒麟，尾翼和鬃毛成火焰狀，嘴張開和火焰形雙角，使這只神話中的動物像鹿又像龍。爐蓋鑄造成道教仙人模樣，頭戴道帽，手持如意。

來源：法國私人遺產
品相：品相極好，老磨損和鑄造缺陷，仙人帽子上有小刻痕，整體都可見紅金彩繪顏料餘留。
重量：1,504 克
尺寸：高21 厘米

Estimate EUR 400,-
Starting price EUR 200,-



63

A BRONZE FIGURE OF AN EMACIATED IMMORTAL, 17TH CENTURY

China, late Ming to early Qing dynasty. Cast standing barefooted on a pierced craggy rock plinth, holding a gnarly staff with a long rosary and a folded book with a heart-shaped cross-section, the long flowing robe opening to reveal his bony chest.

Provenance: From an English private collection.

Condition: Excellent condition with minor wear and casting flaws, some minor notches on the staff as well as the rocky plinth. Fine, naturally grown dark patina.

Weight: 1,942 g

Dimensions: Height 27.8 cm

The immortal's bushy eyebrows, beard, and other details are finely incised, and the bony feet and ribs are impressively executed. The naturally grown patina lets the metal appear almost like wood!

AUCTION RESULT COMPARISON

Compare with a similar figure of the famous Daoist immortal Li Tieguai sold by Sotheby's Hong Kong in Later Chinese Bronzes from the Collection of Mr. and Mrs. Gerard Hawthorn, lot 53, for HKD \$118,750.



瘦骨仙人銅像，十七世紀中國，明末至清初。仙人赤腳站在一塊岩石底座上，肩上扛著一隻木杖，木杖上挂著一串念珠，手裏還有一本折疊的書，長袍敞開露出了嶙峋胸骨。

來源：英國私人收藏

品相：品相極好，輕微磨損和鑄造缺陷，人像和岩石上都有些輕微刻痕。天然深色包漿細膩。

重量：1,942 克

尺寸：高27.8 厘米

拍賣結果比較：一件相似的鐵拐李像售于香港蘇富比2015年12月3日《好善緣珍藏明清銅器

》拍號53，成交價HKD \$118,750。

Estimate EUR 800,-

Starting price EUR 400,-





64 A BRONZE FIGURE OF GUANYIN, YUAN-MING DYNASTY

China, 13th-15th century. The goddess of mercy cast seated in dhyanasana on a beaded double lotus base with finely incised detail work, wearing a seven-pointed tiara, the chest with elaborate jewelry, with lotus flowers and heavenly bands at her shoulders, the eyes downcast and the hands in vitarka mudra.

Provenance: From a German private collection.

Condition: Excellent condition with old wear, good patina, unsealed, minor losses and traces of use.

Weight: 1,088.9 g

Dimensions: Height 23.7 cm

青銅觀音坐像，元明

中國，十三至十五世紀。觀音坐於雙層蓮座上，細節精美，頭上七葉冠，胸前飾有瓔珞，肩膀上飾有蓮花和飄帶，雙目低垂，雙手施說法印。

來源：德國私人收藏

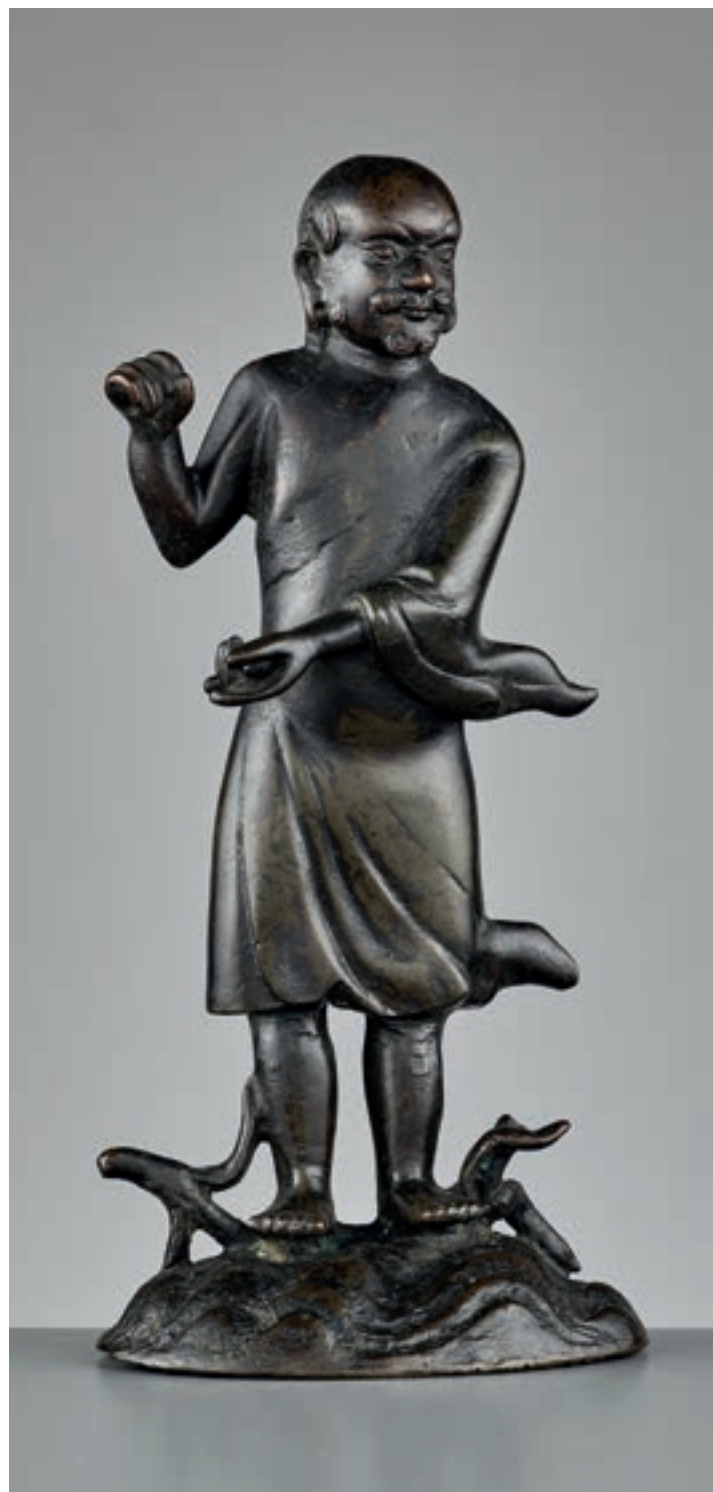
品相：狀況良好，有舊磨損，良好的包漿，未密封，輕微缺失和使用痕跡。

重量：1,088.9 克

尺寸：高23.7 厘米

Estimate EUR 800,-

Starting price EUR 400,-



65

THE INFANT BUDDHA, BRONZE STATUE, LATE MING TO EARLY QING

China, 17th century. The figure wearing a bib and standing atop a dragon on an octagonal plinth with finely incised decorations, his left arm pointing at the heavens and his right arm towards the earth.

Provenance: From the collection of William George Mackay Thomas, author of "English Candlesticks Before 1600", published by Metropolitan Stationery Co., London in 1954, and thence by descent.

Condition: Extensive wear with small nicks and scratches all around, the plinth with some nicks and minor losses. Minuscule remains of ancient lacquer-gilding.

Weight: 490.0 g

Dimensions: Height 19.3 cm

Auction result comparison: Compare with a gilt bronze of The Infant Buddha sold by Sotheby's Hong Kong in Chinese Art on 31 May - 1 June 2018, lot 644, for HKD \$81,250.

誕生佛銅像，明末清初

中國，十七世紀。銅像身穿圍兜，立在八角形底座上的龍上面，底座刻有精美的裝飾，龍盤繞于底座上。誕生佛左臂指天，右臂指地。

來源：William George Mackay Thomas收藏，保存至今。William George Mackay Thomas是《English Candlesticks Before 1600》的作者，該書出版于倫敦Metropolitan Stationery Co., 1954。

品相：大面積磨損、小刻痕，底座有小缺口和輕微缺損。古時鑲金留下的殘餘。

重量：490.0 克

尺寸：高19.3 厘米

Estimate EUR 800,-

Starting price EUR 400,-

66

DAMO CROSSING THE YANGTZE, BRONZE STATUE, LATE MING TO EARLY QING

China, 17th century. The figure standing on an oval base of flowing waves, depicting the legend of Damo crossing the Yangtze River on a single reed. Damo is wearing a monastic robe and has an expressive face with neatly picked out details such as the eyebrows and facial hair.

Provenance: From the collection of William George Mackay Thomas, author of "English Candlesticks Before 1600", published by Metropolitan Stationery Co., London in 1954, and thence by descent.

Condition: Some wear and minor nicks around the base, Damo's earrings as well as the cane originally held in his hands are missing. Fine, dark patina.

Weight: 693.0 g

Dimensions: Height 18.5 cm

Bodhidharma, known in China as Damo and as Daruma in Japan, was a Buddhist monk who lived during the 5th or 6th century. He is traditionally credited as the transmitter of Chan (Zen) Buddhism to China and regarded as its first Chinese patriarch. There are many legends surrounding Damo and his crossing of the Yangtze river is one of the most popularly depicted.

達摩渡江銅像，明末清初

中國，十七世紀。達摩站在橢圓形波浪形底座上，描繪了傳說中達摩在蘆葦渡江的故事。達摩身穿僧袍，表情細節豐富，眉毛鬚鬚挑起。

來源：William George Mackay Thomas收藏，保存至今。William George Mackay Thomas是《English Candlesticks Before 1600》的作者，該書出版于倫敦Metropolitan Stationery Co., 1954。

品相：一些磨損和底座周圍輕微刻痕，達摩的耳環和原來手中的木杖已遺失。深色包漿細膩。

重量：693.0 克

尺寸：高18.5 厘米

Estimate EUR 800,-

Starting price EUR 400,-



67

A LACQUER-GILT BRONZE FIGURE OF AVALOKITESVARA, MING DYNASTY

China, 1368-1644. Seated in padmasana on a lotus base, with a serene expression with downcast eyes and a gentle smile, the shoulders flanked by a ruyi head and a chilug ewer borne on blossoming lotuses from vines stemming from the hands, the ears and body heavily adorned with ornaments and jewels.

Provenance: Old Austrian private collection.

Condition: Extensive wear, traces of use, remains of ancient lacquer gilding, some losses, fine naturally grown patina.

Weight: 2,316 g

Dimensions: Height 20.5 cm

鑲金漆觀音坐蓮像，明代
中國，1368-1644。觀音結跏趺座坐於蓮花座上，面容寧靜。雙眼低垂，笑容溫柔，肩膀兩側有如意，身體四周圍繞著纏枝蓮花和瓔珞。

來源：奧地利私人收藏

品相：廣汎磨損，使用痕跡，金漆餘留，一些缺損，細膩天然包漿。

重量：2,316 克

尺寸：高20.5 厘米

Estimate EUR 1.200,-

Starting price EUR 600,-



68

A LACQUER GILT WOOD STATUE OF A LUOHAN, MING DYNASTY

China, 1368-1644. The immortal is seated on a craggy rock and wearing long flowing robes tied together with a buckle at his chest. His benevolent expression with downcast eyes is emphasized by the fine and original lacquer coating, which has acquired an elegant patina over the past centuries.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Old collector paper label to base. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Good original condition. Minor losses, age cracks and wear, all as seen on the images online at www.zacke.at.

Weight: 1,497 g

Dimensions: Height 35.5 cm

金漆羅漢木像，明代

中國，1368-1644。羅漢坐在一塊岩石上，穿著長袍，胸前係有帶扣。精緻而原始的漆膜加強了他慈祥的表情，木像表面在過去的幾個世紀裏獲得了優雅的包漿。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：品相良好，輕微缺損，年代裂紋和磨損，細節圖可見 www.zacke.at

重量：1,497 克

尺寸：高35.5 厘米

Estimate EUR 600,-

Starting price EUR 300,-



A GILT COPPER-ALLOY FIGURE OF JAMBHALA, 16TH-17TH CENTURY

Tibetan-Chinese, late Ming dynasty. The richly gilded figure finely cast seated in lalitasana on a double-lotus base, adorned in a long flowing dhoti open at the chest, revealing sumptuous jewelry, the stern expression framed under an elaborate five-leaf crown, holding a mongoose in the left hand.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Fine condition with old wear and traces of use, the sealing plate warped, some surface scratches and smaller dents, the base and one heavenly band are slightly bent in some areas.



Georg Weifert (1850-1937)

Weight: 1,063.2 g
Dimensions: Height 18 cm

Note the elaborately case heavenly bands, the neatly incised earrings and the superb openwork mandorla with its dense, curling flames in high relief. The sealing plate bears a vishvajra symbol.

鑲金合金銅藏巴拉坐蓮像，十六世紀至十七世紀
漢藏，明末。造像鑲金厚重，藏巴拉以自在坐坐於雙蓮花座上，身披多提紗，敞胸，露出奢華的瓔珞珠寶，精緻的五葉冠下嚴厲的表情，左手舉著貓鼬。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。
品相：品相良好，老磨損和使用痕跡，密封板翹曲，表面有一些划痕和較小的凹痕，底部和一條飄帶略微彎曲。
重量：1,063.2 克
尺寸：高18 厘米

Estimate EUR 2,000,-
Starting price EUR 1,000,-



70
**A BRONZE FIGURE
 OF VAJRASATTVA,
 18TH-19TH CENTURY**

Himalayas. Cast seated in dhyanasana on an openwork lotus base in front of a pierced mandorla, holding a ghanta and a vajra, wearing a five-pointed tiara, elaborate jewelry and heavenly bands, the hair tied together in a chignon, the urna clearly visible.

Provenance: From a German private collection.
Condition: Extensive wear, patina and some verdigris and malachite encrustations, minor dents and losses, unsealed.

Weight: 480.1 g
 Dimensions: Height 16 cm

金剛薩陲坐蓮像，十八至十九世紀
 喜馬拉雅。金剛薩陲盤腿坐於蓮座上，背
 後有光背，手持金剛杵和法鈴，頭戴五佛
 寶冠，長袍，精美珠寶點綴，雙眼之間
 可見慧眼。

來源：德國私人收藏
 品相：大面積磨損，包漿和一些銅綠，輕
 微凹痕和缺損，未封印。
 重量：480.1 克
 尺寸：高16 厘米

Estimate EUR 300,-
 Starting price EUR 150,-



71
**A GILT BRONZE FIGURE OF
 BUDDHA SHAKYAMUNI,
 LATE MING**

China, 16th - 17th century. Seated in sattvaparyanka on a hollow double lotus base, the hands forming the bhumisparsa mudra, the earth-touching gesture, wearing a long flowing robe opening at the chest, the hair in tight curls with a high ushnisha.

Provenance: French private collection, by repute acquired towards the end of 1980.
Condition: Good condition with extensive wear and some casting flaws, losses to gilt, verdigris on the interior, unsealed, minor fissure with associated nibble to base. Remains of old pigment.

Weight: 626.7 g
 Dimensions: Height 17 cm

銅鎏金釋迦牟尼坐蓮像，明末
 中國，十六至十七世紀。釋迦牟尼坐於
 雙層蓮座上，手施觸地印，身著袈裟，露
 胸，髮髻高聳，可見肉髻。

來源：法國私人收藏，據說購於上世紀
 八十年代末
 品相：品相良好，大面積磨損，一些鑄造
 缺陷，鎏金缺失，像內有銅綠，未封印，
 底座有輕微裂縫。舊時顏料餘留。
 重量：626.7 克
 尺寸：高17 厘米

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





72

A COPPER REPOUSSÉ FIGURE OF BUDDHA SHAKYAMUNI, QING DYNASTY

China or Mongolia, 18th century. Seated in dhyanasana on a double lotus base, the left hand in dhyanamudra, the right hand in bhumisparsa, wearing a dhoti with a finely incised shawl draped over the left shoulder, the face with a meditative downcast expression, flanked with pendulous ears, the hair in tight curls.

Provenance: Hungarian private collection.

Condition: Good condition with some wear, traces of use and minimal surface scratches, minor dents, the vessel in the left hand lost, unsealed. Good patina, also to the inside.

Weight: 421.4 g

Dimensions: Height 18 cm

銅鑿金釋迦牟尼坐蓮像，清代
中國或蒙古，十八世紀。釋迦牟尼結跏趺坐于雙層蓮座上，左手禪定印，右手觸地
印，著多提披于左肩，雙目微垂，表情沉靜，長耳垂，頭髮捲曲。

來源：匈牙利私人遺產

品相：品相良好，一些磨損，使用痕跡，表面輕微劃痕，輕微凹痕，左手小碗遺失，
未密封。包漿良好，包括像內。

重量：421.4 克

尺寸：高18 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-

73

A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI, BEIJING OR INNER MONGOLIA, 17TH CENTURY

Probably Dolonnor. Finely cast seated in dhyanasana on a raised and beaded double-lotus base, his right hand in bhumisparsa mudra and holding an alms bowl with a gankyil or "wheel of joy", composed of three swirling and interconnected blades at its center.

Provenance: From an old Hungarian private collection.
Condition: The base unsealed. Most of the original gilding has worn off. The surface shows some minor scratches and traces of use. There are several very old repairs to the base, well visible from the inside. Remnants of old pigment and lacquer coatings. Minor verdigris. The alms bowl may have been reattached at some point.

Weight: 3.2 kg
 Dimensions: Height 31 cm

Buddha wears a tightly fitted robe with neatly incised scrollwork bands and borders elegantly draped across his left shoulder. The face shows a serene expression centered by the third eye, flanked by long pendulous earlobes pierced with vertical slots, the hair is tied in a remarkably tall chignon supporting a jewel atop.

The present figure shares aesthetic aspects such as the tall chignon and the heavily draped robes characteristic of the figures created in or around the thriving Buddhist center of Dolonnor in Inner Mongolia. The city as a site of cultural exchange between the imperial court and the Mongols received strong patronage from the Kangxi, Yongzheng and Qianlong emperors.

Literature comparison: Compare with a related gilt-bronze figure of Ushnishavijaya in the Dunhuang Research Academy, illustrated in Gansu wenwu jinghua (Selected Cultural Relics from the Gansu Province), Beijing, 2006, no. 308, showing related drapery. Compare also with a gilt-bronze figure of a Green Tara, Mongolia, 18th century, at Christie's London, 14 May 2019, lot 262.

銅鑲金釋迦牟尼坐蓮像，北京或內蒙古，十七世紀
 可能是多倫淖爾。釋迦牟尼打蓮花座坐在雙層蓮花座上，右手施觸地印，左手握著施捨鉢，其中心由三個漩渦狀且相互連接的葉片組成。

來源：匈牙利私人老收藏
 品相：底座未封印。大部分原始鑲金已脫落。表面有一些劃痕和使用痕跡。底座有一些很老的修補，從內部可見。殘留的舊顏料和清漆塗料。小銅綠。施捨鉢可能已在某個時候重新連接。
 重量：3.2 公斤
 尺寸：高31 厘米

Estimate EUR 4.000,-
 Starting price EUR 2.000,-







74

A LARGE GILT-BRONZE FIGURE OF AMITAYUS, LATE 17TH-18TH CENTURY

China, Kangxi – early Qianlong period. Heavily cast seated in vajraparyankasana with the hands held in dhyana mudra, the face with a serene expression, the head slightly leaning to the left and framed by an ornate five-point tiara set to either side with an upswept sash.

Provenance: From an old German private collection. By repute acquired between 1960 and 1980 and thence by descent. The backside with an old collector label, inscribed in German: “Bodhisattwa Manjuschi” (sic).

Condition: Unsealed. Some old wear, traces of use and minor dents here and there. Remnants of old pigments.

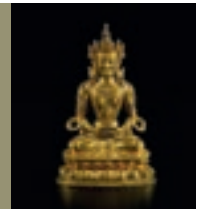
Weight: 2,880 g

Dimensions: Height 24.8 cm

Wearing a dhoti with finely chased foliate borders draped about the legs in soft, rhythmic folds, raised on a double-lotus base. Also note the finely executed earrings with their pendants, the neatly incised beaded jewelry and the four-tiered and parcel-gilt chignon.

AUCTION RESULT COMPARISON

Compare with a smaller statue of Amitayus from the same period at Sotheby's New York in Bodies of Infinite Light, 10 September 2019, lot 302, sold for USD \$25,000, and another smaller statue of Amitayus from the 18th century at Sotheby's New York in Important Chinese Art, 21 March 2018, lot 575, sold for USD \$30,000.



大型銅鑲金無量壽佛坐像，十七世紀末至十八世紀
中國，康熙至乾隆初年。雙手施禪定印，面部表情祥和，頭部略微偏向左側，頭戴五葉冠，雙耳修長，飾耳環。

來源：德國私人老收藏，據說購於1960與1980年間，自此保存至今。背面有老藏家標簽，用德語寫著 “Bodhisattwa Manjuschi” (sic)。

品相：未密封。一些舊磨損，使用痕跡與局部輕微凹痕。舊彩餘留。

重量：2,880 克

尺寸：高24.8厘米

拍賣結果比較：一件十八世紀的小無量壽佛像於2018年3月21日紐約蘇富比《重要中國藝術》拍號575，成交價USD \$30,000。

Estimate EUR 8,000,-

Starting price EUR 4,000,-





75 A BRONZE FIGURE OF A STANDING TARA, 17TH-18TH CENTURY

Nepal. The goddess holds an elaborate lotus flower in her left and wears neatly incised, long flowing robes, a floral tiara, heavenly bands and beaded jewelry, here face with downcast eyes and a serene expression, on a single lotus base, unsealed with two old prayer rolls hidden inside.

Provenance: British private collection.
Condition: Fine condition with old wear and traces of use, the sealing plate lost, some surface scratches and smaller dents, nicely grown patina, minimal losses.

Weight: 296.1 g
Dimensions: Height 12.8 cm

青銅度母立像，十七至十八世紀
泥泊爾。度母左邊一朵精緻的蓮花，穿著整齊敞開的長袍，花朵的頭飾，飾有飄帶和環珞。面目祥和，雙目低垂，坐在單層蓮花座上。未封印，像內藏著兩個小卷。

品相：品相良好，老磨損與使用痕跡，封印的銅板遺失，表面有劃痕和小凹痕，自然包漿細膩，輕微缺損。
重量：296.1 克
尺寸：高12.8 厘米

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

76 AN EKADASHAMUKHA BRONZE, 18TH CENTURY

Sino-Tibetan. Gilt and finely incised copper bronze with Avalokitesvara, the bodhisattva of compassion in the Ekadashamukha form with eleven faces and eight arms. Few turquoise inlays remaining.

Provenance: A Hungarian private collection.
Condition: Good condition with old wear and natural patina. Some minor traces of use and a few minuscule nicks here and there. Old copper fillings, seal plate possibly a later replacement.

Weight: 166.5 g
Dimensions: Height 10.8 cm

Ekadashamukha is standing in Samapada with his principle hands in Anjali mudra, upper and lower left hands hold a lotus blossom and ewer respectively. The deity is dressed in a richly decorated gown with precious jewelry, wears pointed leaf crowns and is framed by celestial bands. At the upper left shoulder is a deer fur. The first nine faces are peaceful, the tenth is wrathful and the top head shows the portrayal of Buddha Amitabha.

AUCTION RESULT COMPARISON

Compare with a closely related Ekadashamukha bronze, also dating to the 18th century, sold by Christie's New York in Himalayan, Indian and South East Asian Art on 15 March 2017, lot 201, for USD \$8,750.



十一面觀音銅像，十八世紀
漢藏。鑲金十一面八臂觀音。一些綠松石遺失。

來源：匈牙利私人收藏
品相：品相良好，老磨損與天然包漿。一些輕微使用痕跡和局部輕微刻痕。舊銅填充物，密封板可能是後來替換的。
重量：166.5 克
尺寸：高10.8 厘米
拍賣結果比較：一件相似十一面觀音銅像，十八世紀，售于紐約佳士得《喜馬拉雅、印度和東南亞藝術》，2017年3月15日，拍號201，成交價USD \$8,750。

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



A LARGE AND HEAVILY CAST BRONZE FIGURE OF BUDAI, QING DYNASTY

China, 1644-1912. The Laughing Buddha characteristically depicted seated on his sack with strings of cash finely incised around the legs and shoulders, his beard and chest hair also incised, wearing a long flowing robe opening at the chest to reveal his outsized belly.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Good condition with old wear, traces of use and casting flaws. A pole or stick previously held in one hand is missing. Fine dark patina. Minimal scattered nicks and dents.

Weight: 14.7 kg

Dimensions: Width 40 cm

Cast on the underside with a four-character seal mark reading Shanying zhizao.

AUCTION RESULT COMPARISON

Compare with a slightly smaller, but gilt bronze figure of Budai, sold at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 29 May 2019, lot 3181, for HKD \$625,000.



大型青銅布袋坐像，清代中國，1644-1912。笑佛的典型特徵是坐在他的麻袋上，袒胸露腹，塑造了一個笑口常開的未來佛形象。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：品相良好，老磨損，使用痕跡和鑄造缺陷。以前一隻手握棍棒缺失。細膩深色包漿。輕微刻痕和凹痕。

重量：14.7 公斤

尺寸：寬40 厘米

拍賣結果比較：一件相似但小些且鎏金的布袋和尚2019年5月29日于香港佳士得《重要中國陶瓷和工藝品》拍號3181，成交價HKD \$625,000。

Estimate EUR 2,000,-

Starting price EUR 1,000,-



78

A COPPER-ALLOY REPOUSSÉ VOTIVE DISH, NEPAL, 19TH - EARLY 20TH CENTURY

The plate finely woven in an intricate mesh of inlaid gilt-wire, decorated at the center with a Buddhist lion carved from coral within a raised oval niche surrounded by a double aureole of inlaid amethyst and rock crystal cabochons, framed by scrolling medallion borders, heavily inlaid with turquoises, garnets and semi-precious stones amidst scrolling gilt-filigree worked throughout.

Provenance: From an Austrian private collector. Old inventory number "2369" painted in black ink to backside.

Condition: Fine condition with minor losses, dents, wear and traces of use. Small old repair to backside only. Natural inclusions to stones. Good patina.

Weight: 743.6 g

Dimensions: Diameter 22.6 cm

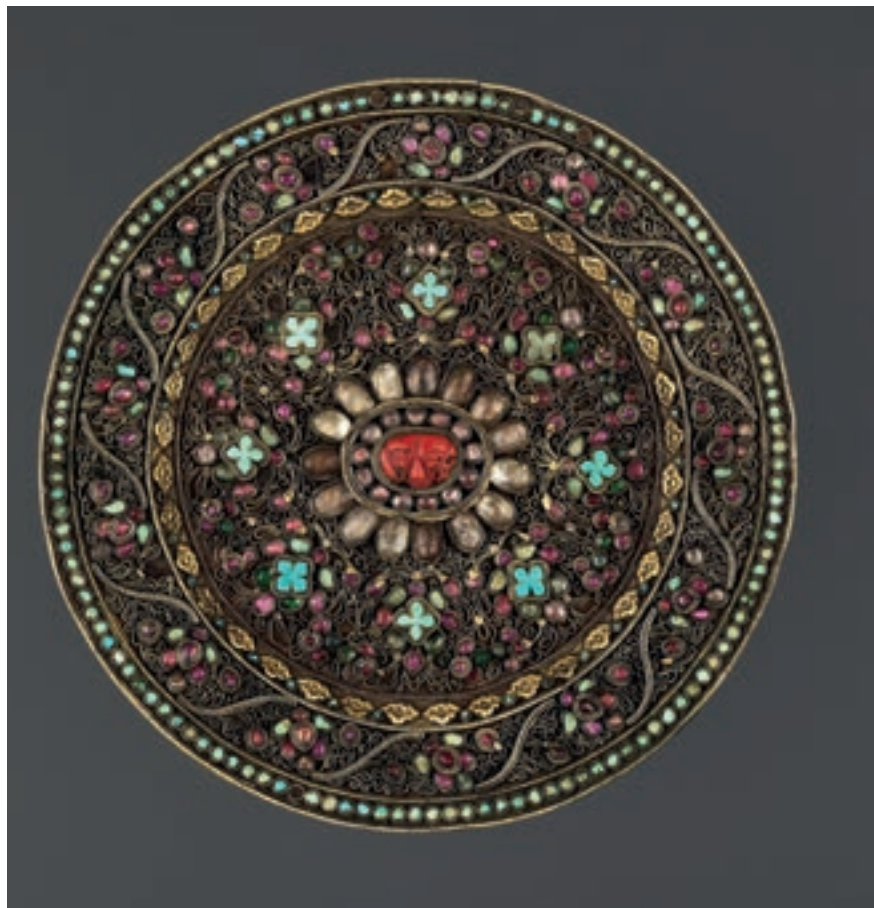
Auction result comparison: Compare with a closely related but larger votive plaque at Bonham's London in Fine Chinese Art, 16 Mai 2019, lot 192, bought in at an estimate of GBP £25,000-30,000.

銅合金鑲花嵌寶碟，泥泊爾，十九時至二十世紀初
錯綜複雜的鑲嵌鍍金線網，工藝極其反覆。中心飾有一頭用珊瑚雕刻而成的佛獅，獅子周圍環繞著紫水晶、綠松石、石榴石等寶石，並由滾動的圓角邊框框住。

來源：奧地利私人收藏。背面黑墨書寫舊收藏編號“2369”。
品相：品相良好，輕微缺損，凹痕、磨損與使用痕跡。僅在背面有舊時小修補。石內有天然內沁。包裝良好。
重量：743.6 克
尺寸：直徑 22.6 厘米

Estimate EUR 500,-

Starting price EUR 250,-



79

A GILT COPPER REPOUSSÉ HEAD OF BUDDHA, 18TH CENTURY

Tibetan-Chinese. The face with downcast eyes and a meditative expression, finely gilt, the V-shaped eyebrows neatly embossed, the urna in form of a teardrop, the hair tightly curled and below a parcel- gilt domed ushnisha, the ears elaborately cast with long pendulous earlobes.

Provenance: Brandt Asian Art, 24 October 2006.

The late Richard Nathanson, acquired from the above. A copy of the invoice is accompanying this lot. Richard Nathanson began his career as a porter at Sotheby's in 1966 and subsequently joined the Impressionist department. He left in 1970 to set up as an independent art advisor and had a particular involvement with Sisley, Modigliani, Rouault, Renoir and Bonnard. He produced BBC documentaries and publications on several of these artists.



Richard Nathanson
(d. 2018)

Condition: Some wear, partially bent and warped, losses as seen on the picture, some traces of use and minor scratches, remnants of old pigments.

Weight: 77.7 g

Dimensions: Height 9 cm (the head) and 13.5 cm (with the base)

With a nicely fitted modern base. (2)

銅鑲金佛陀頭像，十八世紀

漢藏。佛陀雙目低垂，面容祥和，鑲金精美，V形的眉毛整齊，肉髻下方可見慧眼，耳朵精巧，常常耳垂。

來源：2006年10月24日Brandt Asian Art。Richard Nathanson購於上述藝廊。附原始發票。Richard Nathanson於1966年在蘇富比做雜工，隨後加入印象派部門。他於1970年離開公司成為獨立藝術顧問，並特別與西斯利（Sisley），莫迪利亞尼（Modigliani），魯奧（Rouault），雷諾阿（Renoir）和波納爾（Bonnard）合作。他為其中幾位藝術家製作了BBC紀錄片和出版物。

品相：一些磨損，部分翹曲，在圖片上可以看到缺損，一些使用痕跡和輕微的刮痕，舊顏料的殘留。

重量：77.7 克

尺寸：頭像高9 厘米，含底座13.5厘米

Estimate EUR 500,-

Starting price EUR 250,-



80

AN ELEPHANT-HEADED ATTENDANT, TIBET, 17TH-18TH CENTURY

The massively gilt bronze figure cast standing erect on a lotus base with beaded top, the left hand raised and stretched out to present a kapala full of blood. Adorned with beaded jewelry and red pigment.

Provenance: From a private collection in Prague, Czechia.

Condition: Excellent condition with only minor wear. Sealed (the sealing plate possibly of a later date).

Weight: 211 g

Dimensions: Height 9.5 cm

AUCTION RESULT COMPARISON

Compare with a closely related figure at Christies New York in The Sporer Collection of Himalayan Sculpture, 15 September 2015, lot 12, sold for USD \$7,500.



十一首侍者像，西藏，十七至十八世紀
巨大的鍍金銅雕侍者像立在蓮花底座上，頭部有珠飾，左手舉起盛滿鮮血的喀巴拉並伸出來。飾有璽格，并且上紅色顏料。

來源：捷克布拉格私人收藏

品相：狀況極佳，僅有輕微磨損。密封（密封板可能是後來做的）。

重量：211 克

尺寸：高9.5 厘米

拍賣結果比較：一件相似造像于2015年9月15日紐約佳士得《The Sporer Collection of Himalayan Sculpture》拍號 12，成交價USD \$7,500。

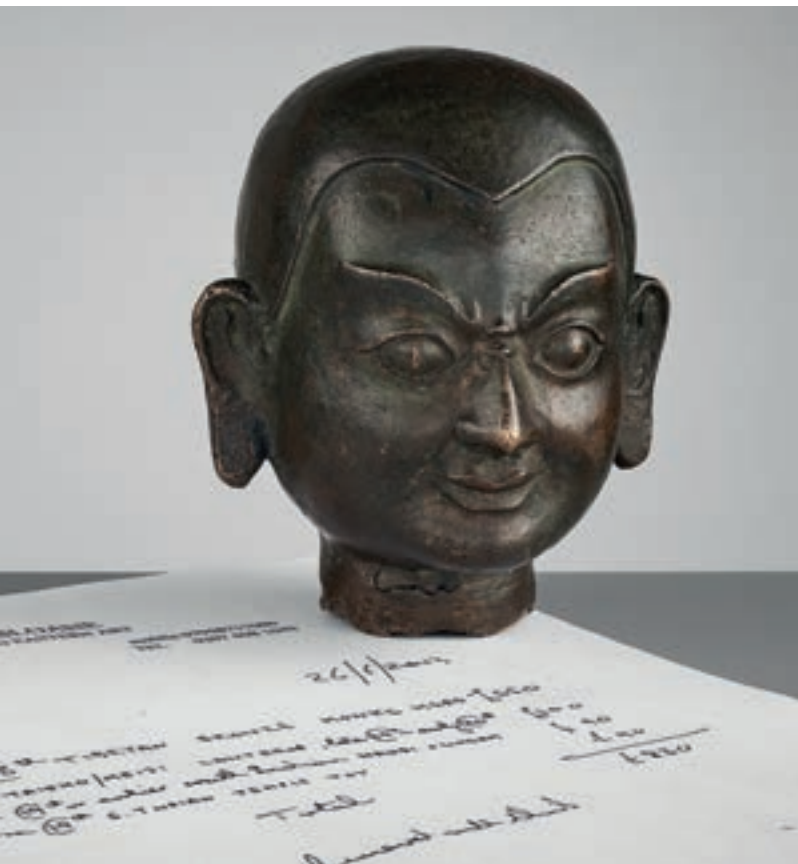
Estimate EUR 1,500,-

Starting price EUR 750,-

81

A BRONZE HEAD OF A YOGI, TIBET, 17TH-18TH CENTURY

Finely cast, embossed and engraved with an aquiline nose, almond-shaped eyes and sharp brows, the ears with long pendulous lobes, the metal nicely patinaed to an unctuous chocolate-brown tone.



Provenance: Peter Sloane Early and Eastern Art, 26 June 2013. The late Richard Nathanson, acquired from the above. A copy of the invoice is accompanying this lot. Richard Nathanson began his career as a porter at Sotheby's in 1966 and subsequently joined the Impressionist department. He left in 1970 to set up as an independent art advisor and had a particular involvement with Sisley, Modigliani, Rouault, Renoir and Bonnard. He produced BBC documentaries and publications on several of these artists.

Condition: Some losses, partially with old fillings, one larger hole to backside. Extensive wear and some dents here and there.

Weight: 504.6 g

Dimensions: Height 11 cm

This vigorous semi-wrathful human face conveys all the strength and determination of the yoga practitioners. It perfectly corresponds to the Tibetan expression zhi ma khro, meaning "partly peaceful and partly wrathful" often used to describe Padmasambhava's expression. The intensive look of his elongated almond eyes reinforced by his frown is counter balanced by the gentle smile on his lips. The stretched earlobes could indicate either a yogi or a celestial being such as a daka, dakini or anthropomorphic deity. The gender of the character cannot be determined with certainty since he has his hair neatly coiffed and no apparent marks of facial hairs. The bronze embossing or repoussé technique, though not as widespread as the lost wax cast technique, is nevertheless well represented in Tibetan and Himalayan art.

青銅瑜伽師頭像，西藏，十七至十八世紀

鑄造精美，鼻子直挺，杏仁形眼圓睜，眉毛上揚，長耳垂。古銅色金屬。

來源：2013年6月26日Peter Sloane 《Early and Eastern Art》。Richard Nathanson購於上述拍賣。附原始發票。Richard Nathanson於1966年在蘇富比做雜工，隨後加入印象派部門。他於1970年離開公司成為獨立藝術顧問，並特別與西斯利（Sisley），莫迪利亞尼（Modigliani），魯奧（Rouault），雷諾阿（Renoir）和波納爾（Bonnard）合作。他為其中幾位藝術家製作了BBC紀錄片和出版物。品相：一些缺損，局部舊時修補，背面有一個大洞。廣汎磨損和局部凹陷。

重量：504.6 克

尺寸：高11 厘米

Estimate EUR 500,-

Starting price EUR 250,-

82

A GILT COPPER REPOUSSÉ RELIEF OF MARICI, TIBET 17TH-18TH CENTURY

Massively fire-gilt, finely embossed and neatly incised with four depictions of Marici, each with three faces and six hands within an oval medallion, holding various attributes such as a vajra, gantha, lotus, dharmachakra or sword. The top left relief shows the deity playing a lute.

Provenance: The estate of Neil Cole, Toronto, Canada. Waddington's, Toronto, 1 December 2014, lot 67. A Canadian private collector, acquired from the above.

Condition: Small dents and dings, minimal losses and fissures, old wear and minor surface scratches. Overall still fine original condition.

Weight: 396 g (the relief only)

Dimensions: Height 25 cm (the relief) and 35 cm (with the stand)

With a modern fitted plexiglass stand. (2)

鑲金銅鑲金摩利支天像，西藏，十七至十八世紀
厚重的鑲金銅雕金，刻有四個摩利支天像。摩利支天有三臉和六手，手握金剛杵，金剛鈴，蓮花，法輪或劍等各種法器。左上方的摩利支天像在彈琵琶。

來源：加拿大多倫多Neil Cole遺產。一位加拿大私人藏家2014年12月1日購於多倫多Waddington's。

品相：小凹痕，輕微缺損和裂縫，老磨損和輕微表面劃痕。整體仍是很好的原始狀況。

重量：浮雕396克

尺寸：浮雕高25厘米，含底座35厘米

Estimate EUR 800,-

Starting price EUR 400,-



83

A COPPER REPOUSSÉ AND RELIEF FIGURE OF A SNOW LION DANCER, QING

Tibetan-Chinese, 18th century. This piece depicts a dancer wearing a snow lion mask, as indicated by the human hands flanking the Buddhist lion head with an opened mouth showing the teeth, a broad nose with flaring nostrils, large bulging eyes, and a flaming mane, the hands each holding a long-stemmed lotus bud.

Provenance: From an Austrian private collection.

Condition: Good condition with minor wear and casting flaws, some dents and dings, small losses, and a fine copper red patina.

Weight: 208.1 g

Dimensions: Width 17 cm

An emblem of Tibet, the snow lion is a celestial animal symbolizing power and joy. A form of lion dance found in Tibet is called the snow lion dance or Seng Geh Garcham. The name Seng Geh and its related forms come from Sanskrit siṃha, and cham or garcham is a Buddhist ritual dance. The snow lion dance may be performed as a secular dance, or as a ritual dance performed by bon po monks.

銅鑲金浮雕雪獅面具舞者，清代

漢藏，十八世紀。一個戴著雪獅面具的舞者，手在雪獅頭部兩側，張開的嘴巴露出牙齒，鼻子寬闊，鼻孔張開，眼睛鼓鼓，火焰般鬃毛，每隻手都握著長梗的蓮花苞。

來源：奧地利私人收藏

品相：狀況良好，輕微磨損與鑄造缺陷，一些凹陷和小缺失，銅紅色包漿。

重量：208.1克

尺寸：寬17厘米

Estimate EUR 800,-

Starting price EUR 400,-



84

A GILT BRONZE FIGURE OF PEHAR GYALPO IN THE GYAJIN FORM, EARLY QING DYNASTY

Tibetan-Chinese, 17th-18th century. The Five Peihar Gyalpo Ku Nga (Kings) of the Terma (Treasure) Lineage of the Nyingma tradition of Tibetan Buddhism are worldly protector deities. Gyajin is one of the Five forms of Gyalpo Peihar. He represents the mind aspect and is typically depicted riding an elephant, such as in the present statue.

Provenance: From a private collection in Prague, Czechia.

Condition: Excellent condition with only minor wear. Sealed (the sealing plate possibly of a later date). Remnants of pigment.

Weight: 800.8 g

Dimensions: Height 13.3 cm

The finely cast statue shows a superb gilding. The deity is portrayed riding on an elephant standing on a rectangular base with spiraling waves deeply engraved within a lobed mountain-pattern. The figure wears a helmet topped by a vajra and holds a sword in the raised right hand. The hems of the saddle and the robes show extremely fine incision work. Also note the elaborate ear jewelry, the implied heavenly bands and the minuscule urna.

Literature comparison: Compare with Himalayan Art item nr. 35100.

AUCTION RESULT COMPARISON

Compare with a related statue at Christies New York in Indian, Himalayan and Southeast Asian Works of Art, 15 March 2016, lot 259, sold for USD \$10,000.



銅鑲金騎象白哈爾神，清代初期

漢藏，十七至十八世紀。藏傳佛教寧瑪派傳統中德瑪（伏藏）的五大白哈爾神王是世間的護法神。他有五大不同化身，這五大化身容貌各不相同。佛教藝術中最為常見的化身便是三面業之王白哈爾神王，騎象白哈爾神代表了心靈方面。

來源：捷克布拉格私人收藏

品相：狀況極佳，僅有輕微磨損。密封（密封板可能是後來做的）。顏料殘餘。

重量：800.8 克

尺寸：高13.3 厘米

拍賣結果比較：一件相似造像于2016年3月15日紐約佳士得《印度、喜馬拉雅及東南亞工藝精品》拍號259，成交價USD \$10,000。

Estimate EUR 2,000,-

Starting price EUR 1,000,-





85

A POLYCHROME TERRA COTTA TSA-TSA OF BUDDHA SHAKYAMUNI, 19TH CENTURY

Tibet. Finely modeled, painted and gilt with a central Buddha seated in padmasana on a lotus base and showing the bhumisparsa mudra, surrounded by immortals, a Buddha Amitabha at the top and a row of four wrathful deities shrouded in flames, one playing a lute, at the bottom, all flanked by two stupa columns.

Provenance: Hungarian private collection.

Condition: Excellent condition with minor wear.

Weight: 180.2 g

Dimensions: Size 13 x 7.8 cm

Inscribed "Om Ah Hum" and with three circular marks to the back.

釋迦牟尼多彩擦擦像，十九世紀

西藏。精美的造型，彩繪並鍍金，菩薩坐在蓮花座上，施觸地印，頂部是阿彌陀佛，還有一排四隻憤怒的守護神籠罩在火焰中，其中一位演奏琵琶，在底部，兩側為兩個佛塔柱。

來源：匈牙利私人收藏

品相：品相極好，輕微磨損

重量：180.2 克

尺寸：13 x 7.8 厘米

Estimate EUR 600,-

Starting price EUR 300,-



86

A LARGE POLYCHROME TSA-TSA OF ZANABAZAR, 19TH CENTURY

Mongolia. The terra cotta finely modeled, painted and gilt with a portrait of Öndör Gegeen Zanabazar seated on an elaborate throne with Buddhist lions, holding a vajra and a ghanta bell in his hands, surrounded by monks and sages, below a pair of tantric deities in yab-yum.

Provenance: Swiss private collection. Koller Auktionen, Zürich, 4 June 2019, lot 129, bought in at CHF 5,000-7,000.

Condition: Abrasions and small losses, age cracks (one with a minimal touchup), superb preservation of the original polychrome pigments.

Weight: 963.7 g

Dimensions: Size 30.2 x 23 cm

Öndör Gegeen Zanabazar (1635-1723), born Eshidorji, was the sixteenth Jebtsundamba Khutuktu and the first Bogd Gegeen, or supreme spiritual authority, of the Gelugpa (Yellow Hat) lineage of Tibetan Buddhism in Outer Mongolia. The son of a Mongol Tüsheit Khan, Zanabazar was declared spiritual leader of Khalkha Mongols by a convocation of nobles in 1639 when he was just four years old. The 5th Dalai Lama (1617-1682) later recognized him as the reincarnation of the Buddhist scholar Taranatha and bestowed on him the Sanskrit name Jñānavajra meaning "thunderbolt scepter of wisdom". Over the course of nearly 60 years, Zanabazar advanced the Gelugpa school of Buddhism among the Mongols, supplanting or synthesizing Sakya or "Red Hat" Buddhist traditions that had prevailed in the area, while strongly influencing social and political developments in 17th century Mongolia. His close ties with both Khalkha Mongol leaders and the devout Kangxi Emperor facilitated the Khalkha's submission to Qing rule in 1691.

The wooden frame probably European and from the earlier 20th century.

大型多彩哲布尊丹巴呼圖克圖擦擦像，十九世紀

蒙古。陶土塑造精美，上漆並鍍金，肖像哲布尊丹巴呼圖克圖坐在精美的寶座上，手裡拿著金剛杵和金剛鈴，周圍有僧侶和聖賢，寶座之上可見歡喜佛。

來源：瑞士私人收藏。蘇黎世Koller拍賣行，2019年6月4日，拍號129，估價CHF 5,000-7,000。

品相：擦傷和小缺損，年代裂紋（有一道有輕微潤色），原始彩繪保存極好。

重量：963.7 克

尺寸：30.2 x 23 厘米

Estimate EUR 1,200,-

Starting price EUR 600,-



87

A LIMESTONE STELE OF GREEN TARA, NEPAL, 15TH-16TH CENTURY

The finely carved stone frieze depicts Tara in lalitasana on a double lotus base, below a small image of Buddha Amoghasiddhi with his hands in dharmachakra mudra, all within an elaborately carved and beaded halo.

Provenance: From an old German private collection.

Condition: Remnants of ancient lacquer gilding. Losses as visible on image. Superb natural patina with an unctuous surface and fine old wear.

Weight: 4.1 kg

Dimensions: Height 26 cm

Tara is Sanskrit for "star" or "constellation" and also relates to the verb tar, "to lead over or guide across." Thus, the goddess's name indicates her role as a beacon on the Buddhist path to enlightenment. Although her attributes vary, here she appears in the form associated with the Buddha

Amoghasiddhi (denoting the "all-accomplishing insight" attained by Buddha during his enlightenment) and like him, she is green. She has two hands in this form: her right hand in the gesture of gift bestowing and her left holding the stalk of a closed blue lotus.

Literature comparison: Compare with a related frieze from the Pala period, Northern India, accession number 1995.136, at the Brooklyn Museum, New York, USA.

石灰石綠度母碑，尼泊爾，十五至十六世紀

精美雕刻綠度母坐蓮，其上方為一尊不空成就佛小像，他雙手結說法印。後有光背。

來源：德國私人老收藏

品相：古代金漆殘余。損失可見細圖。細膩的天然包漿，老磨損。

重量：4.1 公斤

尺寸：高26 厘米

Estimate EUR 1.800,-

Starting price EUR 900,-

A YONGLE CHISELED IRON AND WOOD 'DRAGON' SADDLE

Tibetan-Chinese, 1402-1424. The hardwood lacquered red on the underside and tied together with string and strips of leather, the pommel and cantle plates made in openwork of chiseled iron gilt and damascened with silver, the pommel with dragons amid clouds and the cantle with a floral design, all against a pierced scrolled ground.

Provenance: Gabriella Tallon, Studio Arga, Venice. Dr. Koos de Jong, acquired from the above in 2010 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Published: Dr. Koos de Jong, *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*, Amsterdam - Hong Kong 2013, ill. 5.01, p. 57.

Condition: Good condition. The wood with age cracks and some small chips as well as a fine dark patina. The metal with small dents, dings, and minor losses, some fittings with signs of corrosion. The saddle cover made of red textile with yellow silk trimming is a later addition, probably from the Qing dynasty, with few minor tears and little creasing.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Weight: 6.0 kg

Dimensions: Length 54 cm

This saddle represents a particular form found in Tibet, one that is Chinese or strongly influenced by Chinese types. It belongs to a small group of closely related saddles that may stem from a single workshop or reflect a specific type developed in one region. Notable features are the lively dragons, chiseled free from the scrollwork ground, and the unusual decorative technique involving silver damascening of the entire surfaces of the saddle plates, with select design elements highlighted by mercury gilding over the silver. The Sino-Tibetan style of the saddle and high-quality craftsmanship indicate it was gifted by the Yongle Emperor to a high Tibetan lama.

Literature comparison: The technique used to decorate the pommel and cantle plates on this saddle are similar to a saddle in the Metropolitan Museum of Art, dated to the 17th or 18th century, accession number 1997.214.1.

AUCTION RESULT COMPARISON

Compare with a closely related saddle sold by Sotheby's New York in *Indian, Himalayan & Southeast Asian Works of Art* on 19 March 2014, lot 81, for USD \$106,250, and with a tixi-lacquered saddle from the Yuan dynasty sold by Christie's Hong Kong in *Important Chinese Lacquer from the Lee Family Collection, Part III* on 28 November 2012, lot 2086, for HKD \$3,020,000.



永樂鐵鑲金鏤空龍紋馬鞍

漢藏，1402-1424。馬鞍木胎用皮革綫和帶子綁在一起，用鑲鐵鑲金鏤空製成鞍座和鞍板錯銀，可見龍紋祥雲紋以及花卉紋。

來源：威尼斯Gabriella Tallon的Studio Arga藝廊。Drs. Koos de Jong收藏，2010年購於上述藝廊（發票已遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

出版：Dr. Koos de Jong著書《Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond》，阿姆斯特丹-香港，2013年，圖5.01，頁57。

品相：良好品相，木料處有年代裂縫和一些小碎屑以及細膩的深色包漿。鐵具有小凹痕和少量損失，有些配件帶有腐蝕跡象。紅色紡織品，帶有黃色絲綢飾邊的馬鞍蓋是後來添加的，可能來自清朝，幾乎沒有水漬，也沒有皺痕。

重量：6.0 公斤

尺寸：長54 厘米

文獻比較：相似技術和紋飾的馬鞍可見Metropolitan Museum of Art，時間為十七或十八世紀，編號 1997.214.1。

拍賣結果比較：相似馬鞍2014年3月19日于紐約蘇富比《印度、喜馬拉雅與東南亞工藝品》拍號81，成交價USD \$106,250以及一件元代剔犀馬鞍2012年11月28日于香港佳士得《千文萬華－李氏家族重要漆器珍藏 (III)》拍號2086，成交價HKD \$3,020,000

Estimate EUR 15,000,-

Starting price EUR 7,500,-







89 A WOOD SADDLE WITH GILT IRON FITTINGS AND SILK BROCADE COVER, 17TH-18TH CENTURY

Sino-Tibetan, late Ming to early Qing dynasty. Constructed from wood tied together with strips of leather, the pommel and cantle plates made of chiseled iron highlighted in gilt to form the design of dragons chasing the flaming pearl against a pierced scrolled ground on a layer of crimson red cloth.

Provenance: Theresa Coleman, Tibetan Gallery, Hong Kong. Collection of Dr. Koos de Jong, acquired from the above in 2013 (no invoice available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Published: Dr. Koos de Jong, Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond, Amsterdam - Hong Kong 2013, illustrated on the back cover.

Condition: Overall in good, original condition. The wood with age cracks and some small chips as well as a fine dark patina. Some loss to the gilt, the iron applications with small dents, dings and small areas of malachite green and copper red patina. The silk with faded colors, stains, small tears, and creases.

Weight: 5.0 kg
Dimensions: Length 60 cm

The saddle cover, which like the saddle itself represents dragons chasing the flaming pearl, is made of brocaded silk fragments, the originally red (now faded into peach) silk dates to the Kangxi period (1661-1722) and is secured with pierced circular gilt-iron fittings in the form of flowers.

With an associated metal stand. (2)

Literature comparison: The technique used to decorate the pommel and cantle plates on this saddle are similar to a saddle in the Metropolitan Museum of Art, dated to the 17th or 18th century, accession number 1997.214.1.

AUCTION RESULT COMPARISON

Compare with a similar but considerably larger saddle without a cover, dated to the 18th or 19th century, sold by Sotheby's New York in Important Chinese Works of Art on 17-18 March 2015, lot 364, for USD \$60,000 incl. buyer's premium.



鐵鑲金鏤空木胎馬鞍，十七至十八世紀
漢藏，明末清初。馬鞍木胎以皮帶綁緊。前後鞍橋用鑲鐵鏤空鑲金鏤空制成長龍戲珠紋飾，鞍板上覆蓋刺繡鞍布。

來源：香港Theresa Coleman西藏文物藝廊。Drs. Koos de Jong收藏，2013年購于上述藝廊（發票已遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

出版：Dr. Koos de Jong著書《Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond》，阿姆斯特丹·香港，2013年，書背圖。

品相：總體而言處於良好的原始狀態。木胎有年代裂縫和一些小碎屑以及細膩的深色包漿。鍍金有些損失，鐵的部分有小凹痕和局部有孔雀石綠和銅紅色包漿。織物有褪色、污漬、小水痕和摺痕。

重量：5.0 公斤

尺寸：長60 厘米

文獻比較：相似技術和紋飾的馬鞍可見Metropolitan Museum of Art，時間為十七或十八世紀，編號 1997.214.1.

拍賣結果比較：一件相似但大些卻沒有鞍佈的十八至十九世紀馬鞍2015年3月17-18日于紐約蘇富比《重要中國工藝品》拍號364，成交價USD \$60,000含買家佣金。

Estimate EUR 5,000,-

Starting price EUR 2,500,-





90

A RARE LIAO DYNASTY LACQUERED WOOD SADDLE WITH GILT COPPER APPLICATIONS

Northwestern China, 916-1125. The gilt copper appliques shaped as dragons chasing the flaming jewel on the pommel as well as the cantle and as lotus flowers on the ledgers, on one side with blossoms in the form of pierced mythical beast masks.

Provenance: Formerly in an American private collection. Collection of Dr. Koos de Jong, acquired from the above in 2007. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Published: Dr. Koos de Jong, *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*, Amsterdam - Hong Kong 2013, ill. 3.02, p. 35.

Condition: Original, unrestored condition and very impressive considering the age of this saddle! Extensive losses to the lacquer only, along with cracks, scratches and other traces of use. The wood with age cracks and some small chips as well as a fine dark patina. The copper applications have lost much of the gilt and show small dents, dings, and a fine malachite green and copper red patina.

Weight: 2.6 kg

Dimensions: Length 49 cm



It is extremely rare to find surviving Liao dynasty lacquered horse saddles, and the present example appears to be unique. The use of lacquer and copper decorations suggest it was made for a member of the elite, who enjoyed sophisticated tastes as well as high rank.

With an associated metal stand. (2)

罕見遼代木胎髹黑漆馬鞍，鑲金銅配件

中國西北，916-1125。鞍橋上鑲金銅配件形狀像巨龍戲珠，還可見蓮花以及瑞獸面具紋飾。

來源：美國私人收藏。Drs. Koos de Jong收藏，2007年購於上述收藏（發票已遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。出版：Dr. Koos de Jong著書《Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond》，阿姆斯特丹 - 香港，2013年，圖3.02，頁35。品相：考慮到馬鞍的年代，其原始且未還原的狀態令人印象深刻！漆面有大量磨損及裂紋、划痕和其他使用痕跡。木胎具有年代裂縫和一些小碎屑以及細膩的深色包漿。銅配件鍍金磨損嚴重，有小凹痕和綠色銅紅包漿。

重量：2.6公斤
尺寸：長49釐米

Estimate EUR 10,000,-

Starting price EUR 5,000,-



91 A LACQUERED AND MOTHER-OF-PEARL INLAID WOOD SADDLE WITH CLOISONNÉ FITTINGS, QING

Southwestern China, 19th century. The black-lacquered wood inlaid with mother-of-pearl and green-dyed bone, the pommel plate shows a central fan-shaped medallion with flowers surrounded by floral and swastika designs, the cantle with flowers and a 'broken ice and cherry blossom' design.

Provenance: Ulrike Montigel, Galerie Arabesque, Stuttgart, Germany. Collection of Dr. Koos de Jong, acquired from the above in 2013 (no invoice available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Condition: Overall in good, original condition. The wood with age cracks, chips and small losses as well as a fine dark patina. Losses, cracks and wear to the lacquer. Some losses and minor cracks to the mother-of-pearl. Wear and pitting to the cloisonné fittings, the iron with small dents, dings and signs of corrosion. The textile with faded colors, wear, small tears, and creases.

Weight: 4.8 kg
Dimensions: Length 48 cm

The saddle cover is made from stuffed cotton with a border made of silk embroidered in the Peking knot stitch showing a floral design, secured with cloisonné fittings.

With an associated metal stand. (2)

髹黑漆嵌螺鈿錯銀景泰藍配飾木馬鞍，清代
中國西南部，十九世紀。前後鞍橋髹黑漆為面，鑲螺鈿與綠色骨頭，鞍板中央飾有開光花卉紋飾以及櫻花紋。

來源：德國斯圖加特Ulrike Montigel的 Galerie Arabesque藝廊。Drs. Koos de Jong收藏，2013年購於上述藝廊（發票已遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：總體而言處於良好的原始狀態。木料處可見年代裂縫、碎屑和小缺損以及細膩的深色包漿。漆面局部缺損，可見裂縫和磨損。螺鈿珍珠母有一些損失和輕微裂縫。景泰藍配件處有磨損和蝕痕，鐵配件部有小凹痕和腐蝕跡象。刺繡織物處褪色、磨損、小水漬和摺痕。

重量：4.8 公斤
尺寸：長48 厘米

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

92 A LACQUERED WOOD SADDLE, QING DYNASTY

South China, Yunnan Province, 19th century. The wood lacquered black, crimson red and ochre yellow with stylized floral ornaments, various emblems, as well as dotted and linear designs, tied to a leather base. This saddle is from the Yi ethnic minority in Yunnan Province.

Provenance: Michel Paciello, Venice. Collection of Dr. Koos de Jong, acquired from the above in 2013. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Condition: The wood with extensive wear, age cracks, chips and small losses. Some losses and wear to the lacquer with weathering in some areas. Some losses and minor cracks to the mother-of-pearl. The leather with extensive wear, creasing, and stains.

Weight: 1.8 kg
Dimensions: Length 41 cm

The Yi or Nuosuo people (historically known as Lolo) are an ethnic group in China, Vietnam, and Thailand. Numbering nine million people, they are the seventh largest of the 55 ethnic minority groups officially recognized by the People's Republic of China. They live primarily in rural areas of Sichuan, Yunnan, Guizhou, and Guangxi, usually in mountainous regions.

With an associated metal stand. (2)

彩繪漆木馬鞍，清代
雲南，十九世紀。木胎黑漆底上用深紅色和黃色彩繪花卉紋飾裝飾品，配件均綁在皮革底座上。這只馬鞍來自雲南省的彝族。

來源：威尼斯Michel Paciello藝廊。Drs. Koos de Jong收藏，2013年購於上述藝廊（發票已遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：木胎廣泛磨損，老化裂紋，碎片和小缺損。在某些區域由於風化，漆面有所損失和磨損。螺鈿有一些損失和輕微裂縫。皮革大量磨損，有壓痕和污漬。

重量：1.8 公斤
尺寸：長41 厘米

Estimate EUR 500,-
Starting price EUR 250,-





93

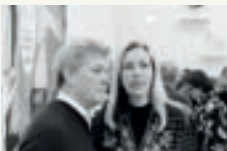
A SHAGREEN AND WOOD SADDLE WITH SILVER-INLAID IRON FITTINGS, QING

Sino-Tibetan, late 18th to early 19th century. Constructed from hardwood tied together with leather strips and covered with shagreen from ray skin. The stuffed cotton and brocade saddle cover is made from 18th century silk fragments showing a design of flying cranes.

Provenance: Ashoka Arts, Brighton, England. Collection of Dr. Koos de Jong, acquired from the above in 2011 (no invoice available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Published: Dr. Koos de Jong, *Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond*, Amsterdam/Hong Kong 2013, ill. 6.03, p. 74, and illustrated on the cover of this book!

Condition: Overall in good condition. The wood with age cracks, chips and small losses on the underside. Some losses to the shagreen, particularly on the ledgers. Some loss to the silver, the iron applications with small dents, dings and small areas of copper red patina. The textile with wear, small tears, and creases, possibly a later addition made from period textiles.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Weight: 3.5 kg
Dimensions: Length 45.5 cm

With an associated metal stand. (2)

鯨魚皮錯銀鐵木質馬鞍，清代漢藏，十八世紀末至十九世紀初。硬木和皮革條綁在一起製成，覆蓋著鯨魚皮。填充著棉花錦緞馬鞍蓋由18世紀絲綢碎片製成，可見飛鶴紋樣。

來源：英國佈瑞登Ashoka Arts藝廊。Dr. Koos de Jong收藏，2011年購於上述藝廊（原始發票遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

出版：Dr. Koos de Jong著書《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》，阿姆斯特丹·香港，2013年，圖6.03，頁74，同時也展示在本書的封面！

品相：總體狀況良好。木料因為時間流逝出現開裂和碎裂，底部小缺損。鯨魚皮有些缺損。錯銀鐵初有小凹痕和小面積的銅紅色包漿。錦緞部分帶有磨損，小水漬和摺痕，可能是後期紡織品製成的。

重量：3.5公斤

尺寸：長45.5厘米

Estimate EUR 2,000,-
Starting price EUR 1,000,-



94

A MAUVE-PINK 'ZHONG KUI' OVERLAY GLASS VASE, QING

China, 1800-1880. The rounded sides carved through the translucent mauve-pink layer to the opaque white ground and neatly incised with Zhong Kui pointing his sword at a flying bat, amid craggy rocks, pine trees and springing lingzhi, the back with the ghost vanquisher writing into a book.

Provenance: From a private estate, by repute acquired between 1970 and 1990.

Condition: Good condition with few minuscule nibbles and some old wear, mostly to foot, and some tiny manufacturing irregularities and open bubbles.

Weight: 1,421 g
Dimensions: Height 25.5 cm

Zhong Kui is a figure of Chinese mythology. Traditionally regarded as a vanquisher of ghosts and evil beings, and reputedly able to command 80,000 demons, his image is often painted on household gates as a guardian spirit, as well as in places of business where high-value goods are involved.

Auction result comparison: Compare with a related bowl at Christies New York, on March 15th 2015, in Fine Chinese Ceramics and Works of Art, lot 3285, sold for USD \$5,250.

紫紅色套料鍾馗瓶，清代
中國，1800-1880。白地套紫紫粉色彩，鍾馗用劍指著一隻飛行的蝙蝠，四周崎嶇不平的岩石、松樹和如意雲紋，後背是幽靈征服者寫成的書。

來源：私人遺產，據說購於1970-1990年間
品相：品相良好，輕微小磕損和一些舊磨損，大部分在腳部，還有一些微小的製作瑕疵和氣泡。
重量：1,421克
尺寸：高 25.5厘米

Estimate EUR 500,-
Starting price EUR 250,-

95

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

China, c. 1780. The compressed globular body and tall neck are carved through the transparent red outer layer to the opaque yellow body with craggy rocks, springing lingzhi, and peaches on foliate gnarly branches. The four-character mark Qianlong mark is neatly incised on the slightly recessed base.

Provenance: From an old French private collection.

Condition: Excellent condition with old wear, firing flaws and tiny nibbles here and there.

Weight: 216.9 g
Dimensions: Height 13 cm

The glass is bubble-suffused with many open bubbles, the background is opaque but clearly shows a multitude of glass filaments, whereas the overlay is transparent with a manually executed unctuous polish.

Literature comparison: C. Brown and D. Rabiner, Chinese Glass of the Qing Dynasty, 1644-1911, Phoenix Art Museum, 1987, pp. 32-33, no. 29.

AUCTION RESULT COMPARISON

Compare with a related though slightly larger bottle vase decorated with the Three Friends of Winter sold by Christie's New York in Fine Chinese Ceramics and Works of Art on 21-22 March 2013, lot 2689, for USD \$15,000.



鵝油黃色地套紅料長頸瓶，乾隆款及年代
中國，約1780。鼓腹，長頸，不透明鵝油黃料外套紅料。紅料成假山、靈芝、仙桃及樹枝狀。底部乾隆四字款。

來源：法國私人收藏

品相：品相極好，老磨損，燒製瑕疵，局部輕微磕損。

重量：216.9 克

尺寸：高 13 厘米

拍賣結果比較：一個相似但更大些的鵝油黃地套紅料歲寒三友長頸瓶於2013年3月21日至22日紐約佳士得《中國陶瓷和工藝品》拍號2689，成交價 USD \$15,000。

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





96
**AN ENAMELED 'FINGER CITRON' BLUE
 GLASS WATER POT, PINGGUOZUN, QIANLONG**

China, with a four-character Qianlong mark painted in gold within a double square to the base and of the period, 1735-1796. The gold is faded, but the characters are still legible.

Provenance: From an English private estate.

Condition: In good condition. The enamels with some wear and tiny surface scratches, possibly with the colors overall minimally faded. The mark worn off almost entirely. Some open bubbles and other tiny manufacturing flaws. The foot rim with traces of use.

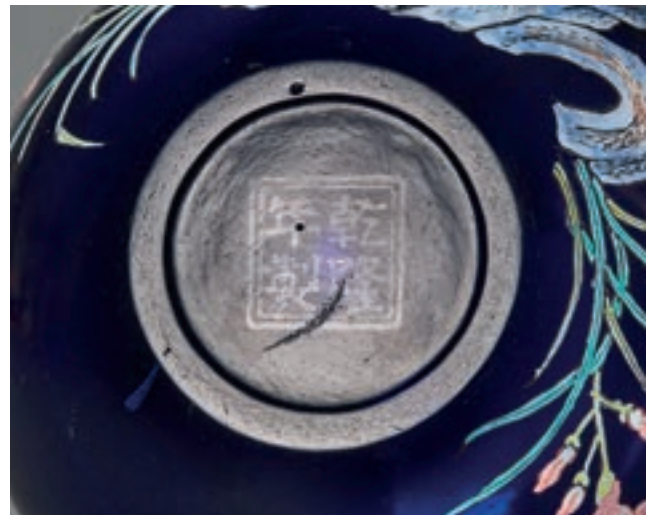
Weight: 252 g
 Dimensions: Diameter 8.5 cm

Overall, this water vessel is a good example of the enameled glass wares produced during the reign of the Qianlong emperor. It is quite heavy for its small size and of an intense deep-blue color, suffused all over with minuscule air bubbles. It has a recessed circular base and a broad foot rim, succinct towards the exterior, the lip is neatly slanted towards the interior, the inner neck is then cylindrically cut downwards, the inside well-polished, all exactly as expected from Imperial glass wares of the mid-18th century.

The rigorously fine enameling, the crisp and astonishingly harmonious color pallet, the simplicity of form and design as well as the strict commitment to function all do also very clearly point towards an Imperial provenance. The enameling is in shallow but well-feelable relief. It depicts finger citrus and pomegranates on gnarly foliate branches, all springing from a single craggy rock, amid butterflies and purple day lilies. The artistic style of this décor and its very fine quality are unambiguously influenced by Yongzheng period wares, when traditional Chinese subject was favored above anything and designs resembled fine painting.

Archival records of glass objects manufactured during the Qianlong period discuss the making of a stand for 'a water pot with painted enamel' dated to the 10th year of Qianlong's reign, equivalent to 1745 (Peter Lam, *Elegance and Radiance*, Hong Kong, 2000, pages 52-59). On page 55 of the same book, an 'alms bowl shaped water pot with painted enamel decoration' dated to the 11th year of Qianlong's reign, equivalent to 1746, is also listed. This record might refer to a piece such as the present lot, or possibly this very same water vessel.

Also according to Peter Lam, glassware designs were often sketched by the Ruyiguan (Hall of Ruyi) or by the workshops in the Zaobanchu (Imperial Palace Workshops), and after the approval of the Emperor, the design would be sent to the glasshouse for production.



The design of the finger citron, or Buddha's Hand, was highly favored by the Qianlong emperor, a devout Buddhist who is known to have commissioned the making of a large number of objects in the Palace Workshops decorated with Buddhist themes and designs. In China, the Buddha's hand fruit is a symbol of happiness, longevity and good fortune. It is also a traditional temple offering and a New Year's gift.

Literature comparison: Compare with a water pot decorated in polychrome enamels on clear ground with flowering plants and the base inscribed with a similar reign mark within a square included in *Elegance and Radiance*, op. cit., p. 366, pl. 145, where it is noted that the seal mark conforms to the imperial format. Compare also a related enameled glass water pot from the Paul and Helen Bernat Collection which sold at Sotheby's Hong Kong, 15th November 1988, lot 76.

藍料琺瑯彩佛手瓜蘋果尊，乾隆

中國，底部雙圈描金四字乾隆款，乾隆年代1735-1796。描金脫落，但仍可看清字跡。

來源：英國私人遺產

品相：品相良好。琺瑯釉質有些磨損，表面刮痕很小，整體顏色幾乎沒有褪色；款幾乎完全消失；有些開放的氣泡，還有其他細微的製造缺陷；圈足有使用痕跡。

重量：252 克

尺寸：直徑8.5 厘米

Estimate EUR 1,500,-
 Starting price EUR 750,-



97
**A RUBY RED-OVERLAY 'SHOU'
GLASS BOX AND COVER, QING**

China, 1820-1920 or earlier*. The rounded box rising from a short foot ring, the domed cover deftly carved through the ruby-red layer with a shou character in the center and five bats along the sides, above three peaches, three pomegranates and two Buddha hand citrons, all on a transparent white bubble-suffused ground.

Provenance: British private collection.

Condition: Good condition with minor wear and manufacturing flaws, minimal nibbles, a small chip (1.2 cm long) to the lip of the cover, and some open bubbles, mostly to the foot ring.

Weight: 338.3 g

Dimensions: Diameter 10.4 cm

Four-character Qianlong mark in overlay to base. The lips of the box and the cover as well as the foot ring are carved from the overlay glass as well.

* There is a distant chance that this box was made before 1820, even towards the end of the Qianlong period (c. 1780-1790), and therefore could be mark and period, however the intricately incised rhombic pattern to the background would be rather unusual for the period. Therefore, we chose to date this piece more conservatively.

霏雪地寶石紅套料蓋盒，清代

中國，1820-1920 或更早。圓形的盒子，短圈足，圓頂狀盒霏雪地上套紅寶石料，紅料巧妙的雕成壽字，側面有五個蝙蝠，上面三個桃子，三個石榴和兩個佛手。

來源：英國私人收藏

品相：品相良好，輕微磨損和製作缺陷，小的磕損，蓋的邊緣有小裂縫（長1.2厘米）和一些開孔的氣泡，主要在圈足周圍。

重量：338.3 克

尺寸：直徑 10.4 厘米

Estimate EUR 500,-

Starting price EUR 250,-

98
**A MUSTARD-YELLOW GLASS BOWL,
PROBABLY IMPERIAL, QING DYNASTY**

China, 1727-1800. Translucent, virtually flawless and thick glass of intense, mustard color. The deep vessel is of flaring form with a slanted lip and supported by a massive, cylindric foot with a broad rim and slightly recessed base.

Provenance: From a private collection of old Chinese glass, by repute acquired before 1980. Thence by descent.

Condition: Excellent condition with minor wear and firing irregularities. A small loss to one of the feet of the hardwood base.

Weight: 497.5 g

Dimensions: Diameter 15.5 cm

Streaked by a few almost invisible veins and swirls to the base and exterior wall, and with several larger bubbles to the base, sealed with polished glass paste as part of the original manufacturing process. Extremely rare!

Yellow was generally reserved for Imperial use, although a variety of different yellow tones were produced at the Imperial glassworks throughout the Qing dynasty ranging from a relatively pale color to a richer egg-yolk color and to an ochre or mustard yellow, like the present bowl.

With a Qing dynasty hardwood base supported on five feet in the form of sinuous bifurcated dragon tails. (2)

**AUCTION RESULT
COMPARISON**

Compare with a related bowl at Christies London on November 5th, 2013, in Fine Chinese Ceramics and Works of Art, lot 260, for GBP £5,625, and a near-identical bowl sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 27 September 2014, lot 133, for EUR €8,500.



芥末黃料碗，可能為御製，清代

中國，1727-1800。半透明、幾乎無瑕的厚實玻璃，濃鬱的芥末黃色。深碗呈喇叭形向外張開，並由巨大的圓柱狀腳支撐，邊緣寬大，底部略凹。

來源：中國料器老收藏，據說購於1980年前，保存至今。

品相：品相極好，輕微磨損和燒製瑕疵。硬木底座一足有小缺損。

重量：497.5 克

尺寸：直徑15.5 厘米

拍賣結果比較：一件相似的碗2013年11月5日售于倫敦佳士得《中國陶瓷類工藝品》拍號260，成交價 GBP £5,625；另一件幾乎一模一樣的碗售于本藝廊2014年9月27日《中國藝術、佛教和印度教》拍號133，成交價 EUR €8,500。

Estimate EUR 500,-

Starting price EUR 250,-



99

A RARE GILT-COPPER CHAMPLEVÉ ENAMEL JARDINIÈRE, QIANLONG

China, 1735-1796. Supported on five gilt repoussé copper Buddhist lion heads feet, the lobed gilt repoussé copper body ornately decorated with champlevé enamels in ruby red, sapphire blue, turquoise, and dusky pink with lotus scrolls within lobed reserves, the rim with a neatly incised key fret band, lotus, and diaper patterns.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Overall good condition with small losses to the enamels, extensive wear and traces of use, and a nicely grown patina.



Georg Weifert (1850-1937)

Weight: 4.5 kg
Dimensions: Height 22.7 cm, Diameter 39 cm

AUCTION RESULT COMPARISON

Compare with a related pair of jardinières and stands offered by Sotheby's Paris in Arts d'Asie on 12 December 2017, lot 43, bought-in at EUR €60,000-80,000.



罕見鑿胎琺瑯花盆，乾隆

中國，1735-1796。五個銅鍍金佛獅頭為足，花盆飾以寶石紅色、寶石藍、藍綠色、綠松石和暗粉紅色琺瑯彩。可見纏枝蓮紋與邊緣整齊花卉紋帶。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：整體品相良好，琺瑯有小缺失，大面積磨損和使用痕跡，天然包漿。

重量：4.5 公斤

尺寸：高22.7厘米，直徑 39厘米

拍賣結果比較：一對相似花盆見巴黎蘇富比《亞洲藝術》2017年12月12日，拍號 43，估價EUR €60,000-80,000。

Estimate EUR 1,500,-
Starting price EUR 750,-

100

A MINIATURE CLOISSONNÉ AND GILT-BRONZE PILGRIM FLASK, BIANHU, MING DYNASTY

China, 1368-1644. The flattened globular body with a Manchurian crane on one side and a deer on the other, both surrounded by lingzhi-shaped clouds, surmounted by a straight neck flanked by a pair of s-shaped gilt handles.

Provenance: Old English private collection. By repute acquired from Sydney L. Moss Ltd., London.

Condition: Good and fully original condition with extensive wear, manufacturing flaws and pitting as expected in this type of ware, some minor nicks with associated losses.

Weight: 78 g

Dimensions: Height 7.3 cm

Elaborately enameled in white, yellow, red, blue and green on a brilliant turquoise ground, the interior of the base, foot rim, lip and handles gilt.

AUCTION RESULT COMPARISON

Compare with a related but larger bianhu sold by Bonham's Hong Kong in Fine Chinese Art on 28 November 2011, lot 389, for HKD \$187,500.



微型景泰藍鑲金抱月扁壺，明代

中國，1368-1644。扁壺一面飾有滿州鶴，另一面是鹿，四周如意形雲紋，頸部兩側飄帶形鑲金雙耳。

來源：英國私人老收藏，據說購於倫敦 Sydney L. Moss Ltd.

品相：總體品相良好，磨損嚴重，有製作缺陷，輕微劃痕和相關缺損。

重量：78 克

尺寸：高 7.3 厘米

拍賣結果比較：一件相似但較大的扁壺于2011年11月28日香港邦翰思《中國藝術》拍賣389，成交價HKD \$187,500。

Estimate EUR 500,-

Starting price EUR 250,-

101

A GILT-COPPER CLOISSONNÉ VASE, TIANQIUPING, JIAQING

China, 1796-1820. Enameled in bright colors with gilt wire around the body with lotus and peony blossoms, the shoulder with plum and Buddha's hand citrus trees below a ruyi band, the individual compositions divided by vertical leiwen bands, all on a bright turquoise ground.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Twice drilled, once to the base with associated losses and once to the rim, otherwise in very good condition with minor wear and pitting. The base with some minor losses, age cracks, and a fine dark patina.



Georg Weifert (1850-1937)

Weight: 3.3 kg in total

Dimensions: Height 33 cm (the vase) and 41 cm (incl. base)

The foot with a key fret pattern on a sapphire blue ground. The flat everted rim, the foot ring, and the recessed base are gilt copper with a gilt border around the shoulder as well.

With a finely carved and pierced hardwood base supported on five feet, probably of the period. (2)

Auction result comparison: Compare with a related pair of considerably larger vases sold by Christie's London, South Kensington in Chinese Ceramics and Works of Art on 15 July 2005, lot 5563, for GBP £16,200.

景泰藍天球瓶，嘉慶

中國，1796-1820。鑲金下方一圈如意紋。纏枝蓮紋牡丹紋色彩鮮豔，肩部飾有蓮花和李子及佛手紋，間隔修飾雷紋。明亮的綠松石琺瑯地。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：兩個鑽孔，一個在底座中央，一個在圈足邊緣，除此之外質量很好，有輕微磨損和點蝕。底座輕微缺損，年代裂紋，細膩的深色包漿。

重量：總3.3公斤

尺寸：瓶高33厘米，含底座高41厘米

Estimate EUR 500,-

Starting price EUR 250,-



102

**A RARE CLOISONNÉ
ENAMEL 'FOREIGNERS' VASE,
LATE MING TO EARLY QING**

China, 1560-1680. Of square slender form with tapering sides on a recessed gilt base rising to an everted rim gilt to the interior and exterior, and a gilt border between the sides and the shoulder. The reddish gilt and deep sapphire blue ground suggest this vase was made during the late Ming dynasty.

Provenance: From an old Boston family estate, by repute acquired in China around 1900, thence by descent in the same family.

Condition: Fine condition with extensive wear, dents especially to the base and finial, small losses, old touch-ups and fillings mostly to edges, firing flaws and extensive pitting, all as expected from wares of this period and type. Fine patina with malachite green areas.

Weight: 2,429 g

Dimensions: Height 37.8 cm

Enameled with gilt wire, two sides showing two or three foreigners on a bridge above a deer or a Manchurian crane amid scrolling lotus with blossoms, pines, bats, and dragonflies, the other two sides with blossoming lotus, pine, deer and a central pavilion, below ruyi and cash bands, the shoulder with lotus flowers below a key fret band, all on a deep sapphire blue ground, a choice of color associated with early cloisonné from the Jingtai era onwards.

After Macau was leased to Portugal in 1557 as a trading post, in exchange for an annual rent of 500 tael, the subject of foreigners became increasingly popular again, foreigners having been depicted in Chinese ceramics as early as the Tang period but seemingly forgotten in secular art until the Ming dynasty. Combining a fascination with the exotic and derisive yet benevolent humor, these foreigners (usually Portuguese or Dutch) are depicted with exaggerated features bordering on the grotesque, of which the present piece is a striking example.

Literature comparison: Compare with a pair of cloisonné and gilt bronze candle holders in the form of foreigners, sold by Christie's Hong Kong in Masterpieces of the Enameller's Art from the Mandel Collection on 30 May 2012, lot 3906.

罕見的景泰藍《西洋人》方瓶，明末清初中國，1560-1680。方形細長，頸部內凹，邊緣交叉如鑲金。紅色的鍍金和深藍寶石色底表明此花瓶是在明末。

來源：波士頓老家族遺產，據說1900年前後購於中國，自此保存在同一家族至今。

品相：品相良好，嚴重磨損，尤其是底部有凹痕，細小的損失，陳舊的修補和填充物大部分在邊緣，燒製缺陷和廣泛的凹痕，所有這些都是這個時期和類型的產品所具有的特徵。

重量：2,429 克

尺寸：高37.8 厘米

Estimate EUR 1,500,-

Starting price EUR 750,-



103

A CANTON ENAMEL 'BAXIAN' DISH, MID-QING

China, 1750-1850. Finely enameled on copper alloy with a depiction of the Eight Immortals (Baxian) in a field by a lake with a tree, flowers and craggy rock, the interior sides with two lotus bands, the upper with Buddhist symbols within reserves, the base with five coiled dragons enclosed by a key fret band.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Original condition with firing flaws, hairlines, pitting, and extensive traces of use. The front slightly faded.



Georg Weifert (1850-1937)

Weight: 676 g

Dimensions: Diameter 26.3 cm

廣東琺瑯彩八仙盤，清代中期

中國，1750-1850。盤中花草樹木山石，銅胎精細上釉，描繪了神話中的八仙場景。內壁纏枝蓮紋，折沿處開光，並描繪佛教法器。底座五龍盤繞。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：原始品相，燒製缺陷，細髮絲裂縫，點蝕，廣汎使用痕跡。前面略有褪色。

重量：676 克

尺寸：直徑 26.3 厘米

Estimate EUR 500,-

Starting price EUR 250,-



104

A CLOISONNÉ ENAMELED OPIUM LAMP, QING DYNASTY

China, 1644-1912. The octagonal base enameled in many colors with shou characters on each side, below an openwork leiwen pattern on metal. Inscribed to the base with a Chinese maker's mark.

Provenance: From the collection of Alexander Popov in Novi Sad, Kingdom of Serbia, acquired between 1900-1920.

Condition: Good condition with some wear and minor manufacturing flaws. The glass with minimal nibbles and firing irregularities.



Alexander Popov

Weight: 294.5 g

Dimensions: Height 29.8 cm

景泰藍鴉片燈，清代

中國，1644-1912。八角形的底座上多色琺瑯彩，每一面都繪有壽字紋，底座上刻有中國製造商的標記。

來源：塞爾維亞諾莎得Alexander Popov 收藏，購於1900-1920年中間。

品相：品相良好，一些磨損和輕微製造缺陷。玻璃上有輕微劃痕和燒製缺陷。

重量：294.5 克

尺寸：高29.8 厘米

Estimate EUR 300,-

Starting price EUR 150,-



105

A CANTON ENAMEL 'FISH' BASIN, QING DYNASTY

China, 1800-1850. The circular basin with deep rounded sides rising to a flat everted rim with a gilt lip and supported on a gilt ring foot with a slightly recessed base, the center enameled with multi-colored goldfish amid aquatic plants on a sky-blue ground and encircled by a leiwen border.

Provenance: From an old Boston family estate, by repute acquired in China around 1900, thence by descent in the same family.

Condition: Some losses to the inner edge with old fillings to both sides (fillings to less than 5 % of the overall surface), extensive crackling to the well, wear, some abrasions.

Weight: 1,233 g

Dimensions: Diameter 40.3 cm

The interior sides and rim with blossoming lotus, peaches, pomegranate, melon, hulu gourd, all on a cobalt blue ground, a ruyi border below the rim, and the exterior with sinuous chilong on a bright turquoise ground.

廣東琺瑯魚藻纏枝蓮紋盆，清代

中國，1800-1850。圓形盆，深圓形側面，唇外撇，邊緣外翻鑲金，圈足鑲金內凹，中心天藍色地，飾有彩色金魚和水藻，修飾雷紋以及纏枝蓮紋。並被雷文邊境。

來源：波士頓老家族遺產，據說1900年前後購於中國，自此保存在同一家族至今。
品相：內邊緣一些缺損，內外都有舊時填補（修補少於整體面積的5%），盆內嚴重開片，磨損和一些擦傷。

重量：1,233 克

尺寸：直徑40.3 厘米

Estimate EUR 800,-

Starting price EUR 400,-





106

A SILVER 'DRAGON' BOWL, QING DYNASTY

China, 19th century. The finely engraved and embossed silver bowl is decorated with eight cicada-blade shaped reserves, each with a furious dragon amid clouds and bamboo coves, all within a plantain leaf and a key fret border.

Provenance: From a private collection in Riga, Latvia.

Condition: Fine condition with some old wear, traces of use and one loss of two millimeters.

Weight: 1207.5 g (total)
Dimensions: Diameter 19.8 cm

The base with an openwork shou character for longevity. The inner of the vessel with a matching glass bowl. Also note the massive, slightly tapered foot.

龍紋銀碗，清代

中國，十九世紀。銀碗上精美浮雕的裝飾著八片蟬狀的紋帶，紋帶內裝飾草葉紋，紋帶上方裝飾雲間飛龍。

來源：拉脫維亞瑞甲私人收藏

品相：品相良好，一些舊磨損，使用痕跡和一道兩毫米的缺損。

重量：總1207.5 克

尺寸：直徑19.8 厘米

Estimate EUR 600,-

Starting price EUR 300,-



107

A FINE SILVER TEAPOT, QING DYNASTY

China, 19th century. The sides embossed and engraved with two lobed medallions and manifold figural temple scenes within. The spout and handle designed in the shape of bamboo. The knob on the lid made in the shape of an openwork flower amid its vines and leaves.

Provenance: From an old private collection in Zagreb, Croatia.

Condition: Minor old wear and traces of use. The marks at the base are worn to illegibility.

Weight: 764.7 g
Dimensions: Length 24.5 cm from spout to handle

All amid various finely incised key fret, leiwen and triangle borders. The base with three maker and hall marks. Together with a carved openwork hardwood base from the same period. (2)

竹節開光人物場景銀茶壺，清代

中國，十九世紀。側面壓印並開光，內部眾多的人物場景。壺嘴和手柄採用竹節形設計。蓋子上的旋鈕在藤蔓和葉子之間呈鏤空花狀。

來源：克羅地亞薩格勒布私人老收藏

品相：輕微老磨損，使用痕跡。壺底落款已模糊。

重量：764.7 克

尺寸：從執柄到壺嘴長 24.5 厘米

Estimate EUR 600,-

Starting price EUR 300,-



108

A LARGE EXPORT SILVER TRAY, PEIJI, SHANGHAI, LATE 19TH CENTURY, 2069 GRAMS

China, Qing dynasty. Of lobed square form, the well neatly engraved with a landscape and various buildings, a fisherman, a scholar on a donkey and a noble lady in a pavilion, enclosed by a raised border decorated with a dragon, the Seven Sages of the Bamboo Grove amid bamboo and prunus.

Provenance: The collection of the late David Wood and Sophia Boulton Wood, acquired in Hong Kong between 1900 and 1920 and thence by descent in the same family.

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



Sophia Boulton Wood, 1901

Weight: 2,069 g
Dimensions: 41 x 41 cm

Centered by monogram DW in a circular medallion with a Greek key border. Stamped marks CW and Peiji to backside. The lip made in the shape of bamboo sticks.

AUCTION RESULT COMPARISON

Compare with a related export silver tray of 1,630 grams at Sotheby's New York in Important Americana, 17 January 2019 - 20 January 2019, lot 62, sold for USD \$8,750.



大型中國外銷銀托盤，培記，上海，十九世紀末，2069 克
中國，清代。方形托盤，四角成菱形，中央整齊地刻有山水樓臺，一位漁夫，一位騎驢的文人和一個涼亭裡的貴族夫人。折沿處局部龍紋，局部可見竹林七賢以及桃李花樹。

來源：David Wood 與 Sophia Boulton Wood 收藏，1900 至 1920 購於香港，自此保存在同一家族至今。

品相：品相極好，輕微磨損和使用痕跡。

重量：2,069 克

尺寸：41 x 41 厘米

拍賣結果比較：一件類似外銷銀托盤（1,630 克）2019 年 1 月 17 至 20 日售於紐約蘇富比《重要美洲文物》拍賣 62，成交價 USD \$8,750。

Estimate EUR 1,200,-
Starting price EUR 600,-



109
**A 'CHRSANTHEMUM
 AND BUTTERFLIES'
 SILVER BOX, QING**

China, 1870-1910. The massive silver box is embossed in high relief to depict leafy chrysanthemum amid their gnarly stems and flying butterflies. The same motif is found on the base, all above an exquisitely punched spiral ground. Extremely fine incision work.

Provenance: From a British private collection.
Condition: Wear, traces of use and minor dents.

Weight: 221.5 g
 Dimensions: Diameter 8.5 cm

The sides bear several variations of the shou character for longevity in high relief and within a key fret border.

菊花蝴蝶銀盒，清代中國，1870-1910。厚重的銀盒上浮雕飛舞的蝴蝶與多葉菊花。盒底有相同的圖案。做工非常精美。

來源：英國私人收藏
 品相：磨損和使用痕跡以及輕微凹陷
 重量：221.5 克
 尺寸：直徑8.5 厘米

Estimate EUR 300,-
 Starting price EUR 150,-



110
**A 'CHRSANTHEMUM
 AND BUTTERFLIES'
 SILVER BOX, QING**

China, 1870-1910. The massive silver box is embossed in high relief to depict leafy chrysanthemum amid their gnarly stems and flying butterflies. The same motif is found on the base, all above an exquisitely punched spiral ground. Extremely fine incision work.

Provenance: From a British private collection.
Condition: Wear, traces of use and minor dents.

Weight: 231.2 g
 Dimensions: Diameter 8.8 cm

The sides bear several variations of the Shou sign for longevity in high relief and within a key fret border.

菊花蝴蝶銀盒，清代中國，1870-1910。厚重的銀盒上浮雕飛舞的蝴蝶與多葉菊花。盒底有相同的圖案。做工非常精美。

來源：英國私人收藏
 品相：磨損和使用痕跡以及輕微凹陷
 重量：231.2 克
 尺寸：直徑8.8厘米

Estimate EUR 300,-
 Starting price EUR 150,-



111

A LARGE SILVER TEAPOT AND COVER, QING DYNASTY

Sino-Tibetan, 18th-19th century. The body of the tea vessel of tapering cylindrical form with a broad, curved spout and handle. The mouth incised with a key fret band and the cover with a large finial in the form of a foliate lotus bud. All decorated with floral and scrolling designs executed in repoussé.

Provenance: German private collection.

Condition: Very good condition with minor wear, some dents and dings, and surface scratches.

Weight: 1,924 g
Dimensions: Height 30.7 cm

Auction result comparison: Compare with a related tea vessel at Christies Amsterdam in Decorative Arts, March 22-23 2011, lot 159, sold for EUR €6,000.

大型銀茶壺，清代
漢藏，十八至十九世紀。茶具的主體為圓錐形，壺嘴寬大。壺嘴和壺身連接處飾卷葉紋帶，蓋上有一個大型蓮花苞蓋鈕。所有裝飾均採用鑿花設計的花卉和捲葉紋。

來源：德國私人收藏
品相：品相極好，輕微磨損，一些凹陷，表面有划痕。
重量：1,924 克
尺寸：高30.7 厘米

Estimate EUR 800,-
Starting price EUR 400,-

112
A MOTHER-OF-PEARL
STATUE OF SHOULAO,
KANGXI

China, 1662-1722. Finely carved to depict the standing god holding a peach of longevity and a fly whisk. He wears long robes tied together with a sash. Note the fine incision work to his long beard. The near-flawless material has a fine luster.

Provenance: From a private collector in Paris, France.

Condition: The significant old wear is a testimonial for a long history of handling. The wooden base is attached to the statue and cannot be removed. Fine natural hairlines to backside. Minuscule losses.

Weight: 84.4 g including the base
Dimensions: Height 10.8 cm including the base

珍珠貝母雕壽老，康熙
中國，1662-1722。精雕細刻描繪了持長壽桃和拂塵的壽老立像。他穿著長袍，繫著腰帶，長鬚上的精細雕刻工藝。幾乎無瑕的材料具有良好的光澤。

來源：法國巴黎私人收藏
品相：明顯老磨損，可證明曾被常年使用。木製底座已固定在雕像上，無法拆除。背面有天然髮絲綫縫。細小缺失。
重量：含底座84.4 克
尺寸：含底座高 10.8 厘米

Estimate EUR 300,-
Starting price EUR 150,-

113
AN AMBER 'CARP' PENDANT, QING

China, 19th to early 20th century. The translucent material with natural internal crazing and of an intense, quite pure and deep honey color, carved in the form of a carp swimming in a lotus pond amid aquatic plants.

Provenance: Old English private collection.

Condition: Superb condition with little wear, which is quite rare due to the fragile nature of the material!

Weight: 20.9 g
Dimensions: Length 5.5 cm

Four horizontal piercings allow this piece to be worn alternatively as a pendant or a dress fitting.

**AUCTION RESULT
COMPARISON**

Compare with a related, slightly larger piece sold by Bonham's London (Knightsbridge) in Asian Art on 12 May 2014, lot 491, for GBP £4,000.



琥珀鯉魚挂件，清代
中國，十九世紀至二十世紀初。半透明琥珀具有自然的內部裂紋，並具有濃烈且純淨的蜜色，雕刻成蓮池鯉魚。

來源：英國私人老收藏
品相：品相極好，輕微小磨損，由於琥珀極易碎，所以此挂件尤為難得。
重量：20.9 克
尺寸：長 5.5 厘米
拍賣結果比較：一件相似且更大的挂件售于倫敦邦翰思2014年5月12日，拍號491，成交價 GBP £4,000。

Estimate EUR 600,-
Starting price EUR 300,-





114

A CARVED 'LINGZHI' STAG ANTLER WATERPOT, SHUIYU, LATE MING – EARLY QING

China, 17th-18th century. The vessel is made from a single piece of the pale-ochre and dark-amber colored horn as a craggy rock forming both the well and the stand, from which numerous lingzhi of various forms and shapes grow. Some of these lingzhi also serve as brush rests.

Provenance: From a British private collection, by repute in same family since "before the second world war". The base with an old and faded collector paper label reading: "A Chinese 18th c deer horn carved (1736-1795)" (text partially reconstructed due to illegibility)

Condition: Excellent condition with old wear and superb, naturally grown patina!

Weight: 118.9 g
Dimensions: Length 7.6 cm

Stag antler is a material which was only used rarely for scholar's desk items.

角雕靈芝形水丞，明末清初
中國，十七至十八世紀。水丞是由一塊淺赭色和暗琥珀色的角製成，形如山岩，上有形狀不一的靈芝。這些靈芝也可做為筆擱。

來源：英國私人收藏，據說自二戰前就保存於同一家族至今。底部有一個藏家老標籤
"A Chinese 18th c deer horn carved (1736-1795)" (局部難以辨認)

品相：品相極好，老磨損和極好的天然包漿

重量：118.9 克
尺寸：長7.6 厘米

Estimate EUR 1,200,-
Starting price EUR 600,-

115
**AN IVORY 'GUANYIN
 AND CHILD' GROUP,
 LATE MING DYNASTY**

China, 16th-early 17th century. Depicted with the bodhisattva standing and holding a child and a rosary, wearing voluminous wide-sleeved robes with her hair untied, the child clutching a fruit, the ivory deeply patinated to a creamy tone suffused with caramel patches.

Provenance: Spink & Son Ltd, Ivories of China and the East, 1984, cat no 44. An English collector, acquired from the above, and thence by descent. Illustrated on the cover of the Spink catalogue.
Condition: Old wear and weathering, age cracks, minor losses. Overall good condition, especially considering the age of this fine piece.

Weight: 430.6 g without base
 Dimensions: 19.5 cm (including base) and 18 cm (without base)

Associated wood base. (2)

**AUCTION RESULT
 COMPARISON**
 Compare with a closely related carving at Sotheby's Hong Kong in Scholarly Art from the Collection of Mr and Mrs Gerard Hawthorn, 31 May 2018, lot 22, sold for HKD \$100,000.



象牙觀音送子，明末
 中國，十六至十七世紀初。觀音立像，一手抱一童子一手拿著一串念珠，穿著寬大的長袖長袍，頭髮沒有束縛，孩子抓著水果，象牙成奶色，上面分佈著焦糖色的斑點。

來源：Spink & Son Ltd藝廊，中國和亞洲象牙，1984，畫冊編號44。英國收藏家，購於上述藝廊，保存至今。為Spink畫冊封面。
 品相：老磨損與風化，年代裂紋，輕微缺損。整體品相相對於其年代而言非常好。
 重量：不含底座430.6克
 尺寸：含底座19.5厘米；不含底座18厘米

拍賣結果比較：一件相似的雕像于香港蘇富比《來自Mr and Mrs Gerard Hawthorn收藏的文房藝術》，2018年5月31日，拍號22，成交價HKD \$100,000。

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





116

AN IVORY FIGURE OF THE EIGHTEEN-ARMED AVALOKITESVARA, LATE QING TO REPUBLIC

China, 1870-1930. Seated in padmasana on a lotus base, wearing a bodhisattva crown, with the two main hands clasped together above two hands holding an alms bowl in the center, surrounded by radiating arms holding various attributes including the conch, dharmachakra, sword of wisdom, drum, rosary.

Provenance: Czech private collection.

Condition: Excellent condition with minor wear, few small losses, age cracks, fissures, and a fine patina.

Weight: 1,312 g

Dimensions: Height 29.8 cm (the figure) and 32 cm (incl. base)

Mounted on an old European base from the period. (2)

象牙千手觀音坐蓮像，清末民初

中國，1870-1930。千手觀音跏趺坐于蓮花座上，頭戴菩薩冠，一雙手合十，一雙手拿著一個施捨碗，其他手分別持法器，如海螺，佛法，智慧之劍，鼓，念珠。

來源：捷克私人收藏

品相：極好品相，輕微磨損，輕微小缺損，年代裂紋，裂縫和細膩包漿。

重量：1,312 克

尺寸：像高29.8 厘米，含底座32 厘米

Estimate EUR 1,500,-

Starting price EUR 750,-



Qing dynasty depiction of a scholar painting amidst his admirers, see the ruler next to him

117

A SIGNED AND INSCRIBED IVORY RULER, QING DYNASTY

China, 18th to early 19th century. Finely incised with a furious dragon amidst numerous flames and clouds, grasping for the magic pearl. Four-character inscription "Old dragon plays with pearl" and two-character signature Yuan Chang.

Provenance: Spink & Son Ltd, Ivories of China and the East, 1984, cat. no. 99 (erroneously described as scroll weight). An English collector, acquired from the above, and thence by descent. Old Spink paper label and paper label with number "99" to backside.

Published: Spink & Son Ltd, Ivories of China and the East, 1984, cat. no. 99.

Condition: Old wear, age cracks, minor nicks. Overall good condition.

Weight: 90.2 g

Dimensions: Length 26 cm

老龍戲珠象牙尺，清代

中國，十八世紀至十九世紀初。雲龍戲珠紋。落款“元長”。

來源：Spink & Son Ltd藝廊，中國和亞洲象牙，1984，畫冊編號99（錯誤描述為鎮紙）。英國收藏家，購於上述藝廊，保存至今。背面有Spink 紙標籤，上有“99”。

品相：老磨損，年代裂紋，輕微刻痕。整體品相良好。

重量：90.2 克

尺寸：長 26 厘米

Estimate EUR 500,-

Starting price EUR 250,-



118

A 'CHILONG' IVORY POURING SPOON, QING DYNASTY

China, 18th century. Carved in log raft shape with a figural handle depicting five intertwined chilong dragons with their bifurcated tails executed in meticulous openwork. One dragon has its head upside down and a lingzhi cloud pattern, in high relief, is adorning the rim of the spoon.

Provenance: Austrian private collection.

Condition: Overall good condition with a minor old break at the handle, which has been repaired, tiny natural age cracks and wear. The ivory has nicely grown into a golden-yellow patina.

Weight: 79.8 g

Dimensions: Length 19.5 cm

The present tea pouring spoon, carved from the same piece of ivory, and possibly modeled after an archaic jade, is elaborately decorated with five lively four-clawed chilong dragons, detailed with neatly incised spines, nostrils, ears and bifurcated scrolling tails. The attention on details epitomizes the exquisiteness of earlier Qing dynasty imperial ivory carving. Only a handful of other examples of this type of chilong carvings are known to exist.

Similarly carved chilong dragons with archaistic motifs appear to have been made as early as the Yuan dynasty, as suggested by a circular plaque in the Metropolitan Museum of Art, New York, attributed to the Yuan to Ming dynasty, included in Chinese Decorative Arts: The Metropolitan Museum of Art, New York, 1997, p. 41. The plaque is carved in high relief with four chilong dragons clambering on an archaistic C-scrolled ground.

For a comparable ivory box and cover from the early Qing dynasty, see one in the Palace Museum, Beijing, illustrated in The Palace Museum Collection of Elite Carvings, Palace Museum, Beijing, 2002, cat. no. 133.

According to court records, close to 30 ivory carvers served at the Qing court from the Kangxi to Qianlong periods, including eight artisans from Suzhou, most of them related by blood or from the same school. Surviving court archives, unfortunately, often lack the names of the carvers or the details of the works, making it difficult to match them to individual pieces. For instance, according to the records, a pair of ivory boxes with archaistic dragons was presented to the Yongzheng Emperor in late 1726 but lack further details. See Yangxindian Zaobanchu shiliao jilan [Reader of historical material on the Workshops in the Hall of Mental Cultivation], vol. 1: Yongzheng chao [Yongzheng period], Beijing, 2013, pp. 111-112.

象牙雕螭龍勺，清代

中國，十八世紀。雕刻而成木筏狀，具象形手柄，刻畫了五條交織在一起的螭龍，其分叉的尾巴在細緻的鏤空中清晰可見。一條龍的頭頂朝下，勺子的邊緣飾有高浮雕的靈芝雲紋。

來源：奧地利私人收藏

品相：整體 品相良好，柄部有輕微舊裂，已修復。些微自然年代裂紋和磨損。自然金黃色包漿。

重量：79.8 克

尺寸：長 19.5 厘米

Estimate EUR 500,-

Starting price EUR 250,-



119

A CARVED GOURD 'LANDSCAPE' CRICKET CAGE AND MATCHING IVORY COVER, QING

China, 1644-1912. The globular body with a broad waisted neck and flaring towards the thick ivory-bound rim. The domed circular cover is finely pierced and carved in openwork with peaches and Buddha's hand citrus on foliate branches. The gourd patinated to a golden chestnut tone.

Provenance: From an Austrian private collection.

Condition: Good condition with one age crack to the gourd with an old wax filling, the ivory rim with minor age cracks and a fine patina.

Weight: 137.7 g in total

Dimensions: Height 10.3 cm (the gourd and cover) and 12 cm (incl. base)

The body lightly incised and carved to the exterior with a mountainous landscape with a meandering river, pavilions, a small bridge, mature pine trees, other trees, a scholar taking in the scenery, and another figure fishing from a small skiff in the water.

With a small matching hardwood base in the form of an open lotus leaf supported on four feet, of the period. (2)

AUCTION RESULT COMPARISON

Compare with a related gourd cricket cage sold by Sotheby's Hong Kong in Important Chinese Art on 3 April 2019, lot 3689, for HKD \$40,000.



象牙蓋山水紋油壺魯葫蘆，清代

中國，1644-1912。葫蘆高身，色已深黃，腹、腰、翻比例均勻，周身針刺山水紋，紋飾濃淡有致。旧配象牙口框，鏤空雕刻仙桃佛手。

來源：奧地利私人收藏

品相：品相良好，一道年代裂紋，舊時已用蠟修復。象牙邊緣有輕微年代裂紋和細膩包漿。

重量：總137.7克

尺寸：葫蘆和蓋總高10.3厘米，含底座12厘米

拍賣結果比較：一件相似油壺魯葫蘆售于香港蘇富比，2019年4月3日拍號3689，成交價 HKD \$40,000。

Estimate EUR 500,-

Starting price EUR 250,-

120

A CANTON SCHOOL 'MAGIC' IVORY BALL ON A TALL STAND, QING DYNASTY

China, Guangdong, 1840-1900. Carved ivory with detailed openwork, reticulation and incising. The group consists of a large set of concentric balls, a supporting plate, a stand, a top finial and a base.

Provenance: From an old English private collection.

Condition: Some losses, age cracks, old wear and a fine, naturally grown patina.

Weight: 349 g

Dimensions: Height 34.5 cm



The set of concentric balls bears numerous smaller, nested openwork balls inside, each manually and differently carved, one inside the other from the largest to the smallest, ingeniously made from a single piece of ivory. The stand shows several scenes including scholars playing weiqi and boys holding a string of cash. The base shows floral scrolls in openwork carving.

This type of ivory balls was made in the Guangdong region during the mid- to late-Qing dynasty. The most puzzling thing about this amazing piece of craftsmanship is how these delicate balls were made one inside the other. This technique fascinated the Chinese as well as the Europeans in the 19th century and its earliest nickname was the 'demon's balls'.

The process of making a demon's ball usually consists of the following six stages:

1. Selection and cutting down of material
2. Using a lathe to turn the cylinder into a sphere
3. Boring holes
4. Carving inner spheres using a curved cutting tool
5. Decorative carving of outer layer
6. Decorative carving of inner layers

Steps two to four consist of the intricate cutting necessary to produce nested balls. These steps require the use of a lathe. Another important trick is the drilling of evenly spaced perpendicular holes into the outer surface. In fact, this is based on an ingenious, secret geometrical concept which is believed to have been lost at some point in history, making it impossible to ever reproduce these balls again.

With an associated hardwood stand, carved in openwork, dating from the same period. (2)

Literature comparison: The National Palace Museum, Taipei, recently produced an interesting video, explaining the concept and technique of ancient demon balls.

廣東象牙套球擺件，清代

中國，廣東，1840-1900。套球表面以高浮雕雕刻人物樓臺，內部則雕刻各種鏤空精緻的幾何紋，每層皆可靈活轉動。支架上鑲雕八仙及山水人物。整個擺件由承盤、支架、底座組合而成。

來源：英國私人老收藏

品相：一些缺損，年代裂紋，老磨損和細膩天然的包漿。

重量：349 克

尺寸：高34.5 厘米

Estimate EUR 500,-

Starting price EUR 250,-

121

AN IVORY TEAPOT AND COVER, QING DYNASTY

China, 1820-1880. The massive teapot carved with two lobed square reserves depicting playing children amid craggy rocks, palm and pine trees. The foot, spout, handle, shoulder and lid further decorated with foliate lotus scrolls in light relief. The knob carved as single lotus bud.

Provenance: B. Takinami, Juan C. Gomez, Montevideo. Original label to base. Georg Weifert (1850-1937), acquired from the above. Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Natural age cracks, fine patina, some stains, wear and traces of use. Small old filling to lip. The handle with minuscule traces of old glue. Overall good condition.



Georg Weifert (1850-1937)

Weight: 1,337.7 g (excluding the base)

Dimensions: Length 21 cm, Height 19 cm (without base) and 21 cm (with the base)

Associated hardwood openwork base. (2)

象牙茶壺，清代

中國，1820-1880。大茶壺開光雕刻著在假山園林中嬉戲的孩子。足部、壺嘴、執柄、肩部和蓋子上裝飾著繡枝蓮紋。蓋鈕雕成蓮花裝。

來源：蒙得維的亞B. Takinami, Juan C. Gomez。足底可見原始標籤。

Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：天然年代裂紋，包漿細膩，一些污漬，磨損和使用痕跡。壺嘴有小的舊填充物；執柄上有少量的舊膠痕跡。整體 品相良好。

重量：不含底座1,337.7 克

尺寸：長 21 厘米，高 19 厘米 (不含底座) 與 21 厘米 (含底座)

Estimate EUR 500,-

Starting price EUR 250,-





122 AN INCISED IVORY TABLE SCREEN, LATE MING – EARLY QING DYNASTY

China, 17th-18th century. Finely decorated with a scholar and his pupil standing on a rocky outcrop and admiring a monumental mountainous landscape. In the lower right we see another scholar in a pavilion below a wutong tree.

Provenance: Spink & Son Ltd, Ivories of China and the East, 1984, cat no 159. An English collector, acquired from the above, and thence by descent. Old Spink paper label and paper label with number "159" to backside.

Published: Spink & Son Ltd, Ivories of China and the East, 1984, cat no 159.

Condition: Old wear, age cracks, minor losses. Overall good condition, especially when considering the age of this fine piece.

Weight: 375.5 g

Dimensions: Height 27.7 cm (including wood stand)

人物山水象牙插屏，明末清初

中國，十七至十八世紀。文人與其童子立於岩石露臺上，欣賞山水景觀。右下方梧桐樹下站立著另一位文人。

來源：Spink & Son Ltd藝廊，中國和亞洲象牙，1984，畫冊編號159。英國收藏家，購於上述藝廊，保存至今。背面有Spink紙標籤，上有“159”。

品相：老磨損，年代裂紋，輕微缺損。整體品相相對於其年代非常好。

重量：375.5 克

尺寸：含木底座高27.7 厘米

Estimate EUR 500,-

Starting price EUR 250,-





123

A CARVED IVORY MELON-SHAPED EROTIC BOX AND COVER, MID-QING

China, 18th century. Carved in relief in the form of an elongated melon attached to a gnarled stalk with long curled tendrils, leaves, blossoms and attendant fruit. The box opening to reveal two erotic scenes depicting a couple engaged in amorous pursuits, executed in openwork.

Provenance: From a private collector in Munich, Germany.

Condition: Some wear and minor age cracks, a small old repair on one half of the top part of the stalk, see detail image on www.zacke.at. Three small hairlines on the underside along with a minor nick where the nerve of the tusk used to be.

Weight: 39.5 g

Dimensions: Length 8.2 cm

The erotic depictions each show the couple in a room, the woman supporting herself on a table or (not fully depicted) daybed and the man standing upright, with a finely reticulated table and two pierced barrel-form garden stools next to them.

AUCTION RESULT COMPARISON

Compare with a similar melon-shaped ivory box and cover with erotic scenes at Sotheby's Hong Kong in Gems of Chinese Art from the Speelman Collection I on 3 April 2018, lot 3452, sold for HKD \$325,000.



象牙雕外瓜內春宮蓋盒，清代中期

中國，十八世紀。以細長南瓜形浮雕長藤、卷鬚、葉子、花朵和果實。盒子打開後展示了兩個夫婦場面，描繪了一對夫妻在風俗中進行的多情追求。

來源：德國慕尼黑私人收藏

品相：一些磨損和輕微年代裂紋，上部莖處有一小修補，細節圖可見 www.zacke.at。底側的三條細髮絲縫和一個輕微的缺口，以前是象牙的經脈。

重量：39.5 克

尺寸：長 8.2 厘米

拍賣結果比較：一件類似瓜形象牙春宮圖蓋盒于香港蘇富比《Speelman Collection 中國藝術品》2018年4月3日，拍號3452，成交價HKD \$325,000。

Estimate EUR 500,-

Starting price EUR 250,-

124

A CARVED IVORY INTAGLIO SEAL, QING DYNASTY

China, 1644-1912. Of square shape with a ruyi-shaped handle, finely carved in intaglio reading "Xinbei fuci" within a double square reserve.

Provenance: From an old private collection in Zagreb, Croatia. Acquired in the local trade between 1980 and 1990.

Condition: Good condition with minor wear, ink stains and remains of red seal paste, age cracks, and a nicely grown deep yellow patina.

Weight: 20 g

Dimensions: Seal size 3 x 3 cm, Height 3.5 cm

With an associated hardwood base, c. 1900. (2)

象牙雕如意鈕印，清代中國，1644-1912。方印，如意鈕，雕刻“信悲賦辭”四字。

來源：克羅地亞薩格勒布私人老收藏，上世紀八十年代購於當地藝廊。

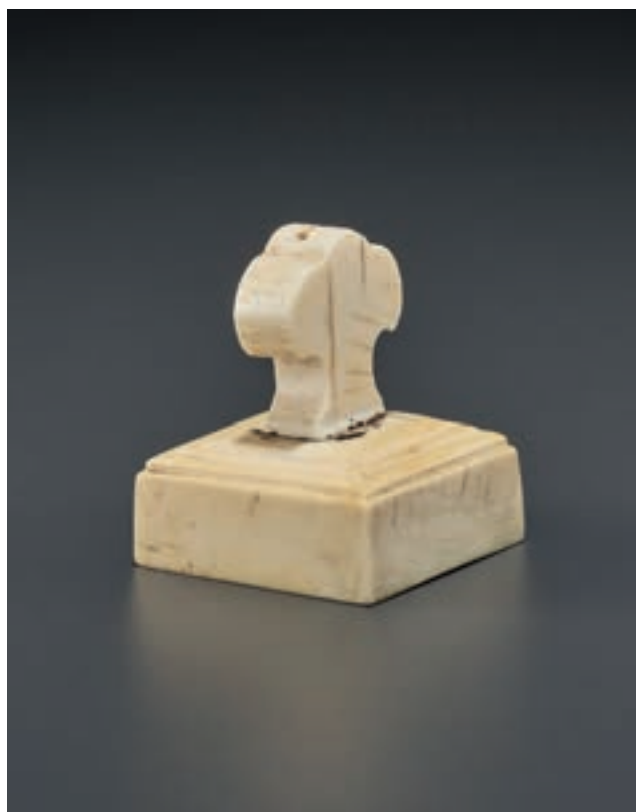
品相：品相良好，輕微磨損，墨跡和紅色印泥殘餘，年代裂紋，天然深黃色包漿。

重量：20 克

尺寸：印3 x 3 厘米，高3.5 厘米

Estimate EUR 300,-

Starting price EUR 150,-





125

A PAIR OF LARGE IVORY VASES AND COVERS, QING DYNASTY

China, 1760-1880. The massive vessels carved in fine openwork with two lobed square reserves between circumferential key fret borders depicting various birds in landscapes. The sides and lid with foliate lotus scrolls in light relief. The knob and handles carved as mythical birds perched between flanges.

Provenance: From an old private collection in Zagreb, Croatia, acquired in the local market between 1980 and 1990.

Condition: Few minor losses with old repairs, natural age cracks, small warping to shoulder of one vase, wear, nicely grown patina. The grain of the ivory is well visible in some areas. Overall still very attractive condition.

Weight: 2.8 kg (excluding the bases)

Dimensions: Height 24 cm (each, without base) and 27.5 cm (each with base)

Two associated hardwood bases carved in openwork. (4)

Auction result comparison: Compare with a related pair of vases from the Qianlong period at Sothebys Hong Kong in FINE CHINESE CERAMICS & WORKS OF ART, 08 April 2010, lot 1845, sold for HKD \$500,000.

一對象牙開光花鳥紋雙耳蓋瓶，清代
中國，1760-1880。大型瓶體開光鏤空雕刻精美的花鳥紋。瓶側和蓋子上飾有纏枝蓮紋；旋鈕和手柄雕刻成神鳥。

來源：克羅地亞薩格勒私人老收藏，上世紀八十至九十年代購於當地藝廊。
品相：少量輕微缺損及其老修補；天然年代裂紋，瓶肩小卷翹，磨損，天然包漿。某些區域有明顯象牙紋理。整體品相仍舊良好。
重量：2.8 公斤 (不含底座)
尺寸：各高24 厘米 (不含底座)，含底座各27.5 厘米

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

A PORTRAIT STATUE OF THE YONGZHENG EMPEROR, IVORY, LATER QING TO EARLY REPUBLIC

China, 1820-1920. The Emperor seated cross-legged on an intricately carved dragon throne, wearing a dragon robe and a long, beaded necklace as well as a finely incised headdress. The ivory carving is mounted on a fitted hardwood base with incised and silver-inlaid scroll motifs. (2)

Provenance: Koller Auktionen, Zürich, May 2011. An old French private collection, acquired from the above. A copy of the original invoice accompanies this lot.

CITES: This lot is accompanied by a copy of a CITES re-export certificate associated with the aforementioned auction purchase, Certificate Number 11CH049554, issued on May 31 2011, expired 29 November 2011, stamped and signed by the Swiss CITES Management Authority.

Condition: Good condition with some wear, minor age cracks, small chips and losses, slight warping.

Weight: 1,480 g in total

Dimensions: Height 23.5 cm (the figure) and 27.5 cm (incl. base)

The queue hairstyle indicates that this must be a Qing dynasty emperor (the queue being the traditional hairstyle of the Manchu ruling class), while the beard and facial features are clearly those of the Yongzheng Emperor.

The Yongzheng Emperor (13 December 1678 – 8 October 1735), born Yinzhen, was the fifth Emperor of the Qing dynasty, and the third Qing emperor to rule over China proper, reigned from 1722 to 1735. A hard-working ruler, the Yongzheng Emperor's main goal was to create an effective government at minimal expense. Like his father, the Kangxi Emperor, the Yongzheng Emperor used military force to preserve the dynasty's position. His reign was known for being efficient and vigorous. Even late into the Qing dynasty, he remained a very popular Emperor as his era was a period of peace and prosperity.

Auction result comparison: Compare with a related pair of slightly larger figures, depicting an Emperor and Empress, sold by Bonham's London (New Bond Street) in Export and Decorative Art of the China Trade on 9 March 2004, lot 123, for GBP £11,950.



象牙雕雍正坐像，清末民初中國，1820-1920。皇帝盤腿坐在雕刻繁複的龍紋寶座上，身穿龍袍，長串珠項鍊以及精美的冠飾。象牙雕刻被安裝在帶有刻花和銀飾滾動圖案的硬木底座上。

來源：蘇黎世Koller 拍賣行，2011年5月。一個法國私人收藏，購於上述拍賣。附原始交易發票。

品相：品相良好和一些磨損，輕微年代裂紋，一處小開裂和缺損，輕微捲曲。

重量：總1,480 克

尺寸：像高23.5 厘米，總高27.5 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-





127

A VERY LARGE 'BODHISATTVA AND IMMORTAL' CORAL CARVING, LATE QING DYNASTY

China, 19th – early 20th century. Carved and incised in deep relief to depict Guanyin together with a boy and an immortal, standing on a bridge amid crashing waves, lotus flowers and swimming fish, the railing with seven shou characters.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Old wear, some chips and losses. Several fractures with old repairs.



Georg Weifert (1850-1937)

Weight: 3 kg

Dimensions: Length 37 cm

Antique coral carvings of this magnificent size and heavy weight are very rare.

大型珊瑚雕仙人，晚清

中國，十九至二十世紀。珊瑚雕刻觀音與童子立於橋上，四周荷花與龍魚，橋上可見壽字紋。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：老磨損，一些磕碰與缺損。有幾處可見老修補。

重量：3 公斤

尺寸：長37 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-



128 A SMALL RHINOCEROS HORN MYTHICAL BEAST, BIXIE, LATE MING TO EARLY QING

China, 17th-18th century. The small creature crisply carved with its head looking backwards and mouth open to show the teeth, the beard and wings sweeping over the arched back and the right forepaw placed slightly forward.

Provenance: Bonham's London (New Bond Street), Fine Chinese Art, 17 May 2012, lot 210, bought-in at GBP £8,000-12,000. English private collection, acquired from the above.
Condition: Good condition with minor wear, a microscopic loss to one of the claws and a small loss with an old wax filling next to the left wing.

Weight: 34.0 g
Dimensions: Length 6 cm

The lapidary has masterfully employed the characteristics of the material when carving this piece as the ears and wing tips are translucent and of a lighter shade, giving it an ethereal beauty when viewed against the sunlight.

Auction result comparison: Compare with a rhinoceros horn seal carved with a mythical beast sold by Sotheby's Hong Kong in Scholarly Works of Art From The Mary And George Bloch Collection on 23 October 2005, lot 82, for HKD \$312,000.

小犀牛角雕瑞獸貔貅，明末清初
中國，十七至十八世紀。小瑞獸轉頭后望，張嘴可見獠牙，背部可見羽翼，右前腿前伸。

來源：倫敦邦翰思(New Bond Street)《中國藝術》2012年5月17日拍號210,估價 GBP £8,000-12,000。英國私人收藏,購於上述拍賣。
品相：品相良好,輕微磨損,一爪上有輕微缺失,左翼附近一處小缺損已在舊時用蠟封住。
重量：34.0 克
尺寸：長 6 cm

Estimate EUR 2,000,-
Starting price EUR 1,000,-





129

A VERY RARE RHINOCEROS HORN 'DOG' SEAL, LATE MING TO EARLY QING

China, 17th-18th century. Formed as an oval plinth carved on the underside with a relief intaglio one-character Chinese seal, the upper part as a crouching dog looking directly forwards and with the ears tucked back, the vertical fibers of the horn cleverly simulating hair markings.



Provenance: From the collection of Sylvain Buzaglo, a businessman based in Amsterdam who travelled extensively throughout Asia from the mid 1950s. Although his primary interest was Japanese Netsuke, he also collected antiques from China. Bonham's London (New Bond Street), Fine Chinese Art, 17 May 2012, lot 211, bought-in at GBP £5,000-8,000. English private collection, acquired from the above.

Condition: Excellent condition with minor wear.

Weight: 21.8 g in total

Dimensions: Height 4.2 cm (the seal) and 6 cm (incl. base)

With an associated hardwood base. (2)

AUCTION RESULT COMPARISON

Compare with a related seal, carved with a dragon, sold by Bonham's Hong Kong in Fine Chinese Ceramics and Works of Art on 30 May 2017, lot 140, for HKD \$237,500.



罕見犀牛角雕狗形鈕印章，明末清初
中國，十七至十八世紀。印章的底座為橢圓形，上刻有一個漢字，頂部是一條蹲伏的狗，正對著前方，耳朵向後縮，犀牛角的垂直紋理巧妙地模擬了毛髮。

來源：Sylvain Buzaglo收藏。他曾是一位阿姆斯特丹商人，上世紀五十年代曾游歷亞洲。他對日本根付很感興趣，在中國也收集了很多古玩。倫敦邦翰思《中國藝術》2012年5月17日，拍號211，估價GBP £5,000-8,000。英國私人收藏，購於上述。

品相：品相極好，輕微磨損

重量：總21.8克

尺寸：印高4.2厘米，含底座高 6厘米

拍賣結果比較：一件相似龍紋印2017年5月30日售於香港邦翰思《中國陶瓷和工藝品》拍號140，成交價HKD \$237,500。

Estimate EUR 2,000,-

Starting price EUR 1,000,-



130 A BURLWOOD CARVING OF LIU HAI, LATE MING TO EARLY QING

China, 17th-18th century. Carved in a standing position, using the natural shape of the gnarled wood to depict the robe. Supporting a mythical three-legged toad on his right shoulder.

Provenance: The Oriental Art Collector. Quek Kiok Lee (1921-2018), acquired from the above on 15 December 1980. Singaporean businessman, banker and investor Quek Kiok Lee was the founder of the Southeast Asian Ceramic Society (SEACS) and Acquisitions Advisor on Chinese Antiquities for the National University of Singapore.

Condition: Fine golden-brown patina. Some wear, minor losses, intrinsic age cracks. Scattered tiny wormholes. A superb naturally grown patina with a soft, unctuous finish.



Quek Kiok Lee (1921-2018)

Weight: 1,149 g
Dimensions: Height 23.7 cm

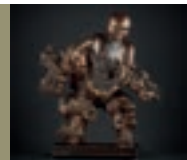
The story of Liu Hai is frequently told as "Liu Hai playing with the Golden Toad". However, there is a hidden meaning here: The Chinese word for "toad" is chanchu. Sometimes, Chinese will only pronounce the first character chan. In some Chinese dialects, the character chan has

a pronunciation very similar to qian which means "coin". Therefore, a storyteller reciting "Liu Hai playing with the Golden Toad" could also be heard by listeners as "Liu Hai playing with the gold coins".

Later fitted stand. (2)

AUCTION RESULT COMPARISON

Compare with a related burlwood carving of a luohan sold in these rooms in Fine Chinese Art, Buddhism and Hinduism on 27 September 2019, lot 101, for €2,000.



瘦木雕劉海金蟾擺件，明末清初中國，十七至十八世紀。立像，利用瘦木自然紋理雕刻衣袍，一隻三足蟾蜍立於他的右肩處。

來源：東方藝術收藏家。郭克禮 (1921-2018) 先生於1980年12月15日購於上述收藏。郭克禮先生是新加坡商人，銀行家和投資家。他曾是東南亞陶瓷協會創始人，並擔任新加坡國立大學中國古玩收藏顧問。

品相：金棕色包漿，一些磨損，輕微缺損，內在年代裂紋。散佈著微小的蟲洞，極好的自然包漿濃厚潤澤。

重量：1,149 克

尺寸：高23.7 厘米

拍賣結果比較：一件相似瘦木雕劉海於2019年9月27日售於本藝廊，拍號101，成交價€2,000。

Estimate EUR 800,-

Starting price EUR 400,-



131

A 'SLEEPING DAMO WITH QILIN' LACQUERED WOOD GROUP, 18TH CENTURY

China. The reclining figure carved resting on a low table with scrolled ends, wearing long flowing robes open at the chest revealing his emaciated body, a small qilin pup peering out, the wood of a warm, rich and dark tone.

Provenance: Spink & Son Ltd., London, December 1979. Traudi and Peter Plesch, United Kingdom, acquired from the above. Christie's London, 3.11.2009, Lot 174, sold for GBP £6,875. A private collector, acquired from the above. Old labels from Spink, Christies and Plesch Collection 'Ws 18' to base.

Published: Spink & Son Ltd., London, 'Bamboo and Wood Carvings of China & the Far East', 1979, page 33, catalogue no. 178.

Condition: Very good condition with old wear, natural flaws and fissures, two tiny old repairs to edges. Fine, unctuous patina.



The Plesch Family and Albert Einstein

Weight: 853.6 g
Dimensions: Length 20 cm

Note the extremely fine detail incision work to beard and eyebrows of the Bodhidharma.

Auction result comparison: Compare with a related, but much smaller carving of Damo at Sotheby's Hong Kong in Important Chinese Art, 03 April 2018, lot 3700, sold for HKD \$100,000.

木雕達摩麒麟，十八世紀

中國，達摩斜倚在靠座上，著長袍露胸，他的左手懷抱著一隻小麒麟。小麒麟望向空中，生動活潑。溫暖濃郁深色的木料。

來源：Spink & Son Ltd藝廊，1979年12月。英國Traudi and Peter Plesch，購於上述藝廊。倫敦佳士得，2009年11月3日，拍號174，成交價GBP £6,875。一個私人收藏家購於上述拍賣。底部可見標籤：Spink，佳士得及Plesch收藏，'Ws 18'。
出版：Spink & Son Ltd.出版，英國倫敦，'Bamboo and Wood Carvings of China & the Far East'，1979年，頁33，圖錄號178。

品相：品相機好，老磨損，天然缺陷和裂紋，邊沿上兩道細小舊時修補。細膩厚潤的包漿。

重量：853.6 克
尺寸：長 20 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-





132 A BAMBOO FIGURE OF A LUOHAN AND BUDDHIST LION, QING

China, 1644-1912. The immortal finely carved with a long mustache and thick eyebrows, wearing long flowing robes and holding a ruyi scepter in one hand, seated cross-legged beside a Buddhist lion with a long, finely incised mane looking up towards him. The bamboo naturally patinated to a reddish-brown tone.

Provenance: From an old French private collection.
Condition: Good condition with old wear, some minor losses and traces of use.

Weight: 206.2 g
Dimensions: Height 13.8 cm

Auction result comparison: Compare with a related bamboo Luohan at Sotheby's Hong Kong in Scholarly and Imperial Works of Art from a Distinguished Collection, 03 April 2019, lot 3519, sold for HKD \$187,500.

竹雕笑獅羅漢，清代
中國，1644-1912。羅漢長長的鬍鬚和濃密的眉毛，穿著長袍飄逸，一隻手握著如意，盤腿坐在獅子旁，獅子長著細切的鬃毛，轉頭朝他望。紅褐色調包漿。

來源：法國私人老收藏
品相：品相良好，老磨損，一些輕微缺損和使用痕跡。
重量：206.2 克
尺寸：高13.8 厘米

Estimate EUR 500,-
Starting price EUR 250,-



133 A LACQUERED BAMBOO 'FROG ON LOTUS' BRUSH WASHER, LATE MING

China, 17th century. Naturalistically carved in the form of an open lotus leaf with a frog on top, looking towards the lotus blossom at the foliate and irregularly lobed rim. Note the skillfully incised veins on the leaf, on the underside as well, and the minutely carved frog!

Provenance: From an old French private collection.
Condition: Good condition with minor wear, one small loss to the rim. Beautiful dark patina.

Weight: 29.4 g
Dimensions: Width 8.5 cm

Literature comparison: Compare with a related brush washer, dated to 17th/18th century, in 'Chinese Works of Art', A&J Speelman, London 2006, page 122, and another in 'Uncanny Ingenuity and Celestial Feats, The Carvings of Ming and Qing Dynasties', the National Palace Museum Taipei, pages 53-57, dated to 17th - early 18th century.

Auction result comparison: Compare with a related bamboo root brusher sold by Christie's Hong Kong in The Feng Wen Tang Collection of Bamboo Carvings and Furniture on 3 June 2015, lot 2827, for HKD \$875,000.

上漆竹雕蓮葉青蛙筆洗，明末
中國，十七世紀。自然地雕刻成開放的蓮葉形式，上面有一隻青蛙，朝著葉子邊緣的花骨朵兒看去。請注意在葉子上下側以及雕刻得很小的青蛙以及細節脈絡紋理！

來源：法國私人老收藏
品相：品相良好與輕微磨損，邊沿一處小缺損。美麗的深色包漿。
重量：29.4 克
尺寸：寬8.5 厘米

Estimate EUR 500,-
Starting price EUR 250,-



134

A 'SEVEN SAGES OF THE BAMBOO GROVE' CARVED BAMBOO BRUSHPOT, QING

China, dated Jiachen year (most likely 1784), signed Jingfeng Shanren. Elliptic form, carved with two scenes, each depicting the Seven Scholars of the Bamboo Grove engage in various pursuits, such as playing the zither or drinking tea. Note the breathtakingly reticulated, dense bamboo groves around the upper body!

Provenance: From an English private estate.

Condition: Good condition with age cracks, few minor losses. Superb patina.

Weight: 923.6 g

Dimensions: Height 18.6 cm

This brush pot is carved with the favored Seven Sages of the Bamboo Grove motif, a group of scholars of the Wei dynasty (220-265) who had renounced their official status and career in protest against corruption. They advocated freedom of individual beliefs which were inspired by Daoist philosophy. The seven sages, pictured gathered amidst a bamboo grove drinking, composing poetry and enjoying each other's company, came to represent scholars disenchanted with official policies and are symbols of an incorruptible scholar. The popularity of the subject throughout Chinese history is reflected in its reproduction on a variety of media, such as porcelain, jade and paintings.

AUCTION RESULT COMPARISON

Compare with a related brush pot, slightly smaller and dated to the Kangxi era, sold by Sotheby's Hong Kong in Chinese Art on 1-2 June 2015, lot 628, for HKD \$250,000.



竹雕《竹林七賢》筆筒，清代
中國，甲辰年(很可能為1784)，詩詞落款鏡峰山人。竹雕竹林七賢圖，文人飲茶彈琴。筆筒上雕刻密集竹林，結合竹子本身紋理。

來源：英國私人遺產

品相：品相良好，年代裂紋，輕微缺損。包漿極好。

重量：923.6 克

尺寸：高18.6 厘米

拍賣結果比較：一件相似筆筒，小一些，康熙年代，售于香港蘇富比《中國藝術》，2015年6月1-2日，拍號628，成交價HKD \$250,000。

Estimate EUR 1,000,-

Starting price EUR 500,-







135

A CARVED ZITAN 'DRAGON' BRUSH POT, BITONG, QIANLONG MARK AND PERIOD

China, 1735-1796. Carved in relief with three five-clawed dragons, two confronting and one in the center writhing around a flaming pearl and facing straight towards the viewer, amid lingzhi-shaped clouds and above crashing waves.

Provenance: From a private collector in Munich, Germany.

Condition: Minor wear and one small chip on the lower edge, otherwise in excellent condition. The base of the brush pot as well as the interior are covered in black lacquer showing many cracks. The Qianlong mark is found on the base, the gilding of the mark has probably been renewed over time.

Weight: 818.7 g

Dimensions: Height 16.7 cm

Note the scattered crab-claw marks and rich, dark red-brown patina with a subtle luster, both typical of zitan wood. The waves and especially the dragons' scales are finely incised.

Auction result comparison. Compare with a carved zitan panel with a similar dragon and clouds, at Christie's London in Fine Chinese Ceramics and Works of Art on 13 May 2014, lot 384, sold for GBP £11,250.

紫檀如意翔龍戲珠筆筒，乾隆款及年代

中國，1735-1796。刻有三只五爪云龍，其中雙龍成對角綫兩首相望，第三隻在整中心，圍繞著一顆燃燒的珍珠。靈芝形的雲層為底，底部邊緣一圈波浪紋。

來源：德國慕尼黑私人收藏

品相：輕微磨損，下方邊緣處有一道小裂紋，除此之外品相極好。筆筒底部與筆筒內上黑漆可見細紋。底部有乾隆款，鑒金款可能曾經被翻新過。

重量：818.7 克

尺寸：高16.7 厘米

拍賣結果比較：一件有相似龍紋祥雲的紫檀雕刻屏風2014年5月13日于倫敦佳士得《中國陶瓷和工藝品》拍號384，成交價GBP £11,250。

Estimate EUR 3,000,-

Starting price EUR 1,500,-



136

A BAMBOO 'BOATING' BRUSH POT BY WANG JICHANG, QIANLONG PERIOD

China, 1735-1796. Intricately carved with a majestic lakeshore landscape, depicted with an elderly man looking out from a small open pavilion nestled in a fenced garden grown with bamboo and pines towards two boating parties on the lake, one boat with its sail raised up the mast and seated with eight figures, the other smaller fishing boat being pulled by two boys running across a small bridge, all below rocky mountains and swirling clouds, and above a seal mark reading 'Wang Jichang Zhi'

Provenance: English private collection. Paper label with inventory number to base.

Condition: Fine condition with old wear, one tiny loss and several natural age cracks.

Weight: 511.4 g

Dimensions: Height 16 cm, Diameter 13.7 cm

This cylindrical brush pot is signed Wang Jichang, a bamboo carver active in the mid-Qing dynasty and a native of Jiading, Jiangsu province. In this bucolic boating and fishing scene, Wang skillfully picks out elements of the motif in a range of depths and textures. Note the variation in cuts between the trees, evoking a sense of wild forest, and the carving around the figures that brings them into focus as the principal actors in this narrative.

Literature comparison: Compare a brush pot carved with a similar boating scene, but signed Shanmei, in the Hong Kong Museum of Art, illustrated in Ip Yee & Laurence C. S. Tam, Chinese Bamboo Carving, Part I, Hong Kong, 1978, pl. 40, together with a slightly larger example, pl. 67, and three brush pots sold at Sotheby's Hong Kong, the first of slightly smaller size, 14th May 1983, lot 648, and the second and third of similar size, 25th May 1979, lot 874, and 10th April 2006, lot 1648.

AUCTION RESULT COMPARISON

Compare with a closely related bitong by the same artist at Sotheby's Hong Kong in Important Chinese Art, 03 April 2019, lot 3714, bought in at an estimate of HKD \$250,000-350,000.



竹雕《汎舟》，王紀常，乾隆時期

中國，1735-1796。錯綜複雜的雕刻，雄偉的湖岸景觀，是一個老人在一個小亭子遠望，這個亭子坐落在一叢松竹林中。湖上的兩個划船聚會，一艘船坐著八個人，另一艘較小的漁船被兩個男孩拉著，穿過一個小橋。落款“王紀常制”。

來源：英國私人收藏。底部有藏家收藏編號。

品相：品相良好，老磨損，一道輕微缺損和一些天然年代裂紋，

重量：511.4 克

尺寸：高16 厘米，直徑13.7 厘米

拍賣結果比較：同一藝術家的相近作品于香港蘇富比《重要中國藝術》，2019年4月3日，拍號3714，估價HKD \$250,000-350,000。

Estimate EUR 1,000,-

Starting price EUR 500,-

137

A CARVED BAMBOO 'MOUNTAINSCAPE' BRUSH POT, BITONG, QING DYNASTY

China, 19th century. Neatly carved and incised in high relief to depict a mystic mountainous landscape with scattered pavilions and pagodas amid massive rock formations and trees of all kinds. At the center of all this we eventually find a minuscule fisherman in his boat and a wayfarer crossing a bridge.

Provenance: From an English private collection acquired prior to 1950 and thence by descent. With remainders of an old paper label to the base.

Condition: Good original condition with a good unctuous patina, some old wear and a few tiny age cracks.

Weight: 233.5 g

Dimensions: Height 15.3 cm

A nice allegory about the dwarfishness and, ultimately, insignificance of mankind compared to Mother Nature.

竹雕《桃花源記》筆筒，清代

中國，十九世紀。精美浮雕描繪出一個神秘的山水景觀，可見亭臺樓閣，中間遍布著巨大的岩石和各種樹木。河上可見一漁夫立於舟上正要穿過一座橋。

來源：英國私人收藏，購於1950年前，保存至今。底部可見老標籤。

品相：良好的原始品相，包漿厚潤，一些老磨損和一些輕微年代裂紋。

重量：233.5 克

尺寸：高15.3 厘米

Estimate EUR 500,-

Starting price EUR 250,-





138

A RETICULATED BAMBOO 'CRANES IN LOTUS POND' BRUSHPOT, BY WANG PI, QIANLONG

China, 1735-1796. The carving shows a sheer incredible density combined with an extremely high relief, showing reticulation in many areas, and meticulous incision work. A masterpiece!

Provenance: From a Munich, Germany, private collector.

Condition: Surprisingly well preserved, with a deep honey-colored and naturally grown patina, several age cracks, minor losses, extensive wear and traces of use, overall exactly as expected from a bamboo bitong of this age.

Weight: 374.6 g

Dimensions: Height 15.3 cm, Diameter 12 cm

The backside with an eleven-line inscription and the artist signature at the end. All 45 characters are carved in raised relief!

AUCTION RESULT COMPARISON

Compare with a bamboo brush pot by the same artist at Xiling Yinshe Auctions in their Spring 2018 auction, lot 1194, sold for ca. EUR 37,298 (CNY 287,500).



竹雕荷塘鶴影筆筒，王圻，乾隆

中國，1735-1796。雕刻顯示出驚人的密度，極高的浮雕，精雕細琢，畫面生動活潑。。傑作！

來源：德國慕尼黑私人收藏

品相：出人意料的保存完好，深蜜色天然包漿，一些年代裂紋，輕微缺損，大面積磨損和使用痕跡，整體符合於其年代。

重量：374.6 克

尺寸：高15.3 厘米，直徑 12 厘米

拍賣結果比較：同一位藝術家的作品，于西泠印社2018年春季拍賣，拍號1194，成交價EUR 37.298 (CNY 287.500)

Estimate EUR 3,000,-

Starting price EUR 1,500,-



139
**AN ELEGANT BAMBOO
BRUSH POT, BITONG,
EARLY TO MID QING**

China, 17th-18th century. Of plain elliptic form supported on three stepped feet. The wood finely grained, with a superb dark patina and black streaks around the lower body, making this a remarkably simple and yet truly beautiful scholar's item!

Provenance: From an English private estate. By repute acquired ca. 1960 and thence by descent.

Condition: Excellent condition with a rich patina.

Weight: 329.7 g
Dimensions: Height 16.6 cm

竹筆筒，清初至清中期
中國，十七至十八世紀。圓形三足筆筒。竹紋細密，下半部分有極好的深色包漿和黑色條紋，這使它成為非常簡單而又真正美麗的文房用品！

來源：英國私人遺產，據說購於1960年前後，保存至今。
品相：極好品相，包漿厚重
重量：329.7 克
尺寸：高16.6 厘米

Estimate EUR 300,-
Starting price EUR 150,-



140
**A 'SHOULAO' DUAN INKSTONE WITH WOOD BOX
AND COVER, QING DYNASTY**

China, 18th- early 19th century. Of rectangular form, the inkstone is carved with a smooth grinding surface and inkwell, the reverse with superb depiction of Shoulao with his gnarly cane, resting on a craggy rock and reading from a scroll, in shallow relief. The stone is of purplish-black color.

Provenance: From an English private collection.

Condition: The stone in excellent condition with minor old wear and some surface scratches. The box with some traces of use and a fine patina.

Weight: 756.8 g (the inkstone) and 191.4 g (the box)
Dimensions: 17.2 x 10 x 1.8 cm (the stone) and 18.5 x 11 x 3.2 cm (the box)

The wood box standing on four triangular feet and with a deep relief carving of a mythical beast and bird amid springing flowers, pines and craggy rocks. (2)

《壽老》端硯極其蓋盒，清代
中國，十八至十九世紀。端硯呈長方形，光滑的表面，背面刻有壽老拄其手杖坐在岩石上，手握卷軸，似乎在讀。淺淺浮雕，硯石是紫黑色。

來源：英國私人收藏
品相：品相極好，輕微老磨損，表面有一些劃痕。盒子有一些使用痕跡，包漿細膩。
重量：石硯756.8克，盒子191.4克
尺寸：石硯17.2 x 10 x 1.8 厘米，盒子18.5 x 11 x 3.2厘米

Estimate EUR 300,-
Starting price EUR 150,-





141
A LARGE ZITAN 'MOUNTAIN' BRUSHREST,
MING – QING DYNASTY

China, 16th-18th century. The crescent-shaped brush rest naturalistically carved in openwork with contorted crevices, knots and burls resembling a four-peak mountain range, the wood patinated to a dark brown tone attractively patched with scattered amber undertones.

Provenance: Hungarian private collection.
Condition: Old wear, some traces of use, overall excellent condition.

Weight: 181.8 g
 Dimensions: Length 16.3 cm

AUCTION RESULT
COMPARISON

Compare with a related brush rest at Sotheby's Hong Kong in Curiosity IV, 02 April 2018, lot 3004, sold for HKD \$562,500.



142
A BOXWOOD RUYI SCEPTER,
LATE QING

China, 19th century. The finely grained boxwood naturalistically carved and reticulated in the form of a gnarled lingzhi fungus, entwined with spiraling branches, a string with a red and a black tassel attached to the bottom. Fine, unctuous patina.

Provenance: From an old French private collection.
Condition: Excellent condition with old wear and minor natural irregularities to the wood.

Weight: 102 g
 Dimensions: Length 30.5 cm

Literature comparison: China: The Three Emperors 1662-1795, London, 2005, pp. 366-367, no. 273.

AUCTION RESULT COMPARISON

Compare with a related ruyi scepter, slightly larger and the reverse carved with a poem, sold by Bonham's New York in Chinese Works of Art on 14 March 2016, lot 8142, for USD \$18,750



大型紫檀四峰筆擱，明至清代
 中國，十六至十八世紀。新月形的筆擱，鏤空雕刻，帶有扭曲的縫隙，木結和短節，類似四峰山脈，木頭呈深棕色，散發出琥珀色的底色。

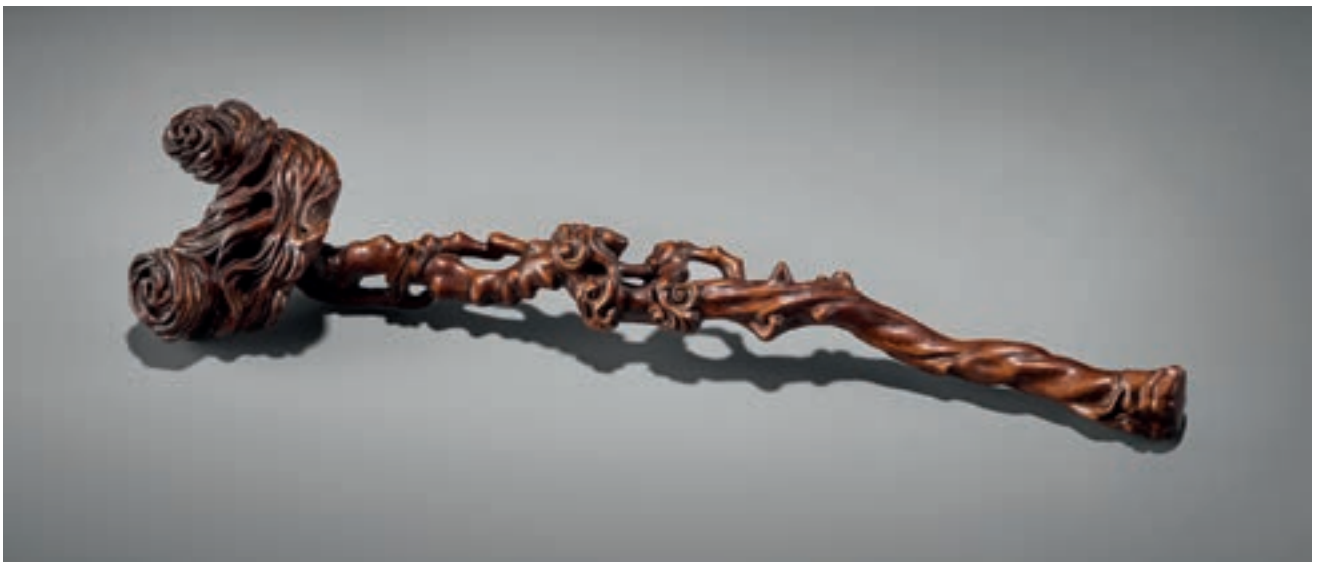
來源：匈牙利私人收藏
 品相：老磨損，一些使用痕跡，整體品相極好
 重量：181.8 克
 尺寸：長 16.3 厘米
 拍賣結果比較：一件類似筆擱于香港蘇富比2018年4月02日拍號3004，成交價HKD \$562,500。

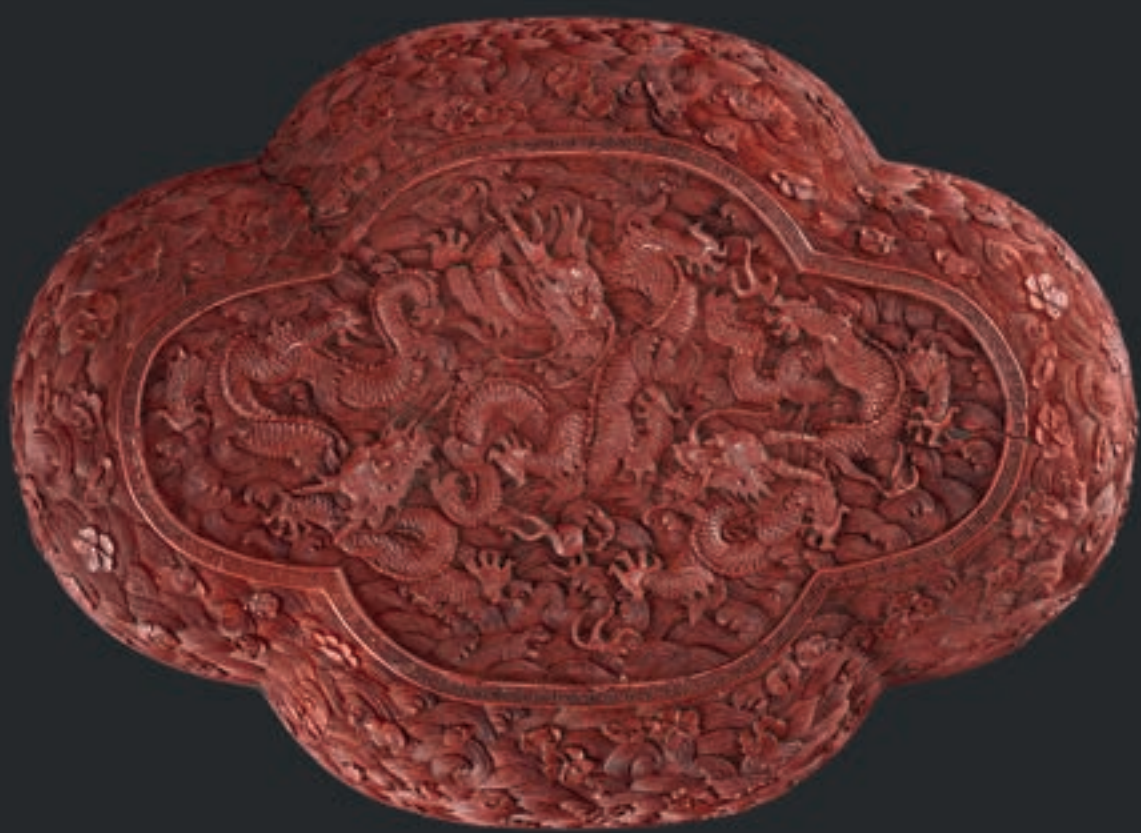
Estimate EUR 600,-
 Starting price EUR 300,-

黃楊木如意，清末
 中國，十九世紀。細密的黃楊木自然地雕刻成靈芝式，螺旋狀，底部附有紅色和黑色流蘇的細繩。細膩的包漿。

來源：法國私人老收藏
 品相：品相極好，老磨損和輕微天然木料不規則。
 重量：102 克
 尺寸：長 30.5 厘米
 拍賣結果比較：一件相似如意，稍大些，上刻有詩句，2016年3月14日售于紐約邦翰思《中國工藝品》拍號8142，成交價USD \$18,750。

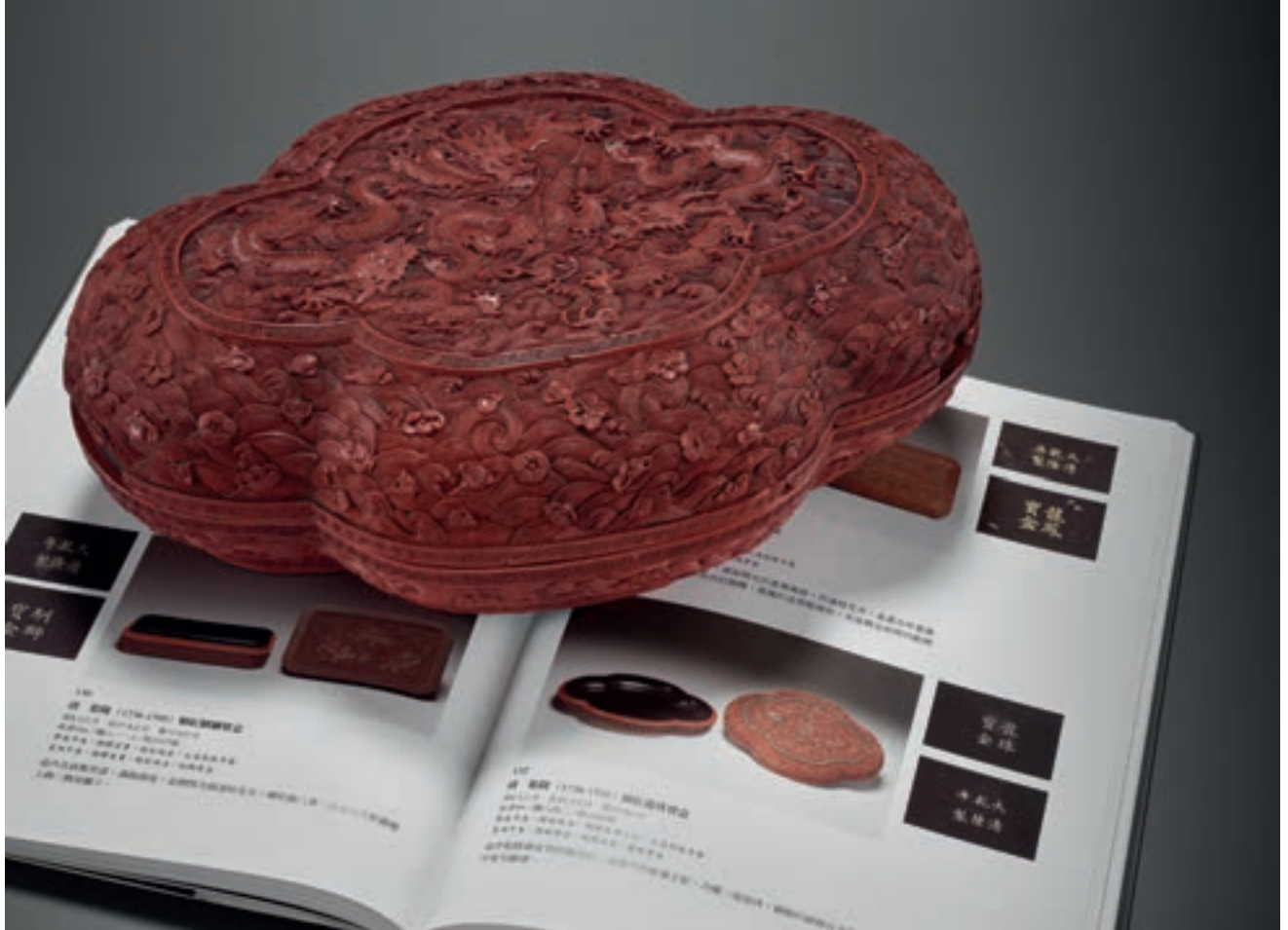
Estimate EUR 600,-
 Starting price EUR 300,-





雲龍
寶盒

大清
乾隆
年製



143 AN IMPERIAL 'CLOUDS AND DRAGON' CINNABAR LACQUER BOX, QIANLONG MARK AND PERIOD

China, between 1771 and 1775. Of quadrilobed form with the cover deftly carved through layers of rich red lacquer with a cartouche enclosing two dragons soaring around a central 'flaming pearl' against a dense ground of tumultuous waves, bordered by a key fret band. The three-dimensional effect and sense of movement was achieved through precise knifework and expert execution.

Provenance: From a German private collection. Acquired before 1930 and thence by descent to the present owner. The family lived in the border town of Gangelt, one of the first German villages invaded by British and American troops in 1944. The house was situated between front lines and suffered from heavy fire for several months, the family was evacuated to Holland during this period. When they came back in spring 1945, the house was significantly damaged and most of its contents destroyed. Miraculously, the present box survived with only very little damage. For this reason, it was kept and safeguarded as a good luck charm in the family ever since.



A British tank in Gangelt, Germany, November 1944.

Condition: Absolutely original condition with some cracks and losses, all well visible on the detail images at www.zacke.at.

Weight: 1,087.4 g
Dimensions: Length 32 cm

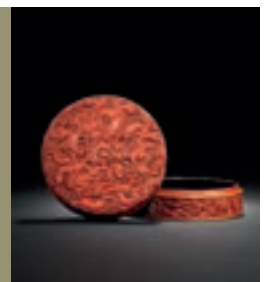
Each side decorated with budding and flowering blossoms above further waves, the edges with key-fret bands repeated at the rim skirting the foot of the box, the interior lacquered black, the cover gilt-incised with an inscription reading Yunlong baohe ('clouds and dragon treasure box'), the base with the six-character reign mark.

Notable for its meticulous carving and carefully composed designs of two ferocious scaly dragons against a ground of tumultuous waves, this box belongs to an important group of boxes made during the Qianlong reign. According to the Zaobanchu Archives of the Qing Imperial Household Department, between 1771 and 1775 the Qianlong Emperor ordered the Palace Workshops to produce carved lacquer treasure boxes with specific designs, and their name inscribed on each box (see Yang Yong, 'A Research of Lacquerware Inscriptions from Qianlong Reign', Journal of National Museum of China, no. 6, 2003, p. 680).

Literature comparison: Qianlong mark and period boxes with a yunlong baohe mark include one circular box in the Palace Museum, Beijing, illustrated in Gugong bowuyuan cang diaoqi/ Carved Lacquer in the Collection of the Palace Museum, Beijing, 1985, pl. 316; another from the Florence and Herbert Irving collection, in the Metropolitan Museum of Art, New York, included in the exhibition East Asian Lacquer, Metropolitan Museum of Art, New York, 1991, cat. no. 43, where it is noted that the mark "probably corresponded to the entry for the box in the inventory of articles in the imperial household", p. 108; a cylindrical box, in the National Museums of Scotland, Edinburgh, illustrated in Hu Shih-chang and Jade Wilkinson, Chinese Lacquer, Edinburgh, 1998, pl. 30.

AUCTION RESULT COMPARISON

Compare with a related but significantly smaller box bearing the same inscription at Sotheby's Hong Kong in Roger Keverne - 50 Years in the Trade, 05 October 2016, lot 6, sold for HKD \$625,000 and another, circular example, also significantly smaller than the present lot, at Bonham's Hong Kong in Fine Chinese Ceramics and Works of Art, 3 Dez 2015, lot 32, sold for HKD \$900,000.



御制雲龍剔紅蓋盒，乾隆款與年代
中國，1771 至 1775 間。呈四葉形，盒蓋巧妙地剔紅雕刻花紋與雙龍戲珠龍。波濤滾滾。刀工精湛。

來源：德國私人收藏。購於 1930 前，自此保存至今。這個家族當時居住在邊境小鎮甘格爾特（Gangelt），這是 1944 年英美軍隊入侵的首批德國村莊之一。房子位於前線之間，遭受大火數月之久，在此期間全家被疏散到荷蘭。當他們 1945 年春季回來時，房屋已遭到嚴重破壞，大部分物品被毀。奇蹟般地，目前的盒子倖存下來，只有很小的損壞。因此，從那時起，它一直作為家庭的好運而被保存和維護。品相：絕對原始品相，一些開裂和缺損，細圖可見 www.zacke.at。
重量：1,087.4 克
尺寸：長 32 厘米
拍賣結果比較：一件相似蓋盒 2015 年 12 月 3 日於香港邦翰思《中國陶瓷和工藝品》拍賣 32，成交價 HKD \$900,000。

Estimate EUR 10,000,-
Starting price EUR 5,000,-

144

A LOBED CINNABAR LACQUER BOX AND COVER, QING DYNASTY

China, 18th century. Finely carved and incised to depict a scholar with three boys, each carrying a potted plant, all within a monumental mountain landscape, with a magnificent pine tree and craggy rocks in the foreground. The sides with engraved diaper patterns, the border with a band of key-fret.

Provenance: From an English private collection.

Condition: Absolutely original condition with minor losses to edges, all well visible on the detail images at www.zacke.at.

Weight: 268.4 g

Dimensions: Diameter 14.5 cm

AUCTION RESULT COMPARISON

Compare with a closely related box at Christies London in Chinese Ceramics, Works of Art and Textiles, 4 November 2014, lot 63, sold for GBP £7,500.



剔紅人物場景蓋盒，清代

中國，十八世紀。精雕雕刻描繪了一個文人與三個童子的場景。每個男孩都帶有植物，四周山水景觀。前景雄偉的松樹和岩石。

來源：英國私人收藏。

品相：絕對原始品相，邊緣輕微缺損。細節圖片可見 www.zacke.at。

重量：268.4 克

尺寸：直徑 14.5 厘米

拍賣結果比較：一件相近蓋盒于倫敦佳士得2014年11月4日《中國陶瓷、工藝品及織物》拍號 63，成交價GBP £7,500。

Estimate EUR 500,-

Starting price EUR 250,-



145

A CARVED TORTOISESHELL 'FIGURAL' SNUFF BOX AND COVER, QING DYNASTY

China, 19th century. Of circular shape with matching cover, delicately carved in deep and partially reticulated relief with elaborate figural scenes amid pavilions and garden courtyards, between meander and flower borders.

Provenance: From a British private collector. By repute acquired before 1914 and thence by descent in the same family.

Condition: Good condition with fine patina, wear and traces of use, few minuscule losses.

Note the fine gilt-silver mounting which bears five British silver maker's and hall marks, all showing significant wear and partially illegible as a result. The sides of the box with further intricately carved borders, the base with a matching design in shallow relief.

Weight: 153.2 g

Dimensions: Diameter 9.7 cm

AUCTION RESULT COMPARISON

For a closely related box see Sotheby's New York in Asian Art, 14 September 2019, lot 1297, sold for USD \$7,500.



玳瑁雕人物場景鼻烟蓋盒，清代

中國，十九世紀。圓形，帶有相配的盒蓋。中央開光雕刻涼亭和花園庭院中人物場景。

來源：英國私人收藏。據說購於1914前，自此保存在同一家族至今。

品相：品相良好，包漿細膩，磨損和使用痕跡，輕微缺損。

重量：153.2 克

尺寸：直徑9.7 厘米

拍賣結果比較：一件很近似的蓋盒于紐約蘇富比《亞洲藝術》2019年9月14日拍號 1297，成交價USD \$7,500。

Estimate EUR 500,-

Starting price EUR 250,-



146

A BAMBOO OPIUM PIPE WITH WHITE JADE FITTINGS, QING DYNASTY

China, 19th century. The jade fittings of an even white tone bordering on mutton fat. With a pewter saddle.

Provenance: From the collection of Alexander Popov in Novi Sad, Kingdom of Serbia, acquired between 1900-1920.

Condition: Chipping and natural fissures to the jade fittings, the bamboo with losses and age cracks.



Alexander Popov

Weight: 299.1 g
Dimensions: Length 56 cm

竹製嵌玉烟槍，清代
中國，十九世紀。烟槍兩頭白玉玉潤澤。錫紙吸嘴。

來源：塞爾維亞諾莎得Alexander Popov 收藏，購於1900-1920年中間。
品相：白玉部分有碎裂和自然裂縫，竹子有缺損和老化的裂縫。

重量：299.1 克
尺寸：長 56 厘米

Estimate EUR 300,-
Starting price EUR 150,-



147

A HARDWOOD, IVORY, PEWTER AND SILVER OPIUM PIPE, QING

China, 1644-1912. The finely grained hardwood stem with an ivory mouthpiece and end as well as a small ivory openwork carving just beneath the silver saddle holding a pewter pipe bowl with various impressed Chinese hallmarks.

Provenance: From an old German private collection.

Condition: Good condition with wear, few age cracks and tiny chips to the wood, losses, minor dents and dings to the silver.

Weight: 610 g
Dimensions: Length 62 cm

木杆象牙銀烟槍，清代
中國，1644-1912。細膩硬木杆上有一個象牙煙嘴和一個末端，以及一個小象牙鏤空雕花，刻在銀質鞍座的下方，上面刻著一個帶有中國特色的標志。

來源：德國私人老收藏
品相：品相良好，有磨損、少量年代裂縫，木杆上有小開裂與缺損，輕微凹痕，銀器部位有點蝕。
重量：610 克
尺寸：長 62 厘米

Estimate EUR 300,-
Starting price EUR 150,-



148

A MOTHER-OF-PEARL INLAID FOUR-TIERED LACQUER BOX AND COVER, MING DYNASTY

China, 17th century. Of square form, inlaid on the cover with a scene of a gathering of warriors on a terrace beneath pine, the sides inlaid with quadrilobed reserves of scholars and attendants at various pursuits reserved on diaper grounds.

Provenance: English private collection.

Condition: Fully original condition with no repairs or replacements whatsoever. Some losses to the lacquer and mother-of-pearl inlays, traces of use and wear, nicely grown patina.

Weight: 373.8 g

Dimensions: Height 18 cm

AUCTION RESULT COMPARISON

Compare with a related piece sold by Christie's New York in Fine Chinese Ceramics and Works of Art on 16-17 September 2010, lot 1260, for USD \$37,500.



螺鈿開光人物四層漆盒，明代
中國，十七世紀。方形四層盒，盒蓋上飾人物刀馬場景，四層盒側面分別開光飾園林人物場景。

來源：英國私人收藏

品相：完全沒有任何修理或更換的原始狀態。漆面和珍珠貝母鑲嵌物局部有些損失，有使用和磨損痕跡，包漿良好。

重量：373.8 克

尺寸：高 18 厘米

拍賣結果比較：一件詳細盒售于紐約佳士得《中國陶瓷和工藝品》，2010年9月16-17日，拍號1260，成交價 USD \$37,500。

Estimate EUR 1,000,-

Starting price EUR 500,-





149

A MOTHER-OF-PEARL-INLAID BLACK LACQUER BOX AND COVER, QING DYNASTY

China, 18th century. Of circular shape, the domed cover with floral roundels inlaid with mother-of-pearl, the box similarly decorated.

Provenance: German private collection.

Condition: Good condition with minor wear, some losses, and a small chip to the foot rim.

Weight: 2,748 g
Dimensions: Diameter 39 cm

Literature comparison: Compare with a box with a red lacquer ground, in the Palace Museum, Beijing, illustrated in *Lacquerware in the Collection of The Palace Museum, Classics of the Forbidden City*, Beijing, 2012 pl. 253.

**AUCTION RESULT
COMPARISON**

Compare with a closely related box sold by Sotheby's London in *Important Chinese Art* on 6 November 2019, lot 315, for GBP £7,500.



黑漆嵌螺鈿團花紋蓋盒，清代
中國，十八世紀。圓蓋盒，蓋子和盒子外壁均鑲嵌螺鈿花卉紋。

來源：德國私人收藏
品相：品相良好，輕微磨損，一些缺損，圈足部有小開裂。
重量：2,748克
尺寸：直徑 39 厘米
拍賣結果比較：一件相近蓋盒 2019 年 11 月 6 日售於倫敦蘇富比《重要中國藝術》拍號 315，成交價 GBP £7,500。

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



150 A CARVED GANLAN OLIVE PIT PLEASURE BOAT, LATE QING TO REPUBLIC

China, 1880-1949. Skillfully carved, the bow and stern with figures dining, the bottom inscribed with a verse from the 'Ode to the Red Cliff', the stand carved from half an olive pit with water plants rising from scudding waves. (2)

Provenance: From an old private collection in Zagreb, Croatia. Acquired in the local trade between 1980 and 1990.
Condition: Excellent condition with little wear.

Weight: 9.2 g
Dimensions: Length 4.2 cm

Literature comparison: Compare with a closely related and famous example by Chen Zuzhang in the collection of the National Palace Museum, Taipei.

AUCTION RESULT COMPARISON

Compare with a closely related example sold by Sotheby's New York in Fine Chinese Ceramics and Works of Art on 19-20 March 2013, lot 366, for USD \$6,875.



核雕赤壁小舟，清末民初
中國，1880-1949。巧妙地雕刻而成，船首和船尾人物雕像，底部刻有詩句，看台由半個橄欖核雕刻而成，水波從浪中升起。

來源：克羅地亞薩格勒布私人老收藏，上世紀八十至九十年代購於當地藝廊。
品相：極好品相，輕微磨損
重量：9.2 克
尺寸：長 4.2 厘米
拍賣結果比較：一件相似的核雕售于紐約蘇富比《中國陶瓷和工藝品》2013年3月19-20日，拍號366，成交價USD \$6,875。

Estimate EUR 500,-
Starting price EUR 250,-



151

A CARVED ZITAN 'CHILONG' BASE, QING DYNASTY

China, 18th century. Carved as rectangular plaque with lobed corners, supported by four bamboo-shaped feet, all connected with thin horizontal bamboo sticks, the front of the plaque neatly incised with a sinuous chilong in shallow relief.

Provenance: From an Austrian private collection. Kept in the same family since the first half of the 20th century and thence by descent.
Condition: Excellent condition with some wear and minor traces of use only.

Weight: 471.7 g
Dimensions: 15.8 x 12 x 5.5 cm

The wood with a fine, natural grown patina and a reddish-black luster. The wood of remarkable weight, especially in relation to the actual size of the base. The extremely fine carving suggests an Imperial connection.

紫檀螭龍紋底座，清代
中國，十八世紀。雕刻成長方形，圓角。四個竹節形腿，四腿之間用細的竹棍連接。
底座正面雕刻螭龍紋。

來源：奧地利私人收藏。自二十世紀上半葉在同一家族中保存至今。
品相：品相極好，一些磨損，僅輕微使用痕跡。
重量：471.7 克
尺寸：15.8 x 12 x 5.5 厘米

Estimate EUR 500,-
Starting price EUR 250,-



152

A CARVED AGATE BUDDHIST LION, LATE MING TO EARLY QING DYNASTY

China, 17th century. The mythical beast carved reclining with its head turned left and resting on its left paw, the hind legs tucked under its body, with a large bushy tail curled up around its backside at the end of a ridged spine, the facial features well defined, the stone of a translucent caramel tone with amber inclusions.



Provenance: From a Hungarian private collection.

Condition: Fine condition with extensive wear and traces of use, the stone with areas of erosion that were cleverly integrated into the design by the lapidary to simulate the lion's fur, some inclusions and natural fissures to the mineral, partially with small old fillings.

Weight: 222.6 g

Dimensions: Length 9 cm

Literature comparison: Compare with a jade 'mythical beast' weight, Han dynasty, illustrated by J.C.Y. Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p.41, no.10. Compare also with the carving style of a white jade 'lion' weight, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 6, Ming Dynasty*, Beijing, 2011, p.254, no.260.

AUCTION RESULT COMPARISON

Compare with a closely related agate carving of a Buddhist lion at Bonham's Hong Kong in *Fine Chinese Ceramics and Works of Art*, 28 Mai 2019, lot 112, bought in at HKD \$250,000/350,000.



瑪瑙佛獅，明末清初

中國，十七世紀。瑞獸頭部傾斜，向左傾斜並停靠在左爪上，後腿藏在身體下方，脊梁末端一條大而濃密的尾巴，面部細節清晰，瑪瑙半透明呈焦糖色，有內沁。

來源：匈牙利私人收藏

品相：品相良好，磨損嚴重，有使用痕跡，瑪瑙石有色斑被巧妙的用來體現瑞獸皮毛。內沁和天然裂紋內局部含有舊時填充物。

重量：222.6 克

尺寸：長9 厘米

拍賣結果比較：一件相似瑪瑙雕佛獅可見2019年5月28日香港邦翰思《中國陶瓷和工藝品》拍賣 112，估價HKD \$250,000/350,000。

Estimate EUR 600,-

Starting price EUR 300,-

153

A SOAPSTONE CARVING OF BUDAI, 18TH CENTURY

China. The Laughing Buddha seated in royal ease on his sack and wearing a long flowing robe with finely incised shou characters above a leiwen ground, his eyebrows also incised, the robe opening at the chest to reveal his outsized belly.

Provenance: From a Scottish private collection. Bonham's London, Asian Art, 9 Mai 2016, lot 167, bought in at an estimate of GBP £5,000-£8,000.

Condition: Good condition with old wear, traces of use and tiny nibbling. Scattered remainders of back and red cold painting.

Weight: 392.1 g

Dimensions: Height 8 cm

The face of the future Buddha has a joyful expression, flanked with elongated earlobes, crowned with a bald pate, the features nicely picked out with pigment.

芙蓉石雕布袋，十八世紀

中國。布袋和尚坐於大布袋，長袍大開，敞胸露腹，長袍上可見壽字紋，長眉上色。

來源：蘇格蘭私人收藏。倫敦邦翰思2016年5月9日《亞洲藝術》，估價 GBP £5,000-£8,000。

品相：品相良好，老磨損，使用痕跡，輕微磕損。彩繪大面積褪色。

重量：392.1 克

尺寸：高 8 厘米

Estimate EUR 600,-

Starting price EUR 300,-





154

A SOAPSTONE FIGURE OF A LUOHAN, QING

China, 1644-1912. The immortal intricately carved with a gentle smile, an urna above the eyes, and the hair in tight curls, wearing long flowing robes and holding a ruyi scepter in one hand, leaning against a layered rock with a censer on top, the smoke emerging behind him.

Provenance: From an old French private collection.

Condition: Good condition with minor wear, natural fissures of the stone may have developed into small cracks, tiny losses.

Weight: 301.9 g

Dimensions: Height 7.3 cm (the figure) and 9.2 cm (incl. base)

With an associated mahogany wood base. (2)

Auction result comparison: Compare with a similar soapstone luohan attributed to Zhou Bin and dated to the 17th century (Qing) sold by Sotheby's Hong Kong in Water, Pine and Stone Retreat Collection – Playthings on 2 June 2016, lot 73, for HKD \$812,500.

芙蓉石雕羅漢坐像，清代

中國，1644-1912。羅漢面帶微笑，眼間有慧眼，著長袍，右手持如意杖，靠在山石上，山石之上放著一個香爐，煙霧繚繞。

來源：法國私人收藏

品相：品相良好，輕微磨損。天然裂縫可能會發展為小裂縫，輕微缺損。

重量：301.9 克

尺寸：高 7.3 厘米 (人物)，9.2 厘米 (含底座)

Estimate EUR 600,-

Starting price EUR 300,-

155

A LARGE SOAPSTONE SEAL, EARLY QING DYNASTY

China, 17th-18th century. Carved in shallow relief to depict a mythical beast, a chilong and a magic pearl, all using an ochre layer in the maroon stone. The reverse with incised inscriptions. The seal with characters for luck, longevity and virtue.

Provenance: From an old private collection in Zagreb, Croatia.

Condition: Extensive traces of use and old wear, minor nicks.

Weight: 423.7 g

Dimensions: Height 8.8 cm

大型皂石印章，清初

中國，十七至十八世紀。巧雕瑞獸、螭龍和火珠，利用栗色石頭上的赭色巧雕。背面有銘文。瑞獸象徵吉祥、長壽與美德。

來源：克羅地亞薩格勒布私人老收藏

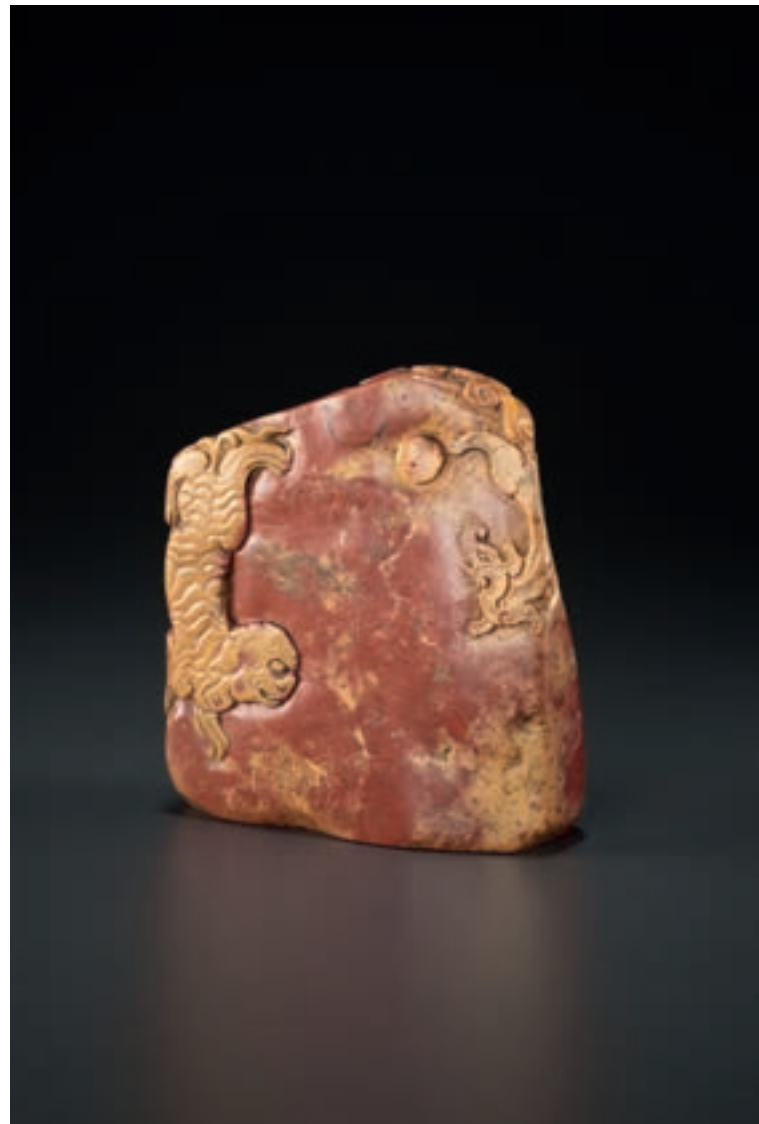
品相：嚴重使用痕跡和老磨損，輕微磕損

重量：423.7 克

尺寸：高 8.8 厘米

Estimate EUR 600,-

Starting price EUR 300,-





156 A SOAPSTONE SCHOLAR'S ROCK, QING DYNASTY

China, 1740-1860. The opaque stone is of ochre color with scattered blood-red inclusions, a rare combination. Carved in shallow relief with a variation of Three Friends of Winter, Suihan Sanyou, or pine, bamboo, and plum, after a work by Zhao Mengjian, the famous Song dynasty painter.

Provenance: From a British collector.

Condition: Fine condition with extensive wear, traces of use and minor losses. Good natural patina. Some fissures and flaws inherent to the mineral.

Weight: 463.1 g
Dimensions: Length 15 cm

The Chinese celebrated the pine, bamboo and plum together, as they observed that these plants do not wither as the cold days deepen into the winter season unlike many other plants. Known by the Chinese as the Three Friends of Winter, they later entered the conventions of East Asian culture. Together they symbolize steadfastness, perseverance, and resilience. They are highly regarded in Confucianism and as such represent the scholar-gentleman's ideal.

芙蓉石雕文人石，清代
中國，1740-1860。不透明的石料呈赭石色，散佈著血紅色的內含物，這是一種罕見的組合。浮雕宋代著名畫家趙孟堅作品《歲寒三友》松竹梅圖。

來源：英國私人收藏
品相：品相良好，磨損嚴重，使用痕跡和輕微缺損。天然包漿良好，石內可見天然瑕疵。
重量：463.1 克
尺寸：長15 厘米

Estimate EUR 500,-
Starting price EUR 250,-



157
A RARE MINIATURE SCHOLAR'S ROCK,
LATE MING TO EARLY QING DYNASTY

China, 17th – 18th century. The fungus-shaped conglomerate rock is resting on its narrowest point and expands through a series of dramatic protrusions, with extensive pitting, crevices, striations and fissuring. The naturally grown patina gives the intense oxblood color of the stone its specific appearance.

Provenance: From the collection of a British connoisseur.

Condition: Excellent condition with old wear only. The base with minor losses and traces of use.

Weight: 785.6 g (the rock) and 79.4 g (the base)
 Dimensions: Width 15 cm

Small scholar's rocks such as the present lot, made almost exclusively for the literati desk, are rare, especially when they have a color different to black or grey.

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

罕見微型文人石，明末清初

中國，十七至十八世紀。靈芝狀礫岩立於最窄的一點上，往上劇烈擴展開，大面積的凹陷、縫隙、條紋和裂隙。自然生長包漿賦予石料強烈的牛血色特殊外觀。

來源：英國專業私人收藏

品相：品相極好，僅僅老磨損。底座有輕微缺損和使用痕跡。

重量：785.6 克 (石料)，79.4 克 (底座)

尺寸：寬15 厘米

Estimate EUR 500,-

Starting price EUR 250,-



159 A JASPER AGATE SEAL, QING DYNASTY

China, 19th century. The opaque stone is of intense amber color and bears a bloodstone layer which was used by the lapidary to depict a pair of beetles, clambering along a bamboo stem with its leaves and vines.

Provenance: From the personal collection of Anthony du Boulay. Anthony du Boulay served at Christie's from 1949 to 1980, for many years as the Director of the Ceramics Department and for 13 years as the President of Christie's, Geneva. From 1981, he served as Honorary Adviser on Ceramics to the National Trust, United Kingdom, on council of the Oriental Ceramic Society and as the Chairman of the French Porcelain Society.

Condition: Minuscule loss to the openwork antenna of one beetle. Otherwise excellent condition with some old wear and traces of use. Naturally grown patina.



Anthony du Boulay, while inspecting a ceramic bowl

Weight: 113.1 g
Dimensions: Height 8.6 cm

瑪瑙玉竹節印章，清代
中國，十九世紀。不透明的石料帶有濃烈的琥珀色，並帶有一層雞血石層，琥珀色部被雕刻成竹節和竹葉，紅色部分被雕刻成一對甲蟲，沿著竹莖及其葉子和藤蔓攀爬。

來源：Anthony du Boulay個人收藏。Anthony du Boulay 于1949-1980年間為佳士得工作，曾多年為陶瓷部主任，后又曾任13年日内瓦佳士得主席。1981年起他曾任英國陶瓷信托名譽顧問、東方陶瓷協會理事以及法國陶瓷協會主席。

品相：一隻甲蟲的透雕處有極小缺損。除此之外品相極好，帶有一些老磨損和使用痕跡。自然的包漿。
重量：113.1 克
尺寸：高 8.6 厘米

Estimate EUR 500,-
Starting price EUR 250,-

158 A MOSS AGATE BRUSH WASHER, XI, QING DYNASTY

China, 1750-1850. Carved in the form of a single curved lotus leaf, the rounded sides rising to a lobed rim gently curving inward, the exterior with two blooming lotus flowers, two smaller leaves and their curled stem, which also forms the vessel's base.

Provenance: Nagatani Inc., Chicago, 1977. Robert 'Bob' Mayer and his wife, Beatrice 'Buddy' Cummings Mayer, acquired from the above. Collector label "0671" to inside. The Mayers were hugely influential figures in the development of contemporary art in the United States. As a founding trustee and treasurer of the board, Bob was a leading force in the success of the Museum of Contemporary Art (MCA) in Chicago in its formative years. In 1944, Hisazo Nagatani (died 1994), the former manager of Yamanaka's Chicago gallery, established himself under the company name Nagatani Inc. **Condition:** Overall good condition with small nibbling to the edges here and there, old wear and traces of use. Some minor abrasions and natural fissures to the stone.



Bob and Buddy Mayer amid their collection in 1974

Weight: 220 g
Dimensions: Length 12 cm

The translucent pale-blue and ochre stone with beautiful moss-green inclusions. This material is rarely found on brush washers from this period, let alone in good condition.

苔蘚瑪瑙荷葉筆洗，清代
中國，1750-1850。荷葉形筆洗，雕刻生動活潑，側面上升並逐漸向內彎曲，形成一個凸狀邊緣，外部有兩朵盛開的荷花，兩片較小的葉子及其捲曲的莖。

來源：1977年芝加哥Nagatani Inc.。Robert 'Bob' Mayer 及他的妻子 Beatrice 'Buddy' Cummings Mayer 購於上述藝廊。底部可見藏家老標籤 "0670"。Mayer 一家在美國當代藝術的發展中起到了很大的作用。作為董事會的創始受託人和財務主管，Bob 在芝加哥當代藝術博物館 (MCA) 成長初期，是其成功的領導者。Hisazo Nagatani (? - 1994年) 曾是 Yamanaka 的芝加哥藝廊經理，1944年以自己名字成立了 Nagatani Inc.

品相：整體品相良好，邊沿局部有小磕損，老磨損和使用痕跡。石內天然小擦傷和裂縫。
重量：220 克
尺寸：長 12 厘米

Estimate EUR 500,-
Starting price EUR 250,-





160

A CARNELIAN AGATE 'LINGZHI AND CHILONG' BRUSH WASHER, QING DYNASTY

China, 18th century. The translucent milky-white section of the vessel is rendered in form of a large fungus, surrounded by a smaller fungus amid springing lingzhi and a clambering chilong, all carved in fine openwork from the deep-orange layer in the stone.

Provenance: Property from an English collection. By repute acquired in the 1960s or before and thence by descent in the same family.

Condition: Superb condition with a nicely grown, unctuous patina and minor old wear. Small natural flaws to mineral.

Weight: 240.3 g
Dimensions: Length 12 cm

Note that this washer actually consists of two containers, the larger for water and the smaller probably for ink. It is also carved in a manner that enables the depositing of several brushes, both thicker and thinner ones.

AUCTION RESULT COMPARISON

Compare with a closely related water pot at Christies Hong Kong in Important Chinese Ceramics and Works of Art, 27 November 2013, 3621, sold for HKD \$150,000.



瑪瑙靈芝螭龍筆洗，清代
中國，十八世紀，半透明乳白色部分筆洗成大靈芝形式呈現，周圍是較小的靈芝與一條螭龍，由瑪瑙深橙色層雕刻而成。

來源：英國收藏遺產。據說購於1960年前后或更早。自此一直保存在同一家族。
品相：品相極好，包漿天然潤澤，輕微老磨損。玉石中有天然小裂縫。

重量：240.3 克
尺寸：長12 厘米
拍賣結果比較：一件相似水丞于2013年在香港佳士得《重要中國陶瓷和工藝品》拍賣3621，成交價 HKD \$150,000。

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



161
A SOAPSTONE FIGURE OF GUANYIN AND A CHILD,
QING DYNASTY

China, 18th-19th century. The standing bodhisattva is shown holding a child with both hands. She is dressed in long, loose robes that are incised with foliate decoration and fall in folds around the body. Her face is carved with downcast eyes under upswept hair tied in a high chignon and partially covered by a long cowl.

Provenance: From an Italian private collector. Acquired in Miami, USA, in a local antique mall in 2014.
Condition: Extensive wear, minuscule losses. Remnants of pigment.

Weight: 219.1 g (the set)
 Dimensions: Height 15.3 cm (the set)

The stone is of pale celadon color with scattered reddish-brown inclusions. The figure stands on a matching soapstone base of mottled ochre color and carved with a pattern of swirling clouds and a deeply recessed base. The back of the statue bears an incised two-character inscription, possibly reading Yu Qiong. (2)

皂石觀音送子立像，清代
 中國，十八至十九世紀。站立的觀音菩薩兩手抱著一個孩子，身著寬鬆的長袍，長袍上飾有葉狀裝飾，並在身體周圍呈褶皺狀。她雙眼微垂，髮髻高聳，被頭上披巾部分遮蓋。

來源：意大利私人收藏。2014年購於美國邁阿密當地古玩市場。
 品相：磨損嚴重，損失微小，顏料殘留
 重量：總219.1 克
 尺寸：總高 15.3 厘米

Estimate EUR 1.000,-
 Starting price EUR 500,-

A PAIR OF CAPARISONED LAPIS ELEPHANTS, QING DYNASTY

China, 18th-19th century. The animals well carved with detail work to their tusks, ears, trunk and feet, finely decorated in gold and black lacquer with a saddlecloth showing lotus flowers amid their vines and leaves and a key fret border.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Good condition. Some wear and scratching to gilding. Old wear and natural fissures to stones. The bases with extensive wear and traces of use.



Georg Weifert (1850-1937)

Weight: 3,366 g total (the elephants) and 509.2 g total (the bases)
Dimensions: Length 15 cm (each elephant)

The massive, opaque and calcite-rich stone is of striated blue and ivory-white color with minuscule metallic inclusions. Fitted with carved hardwood stands from the late Qing dynasty. (4)

一對帶皮青金石大象，清代
中國，十八至十九世紀。大象細節雕刻異常精心，並用金色和黑色清漆描繪。大象背部鞍座上飾有荷花荷葉。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。
品相：品相良好，金彩處有一些磨損和劃痕。老磨損，石料有天然裂縫。底座磨損嚴重，有使用痕跡。

重量：大象總重3,366 克，底座509.2克

尺寸：大象分別長15 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-





163

A CARVED AGATE WASHER, QING DYNASTY

China, 18th century. Carved in the form of a single curved lotus leaf, the rounded sides rising to a lobed rim gently curving inward, the exterior with a lotus bud and its curled stem, which also forms the vessel's base.

Provenance: Nagatani, Inc., Chicago, 1963. Robert 'Bob' Mayer and his wife, Beatrice 'Buddy' Cummings Mayer, acquired from the above. Collector label "0674" to inside. The

Mayers were hugely influential figures in the development of contemporary art in the United States. As a founding trustee and treasurer of the board, Bob was a leading force in the success of the Museum of Contemporary Art (MCA) in Chicago in its formative years. In 1944, Hisazo Nagatani (died 1994), the former manager of Yamanaka's Chicago gallery, established himself under the company name Nagatani Inc.

Condition: Superb condition with old wear and an unctuous, natural patina. Some minuscule natural flaws and fissures.



Bob and Buddy Mayer
amid their collection in
1974

Weight: 86.3 g

Dimensions: Length 11.2 cm

The translucent stone of attractive variegated tones of ochre, amber and caramel, the center with a 'fingerprint' of white agate bands. Note the fine incision work to the interior and exterior of the lotus leaf.

瑪瑙雕筆洗，清代

中國，十八世紀。筆洗雕刻成一張薄薄的大荷葉，荷葉側面向上卷，筆洗外雕刻著荷花花朵和捲曲的莖。

來源：1963年芝加哥Nagatani Inc. 藝廊。Robert 'Bob' Mayer 及他的妻子 Beatrice 'Buddy' Cummings Mayer 購於上述藝廊。底部可見藏家老標簽 "0674"。Mayer 一家在美國當代藝術的發展中起到了很大的作用。作為董事會的創始受託人和財務主管，Bob 在芝加哥當代藝術博物館 (MCA) 成長初期，是其成功的領導者。Hisazo Nagatani (? - 1994年) 曾是 Yamanaka 的芝加哥藝廊經理，1944 年以自己名字成立了 Nagatani Inc.

品相：品相極好，老磨損和天然潤澤的包漿。一些天然細微的小瑕疵和裂紋。

重量：86.3 克

尺寸：長 11.2 厘米

Estimate EUR 500,-

Starting price EUR 250,-



164

A ROCK CRYSTAL 'PEACH' BRUSH WASHER, XI, QING DYNASTY

China, 18th-19th century. Naturalistically carved in openwork as a hollowed peach borne on a leafy and gnarly stalk. The stone of good, near-flawless quality with only a few small inclusions. Overall with a fine, unctuous polish.

Provenance: A private collection of scholarly works of art.

Condition: Good condition with minor wear and few minuscule, almost invisible chips.

Weight: 100.3 g

Dimensions: Length 6.3 cm

水晶仙桃筆洗，清代

中國，十八至十九世紀。自然透雕，像空心的桃子，枝葉繁盛。幾乎完美的水晶，只有很少的內含物。總體上表面光滑潤澤。

來源：一個文人書房用品私人收藏

品相：品相良好，輕微磨損和微小几不可見的裂口。

重量：100.3 克

尺寸：長 6.3 厘米

Estimate EUR 500,-

Starting price EUR 250,-



165

**A ROCK CRYSTAL PILGRIM FLASK AND COVER,
BIANHU, QING DYNASTY**

China, 18th to early 19th century. The archaistic vessel of flattened oval shape, the sides with two sinuous chilong which also form the feet, the shoulders with two lion head rings, the fronts carved with shallow taotie masks within a key fret border.

Provenance: From an English collector.

Condition: Fine condition with old wear, natural inclusions and fissures to crystal, small and almost invisible repair to one ring.

Weight: 317.1 g

Dimensions: Height 13.5 cm

水晶抱月壺，清代
中國，十八至十九世紀初。扁平的抱月扁壺，兩側各有獅首耳挂著一個圓環。扁壺下部兩側各有一條龍，龍尾形成壺足。壺面上雕刻著獸面紋。

來源：英國私人收藏

品相：品相良好，老磨損，水晶內天然雜質和裂紋，一環上有幾乎不可見的修補。

重量：317.1 克

尺寸：高 13.5 厘米

Estimate EUR 500,-

Starting price EUR 250,-



166

A HEHE ERXIAN GROUP, ROCK CRYSTAL, QING DYNASTY

China, 19th century. Finely carved as the pair of twins, both standing, one holding a round wicker box, the other with a bat and patting his companion on the back, both figures depicted with smiling faces, their bald heads surrounded by a mane of long hair.

167

A VERY LARGE ROCK CRYSTAL CARP, LATE QING DYNASTY

China, 19th to early 20th century. The massive and heavy carving shows the fish with accentuated scales, distinct eyes and nose, standing on four fins, with its tail swung towards the upper left. The transparent stone with natural inclusions adding well to the overall lively impression.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Old wear, small losses, natural fissures and imperfections to stone. The base with extensive wear and traces of use.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Good condition. Minor natural flaws to the stone.



Georg Weifert (1850-1937)

Weight: 1.547 g (the statue) and 71.4 g (the base)

Dimensions: Height 18.5 cm (the figure) and 22.5 cm (including the base)

The carver has made exceptionally good use of the material utilizing the almost flawless sections of the stone to depict the faces and upper bodies, whereas the areas with inclusions were mostly used to depict the long flowing robes of the twins.

The hehe erxian, or the Two Immortals of Harmony and Unity, were believed to preside over happy marriages, and are adaptations of two famous poet-monks of the Tang dynasty, Hanshan and Shide. During the Ming and Qing dynasties, the twins were usually depicted holding either a box and a lotus stem or a box and a bat.

With a fitted wood base from the late Qing to Republic era. (2)

水晶和合二仙，清代

中國，十九世紀。精緻地雕刻成一對雙胞胎，一個拿著圓形柳條箱，另一個拿著蝙蝠，手搭載他的同伴的背上，兩個人的臉上都掛著微笑。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：品相良好，石料內有輕微天然瑕疵。

重量：1.547 克 (人像)，71.4克 (底座)

尺寸：高 18.5 厘米 (人像)，22.5 厘米 (含底座)

Estimate EUR 500,-

Starting price EUR 250,-

Weight: 5.7 kg including base

Dimensions: Length 34 cm

Fitted hardwood base with fine openwork carving. (2)

大型水晶鯉魚，清末

中國，十九世紀至二十世紀初。巨大而沉重的雕刻展示著鱗片突出、眼睛清晰的鯉魚，立于四鰭之上，尾巴朝左上方擺動。透明石材含有天然內含物，為整體的活潑印象增色不少。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：老磨損，小缺失，天然裂縫和瑕疵。底座磨損嚴重，有使用痕跡。

重量：含底座5.7 公斤

尺寸：長34 厘米

Estimate EUR 500,-

Starting price EUR 250,-



A RARE ROCK CRYSTAL 'RECUMBENT HORSE' SCROLL WEIGHT, QIANLONG

China, 1735-1796. The flawless material is sublimely carved to depict the seventh animal of the Chinese zodiac cycle. Mane, tail and feet show minute incision work whereas body and head are left plain to amplify the utter unfolding of the crystal's natural beauty.

Provenance: From the private collection of an English connoisseur.
Condition: Excellent condition with only a small nick to one ear.

Weight: 300.5 g
Dimensions: Length 9.8 cm

Note the finely carved hoofs with their unique design closely based on lingzhi.

Literature comparison: This fine, flawless paper or scroll weight of simple design appears to be related to other small flawless rock crystal scholar's table articles produced by the Palace Workshops (Zaobanchu), including two plain cylindrical brush pots with four-character Qianlong yuyong marks (made for the personal use of the Qianlong Emperor). One is published by G. Tsang and H. Moss, *Arts from the Scholar's Studio*, Oriental Ceramic

Society, Hong Kong, 1986, pp. 156-7. no. 130, the other in *The Literati Mode*, Sydney L. Moss Ltd., London, 1986, no. 115. Not only might these pieces have graced a desk or table in the imperial palace, but they are the types of items that might have been included in one of the Qianlong Emperor's treasure boxes. Other crystal table articles in the Qing court collection, Beijing, are illustrated in *The Complete Treasures of the Palace Museum - Small Refined Articles of the Study*, Shanghai, 2009, no. 92, a mountain-form brush rest; no. 266, two mountain-peaked seals; and no. 281, a square seal paste box.

罕見水晶臥馬鎮紙，乾隆
中國，1735-1796。完美無瑕的材料經過精雕細刻中國十二生肖中的第七隻動物，馬。鬃毛、尾巴和腳顯示出精湛的雕刻工藝，身體和頭部則保持原狀，以擴大晶體自然美的展現。

來源：英國專業私人收藏
品相：品相極好，僅在一耳上有一處小劃痕。
重量：300.5 克
尺寸：長9.8 厘米

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





169 A PALE AQUAMARINE 'PHOENIX' PLAQUE PENDANT, QING DYNASTY

China, 19th century. The transparent stone of a quite even pale blue tone. Carved with a phoenix and flowers, the back incised with bamboo. With a pink tourmaline bead.

Provenance: English private collection.
Condition: Some natural erosion and associated losses to the back, otherwise in good condition with minor wear.

Weight: 352 g
Dimensions: Height 5.2 cm (the aquamarine pendant), Diameter 1.2 cm (the tourmaline bead)

AUCTION RESULT COMPARISON

Compare with a related plaque pendant carved with monkeys, sold by Sotheby's Hong Kong in Chinese Art Including Selected Works of Art from the T.Y. Chao Family Collection on 30 November-1 December 2017, lot 352, for HKD \$50,000.



海藍寶石鳳凰掛件，清代
中國，十九世紀。透明的海藍寶石。雕刻著精美的鳳凰和花卉紋，背面雕刻竹子。粉紅色碧璽珠。

來源：英國私人收藏
品相：一些天然侵蝕，使背面局部缺損，除此之外品相良好，輕微磨損。
重量：352 克
尺寸：高5.2 厘米 (寶石掛件)，直徑1.2 厘米 (粉紅碧璽珠)
拍賣結果比較：一件類似海藍寶石猴雕掛件售于香港蘇富比2017年11月30-12月1日《中國藝術品》T.Y. Chao 家族收藏 拍號352，成交價HKD \$50,000.

Estimate EUR 500,-
Starting price EUR 250,-

170 A CARVED PALE PINK TOURMALINE 'BAMBOO' PENDANT, QING DYNASTY

China, 19th century. The translucent stone of a very pale pink color carved to depict bamboo stalks with foliage. Horizontal piercing for suspension as a pendant. With a jadeite bead in the form of a bat.

Provenance: English private collection.
Condition: Excellent condition with minor wear, natural crystalline inclusions and fissures to the stone.

Weight: 35.9 g
Dimensions: Height 4 cm (the tourmaline pendant), Width 1.2 cm (the jadeite bead)

粉紅碧璽雕竹掛件，清代
中國，十九世紀。半透明粉紅色碧璽雕刻成竹子。水平穿孔，可作為吊墜懸掛，附以蝙蝠狀翡翠珠。

來源：英國私人收藏
品相：品相極好，輕微磨損，天然水晶狀結晶雜質和裂縫。
重量：35.9 克
尺寸：高4 厘米 (碧璽掛件)，寬1.2 厘米 (翡翠珠)

Estimate EUR 500,-
Starting price EUR 250,-





171 AN AQUAMARINE 'CARPS' PENDANT, QING DYNASTY

China, 19th century. The transparent stone of a superb, deep blue color. Carved in the form of two carps on a lotus leaf with an associated bud. With a pink tourmaline bead.

Provenance: English private collection.

Condition: Overall good condition with extensive wear and some surface scratches, indicating a much-handled piece, natural crystalline inclusions and fissures to the stone.

Weight: 38.6 g
Dimensions: Width 4 cm (the aquamarine pendant), Diameter 1.2 cm (the tourmaline bead)

海藍寶石蓮池魚戲挂件，清代
中國，十九世紀。透明海藍寶石雕刻雙魚戲蓮，粉紅色碧璽珠。

來源：英國私人收藏
品相：整體品相良好，廣泛的磨損和一些表面划痕，表明這是一件經常賞玩的挂件，天然結晶內含物和裂縫。
重量：38.6 克
尺寸：寬 4 厘米（海藍寶石挂件），直徑 1.2 厘米（碧璽珠）

Estimate EUR 500,-
Starting price EUR 250,-

172 A CARVED PINK TOURMALINE 'PEACH' PENDANT, QING DYNASTY

China, 19th century. The translucent stone with a smooth, unctuous polish and of a superb pink color with crystalline shades and inclusions, skillfully carved as a single peach on a gnarly branch with two horizontal piercings. With a green jadeite bead.

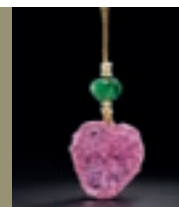
Provenance: English private collection.

Condition: Excellent condition with minor wear, natural crystalline inclusions and fissures to the stone.

Weight: 24.0 g
Dimensions: Height 3.5 cm (the tourmaline pendant), Diameter 1.2 cm (the jadeite bead)

AUCTION RESULT COMPARISON

Compare with a related tourmaline pendant sold by Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 26 November 2014, lot 3363, for HKD \$350,000.



粉紅碧璽雕仙桃挂件，清代
中國，十九世紀。半透明碧璽表面光滑潤澤，色澤鮮豔，帶有結晶陰影和雜質，巧妙地雕刻了一個掛在樹上的桃子。上面有兩個穿孔。綠色翡翠珠。

來源：英國私人收藏

品相：品相極好，輕微磨損，天然結晶雜質和裂縫。

重量：24.0 克

尺寸：高 3.5 厘米（碧璽挂件），直徑 1.2 厘米（翡翠珠）

拍賣結果比較：相似碧璽挂件可參考 2014 年 11 月 26 日香港蘇富比《重要中國陶瓷和工藝品》拍號 3363，成交價 HKD \$350,000。

Estimate EUR 500,-
Starting price EUR 250,-



173

A SMALL JADE CARVING OF A 'PIG-DRAGON' HONGSHAN CULTURE, CIRCA 4000-3000 BC

The jade is carved as a coiled stylized mythical animal with incised circular eyes below pricked ears, and pierced with a circular aperture to the center between a slit and a smaller aperture for suspension. The stone is of a deep-celadon tone with extensive areas of russet and buff alterations.

Provenance: From an old Austrian private collection.

Condition: Excellent condition with only minor areas of erosion, old wear, tiny nibbles, naturally grown patina.

Weight: 35.6 g

Dimensions: Height 4.5 cm

玉豬龍，紅山文化，約公元前4000-3000世紀

豬龍為神話動物，在鏤空的耳朵下方刻有圓圓的眼睛，並以圓形小孔刺入狹縫之間，以供懸掛。玉石成赤褐色和淺黃色。

來源：奧地利私人老收藏

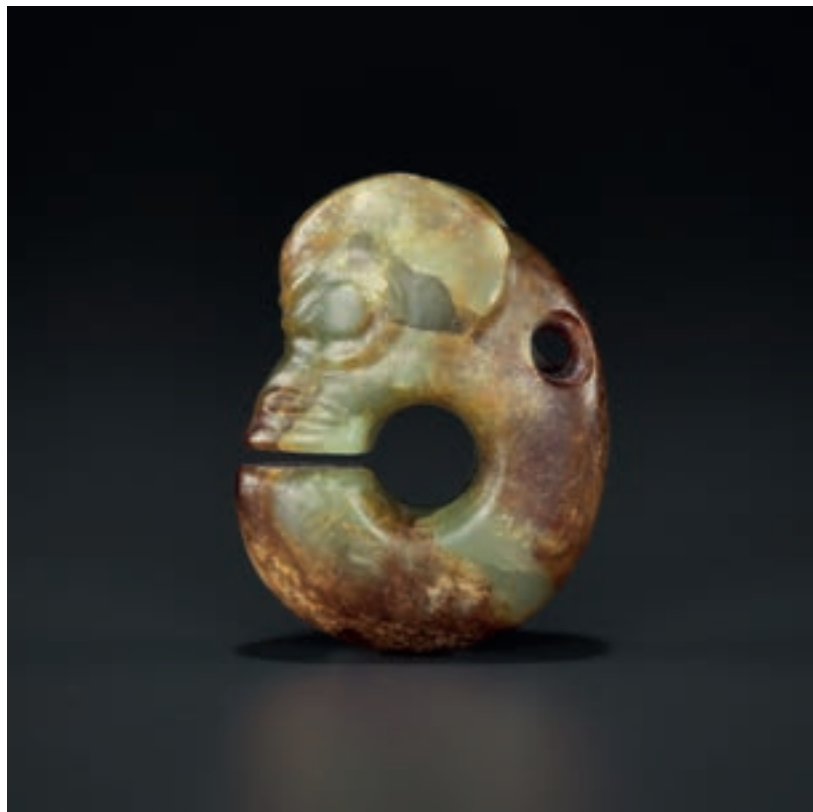
品相：品相極好，僅細微侵蝕區域，老磨損，輕微刻痕，自然包漿。

重量：35.6 克

尺寸：高 4.5 厘米

Estimate EUR 1,500,-

Starting price EUR 750,-



174

A MOTTLED OPAQUE JADE CONG, NEOLITHIC PERIOD, LIANGZHU CULTURE, 3RD MILLENIUM BC

The thick-walled cong is finely carved with four squared, projecting corners each divided into two registers. The opaque stone is of dusky-pink and iron-red color with areas of olive-green.

Provenance: From an old Austrian private collection.

Condition: Extensive wear and weathering, minor losses, fissures and areas of erosion.

Weight: 591 g

Dimensions: Diameter 8 cm

The upper register with a mask of two raised bands with parallel lines above a pair of incised circular eyes and a simplified nose formed by a small band with rounded ends, the lower register with a similar mask, but lacking the two raised bands and with larger eyes instead.

Literature comparison: Cong carved with two registers presenting both types of masks have been discovered in some of the most important Liangzhu sites, such as Sidun (Wujin, Jiangsu), Fanshan (Yuhang, Zhejiang) and Fuquanshan (Qingpu, Shanghai). See Zhejiang Institute of Cultural Relics and Archaeology, Liangzhu wenhua yuqi (Jades of the Liangzhu Culture), Beijing 1990 nr. 10, 11, 15, 18, 19, 22 and 24. For additional examples of two-tiered cong see Prof. Filippo Salviati, 4000 Years of Chinese Archaic Jades, 2017, nr. 51, 53 and 54.

灰白玉琮，新石器時代，良渚文化，公元前3000年
琮厚壁，精雕細刻，不透明並成暗粉色和鐵紅色以及橄欖綠色。

來源：奧地利私人老收藏

品相：廣汎磨損和風化，輕微缺損，局部侵蝕。

重量：591 克

尺寸：直徑 8 厘米

Estimate EUR 2,000,-

Starting price EUR 1,000,-





175

**A JADE AXE, YUE, LIANGZHU CULTURE,
CIRCA 3300-2200 BC**

The broad axe flares towards the cutting edge and bears a single hole pierced from both sides. The now opaque and smoothly polished stone is of a mottled buff and pale taupe color with streaks of iron red. One side bears a finely raised engraving of an archaic mask with a pair of incised circular eyes and a simplified mouth formed by a small band with rounded ends.

Provenance: From a private collection. Acquired in Hong Kong prior to 1997.

Condition: Extensive weathering, calcification and weathering. Miniscule losses and areas of erosion.

Weight: 224.7 g

Dimensions: Height 14.8 cm

Auction result comparison: Compare with a related Yue at Christies New York in The Collection of Robert Hatfield Ellsworth Part III - Chinese Works of Art: Qing Ceramics, Glass and Jade Carvings, 19 March 2015, lot 488, sold for USD \$35,000.

玉鉞，良渚文化，約公元前3300-2200

寬斧頭，刀刃張開，並在兩側開有一個單孔。玉石不透明，表面光滑呈淺黃色、淺灰褐色和鐵紅色條紋。一側帶有一副刻有圓形眼睛的古代面具，精細雕刻，並由帶有圓形末端的小帶子形成的嘴。

來源：私人收藏。1997年前購於香港。

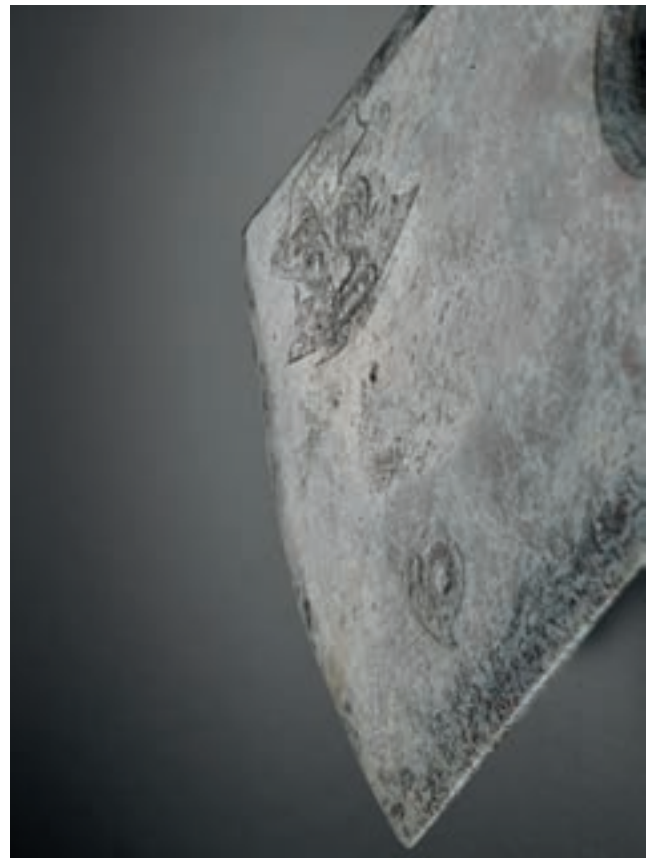
品相：廣泛鈣化和風化。微小的損失和侵蝕區域。

重量：224.7 克

尺寸：高 14.8 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-





176
A CELADON JADE DISC, BI,
QIJIA CULTURE, CIRCA 2300-1500 BC

The jade disc has plain flat sides and the semi-translucent stone is of pale greenish-yellow tone with opaque areas of dark brown and ivory color. The surface bears an unctuous, naturally grown patina. The jade is a variety probably obtained from central Asia through the mediation of nomadic people who dwelled the steppes west of Qijia.

Provenance: A German private estate. Lempertz, Cologne, Germany, Auction 1034, Asian Art, 13-14 June 2014, Lot 316. A private collector, acquired from the above. (note that Lempertz has not dated this lot in their catalogue)

Condition: Natural flaws, areas of erosion and fissures, which may have developed into minor losses and cracks, some nibbling to edges. The stand with minor losses and areas of old repair.

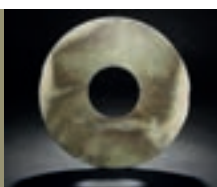
Published: 4000 Years of Chinese Archaic Jades, Prof. Filippo Salviati, 2017, page 87, nr. 98.

Weight: 545 g (the bi) and 393.5 g (the stand)
 Dimensions: Diameter 17.5 cm (the bi), Height 28.3 cm (including the stand)

Supported by a late Qing dynasty carved hardwood stand with spiraling clouds, lingzhi and crashing waves in high relief. (2)

AUCTION RESULT
COMPARISON

Compare with a related bi at Christies Hong Kong in Chinese Archaic Jades From The Yangdetang Collection PART II, 28 November 2018, lot 2710, sold for HKD \$187,500.



青玉璧，齊家文化，約公元前2300-1500

玉璧表面平整，半透明成淺綠色-黃色調，並有不透明的暗棕色和象牙色區域。表面包漿光滑細膩。玉器可能是通過居住在齊家以西草原的游牧民族從中亞獲得的。

來源：德國私人遺產。科隆Lempertz，拍賣場1034《亞洲藝術》，6月13-14日，拍號316。私人藏家，來源如上。(請注意：Lempertz並沒有在其目錄中進行斷代)

品相：自然瑕疵‘侵蝕和裂縫，可能已經發展為較小的損失和裂縫，邊緣處有磕損。底座損失少但有舊時修補。

重量：545克(璧)，393.5克(底座)

尺寸：直徑 17.5 厘米(璧)，高 28.3 厘米(含底座)

拍賣結果比較：一件相似的玉璧于2018年11月28日香港佳士得《養德堂珍藏中國古玉器》第二部分，拍號2710，成交價HKD \$187,500。

Estimate EUR 3,000,-

Starting price EUR 1,500,-

177

**A LARGE JADE PENDANT (HUANG),
LATE EASTERN ZHOU DYNASTY**

China, 4th-3rd century BC. Finely carved on each side with interlocking C- and S-scrolls, terminating with a pair of dragon heads with squared snouts, the pierced jaws exposing fangs and curled beards, reticulated through an additional flange depicting two confronted phoenixes, the jade of buff color with scattered russet inclusions.

Provenance: From an Austrian private collection.

Condition: Good condition with some wear and minor nicks and nibbles to the edges. Nicely grown natural patina with an unctuous surface.

Weight: 83 g

Dimensions: Length 14.9 cm

Auction result comparison: Compare with a related but slightly earlier Huang at Sotheby's New York in Fine Chinese Ceramics & Works of Art, 18 - 19 March 2014, lot 149, sold for USD \$62,500.

大型玉璜，東周晚期

中國，公元前四-三世紀。兩側各刻有互鎖的C型和S型捲軸，精巧地刻有一對帶有方形鼻子的龍頭，鏤空下巴露出了獠牙和捲曲的鬚鬚，並通過附加的網紋，刻繪了兩個對面的鳳凰，淺黃色玉帶著零散的赤褐色內沁。

來源：奧地利私人收藏

品相：品相良好，有一些磨損、輕微的划痕和邊緣磨損。天然包漿細膩，表面光滑。

重量：83 克

尺寸：長 14.9 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-







178

AN EXTREMELY RARE NOTCHED YELLOW JADE AXE, QI, ZHOU DYNASTY

China, 1045-256 BC. The thin axe with a square top and long sides notched with small flanges, drilled with a small square hole at the top end, and a curved bell-shaped blade reminiscent of a Tibetan kartika flaying knife. The translucent and partly calcified stone of a pale greenish-yellow tone with white streaks and russet veins.

Provenance: Sydney L. Moss Ltd., London, 2 March 1971 (a copy of the original invoice accompanies this lot). Josette Schulmann, Theo Schulmann, Paris, acquired from the above on 2 March 1971.

Condition: Original condition and very impressive considering the age of this piece! Minor wear as well as extensive weathering and erosion, particularly to one side of the blade, small chips and losses.



Sydney L. Moss

Weight: 244.6 g
Dimensions: Height 18.3 cm

The signed invoice from Sydney L. Moss Ltd. dated 2 March 1971 describes this piece as "a Chinese archaic Jade Axehead of fine form, set with four lugs, the main shaft with square hole and finely fluted, the blade bell-shaped, the Jade of Celadon tones with brown markings. Chou Dynasty, B.C. 1122-256. [sic]".

The notched flanges on the long sides of this axe distinguish it from the more common plain-form axes. During the late Neolithic, most especially in the Longshan culture, these flanges first appear on axes.

Literature comparison: Compare with two late Shang dynasty jade axes in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., accession numbers S1987.691 and S1987.566. Another notched jade ceremonial axe can be found in the Metropolitan Museum of Art, New York, accession number 17.118.45, and was exhibited in "Arts of China" in 2005. A related axe from the Zhou dynasty can be found in the British Museum, London, museum number 1947.0712.518. Shanghai bowuguan. Zhongguo gudai yuqi guan/Shanghai Museum Ancient Jade Gallery, Shanghai, 1996, p. 14. Robert P. Youngman, The Youngman Collection of Chinese Jades from Neolithic to Qing, Chicago, 2008, pl. 22. Jessica Rawson, Chinese Jade from the Neolithic to the Qing, London, 1995, pp. 176-8. The Jades from Yinxu, Beijing, 1981, pl. 25, no. 459.

極罕見黃玉鉞，周朝

中國，公元前1045-256。薄薄的斧頭有一個正方形的頂部和長的側面，上面刻有小凸緣，頂端鑲有一個小方孔，一個彎曲的鐘形刀片使人聯想起藏族卡特裏卡皮刀。玉料半透明且部分鈣化，呈淺綠色黃色，帶有白色條紋和赤褐色脈。

來源：倫敦Sydney L. Moss Ltd.。巴黎Josette Schulmann與Theo Schulmann 1971年3月2日購於上述藝廊(附一份原始發票)。
品相：考慮到這件作品的年代，原始狀態和令人印象深刻！輕微磨損以及廣泛的風化和侵蝕，尤其是葉片的一側，小的磕損
重量：244.6 克
尺寸：高 18.3 厘米

Estimate EUR 10,000,-
Starting price EUR 5,000,-



179
**A WHITE AND RUSSET JADE CRANE,
LATE SONG - YUAN DYNASTY**

China, 13th-14th century. Carved as a recumbent crane, with its head turned sharply to the left over its back, its webbed feet tucked under its body, and the wings folded in and well detailed with incised markings

Provenance: From the estate of a Lady, United Kingdom.

Condition: Extensive wear and fine, natural patina. Small old loss to edge at backside, hardly visible due to wear and patina. Natural flaws to stone.

Weight: 89.5 g
Dimensions: Length 6.8 cm

Auction result comparison: Compare the carving and incisions to the eyes, wings and details to plumage with a closely related jade crane from the Song dynasty, 6 cm length, at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art, 08 October 2014, lot 3818, bought in at an estimate of HKD \$300,000/400,000.

白玉雕鶴，元代
中國，十三至十四世紀。雕刻成斜躺的仙鶴，頭部向左轉，其蹠狀腳藏在身體下方，翅膀折入並刻有羽毛。

來源：英國貴婦遺產
品相：大面積磨損和細膩自然的包漿。背面有少量舊磨損，但由於磨損和包漿幾乎看不見。石材的自然缺陷。
重量：89.5 克
尺寸：長6.8 厘米

Estimate EUR 500,-
Starting price EUR 250,-

180
**A CELADON JADE 'EGRETS' FINIAL,
YUAN DYNASTY**

China, 13th-14th century. Carved and reticulated as four egrets standing amid large lotus blossoms and leaves issuing from long undulating stems, the birds' plumage finely incised, all supported on a thin lobed base pierced with four small apertures.

Provenance: From an old private collection in Zagreb, Croatia, acquired in the local market, 1998.
Condition: Minor losses, unctuous natural patina.

Weight: 18.4 g
Dimensions: Height 3.5 cm

The stone of a deep celadon color with russet inclusions.

Small carved openwork wood base, with four feet, old collector's number '265' to base, dating from the earlier 20th century. (2)

Auction result comparison: Compare with a closely related finial of pale celadon color at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art, 08 October 2014, lot 3732, sold for HKD \$100,000.

青玉白鷺，元代
中國，十三至十四世紀。鏤空雕四只白鷺立於荷花荷葉之間，羽毛雕刻精細，白鷺立於一個有四個小孔的薄裂的底座上。

來源：克羅地亞薩格勒布私人老收藏，1998年購於當地藝廊。
品相：輕微缺損，天然包漿潤澤
重量：18.4 克
尺寸：高3.5 厘米

Estimate EUR 300,-
Starting price EUR 150,-





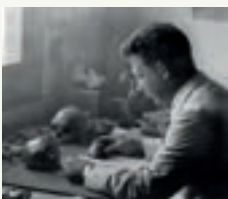
181

AN ARCHAISTIC JADE DISC, BI, MING DYNASTY

China, 1368-1644. The circular disc superbly carved in relief with a taotie at each of the four cardinal points around the central aperture, the backside with a pattern of various C-shaped scrolls and swirls, the stone of dark brown color with shades of buff.

Provenance: Gustav Heinrich Ralph von Koenigswald (1902-1982) was a German-Dutch paleontologist and geologist who conducted research on hominins, including *Homo erectus*. His discoveries and studies of hominid fossils in Java and his studies of other important fossils of Southeastern Asia firmly established his reputation as one of the leading figures of 20th century paleoanthropology. Galerie Zacke, Vienna, Austria, May 2007. A private collector, acquired from the above and thence by descent in the same family.

Condition: Excellent condition with wear and weathering, some microscopic nicks here and there, the jade with areas of natural erosion. Fine old patina.



Gustav Heinrich Ralph von Koenigswald (1902-1982)

Weight: 48.5 g
Dimensions: Diameter 7.7 cm

Note the extremely fine raised line along the outer edge and central aperture on both sides.

仿古玉璧，明代
中國，1368-1644。圓盤在中央圓孔周圍四個基點，每個點上都有浮雕，背面刻有各種C形渦捲和漩渦形圖案，深褐色的石料夾雜著淺黃色。

來源：Gustav Heinrich Ralph von Koenigswald (1902-1982)曾是德國-荷蘭的古生物學家和地質學家，他對包括直立人在內的人源素進行了研究。他在爪哇原始人化石的發現和研究以及對東南亞其他重要化石的研究，牢固地確立了他作為20世紀古人類學的主要人物之一的地位。奧地利維也納Zacke藝廊，2007年5月。私人收藏家，購於上述來源，自此保存在同一家族至今。

品相：品相極好，有磨損和風化。到處都有一些微小的裂痕，玉石被自然侵蝕。精美包漿。

重量：48.5 克
尺寸：直徑 7.7 厘米

Estimate EUR 800,-
Starting price EUR 400,-



182

A GILT BRONZE AND WHITE JADE 'DRAGON' BELT PLAQUE, TANG DYNASTY

China, 618-907. The rectangular white jade belt plaque is encased in a gilt bronze shell, the closed side with a dragon in high relief on an incised dotted ground and the other side decorated in openwork with scrolling vines and flowers, the open areas revealing the cased white jade.

Provenance: Grays Antique Center, London. Dr. Koos de Jong, acquired from the above in 1999 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Condition: Good, original condition, remarkable considering the age of this plaque! Some wear, miniscule nicks and scratches, minor dents and tiny losses. The gilt bronze with dark and copper red patina as well as few spots of verdigris.



Dr. Koos de Jong and Ingeborg de Rooze (photo courtesy of Stedelijk Museum Amsterdam)

Weight: 36.3 g
Dimensions: Size 3.6 x 5 cm

The opaque stone of a greyish white color with russet inclusions. The use of such precious materials as jade and gilt bronze indicates this plaque was crafted for a person of high status.

Four small piercings, two on each end, for attachment.

Literature comparison: *Orientations*, Vol. 33, no. 7, p. 19.

銅鑲金白玉龍袋扣，唐代

中國，618-907。方形白玉牌被包裹在鑲金銅框中，銅牌一面高高地浮雕著一條龍，另一面在白玉用鏤空的纏枝花卉紋裝飾，露出了白玉。

來源：倫敦Grays古玩中心。Drs. Koos de Jong 1999年購於上述收藏。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：原始良好品相，考慮到玉牌的年齡，這很了不起！一些磨損，微小的刮痕，輕微的凹痕和微小的損失。鑲金銅帶有深色和銅紅色包漿，以及少量的銅綠斑點。

重量：36.3 克
尺寸：3.6 x 5 厘米

Estimate EUR 400,-

Starting price EUR 200,-



183

A SMALL WHITE JADE FIGURE OF A SEATED DOG, LATE SONG TO EARLIER MING

China, 13th-15th century. The opaque stone of an ivory-white tone with several russet veins, subtly carved in the form of a seated dog, the ears laid back and the curled tail swung to the left, with a calm and obedient expression.

Provenance: Austrian private collection.

Condition: Good original condition with extensive wear, some erosion, natural inclusions and fissures to stone.

Weight: 48.0 g
Dimensions: Height 4.9 cm

白玉小狗擺件，宋末至明初

中國，十三至十五世紀。不透明象牙白色調的玉料，有幾條赤褐色的經絡，巧妙地雕刻成小狗，耳朵後仰，彎曲的尾巴向左擺動，表情平靜而順從。

來源：奧地利私人收藏

品相：品相良好，嚴重磨損，一些侵蝕，天然內沁和裂縫。

重量：48.0 克
尺寸：高 4.9 厘米

Estimate EUR 800,-

Starting price EUR 400,-





184

A SMALL CELADON AND RUSSET JADE 'RABBIT' PENDANT, MID-QING

China, 18th-19th century. The partly translucent stone of a celadon tone with shades of russet. Naturalistically carved in the form of a rabbit, the details finely incised, the lapidary skillfully using the russet shadings to depict the hare's patchy fur. Vertical piercing through the head and belly.

Provenance: Old French private collection.

Condition: Excellent condition with only minor old wear and some traces of use, mostly around the piercing.

Weight: 74.9 g

Dimensions: Height 4.8 cm

AUCTION RESULT COMPARISON

Compare with a similar pale celadon and russet jade rabbit sold by Christie's Paris in Art d'Asie on 12 December 2019, lot 156, for EUR €25,000.



小型青玉帶沁兔形玉墜，清代中期

中國，十八至十九世紀。青色半透明玉石頭，帶有紅褐色沁，巧妙地使用赤褐色沁斑雕刻兔子斑駁的皮毛。

來源：法國私人老收藏

品相：品相極好，僅輕微老磨損和一些使用痕跡，主要在鑽孔四周。

重量：74.9克

尺寸：高4.8厘米

拍賣結果比較：一件相似青色帶沁玉兔于2019年12月12日巴黎佳士得《亞洲藝術》拍號156,成交價 €25,000。

Estimate EUR 800,-

Starting price EUR 400,-

185

A PALE CELADON AND RUSSET JADE HORSE, LATE MING PERIOD

China, late 16th to mid-17th century. Skillfully worked in the form of a recumbent horse turning its head sharply, the left front leg raised, its right hooves tucked beneath its body, the left hind hoof completely disappearing under his back, tail and mane finely detailed with incisions.

Provenance: From the personal collection of Anthony du Boulay. By repute acquired at Christie's, London. Anthony du Boulay served at Christie's from 1949 to 1980, for many years as the Director of the Ceramics Department and for 13 years as the President of Christie's, Geneva. From 1981, he served as Honorary Adviser on Ceramics to the National Trust, United Kingdom, on council of the Oriental Ceramic Society and as the Chairman of the French Porcelain Society.

Condition: Extensive wear from many years of handling, with some areas such as the right ear or the left eye particularly worn. As a result, the naturally grown patina is strikingly beautiful. Some minor natural fissures in the stone.



Weight: 101.4 g

Dimensions: Length 7 cm

The polished stone of pale celadon color is accentuated with russet veins cleverly used to pick out the horse's fur. It is notable for the portrait-quality in which it has been sensitively rendered. Its gentle smiling features and full rounded body have been endowed with a certain individuality, primarily through the jade stone from which it has been fashioned.

Auction result comparison: Compare with a jade horse of 8 cm length, similarly worn, made from mottled brown and yellow jade, from the Ming dynasty, at Christies New York in Fine Chinese Ceramics, Jades and Works of Art, 19 September 2007, lot 59, sold for USD \$11,875.



青白玉臥馬雕，晚明

中國，十六世紀末至十七世紀中期。臥馬頭部後仰，左前腿抬起，右蹄藏在身體下方，左後蹄完全藏於他的背部之下，尾巴和鬃毛遺失，可見切口。

來源：Anthony du Boulay個人收藏。據說購於倫敦佳士得。Anthony du Boulay于1949-1980年間為佳士得工作，曾多年為陶瓷部主任，后又曾任13年日内瓦佳士得主席。1981年起他曾任英國陶瓷信托名譽顧問、東方陶瓷協會理事以及法國陶瓷協會主席。

品相：經過多年使用，大面積磨損，尤其是右耳和左眼等部位。自然包漿非常美麗。石頭中有一些小的自然裂縫。

重量：101.4克

尺寸：長7厘米

Estimate EUR 800,-

Starting price EUR 400,-



186
A CELADON AND RUSSET JADE PENDANT
OF A MYTHICAL BEAST, MING DYNASTY

China, 1368-1644. Celadon jade with russet inclusions and dark brown veins, which have been nicely integrated in the artistic composition. The recumbent mythical beast is carved with flattened sides, the head with an articulated nose and open mouth revealing a pair of sharp pointed fangs.

Provenance: Canadian private collection.
Condition: Good condition with minimal traces of use, old wear and a fine patina.

Weight: 62.9 g
 Dimensions: Length 7.2 cm

Note the finely incised brows above the circular eyes, the pricked ears, the four long legs tucked under the body and the curled tail running up the back towards central drilling hole.

青玉帶沁瑞獸玉佩，明代
 中國，1368-1644。青玉帶有紅褐色的內沁和深褐色的脈紋，已經很好地融入了玉佩中。橫臥瑞獸側面平滑，張開的嘴巴露出一對尖銳的獠牙。

來源：加拿大私人收藏
 品相：品相良好，細微使用痕跡，老磨損，包漿細膩。
 重量：62.9 克
 尺寸：長 7.2 厘米

Estimate EUR 400,-
 Starting price EUR 200,-

187
A DEEP CELADON AND RUSSET JADE 'RABBIT' PEBBLE,
MING

China, 1368-1644. Originally carved in the Ming dynasty as a pebble in the form of a reclining rabbit. Finely hollowed out at the mouth during the Qing dynasty to produce a snuff bottle. The stone with a smooth, unctuous polish and of a deep celadon tone with patches of crystalline white and russet.

Provenance: From a private collection, London, United Kingdom, acquired prior to 1995.
Condition: Excellent condition with minor wear.

Weight: 95.7 g
 Dimensions: Length 66 mm. Diameter mouth 6 mm.

Auction result comparison: Compare with a related toggle from the Ming dynasty sold by Sotheby's Hong Kong in An Asian Collection of Jade Carvings on 30 November 2017, lot 91, for HKD 32,500.

青玉帶沁兔子擺件，明代
 中國，1368-1644。最初雕刻於明朝時期，以山子原型雕成兔子。清時又在嘴部掏空，製成鼻煙壺。青玉表面光滑，帶有白色和赤褐色的斑點。

來源：英國倫敦私人收藏，1995年前購得。
 品相：品相極好，輕微磨損
 重量：95.7 克
 尺寸：長66 毫米，嘴部直徑6 毫米

Estimate EUR 400,-
 Starting price EUR 200,-





188

A YELLOWISH CELADON AND RUSSET JADE DOGS GROUP, LATE MING – EARLY QING

China, 17th-18th century. Finely carved as a pair of frolicking dogs arranged head to tail, detailed with characteristic small pricked ears, the russet layers in the stone cleverly used to simulate dark brown patches of fur.



Provenance: From a private estate in Surrey, United Kingdom. Christie's, Fine Chinese Ceramics and Works of Art on 3rd November 2009, lot 250, dated to the early 18th century, bought-in at GBP £5,000. Woolley & Wallis on 12th November 2014, lot 246, erroneously described as a badger and cub, sold for GBP £6,250 including buyer's premium. A private collector, acquired from the above.
Condition: Excellent condition with fine patina and minor wear.

Weight: 66.1 g (the jade) and 25.7 g (the hardwood base)
Dimensions: 5.3 cm length

With a fitted hardwood base, standing on four feet, nicely carved and dating from late Qing to Republic period. (2)

Auction result comparison: Compare with a closely related badgers group of 4.8 cm at Sotheby's Hong Kong, Chinese Art, 29 November 2018, lot 347, sold for HKD \$81,250.

青玉子母狗，晚明至清初
中國，十七至十八世紀。一對嬉戲中的子母狗，雕刻生動活潑，上面刻有獨特的細刺耳朵，玉石上的赤褐色沁斑巧妙地用來表現深褐色的皮毛。

來源：英國薩理郡私人遺產。2009年11月3日佳士得《中國陶瓷與工藝品》拍號250，斷代十八世紀早期，買進GBP £5,000。2014年11月12日 Woolley & Wallis，拍號246，描述為獾與幼子，成交價GBP £6,250 含買家佣金。私人藏家，購於上述途徑。

品相：品相極好，包漿細膩，輕微磨損。
重量：66.1 克 (玉)，25.7 克 (硬木)
尺寸：5.3 厘米長

Estimate EUR 800,-
Starting price EUR 400,-

189

AN ARCHAISTIC WHITE JADE VASE, GU, QING DYNASTY

China, 1750-1850. Supported by a splayed and stepped foot, rising to a flattened globular mid-section angling to a wide trumpet mouth, the faceted sides are carved with taotie masks between bands of stylized dragons, borders of plantain leaves and leiwen at the neck and foot.

Provenance: From the estate of an English nobleman.

Condition: Very good condition with old wear, fine patina and two minor natural fissures in the stone.

Weight: 91.3 g

Dimensions: Height 13.2 cm

The translucent stone is of very pale celadon-white color with few clouds of crystalline white. Note the finely carved openwork handles in the shape of mystic birds. Overall, the incision work is outstanding in execution and rich in detail.

This white jade vase is based on a Shang or early Western Zhou dynasty bronze prototype. Archaism permeates the arts of China from the Song dynasty onwards and reaches its peak during the 17th and 18th century. The aesthetic is rooted in Neo-Confucianism, the philosophy and state

ideology prevalent in Song dynasty China, which emphasized tradition and past precedents. The production of woodblock printed catalogues of the imperial collections in the 18th century explains the particular precision of Qing dynasty antiquarianism and its strong connection with court taste.

Literature comparison: Compare with a related white jade gu, illustrated in Zhongguo Yuqi Shangjian, Hong Kong, 1996, pl. 631, and a related green jade gu and a variation with flanges, in Jade Ware (III) in The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, pl. 130 and 131.

白玉雙耳觚，清代

中國，1750-1850。全器扁方，仿自銅器三段式觚形，胛部外撇、圓鼓腹、有圈足。胛部旁有二耳，作飛鳥雕，胛部飾蟬形紋，腹部飾獸面紋，圈足則有雷紋和蟬形紋。

來源：英國貴族遺產

品相：品相極好，老磨損，包漿細膩，玉石內可見兩道細微天然裂紋。

重量：91.3 克

尺寸：高 13.2 厘米

Estimate EUR 800,-

Starting price EUR 400,-





190
**A SPINACH GREEN JADE HU IMITATING
 AN ARCHAIC BRONZE, LATE MING**

China, 17th century. Of elegant pear form with the flattened sides finely carved in deep relief to depict a taotie-mask below bands of confronted C-scrolls, chilong and pendent cicada blades at the waisted and lobed neck, flanked by a pair of phoenix head handles.

Provenance: From an English private estate.

Condition: Excellent condition with a tiny nick to the lip and some nibbling to foot, old wear and natural imperfections to the stone.

Weight: 297.2 g
 Dimensions: Height 12 cm

The opaque and mottled spinach green stone with streaks of light grey, black and russet, overall closely resembling the surface of a deeply patinated, corroded and encrusted bronze, as it normally looks just after being excavated.

Auction result comparison: For another jade Hu with Taotie masks see Christies Hong Kong in Luminous Colours: Treasures from the Shorenstein Collection, 1 December 2010, lot 2955, sold for HKD \$250,000.

碧玉仿古壺，明末
 中國，十七世紀。優雅的梨形，扁平的側面深浮雕，腹部獸面紋，腰部和頸部上有螭龍與蟬形葉片紋，兩側一對鳳凰執柄。

來源：英國私人遺產
 品相：品相極好，唇部輕微小磕損，足部一些磕裂，老磨損和天然缺陷。
 重量：297.2 克
 尺寸：高 12 厘米

Estimate EUR 1,500,-
 Starting price EUR 750,-



191

A PALE CELADON JADE 'ELEPHANTS' VASE, QIANLONG

China, 1735-1796. Finely carved to depict a pair of caparisoned elephants above a band of breaking waves. Note the fine manual incision work to the saddle. The translucent stone of good even color. Very well hollowed!

Provenance: From a private collection, London, England, acquired prior to 1995. Thence by descent within the same family. The hardwood base with old collector numbers to base.

Condition: Excellent condition with a fine, naturally grown patina. Some imperfections and fissures in the stone, well visible on our images at www.zacke.at.

Weight: 112.7 g
Dimensions: 7.8 cm

The vase is worked in a flattened heart shape with a thin oval foot rim and mirroring recessed base, the neck showing an unusual square shape with convex and slanted rim.

Old and finely carved hardwood base with a good patina. (2)

青白玉象瓶，乾隆
中國，1735-1796。精雕細刻一對大象，鞍座花紋精緻。玉石色澤均勻，半透明。掏膛極好！

來源：英國倫敦私人收藏，1995年前購入。自此保存在同一家族。硬木底座有老藏家編號。

品相：品相極好，細膩的天然包漿。玉石上有一些細紋。細節圖可見 www.zacke.at
重量：112.7 克
尺寸：7.8 厘米

Estimate EUR 1.000,-
Starting price EUR 500,-

192

A CELADON AND RUSSET JADE 'ELEPHANT AND BOY' GROUP, EARLY QING DYNASTY

China, 17th-18th century. The elephant massively carved standing foursquare with its head turned sideways, a boy dressed in loose robes clambering atop, holding a brush in his right hand.

Provenance: Property from an English Private Collection. Collector label '58' to base.

Condition: Excellent condition with old wear and, as a result, a fine natural patina.

Weight: 567.1 g

Dimensions: Length 9 cm

The elephant further detailed with naturalistically outlined wrinkles across the body. The stone of an attractive yellowish-celadon color extensively accentuated with russet veins.

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

Auction result comparison: Compare with a related carving of an elephant of 7 cm length at Christies London in Fine Chinese Ceramics and Works of Art, 15 May 2019, lot 50, sold for GBP £8,125.

青玉童子洗象擺件，清初

中國，十七至十八世紀。大象頭部轉向側面，一個男孩穿著寬鬆的袍子爬象背，右手握著刷子。

來源：英國私人收藏，底部藏家標籤“58”

品相：品相極好，老磨損，良好的天然包漿

重量：567.1 克

尺寸：長9 厘米

Estimate EUR 1.000,-

Starting price EUR 500,-





193 A LARGE 'WASHING THE ELEPHANT' JADE GROUP, LATE MING TO EARLY QING

China, 17th-18th century. The pale green jade crisply carved as a cheerful wrinkled elephant with its trunk swaying to the left, the tip carved as a lingzhi. One boy clambering on its back to groom the elephant, and two further boys with a broom and a water vessel washing him.

Provenance: Robert Kleiner & Co. Ltd., June 1999, published in the exhibition catalogue from the same date, lot 24. An English private collector, acquired from the above for GBP £15,000 according to pricelist (approximately GBP £23,018.34 in today's money). Robert Kleiner was one of the leading English authorities for Chinese Snuff Bottles, Jades and Works of Art. He has published many books.

Condition: Superb condition with fine, unctuous patina. Minor wear and some natural fissures to stone.



Robert Kleiner (1948-2014)

Weight: 1826.6 g
Dimensions: Length 15 cm

The body of the elephant incised to simulate deep folds in the hide. The pale green stone with several russet veins and inclusions, cleverly used to enhance these wrinkles.

The elephant is an auspicious symbol associated with Buddhism and used in rebuses to convey wishes for peace, prosperity and good fortune. The symbolism of the washing represents the wish for great happiness.

Literature comparison: The scene of washing the elephant is well known and can be found on a jade group in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware* (III), Hong Kong, 1995, pl.98; and on a jade boulder in the National Palace Museum, Taipei, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pl.44.

大型玉雕童子洗象擺件，明末清初中國，十七至十八世紀。淡綠色的玉被刻成一頭歡快的大象。象牙向左擺動，頂端被刻成靈芝。一個男孩爬到它的背上，另外兩個男孩拿著刷子和水桶清洗他。

來源：1999年6月，Robert Kleiner & Co. Ltd. 曾被發表於當日目錄，拍號24。一個英國私人收藏，購於上述拍賣，根據最後價格表成交價為 GBP £15,000 (相當於今天的 GBP £23,018.34)。Robert Kleiner 曾是英國在中國鼻烟壺、玉器 and 工藝品方面領先人物，曾出版過多本書籍。

品相：品相極好，細膩 潤澤的包漿。輕微磨損，石內一些天然裂縫。
重量：1826.6 克
尺寸：長 15 厘米

Estimate EUR 5,000,-
Starting price EUR 2,500,-



A LARGE AND RETICULATED SPINACH JADE BRUSHPOT, BITONG, QIANLONG PERIOD

China, 1736-1795. Of cylindrical form and intricately carved in deep relief with a continuous scene of three scholars in a monumental landscape, each accompanied by an attendant. The lustrous stone of a rich, slightly mottled spinach-green tone.

Provenance: Property from a private English collection.

Condition: Superb condition with a naturally grown, unctuous patina and minor wear only. The stone with natural inclusions. The foot rim with a 5 x 45 mm supplement added during production.

Weight: 2,084 g

Dimensions: Height 16.6 cm and diameter 16.1 cm

Brush pots such as the present example depict figures in a dramatic stylized rocky setting, far removed from the sophisticated order of the Imperial court and exemplifying the ideal of the scholar who has withdrawn from the mundane. Like many literati objects, a utilitarian piece becomes, by craftsmanship and decoration together with the use of unusual or rare materials, a vehicle for contemplation and a touchstone for the scholar's imagination.

The depiction is divided into three scenes, each showing the scholar with his attendant. However, unlike most related carvings, this work seems to focus on the relationship between the scholar and his attendant, and not so much on the scholar himself, as we normally see it.



The first scene "Preparing Tea" shows the attendant preparing tea for his master, by firing a stove with a fan. Every small detail has been taken care of, including the teapot itself with its microscopic spout, handle, and even the knob on the lid, the latter with a diameter of 0.3 (!) mm.



The second scene "The Arduous Journey" shows the scholar with a gnarly staff, carved in reticulated openwork, walking upwards a long path of rock-cut stairs, the attendant following him with a box in his hands.



The third scene "Painting at the River" shows the attendant on a river shore with an inkstone and a brush in his hand, while the scholar is observing him from the terrace of a pavilion located on the opposite shore. Both the grinding surface and the inkwell are microscopically carved into the inkstone!

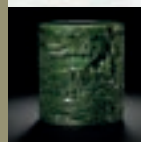
The monumental mimesis is completed by craggy layered rockwork, magnificent pines, willows, wutong trees, bamboo and palms as well as several pavilion and pagoda buildings.

With a fine associated openwork hardwood base from the late Qing dynasty. (2)

Literature comparison: Compare related spinach-green jade brush pots carved with figures in a vast landscape setting, such as a smaller one in the Palace Museum, Beijing, illustrated in *Chinese Jades throughout the Ages – Connoisseurship of Chinese Jades*, vol. 12, Hong Kong, 1997, pl. 86, and an example of similar dimensions in the National Palace Museum, Taipei, included in the exhibition "The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court", Taipei, 1997, cat. no. 58. A tripod brush pot in the British Museum, London, is illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 29:18, where Rawson notes that the lapidary of the British Museum piece used carving techniques to produce the effects of painting rather than making decorative use of the peculiarities of the stone, as was done in earlier works, a technique that appears to be consistent with the present brush pot.

AUCTION RESULT COMPARISON

Compare with a closely related brush pot with no feet, also showing an attendant preparing tea, at Christies Hong Kong in *Important Chinese Jades from the Personal Collection of Alan and Simone Hartman Part II*, 27 November 2007, lot 1521, sold for HKD \$4,207,500 and another with no feet, also carved with reticulated openwork, at Sotheby's Hong Kong in *Fine Chinese Ceramics and Works of Art*, 8 April 2011, lot 3219, sold for HKD \$3,620,000.



大型碧玉文人山水筆筒，乾隆時期
中國，1736-1795。圓柱形筆筒，高浮雕精美雕刻三位文人在優美山水場景中作畫，每位學者都伴隨著一位侍童。玉石潤澤，呈菠菜綠色，略帶斑駁。

來源：可能為英國私人收藏

品相：品相極好，天然包漿潤澤，僅輕微磨損。玉石含天然內沁。製作時增加5 x 45毫米的圈足。

重量：2,084 克

尺寸：高16.6 厘米，直徑 16.1 厘米

拍賣結果比較：一件相似的無圈足筆筒，上面雕刻侍者上茶情景，2007年11月27日售于香港佳士得《Collection of Alan and Simone Hartman》第二場，拍號 1521，成交價 HKD \$4,207,500 以及另一件無圈足鏤空雕刻筆筒，2011年4月8日于香港蘇富比售出，拍號 3219，成交價 HKD \$3,620,000。

Estimate EUR 50,000,-

Starting price EUR 25,000,-



195

A CELADON AND BROWN JADE 'BOY AND BUFFALO' GROUP, LATE QING DYNASTY

China, 19th – early 20th century. The recumbent buffalo is shown with three legs tucked under its body while its head is resting on the fourth, the curved and ribbed horns gently pressed against the shoulders, the incised tail swept to one side.

Provenance: From a private collector in the United Kingdom.

Condition: Excellent condition with some wear, tiny nicks to the edges of two hoofs and the straw hat. Some natural fissures and abrasions to the stone.

Weight: 983 g

Dimensions: Length 16.5 cm

A small boy is crawling over the buffalo's back and holds a rope attached to the nose of the animal, while he carries a lotus bud under his large straw hat. The stone is of mottled celadon color with mushroom-brown inclusions cleverly used to pick out certain highlights of the carving.

Literature comparison: In the catalogue entry for an earlier jade carving of a boy and buffalo in Chinese Jades From Han Qing, no. 46, James Watt writes that the "subject of a boy on a buffalo made its first appearance in the art of the Southern Song period." Apart from appearing in paintings, ceramic and bronze forms, the subject of the buffalo and its boy minder also can be found in jade carvings from the Yuan dynasty through to the Qing and early Republic period.

青玉童子牧牛，晚清

中國，十九至二十世紀。臥式水牛的頭頂在第四隻腿上，彎曲而棱角分明的牛角輕輕地壓在肩上，尾巴向一側掃過。

來源：英國私人收藏

品相：品相極好，一些磨損，牛角邊緣有一些磕損，石內有一些天然裂縫和斑紋。

重量：983 克

尺寸：長16.5 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



196

AN EXQUISITE WHITE JADE LION CUB, QIANLONG

China, 1735-1796. The figure with a smooth, unctuous surface polish and neatly incised details to its fur. The stone of good white color with veins of russet.

Provenance: Acquired at Yung Kee Curios & Arts, Hong Kong, before 1980, by an Italian collector and within the same family ever since. Accompanied by a business card from Yung Kee with inscription to backside reading "White Jade Dog, 17th century, early period".

Condition: Excellent condition with superb natural patina and old wear.

Weight: 36.6 g

Dimensions: Length 5 cm

白玉幼獅，乾隆

中國，1735-1796。小玉獅表面光滑潤澤，雕刻細緻。玉石色澤潤白，有紅色沁脈絡。

來源：一位意大利藏家1980年前購於香港Yung Kee Curios & Arts藝廊，自此保存在同一家族至今。根據隨附Yung Kee名片，上可見“白玉狗，十七世紀初”。

品相：品相極好，天然包漿，老磨損

重量：36.6 克

尺寸：長5 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



197

A JADE CARVING OF A BUDDHIST LION, QIANLONG

China, 1735-1796. Lying recumbent with many finely incised details such as the knobbed spine, curled eyebrows and beard, bulging eyes, ruyi-shaped nose, openwork mouth with fangs, floppy ears. The stone of an even, very pale celadon tone with scattered russet veins.

Provenance: From the estate of an English collector.

Condition: Excellent condition with old wear and minor natural fissures in the stone.

Weight: 444.9 g

Dimensions: Length 10 cm

Note the one hindleg tucked beneath its body and the other hidden behind its finely incised bushy tail, the head resting on its front paws.

The appearance of the lion has a long history in China which stemmed as protective statuary for building of importance such as palaces, temples and tombs. In Buddhism, it symbolizes regal attributes and power, and hence images of lions are often seen supporting the Buddha's throne. The Buddha's teachings can also be referred to as the "Lion's Roar", representing the supremacy of his teachings over others. With the Qing-dynasty Imperial patronage of Tibetan Buddhism, it is no wonder why carvings of Buddhist lions would have such significance to the rulers.

AUCTION RESULT COMPARISON

Compare with a closely related Buddhist Lion carving at Christies London in Inspired Themes: A Fine Selection of Chinese Works of Art, 10 May 2016, lot 55, sold for GBP £43,750 (note that this carving is erroneously described as 'white' jade, but in fact is also of pale-celadon color) and another at Sotheby's Paris, in Art d'Asie, Ancienne Collection Particulière Française, lot 164.



玉雕佛獅，乾隆

中國，1735-1796。精雕細琢，棘突的脊椎，捲曲的眉毛和鬚鬚，凸起的眼睛，如意形鼻子，帶獠牙的大嘴，鬆軟的耳朵。淡淡的青色調的玉石，零散的赤褐色沁斑。

來源：英國收藏家遺產

品相：品相極好，老磨損，玉石中輕微天然裂紋

重量：444.9 克

尺寸：長10 厘米

拍賣結果比較：一件相似的佛獅玉雕于2016年5月10日倫敦佳士得《中國工藝品》拍號55，成交價GBP £43,750 和另一件于巴黎蘇富比2019年12月10日《亞洲藝術》拍號164。

Estimate EUR 1,500,-

Starting price EUR 750,-





198
A JADE CARVING OF A MONGOLIAN
BOY WITH HIS HUNTING EAGLE, QING

China, 18th-19th century. The finely worked figure wears a 'Genghis Khan' headdress and holds a gnarly wood scepter with a 'Garid' eagle sitting on top of it. Note the skillful incisions and the vivid character of the statue, both rather pointing to an 18th century date.

Provenance: Property from an English private collection.

Condition: Excellent condition with minor wear and good natural patina.

Weight: 105.9 g

Dimensions: Height 7.3 cm

When a boy turns 13 in Mongolia, and he is strong enough to carry the weight of a grown eagle, his father can start training him in ancient hunting techniques with eagles as their partners. 'Garid' is Mongolian and corresponds to the Sanskrit word 'Garuda'. It stands for a large mythical bird-like eagle, that appears in Hindu and Buddhist mythology, is a rank in traditional Mongolian wrestling meaning 'mythical bird' and the name of the pet eagle of Genghis Khan. Eagles remain popular in Mongolia and continue to be used for hunting, as evidenced by the annual Golden Eagle festival.

玉雕蒙古男童練鷹擺件，清代

中國，十八至十九世紀。雕工精美的男童，頭戴蒙古頭飾，握著粗糙的木節杖，上面停著一隻鷹。根據雕像的刀口和生動的特徵，都可以確定為十八世紀作品。

來源：英國私人收藏遺產

品相：品相極好，輕微磨損和天然包漿。

重量：105.9 克

尺寸：高 7.3 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-





199
A 'FOREIGNER TEASING BUDDHIST LIONS'
JADE GROUP, KANGXI PERIOD

China, 1662-1722. The translucent celadon jade is mottled with dark-brown, russet and mushroom-colored inclusions. The finely carved work shows a foreigner holding a brocade ball with its bands as well as two Buddhist lion cubs chasing the ball.

Provenance: From an English private estate.

Condition: Good condition with some old wear and minor areas of natural erosion to the mineral. Fine patina.

Weight: 74.8 g

Dimensions: Height 7 cm

The foreigner wears a distinct headband and a long-sleeved tunic tied with a wide sash around the waist. Note how the russet inclusions in the face are cleverly used by the lapidary to simulate the man's beard!

Auction result comparison: Compare with a mottled yellow jade carving of 9 cm with the same subject at Christies New York in Fine Chinese Ceramics And Works Of Art, 19 March 2008, lot 418, sold for USD \$67,000.

青玉雕獅擺件，康熙
 中國，1662-1722。半透明的青玉帶斑駁黑褐色及赤褐色內沁。一個外國人拿著綉球及其織錦緞帶以及小獅子在戲球。

來源：英國私人遺產

品相：品相良好，一些老磨損，石料有輕微天然腐蝕。包漿細膩。

重量：74.8 克

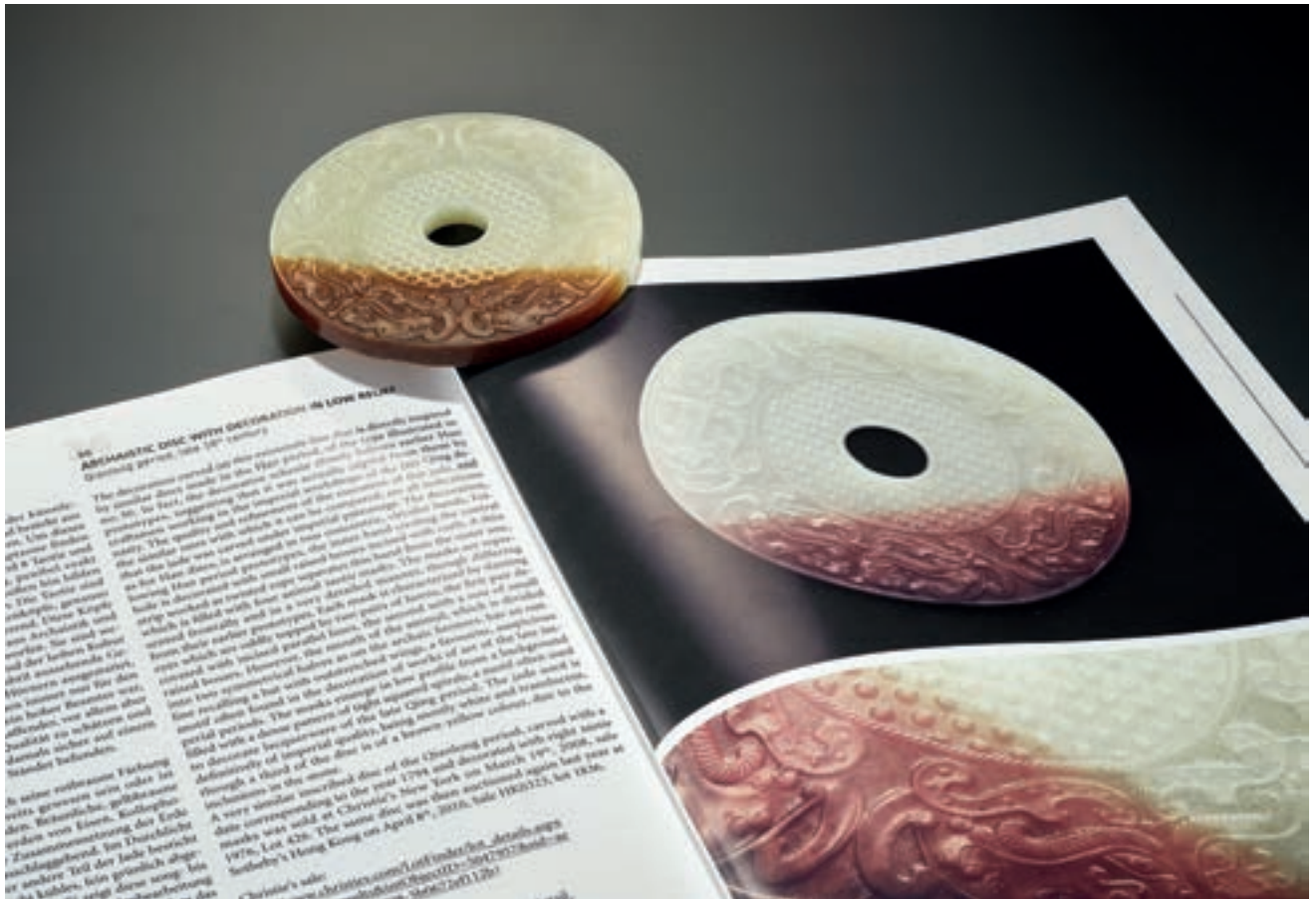
尺寸：高 7 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-







200 AN ARCHAISTIC JADE DISC, BI, QING DYNASTY

China, 18th century. Of circular form, carved on both sides around the central aperture with a pattern of small spiral bosses, encircled by a rope-twist band and an outer register of archaistic taotie masks above a neatly incised leiwen ground, the stone of faint pale celadon tone suddenly transforming to a chocolate brown on the lower third.

Provenance: From an old Austrian private collection, acquired in China before 1952. Galerie Zacke, Vienna, Austria, June 2011. A private collector, acquired from the above, and thence by descent within the same family.
Condition: Good condition with some wear and minor nicks and nibbles to the edges.

Weight: 129.2 g
Dimensions: Diameter 9.5 cm

AUCTION RESULT COMPARISON
Compare with a "twin" bi disc at Sotheby's London in Fine Chinese Ceramics and Works of Art, 9 November 2011, lot 326, sold for GBP £25,000. Given that the old Austrian private collection, mentioned above, was divided between several heirs, it is well possible that this bi disc and the present lot were originally a pair.



仿古玉璧，清代
中國，十八世紀。圓形，在中心孔周圍兩側刻有小螺旋狀凸起圖案，雷紋底，饕餮紋，淡淡青色玉石，一部份區域成焦糖色。

來源：奧地利私人老收藏，1952年前購於中國。奧地利維也納Zacke藝廊2011年。私人藏家購於上述藝廊，自此保存在同一家族至今。
品相：品相良好，一些磨損和輕微劃痕，邊緣有磕損。
重量：129.2 克
尺寸：直徑 9.5 厘米
拍賣結果比較：一件相似的玉璧于2011年11月9日倫敦蘇富比《中國陶瓷與工藝品》拍賣 326，成交價GBP £25,000。鑑於上述的奧地利私人老收藏被劃分為多個繼承人，因此這雙玉璧和現在的拍賣品原本可能是一對。

Estimate EUR 5,000,-
Starting price EUR 2,500,-



201
A LARGE WHITE JADE 'DRAGON' BELTHOOK,
QIANLONG PERIOD

China, 1735-1796. Powerfully worked and reticulated with a ferocious dragon head terminal facing an undercut chilong clambering on the curved shaft, the reverse with a circular knob and detailed with incisions to simulate the dragon's mane, the translucent white stone with few brown spots.

Provenance: A Swiss private collection, acquired around 1920 in Shanghai. Thence by descent within the same family.
Condition: Excellent condition with minor wear and traces of use. Smooth naturally grown patina.

Weight: 136.2 g
Dimensions: Length 13 cm

AUCTION RESULT COMPARISON

Compare with a closely related belt hook of 12.5 cm length at Sotheby's Hong Kong in Fine Chinese Ceramics and Works of Art, 08 April 2013, lot 3216, bought in at an estimate of HKD \$180,000/250,000.



大型白玉螭龍紋帶扣，乾隆
中國，1735-1796。兇猛的龍頭對著小螭龍頭，整體線條剛健有利，背面圓形旋鈕，雕刻龍鬚。半透明的白色玉石，幾乎沒有褐色沁斑。

來源：瑞士私人收藏，大約在1920年購於上海。自此保存在同一家族至今。
品相：品相極好，輕微磨損，使用痕跡。細膩天然包漿。

重量：136.2 克

尺寸：長13 厘米

拍賣結果比較：一件相似玉扣，長12.5 厘米，于2013年4月8日香港蘇富比《中國陶瓷和工藝品》拍號3216，估價HKD \$180,000/250,000。

Estimate EUR 1,000,-

Starting price EUR 500,-

202
A CELADON JADE 'DOUBLE LOTUS LEAVES'
BRUSH WASHER, QING DYNASTY

China, 19th century. The miniature vessel cleverly worked in the shape of two large lotus leaves resting on their stems, neatly carved in openwork. The translucent stone of a pure and deep celadon color.

Provenance: From the collection of a private Italian collector. Originally a personal gift from a reputed American jade collector.

Condition: Excellent condition with minor wear and traces of use. Smooth naturally grown patina.

Weight: 40.7 g

Dimensions: Diameter 5.3 cm

青玉荷葉筆洗，清代
中國，十九世紀。小筆洗雕刻精緻，鏤空根莖上雕刻著兩片大荷葉。玉石半透明深青色。

來源：意大利藏家收藏。原來是一位美國玉器收藏家的禮物。

品相：品相極好，輕微磨損和使用痕跡。包漿自然潤澤。

重量：40.7 克

尺寸：直徑5.3 厘米

Estimate EUR 500,-

Starting price EUR 250,-





203

A LAVENDER JADE 'CHILONG AND RUYI' BRUSH WASHER, REPUBLIC

China, 1912-1949. The jadeite stone is of a pale lavender tone with shades of deeper lavender, streaks of white, and splashes of russet and emerald green. The ruyi-shaped washer bears a craggy rock with springing lingzhi and a coiled chilong with a bifurcated tail.

Provenance: From an old French private collection.

Condition: Excellent condition with minor wear, the hardwood base in good condition with some wear, few small chips, and a fine dark patina.

Weight: 833.1 g in total

Dimensions: Width 14 cm (the washer), Height 7 cm (the washer) and 10.8 cm (incl. base)

With a hardwood base of the period, finely carved in openwork with leaves, flowers, and fruit. (2)

玉雕螭龍如意筆洗，民國

中國，1912-1949。翡翠玉石夾雜著紫色、白色和祖母綠色以及沁斑。如意形筆洗如山石般，上可見小靈芝，並環繞著一條長尾螭龍。

來源：法國私人收藏

品相：品相極好，輕微磨損，硬木底座品相良好，一些磨損，輕微磕損，細膩的深色包漿。

重量：總833.1 克

尺寸：寬14 厘米 (筆洗)，高 7 厘米 (筆洗) 與10.8 厘米 (含底座)

Estimate EUR 1,000,-

Starting price EUR 500,-



204

A MOTTLED WHITE JADE BRUSH WASHER, XI, QING DYNASTY

China, 19th century. The vessel is carved in openwork as a stylized upturned plum blossom borne on a winding leafy stem with two smaller flowers and a bud. The translucent stone has acquired a fine, unctuous patina. Note the V-shaped section of the lip, where a brush can rest.

Provenance: Nagatani Inc., Chicago, 1969. Robert 'Bob' Mayer and his wife, Beatrice 'Buddy' Cummings Mayer, acquired from the above. Collector label "0670" to base. The Mayers were hugely influential figures in the development of contemporary art in the United States. As a founding trustee and treasurer of the board, Bob was a leading force in the success of the Museum of Contemporary Art (MCA) in Chicago in its formative years.



Bob and Buddy Mayer amid their collection in 1974

Condition: Overall very good condition with microscopic nibbling to the edges here and there, old wear and traces of use. Some minor abrasions and natural fissures to the stone.

Weight: 143.1 g
Dimensions: Diameter 9.5 cm

白玉透雕筆洗，清代

中國，十九世紀。筆洗透雕梅花枝、兩朵小梅花和花骨朵。半透明玉石上有細膩潤澤的包漿。筆洗邊沿一處突出，可作為筆攔。

來源：1969年芝加哥Nagatani Inc.。Robert 'Bob' Mayer 及他的妻子 Beatrice 'Buddy' Cummings Mayer 購於上述藝廊。底部可見藏家老標籤 "0670"。Mayer 一家在美國當代藝術的發展中起到了很大的作用。作為董事會的創始受託人和財務主管，Bob 在芝加哥當代藝術博物館（MCA）成長初期，是其成功的領導者。

品相：整體品相良好，邊沿局部有微小的磕裂，老磨損和使用痕跡。玉石上有天然小裂縫。

重量：143.1 克
尺寸：直徑9.5 厘米

Estimate EUR 500,-

Starting price EUR 250,-

205

A SPINACH GREEN JADE BRUSH WASHER, XI, QING DYNASTY

China, late 18th-19th century. The thinly lobed lip enables simultaneous use as a washer and a brush rest. The translucent stone is thinly carved as a large lotus leaf resting on its own stem, which provides for the circular foot rim, veins and leaves finely incised.

Provenance: English private collection. Originally purchased from an auction in Winchester, previously from a local estate. Remainder of old collector label to base.

Condition: Excellent condition with some wear and natural flaws to mineral. The hardwood base with small losses and a nicely grown patina.

Weight: 92.4 g
Dimensions: Diameter 10.4 cm

The stone is of fine spinach green color with scattered black spots and patches of lighter green. Finely carved hardwood base from the Qing dynasty, depicting two layers of surging waves. (2)

碧玉筆洗，清代

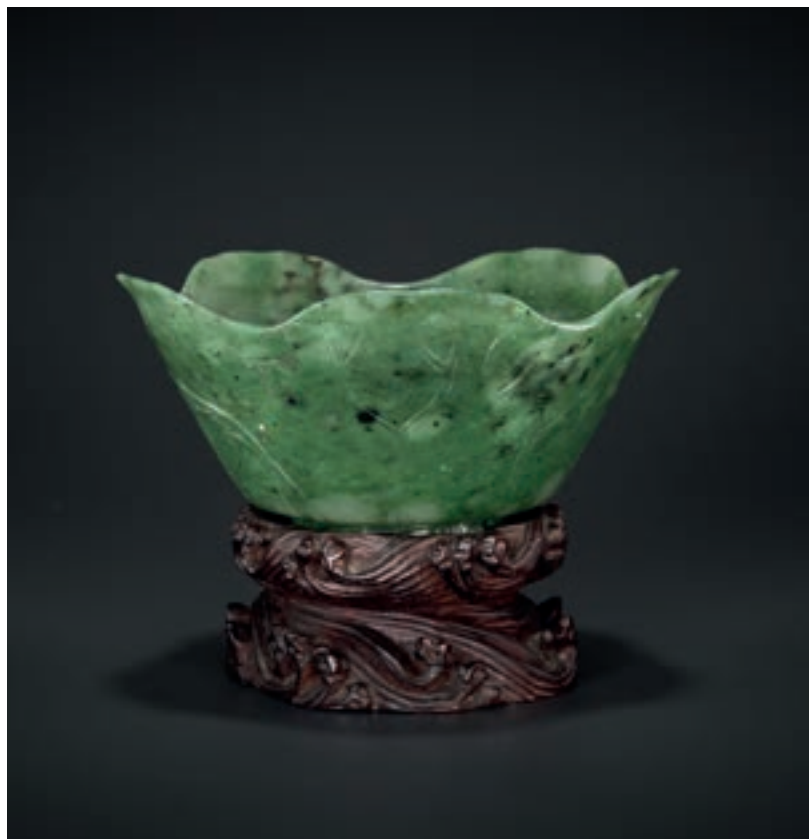
中國，十八世紀末至十九世紀。淺裂的唇部可以同時用作筆洗和筆攔。半透明的玉石被雕刻成薄薄的一張大荷葉，靠在根莖上，葉脈和葉子細節精心雕刻。

來源：英國私人收藏。從一個溫切斯特拍賣行拍賣得來，之前為當地一個私人遺產。根據底部老藏家標籤。

品相：品相極好，一些磨損和天然瑕疵。硬木底座有一些小缺損和天然包漿。
重量：92.4 克
尺寸：直徑10.4 厘米

Estimate EUR 500,-

Starting price EUR 250,-





206 A WHITE JADE 'THREE PEACHES' PLAQUE, 18TH CENTURY

China. Finely carved with the fruit amid vines, leaves and a flying bat. The reverse with an oval recess, made so that the plaque can also be used as a washer, the lip finely incised with two more bats. The translucent stone of fine white color.

Provenance: From the collection of Robert 'Bob' Mayer and his wife, Beatrice 'Buddy' Cummings Mayer, who were hugely influential figures in the development of contemporary art in the United States. As a founding trustee and treasurer of the board, Bob was a leading force in the success of the Museum of Contemporary Art (MCA) in Chicago in its formative years.

Condition: Some natural fissures, which partially developed into cracks, were cleverly used to enhance the design. One of these with minimal losses and an old repair. Fine and unctuous patina.

Weight: 96.8 g
Dimensions: Length 9 cm

Note two minuscule piercings for suspension to backside.

福壽白玉牌，十八世紀
中國。玉牌上精美雕刻三個壽桃、藤蔓、桃葉子和蝙蝠。背面帶有橢圓形凹槽，可作為筆洗，邊沿又刻有兩個蝙蝠。白色的半透明玉料。

來源：Robert 'Bob' Mayer 及他的妻子 Beatrice 'Buddy' Cummings Mayer 收藏。Mayer 一家在美國當代藝術的發展中起到了很大的作用。作為董事會的創始受託人和財務主管，Bob 在芝加哥當代藝術博物館（MCA）成長初期，是其成功的領導者。

品相：自然細縫，部分發展成裂縫，以增強設計效果。其中一處有細小缺損和老修補。之一具有最小的損失和古老的維修。細膩的包漿。

重量：96.8 克
尺寸：長9 厘米

Estimate EUR 500,-
Starting price EUR 250,-

207 A WHITE JADE 'SHOULAO' PLAQUE ON A METAL BOX, QING

China, the jade 18th – earlier 19th century, the box around 1880-1900. The translucent white jade carved and incised in high relief with Shoulao holding a peach and his gnarly cane, accompanied by a crane, below a pine springing from craggy rocks.

Provenance: From the collection of Robert 'Bob' Mayer and his wife, Beatrice 'Buddy' Cummings Mayer, who were hugely influential figures in the development of contemporary art in the United States. As a founding trustee and treasurer of the board, Bob was a leading force in the success of the Museum of Contemporary Art (MCA) in Chicago in its formative years. Collectors label with number 0669 to base and again inside.

Condition: The jade with some minor natural fissures and a lustrous patina. The metal with some minor spotting mostly inside and traces of use and wear. The hinge slightly loose. The green felt at the base is a later addition.

Weight: 247 g
Dimensions: 11.5 x 7.5 x 4.5 cm

Note the fine floral bands incised to the sides of the box.

Auction result comparison: Compare with a related box at Christies New York in Fine Chinese Ceramics and Works of Art, 15 - 16 March 2015, lot 3034, sold for USD \$6,875.

鑲白玉壽老紋蓋盒，清代
中國，白玉為十八至十九世紀初，盒子大約為1880-1900。半透明的白玉高浮雕壽老手持仙桃和手杖，旁邊有仙鶴與石間松樹。

來源：Robert 'Bob' Mayer 及他的妻子 Beatrice 'Buddy' Cummings Mayer 收藏。底部可見藏家老標籤“0669”。Mayer 一家在美國當代藝術的發展中起到了很大的作用。作為董事會的創始受託人和財務主管，Bob 在芝加哥當代藝術博物館（MCA）成長初期，是其成功的領導者。

品相：白玉上有輕微的自然裂縫和潤澤的包漿。金屬盒內部有少量斑點，並有使用和磨損痕跡。鉸鏈稍微鬆動。底座的綠色毛氈是後來添加的。

重量：247 克
尺寸：11.5 x 7.5 x 4.5 厘米

Estimate EUR 500,-
Starting price EUR 250,-





208

A WHITE JADE 'CHILONG AND BI' SERVANTS BELL, LATE QING

China, 19th – early 20th century. The translucent jade is probably from the late Ming dynasty and of white color, mottled with areas of grey and scattered black specks, showing a bi disc carved and incised with two openwork chilong.

Provenance: Nagatani Inc., Chicago, 1973. Robert 'Bob' Mayer and his wife, Beatrice 'Buddy' Cummings Mayer, acquired from the above. The Mayers were hugely influential figures in the development of contemporary art in the United States. As a founding trustee and treasurer of the board, Bob was a leading force in the success of the Museum of Contemporary Art (MCA) in Chicago in its formative years.



Bob and Buddy Mayer amid their collection in 1974

Condition: Traces of wear and usage, losses both to jade and mounting.

Weight: 103.4 g

Dimensions: Length 10.3 cm

The fitting is made of embossed, chiseled and gilt copper, depicting a flower band with buds, vines and leaves, the push button for the bell is made from a fine coral cabochon, still intact, all fitted to a wood base with black felt covering its bottom.

鑲白玉螭龍玉璧僕人鐘，晚清

中國，十九至二十世紀。半透明的白玉可能是明末清初，表面局部呈灰色並散佈著黑色斑款，透雕兩條螭龍和玉璧。

來源：1973年芝加哥Nagatani Inc. 藝廊。Robert 'Bob' Mayer 及他的妻子 Beatrice 'Buddy' Cummings Mayer 收藏。Mayer 一家在美國當代藝術的發展中起到了很大的作用。作為董事會的創始受託人和財務主管，Bob 在芝加哥當代藝術博物館（MCA）成長初期，是其成功的領導者。

品相：使用痕跡，白玉和鑲框缺損嚴重。

重量：103.4 克

尺寸：長10.3 厘米

Estimate EUR 500,-

Starting price EUR 250,-

209

A CARVED JADE PENDANT OF A LOTUS BOY, MING DYNASTY

China, 1368-1644. The jade is of light grey color mottled with black inclusions. The carving depicts a recumbent boy holding a large lotus leaf by the stem, which serves him as a pillow. Note one minuscule piercing for suspension.

Provenance: Property from an English private collection.

Condition: Excellent condition with minor wear and smooth, unctuous patina. The stone with minuscule natural flaws and nicks.

Weight: 50.4 g

Dimensions: Length 7 cm

童子戲蓮玉件，明代

中國，1368-1644。玉呈淺灰色帶黑斑。童子背著蓮葉，看上去像枕頭。有一小孔可用來穿繩作為掛飾。

來源：英國私人收藏遺產

品相：品相極好，輕微磨損和光滑潤澤的包漿。石料上有細微天然裂縫和裂口。

重量：50.4 克

尺寸：長7 厘米

Estimate EUR 500,-

Starting price EUR 250,-





210

A JADEITE TRIPOD CENSER AND COVER, LATE QING DYNASTY – REPUBLIC PERIOD

China, 1880-1950. Finely carved and incised with archaic dragon bands in deep relief, two dragonhead handles with movable rings, the domed openwork lid with a reticulated chilong knob. The legs with imposing Buddhist lion heads.

Provenance: From the Georg Weifert family collection. Weifert (1850-1937) was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: The stone with several intrinsic fissures and associated losses due to erosion, both of which show areas of old filling. Extensive wear, some traces of use and a nicely grown patina.



Georg Weifert (1850-1937)

Weight: 1,410 g

Dimensions: Length 19.5 cm from handle to handle

Mineralogy: The mottled opaque stone is of deep and vivid emerald-green tones with paler veining and striations across the body. It has a hardness of 6.5 on the Mohs scale and is a quintessential example of a distinctive type of jadeite called jade-albite which was carved into a number of Chinese works of art beginning in the nineteenth century. It is characterized by

a deep, vivid emerald-green color, opacity, and jagged lines of lighter, sometimes white veining running through it. Jade-albite is a gemstone found exclusively in northern Burma. It was eventually identified in 1963 by the late Swiss gemologist, Edward Gubelin, and was named after the village close to where it was first found in the foothills of the Himalayas, Maw sit sit.

Auction result comparison: Compare with a snuff bottle carved from the same type of jadeite sold at Christies Hong Kong in Important Chinese Snuff Bottles from a Distinguished American Collection, 7 October 2014, lot 4, sold for HKD \$300,000.

翡翠三足蓋爐，清末民初中國，1880-1950。精細浮雕的仿古龍紋，活動的龍頭雙環，爐蓋鏤空，螭龍鈕。氣勢磅礴的佛獅首。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：翡翠有一些固有裂縫以及由於侵蝕而造成的相關損失，可見舊的填充區域。大量磨損，使用痕跡和良好的包漿。

重量：1,410 克

尺寸：從執柄到執柄長 19.5 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



211
**A PALE GREY AND RUSSET JADE PEBBLE-FORM
'BAMBOO AND BAT' SNUFF BOTTLE, 18TH CENTURY**

China, Qing dynasty. Well-hollowed, of compressed form, carved and incised with a bat in flight beside bamboo and a rock, the translucent stone with a smooth, unctuous polish and of a pale grey tone with white streaks and russet inclusions. Finely crafted old spoon.

Provenance: From a private collection, London, United Kingdom, acquired prior to 1995.

Condition: Excellent condition with little wear, some minor abrasions, natural inclusions and few minor natural fissures in the stone.

Stopper: Malachite

Weight: 98.5 g

Dimensions: Height including stopper 86 mm. Diameter mouth 7 mm.

灰白帶沁竹福山子鼻烟壺，十八世紀

中國，清代。掏膛良好。雕刻著竹子、蝙蝠和假山。表面光滑潤澤，青灰色帶赭紅色內沁。精緻的老勺。

來源：英國倫敦私人收藏，1995年前購入

品相：品相極好，輕微磨損，石料中有一些輕微擦傷，天然內沁和天然裂縫。

壺蓋：孔雀石

重量：98.5 克

尺寸：含蓋高86 毫米，嘴部直徑直徑7 毫米

Estimate EUR 600,-

Starting price EUR 300,-

212
**A PALE CELADON-WHITE JADE
SNUFF BOTTLE, MID-QING**

China, 1750-1860. Well-hollowed, of compressed globular form with a short cylindrical neck, convex top, and flat oval base. The translucent stone with a smooth, unctuous polish and of a pale celadon-white tone with small white clouds to one side.

Provenance: British private collection.

Condition: Excellent condition with little wear, small nibbles to the mouth, few natural inclusions.

Stopper: Carnelian

Weight: 74.3 g

Dimensions: Height including stopper 58 mm. Diameter neck 17 mm and mouth 6 mm.

AUCTION RESULT COMPARISON

Compare with a closely related snuff bottle at Christies New York in Fine Chinese Ceramics and Works of Art (Parts I & II), 22 - 23 March 2012, lot 1599, sold for USD \$13,750.



青白玉鼻烟壺，清代中期

中國，1750-1860。掏膛良好，呈球形，短頸，底部呈橢圓形。半透明，表面光滑潤澤，淡淡的青瓷白色調，一側有雲紋。

來源：英國私人收藏

品相：品相極好，輕微磨損，唇部有小磕損，輕微天然夾雜物。

壺蓋：紅玉髓

重量：74.3 克

尺寸：含蓋高58 毫米，頸部直徑17 毫米，嘴部直徑6 毫米

拍賣結果比較：一件相似鼻烟壺于2012年3月22-23日紐約佳士得《中國陶瓷和工藝品（一）第一和第二部分》，拍號1599，成交價 USD \$13,750.

Estimate EUR 600,-

Starting price EUR 300,-





213

A CELADON AND RUSSET JADE 'LION MASK' SNUFF BOTTLE, MID-QING

China, 1750-1850. Well-hollowed, of rounded rectangular form with an oval foot rim and short cylindrical neck, the shoulders carved in relief with imposing lion masks and mock ring handles, the translucent stone with a smooth, unctuous polish and of a fine, pure celadon tone with distinct russet clouds.

Provenance: British private collection.

Condition: Excellent condition with little wear, few small nibbles to the mouth and foot rim.

Stopper: Coral

Weight: 80.9 g

Dimensions: Height including stopper 71 mm. Diameter neck 20 mm and mouth 6 mm.

青玉帶沁獅面紋鼻烟壺，清代中期

中國，1750-1850。掏膛良好，削肩，矩形，橢圓形圈足，短圓柱形頸，肩部浮雕，刻有醒目的獅麵紋和雙環。半透明玉石表面光滑潤澤，並具有純淨的青瓷色調，帶有明顯的紅褐色雲紋形內沁。

來源：英國私人收藏

品相：品相極好，輕微磨損，唇部和圈足部有輕微小缺陷。

壺蓋：珊瑚

重量：80.9 克

尺寸：含蓋高71 毫米，頸部直徑20 毫米，嘴部直徑6 毫米

Estimate EUR 600,-

Starting price EUR 300,-

214

A JADE 'CHILONG AND LINGZHI' SNUFF BOTTLE, MID-QING

China, 1750-1850. Well-hollowed, of compressed ovoid form, carved in relief with a sinuous chilong grasping a sprig of lingzhi in its mouth and a smaller confronting chilong. The stone with a smooth, unctuous polish and of a very pale lavender, almost white tone with shades and veins of russet.

Provenance: From a private collection, London, United Kingdom, acquired prior to 1995.

Condition: Excellent condition with little wear, natural inclusions and fissures in the stone.

Stopper: Bloodstone (jasper)

Weight: 124.1 g

Dimensions: Height including stopper 77 mm. Diameter mouth 5 mm.

玉雕螭龍靈芝鼻烟壺，清代中期

中國，1750-1850。掏膛良好，呈扁平卵形，雕刻螭龍，嘴裏啣著一枝靈芝，對峙的龍較小。玉石表面光滑潤澤，有著淡淡的淡紫色，主體是白色色調，帶有陰影和紅褐色的脈絡。

來源：英國倫敦私人收藏，1995年前購入

品相：品相極好，輕微磨損，玉石內有天然內沁和裂縫

壺蓋：碧玉瑪瑙

重量：124.1 克

尺寸：含蓋高77 毫米，嘴部直徑5 毫米

Estimate EUR 800,-

Starting price EUR 400,-



215

A WHITE JADE SNUFF BOTTLE, 18TH CENTURY

China, Qing dynasty. Well-hollowed, of flattened rectangular form rising from an oblong recessed foot to a flat lip, the softly polished translucent stone of an even and very pale celadon-white tone.

Provenance: From a private collection, London, United Kingdom, acquired prior to 1995.

Condition: Excellent condition with little wear, a small nibble and abrasion around the foot, some near-invisible natural fissures in the stone.

Stopper: Rose quartz

Weight: 102.3 g

Dimensions: Height including stopper 78 mm. Diameter neck 21 mm and mouth 7 mm.

AUCTION RESULT COMPARISON

Compare with a related white jade snuff bottle sold by Bonham's Hong Kong in Fine Chinese Ceramics and Works of Art on 26 November 2019, lot 66, for HKD \$75,625 and another at Christies Hong Kong, erroneously dated to the 19th century, in Important Chinese Ceramics and Works of Art, 1 December 2010, lot 3150, sold for HKD \$112,500.



白玉鼻烟壺，十八世紀

中國，清代。掏膛良好，扁平的矩形，長圓形的圈足內凹，上升到平坦的唇，表面柔和潤澤，半透明，具有均勻的青白色調。

來源：英國倫敦私人收藏，1995年前購入

品相：品相極好，輕微磨損，足部周圍有小小磕碰和磨損，玉石中有一些幾乎看不見的自然裂縫。

壺蓋：粉晶

重量：102.3 克

尺寸：含蓋高78 毫米，頸部直徑21 毫米，嘴部直徑7 毫米

拍賣結果比較：一件相似白玉鼻烟壺 于2010年12月1日香港佳士得《中國重要陶瓷和工藝品》中斷為十九世紀，拍號3150，成交價HKD \$112,500。

Estimate EUR 600,-

Starting price EUR 300,-



216

A WHITE JADE PEBBLE-FORM SNUFF BOTTLE, 18TH CENTURY

China, Qing dynasty. Well-hollowed, of flattened ovoid form, the translucent stone with a smooth, unctuous polish an of a very pale celadon-white tone with greyish-brown flecks.

Provenance: From a private collection, London, United Kingdom, acquired prior to 1995.

Condition: Excellent condition with little wear, some minor abrasions, natural inclusions and few minor natural fissures in the stone.

Stopper: Coral

Weight: 53.2 g

Dimensions: Height including stopper 77 mm. Diameter mouth 7 mm.

Auction result comparison: Compare with a white jade pebble of different shape, dated to the 19th century, in Asian Art, 23 March 2019, lot 1420, sold USD \$16,250.

白玉山子鼻烟壺，十八世紀

中國，清代。掏膛良好，呈半球形的扁平山子，表面光滑潤澤，非常淺的青白色和灰棕色斑點。

來源：英國倫敦私人收藏，1995年前購入

品相：品相極好，輕微磨損，一些小擦傷，石內天然內沁和少量輕微自然裂縫

壺蓋：珊瑚

重量：53.2 克

尺寸：含蓋高77 毫米，嘴部直徑7 毫米

Estimate EUR 600,-

Starting price EUR 300,-



217

A WHITE JADE SNUFF BOTTLE, 18TH CENTURY

China, Qing dynasty. Well-hollowed, of flattened rectangular form rising from an oblong recessed foot to a flat lip, the smoothly polished translucent stone of an even white tone.

Provenance: British private collection.

Condition: Excellent condition with little wear, a small abrasion around the mouth, few almost invisible natural fissures in the stone.

Stopper: Carnelian

Weight: 75.8 g

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

AUCTION RESULT COMPARISON

Compare with a near-identical though slightly smaller white jade snuff bottle sold by Bonham's Hong Kong in Fine Chinese Ceramics and Works of Art on 26 November 2019, lot 66, for HKD \$75,625.



白玉鼻烟壺，十八世紀

中國，清代。掏膛良好，扁平的矩形，橢圓形圈足內凹，唇部平坦，表面光滑潤澤，半透明玉石呈白色調。

來源：英國私人收藏

品相：品相極好，輕微磨損，嘴部周圍有小擦傷，玉石中幾乎沒有可見的自然裂縫。

壺蓋：紅玉髓

重量：75.8 克

尺寸：含蓋高75 毫米，頸部直徑19 毫米，嘴部直徑6 毫米

拍賣結果比較：一件幾乎一模一樣的白玉鼻烟壺于2019年11月26日于香港邦翰思《中國陶瓷和工藝品》，拍號 66，成交價HKD \$75,625。

Estimate EUR 800,-

Starting price EUR 400,-



218

A WHITE JADE 'MELON' SNUFF BOTTLE, MID-QING

China, 1780-1860. Skillfully and naturalistically carved in the form of two melons with vines around the fruits, the translucent stone with a smooth, unctuous polish and of an even white tone.

Provenance: From a private collection, London, United Kingdom, acquired prior to 1995.

Condition: Excellent condition with little wear, small abrasions around the mouth, very few minor and natural inclusions in the stone.

Stopper: Coral

Weight: 38.6 g

Dimensions: Height including stopper 65 mm. Diameter mouth 7 mm.

Auction result comparison: Compare with a related bottle at Sotheby's New York in Important Chinese Art, 13 September 2017, lot 39, sold for USD \$15,000.

白玉青瓜鼻烟壺，清代中葉

中國，1780-1860。巧妙而自然地雕刻出兩個青瓜，周圍有瓜藤，半透明的玉石光滑潤。

來源：英國倫敦私人拍賣行，購於1995年前。

品相：品相極好，些微磨損，壺嘴周圍小擦傷，玉石內輕微天然雜質。

壺蓋：珊瑚

重量：38.6 克

尺寸：含蓋高65 毫米，嘴部直徑7 毫米

Estimate EUR 600,-

Starting price EUR 300,-



219

A MOTTLED CELADON JADE 'CHILONG COLLAR' SNUFF BOTTLE, QING

China, 1750-1850. Well-hollowed with a narrow mouth, of compressed ovoid pebble form, carved in relief and cleverly utilizing a greyish-brown layer in the stone for a coiled 'chilong collar' around the small mouth, the translucent stone of a pale celadon tone with brownish-black flecks.

Provenance: From a private collection, London, United Kingdom, acquired prior to 1995.

Condition: Excellent condition with little wear, minuscule nicks, minor natural fissures and inclusions in the stone.

Stopper: Coral

Weight: 81.6 g

Dimensions: Height including stopper 64 mm. Diameter mouth 5 mm.

褐青色玉螭龍鼻烟壺，清代中國，1750-1850。窄口掏膛良好，呈圓形卵石形狀，巧妙地利用石頭中的灰棕色層浮雕環繞狀的螭龍圈，淡淡的青色和棕黑色斑點。

來源：英國倫敦私人拍賣行，購於1995年前。

品相：品相極好，些微磨損，小切口，石內些微天然裂縫和雜質。

壺蓋：珊瑚

重量：81.6 克

尺寸：含蓋高64 毫米，嘴部直徑5 毫米。

Estimate EUR 400,-

Starting price EUR 200,-



220

A PALE CELADON JADE SNUFF DISH, MID-QING

China, 1750-1850. The dish with a small, slightly convex foot. The translucent stone of a pale celadon tone with white inclusions.

Provenance: British private collection.

Condition: Excellent condition with little wear, small nibbles to the mouth, few natural inclusions.

Weight: 25.1 g

Dimensions: Diameter 5.7 cm

青白玉小碟，明代中葉

中國，1750-1850。小碟圈足平滑，淡淡的青色半透明玉石，帶有白色絮狀物。

來源：英國私人收藏

品相：品相極好，小磨損，邊緣部小劃痕，些微天然雜質。

重量：25.1 克

尺寸：直徑5.7 厘米

Estimate EUR 400,-

Starting price EUR 200,-



221

A SPINACH-GREEN JADE 'CRANES AND DEER' SNUFF BOTTLE, QING

China, 18th-19th century. Carved in relief to one side with two cranes and two deer on the other, both under pine trees among rocks and flowers as well as a lingzhi, flanked by lion masks with mock ring handles. The partly translucent stone of a rich spinach-green tone with black speckles. Well-hollowed.

Provenance: Kaynes Klitz collection. Duke's, 15th February 2007, lot 442. Anthony du Boulay, acquired from the above. Anthony du Boulay served at Christie's from 1949 to 1980, for many years as the Director of the Ceramics Department and for 13 years as the President of Christie's, Geneva. From 1981, he served as Honorary Adviser on Ceramics to the National Trust, United Kingdom, on council of the Oriental Ceramic Society and as the Chairman of the French Porcelain Society.

Condition: Excellent condition with little wear, small nibbles to the mouth and foot, natural inclusions and superb patina.



Anthony du Boulay, while inspecting a ceramic bowl

Stopper: Coral

Weight: 93.9 g

Dimensions: Height including stopper 61 mm. Diameter neck 18 mm and mouth 8 mm.

AUCTION RESULT COMPARISON

Compare with a closely related bottle at Sotheby's New York in Fine Chinese Ceramics & Works of Art, 17 September 2013, lot 180, sold for USD \$5,000.



鼻烟壺，碧玉壽祿鼻烟壺，清代

中國，十八至十九世紀。浮雕一面兩隻仙鶴，另一面兩隻鹿，四周有松樹和山石以及靈芝。兩側獅首耳及雙環。局部半透明碧綠色玉有黑色斑紋。掏膛良好。

來源：Kaynes Klitz 收藏。Duke 's拍賣，2007年2月15日，拍號442。Anthony du Boulay個人收藏。據說購於上述收藏。Anthony du Boulay 于1949-1980年間為佳士得工作，曾多年為陶瓷部主任，后又曾任13年日内瓦佳士得主席。1981年起他曾任英國陶瓷信托名譽顧問、東方陶瓷協會理事以及法國陶瓷協會主席。

品相：品相極好，輕微磨損，唇部和足部有小劃痕，天然內沁和細膩包漿

壺蓋：珊瑚

重量：93.9克

尺寸：含蓋高61毫米，頸部尺寸：18毫米，嘴部尺寸：8毫米

拍賣結果比較：一件相似鼻烟壺售于2013年9月17日紐約蘇富比《中國陶瓷和工藝品》拍號180，成交價 USD \$5,000。

Estimate EUR 1,000,-

Starting price EUR 500,-

222

A MOTTLED GREY AND BLACK JADE SNUFF BOTTLE, MID-QING

China, 1750-1850. Well-hollowed, of compressed globular form with a flat foot and a short cylindrical neck. The stone with a smooth unctuous polish and of a mottled greenish-grey and black tone with shades of russet.

Provenance: French private collection.

Condition: Good condition with minor wear, small chips around the mouth.

Stopper: Quartz

Weight: 114.6 g

Dimensions: Height incl. stopper 71 mm. Diameter neck 21 mm and mouth 7 mm.

灰褐色玉鼻烟壺，清代中期

中國，1750-1850。掏膛良好，扁平球形，扁平足，短頸。表面光滑潤澤，具有斑駁的綠灰色和黑色調，並帶有赤褐色。

來源：法國私人收藏

品相：品相良好，輕微磨損，嘴部周圍有小磕損。

壺蓋：石英

重量：114.6克

尺寸：含蓋高71毫米，頸部直徑21毫米，嘴部直徑7毫米

Estimate EUR 400,-

Starting price EUR 200,-



223

A CANTON ENAMEL 'EUROPEAN SUBJECT' SNUFF BOTTLE, QIANLONG MARK AND POSSIBLY OF THE PERIOD

China, 1750-1850. Enameled on copper, the tapered body with a continuous landscape with two European couples tending to three goats, a band of ruyi and flower heads to the shoulder and a ruyi band above the foot. The style of houses and trees suggest Southern Europe, possibly Italy.

Provenance: English private collection.

Condition: Fine condition with some old wear and manufacturing flaws, such as the miniscule pitting, some of which has become dark through oxidation over time.

Stopper: Canton enamel on copper

Weight: 48.8 g

Dimensions: Height incl. stopper 83 mm. Diameter neck 17 mm and mouth 7 mm.

廣州琺瑯彩“歐洲人物場景”鼻烟壺，乾隆款，或為乾隆時期中國，1750-1850。銅胎琺瑯，圓錐形的壺體上描繪人物景觀，有兩對歐洲夫婦和三隻山羊。肩部和足部飾如意花卉紋。周圍景觀可能是歐洲南部，也許是意大利。

來源：英國私人收藏

品相：品相良好，一些老磨損和製作缺陷，以及微小點蝕，其中一些因為年代久遠而氧化變黑。

壺蓋：銅胎廣州琺瑯

重量：48.8 克

尺寸：含蓋83 毫米，頸部直徑17 毫米，嘴7 毫米

Estimate EUR 800,-

Starting price EUR 400,-



224

AN ENAMELED PORCELAIN 'QUAILS AND MAGPIES' SNUFF BOTTLE, MID-QING

China, 1770-1850. Qianlong six-character seal mark in iron-red to the recessed base and possibly of the period. With a matching stopper and thus extremely rare! Compressed globular form with a slightly flaring foot and a short sprawling neck with a gilt top.

Provenance: From an old private collection in Paris, France.

Condition: Small chip around the foot rim, otherwise in perfect condition including the rare matching stopper.

Stopper: Enameled porcelain

Weight: 39.1 g

Dimensions: Height incl. stopper 71 mm. Diameter neck 17 mm and mouth 6 mm.

With a circular panel on each side, one depicting two quails on a mossy bank with rock work, chrysanthemums below overhanging millet, the other with a garden scene showing two magpies amongst prunus, chrysanthemums, bamboo and rock work. The shoulders with leafy flowering scrolls. According to Humphrey K.F. Hui, the rebus may be interpreted as "To dwell in peace" and "Double happiness".

AUCTION RESULT COMPARISON

Compare with a closely related snuff bottle sold in these rooms in Fine Chinese Snuff Bottles on 15 June 2018, lot 67, for EUR €2,000.



琺瑯彩平安雙喜陶器鼻烟壺，清代中期中國，1770-1850。瓶底鐵紅釉乾隆六字款，可能來自同期。相配壺蓋，極其稀有。球形壺，腳外撇，短頸，頂部鍍金。

來源：法國巴黎私人老收藏

品相：圈足周圍小磕損，除此之外品相完美。

壺蓋：琺瑯彩陶器

重量：39.1 克

尺寸：含蓋高71 毫米，頸部直徑17 毫米，嘴6 毫米

拍賣結果比較：一件相近的鼻烟壺曾於2018年6月15日在此拍賣，成交價EUR €2,000。

Estimate EUR 800,-

Starting price EUR 400,-



225

A CANTON ENAMEL 'EUROPEAN SUBJECT' SNUFF BOTTLE, QIANLONG MARK AND PERIOD

China, 1735-1796. Of ovoid form resting on a recessed foot, finely enameled on copper with European nobility and a dog in a rocky landscape, the neck with a rhombic border above a ruyi band, the base inscribed in crimson red with a four-character Qianlong reign mark. Good spoon.

Provenance: French private collection.

Condition: One chip to the shoulder (approx. 7 x 5 mm) with old filling, clearly visible on detail images at www.zacke.at, otherwise in very good condition with minor wear and manufacturing flaws.

Stopper: Organic material with old bronze fitting

Weight: 32.1 g

Dimensions: Height incl. stopper 58 mm. Diameter neck 11 mm and mouth 7 mm.

AUCTION RESULT COMPARISON

Compare with a closely related snuff bottle sold by Sotheby's Hong Kong in Fine Chinese Ceramics & Works of Art, lot 1964, for HKD \$175,000.



廣州銅胎琺瑯彩“歐洲人物場景”鼻烟壺，乾隆款，或為乾隆時期中國，1735-1796。卵形，圈足內凹上，銅胎琺瑯彩，描繪著歐洲貴族和狗的山水風景，頸部飾如意紋，底座有紅色乾隆四字款。勺子健全。

來源：法國私人收藏

品相：肩部有一道裂痕（約 7 x 5 毫米），舊時已被修補，細圖可見 www.zacke.at，除此之外品相良好，輕微磨損和製作缺陷。

壺蓋：有機材料和就青銅配件

重量：32.1 克

尺寸：含蓋高 58 毫米，頸部直徑 11 毫米，嘴部直徑 7 毫米

拍賣結果比較：一件相似鼻烟壺于 2010 年 3 月 23 日香港蘇富比《中國陶瓷和工藝品》拍賣 1964，成交價 HKD \$175,000。

Estimate EUR 1,000,-

Starting price EUR 500,-



226

AN ENAMELED GUYUE XUAN GLASS SNUFF BOTTLE, QING

China, 18th-19th century. Of flattened heart form with a raised oval foot and a short tapering cylindrical neck. One side with a man smoking his pipe next to a camel and the other with a man tending to his garden.

Provenance: French private collection.

Condition: Excellent condition with minor wear and firing flaws.

Stopper: Emerald green jade in silvered metal mounting

Weight: 37.8 g

Dimensions: Height incl. stopper 54 mm. Diameter neck 14 mm and mouth 7 mm.

Signed and with a small illegible artist seal. Guyue Xuan mark to base.

Recommended literature: Scientific research by Hugh Moss and Stuart H. Sargent from August 2018 titled "The Yangzhou Conundrum" and discussing the enameled glass snuff bottles associated with Yangzhou and Guyue Xuan.

Auction result comparison: Compare with a related snuff bottle sold in these rooms in Fine Chinese Snuff Bottles on 24 June 2017, lot 55, for EUR €7,000.

古月軒白料琺瑯彩鼻烟壺，清代

中國，十八至十九世紀。扁平心形，橢圓形足凸起，圓柱形頸部短而漸細。一面可見一個男人坐在帳篷旁抽著煙斗，一隻駱駝站在一側；另一面一位花農正在花園裡抽煙。

來源：法國私人收藏

品相：品相極好，輕微磨損和燒製缺陷

壺蓋：鑲銀祖母綠色玉

重量：37.8 克

尺寸：含蓋高 54 毫米，頸部直徑 14 毫米，嘴部直徑 7 毫米

Estimate EUR 400,-

Starting price EUR 200,-



227

A FAMILLE VERTE PORCELAIN 'CRANE AND DEER' SNUFF BOTTLE, MID-QING

China, 1760-1860. Of compressed rectangular form with an oval foot rim and a cylindrical neck with a gilt top. The sides with iron-red and gilt rectangular reserves, one with a deer and the other with a Manchurian crane holding a peach in its beak. The neck with an iron-red and gilt ruyi band.

Provenance: From a private collection in Prague, Czech Republic.

Condition: Small old repairs to lip, some glaze flakes and small losses to the edges and corners.

Stopper: Ivory

Weight: 50.5 g

Dimensions: Height incl. stopper 78 mm. Diameter neck 17 mm and mouth 13 mm.

Horizontal four-character Qianlong seal mark painted in iron-red to the base and possibly of the period.

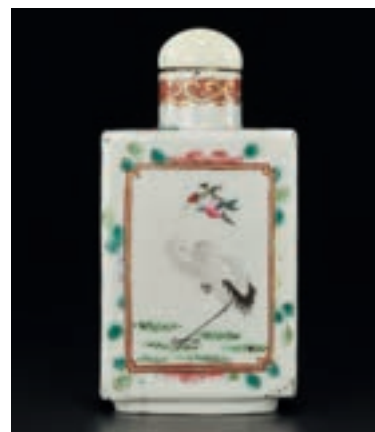
硬彩鶴鹿陶瓷鼻烟壺，清代中期
中國，1760-1860。扁平長方體，足部為橢圓形，頸部描金如意紋。兩面開光，分別繪有一隻鹿和一隻仙鶴，嘴裡啣著桃子。

來源：捷克布拉格私人收藏
品相：唇部有舊時修補，一些釉料剝落，邊角有小缺損。

壺蓋：象牙
重量：50.5 克
尺寸：含蓋高78 毫米，頸部直徑17 毫米，嘴部直徑13 毫米

Estimate EUR 300,-

Starting price EUR 150,-



228

A SOFT-PASTE PORCELAIN 'DRAGONS' SNUFF BOTTLE, MID-QING

China, 1780-1860. Of flattened ovoid form with a short cylindrical neck and an oval foot rim with a recessed base, decorated with emerald-green enamels and iron-red above the glaze with a dragon amid swirling flames on a finely incised 'sgraffiato' white wave-cloud ground.

Provenance: English private collection.

Condition: Excellent condition with minor wear and firing flaws.

The malachite stopper with a very fine spoon.

Stopper: Malachite

Weight: 41.2 g

Dimensions: Height incl. stopper 66 mm. Diameter neck 15 mm and mouth 7 mm.

粉彩龍紋陶瓷鼻烟壺，清代中期
中國，1780-1860。扁平橢圓形瓶身，短頸，橢圓圈足內凹，粉彩祥龍戲珠紋。

來源：英國私人收藏
品相：品相極好，輕微磨損，燒製缺陷
壺蓋：孔雀石
重量：41.2 g
尺寸：含蓋高66 毫米，頸部直徑15 毫米，嘴7 毫米

Estimate EUR 400,-

Starting price EUR 200,-





229

A BLUE AND WHITE PORCELAIN 'DRAGON' SNUFF BOTTLE, MID-QING

China, 18th-19th century. The rouleau-form bottle is finely painted underglaze in cobalt blue with a dragon chasing the magic pearl amid clouds. Note the unusual dragon mark to the base.

Provenance: English private collection.

Condition: Excellent condition with minor wear and firing flaws.

The dyed bone stopper with a large old spoon.

Stopper: Stained organic material

Weight: 51.5 g

Dimensions: Height incl. stopper 67 mm. Diameter neck 17 mm and mouth 10 mm.

青花龍紋鼻烟壺，清代中期

中國，十八至十九世紀。圓柱體瓶子上設青花釉下彩，一條龍在雲層中戲珠。注意底座上不尋常的龍紋款。

來源：英國私人收藏

品相：品相極好，輕微磨損與燒製缺陷

骨質壺蓋，大型老勺。

壺蓋：染色有機材料

重量：51.5 克

尺寸：含蓋高67 毫米，頸部直徑17 毫米，嘴部直徑 10 毫米。

Estimate EUR 300,-

Starting price EUR 150,-

230

A JADE-INLAID AND GILT METAL FILIGREE SNUFF BOTTLE, REPUBLIC

China, 1912-1949. Of compressed globular form with a short cylindrical neck and a wide mouth, with gilt wire beaded filigree decorations and inlaid with apple green jade in the form of hulu gourds on one side and lotus leaves on the other. Apocryphal Qianlong seal mark to base.

Provenance: London, United Kingdom, private collection. Old French private collection, acquired from the above.

Condition: Fine condition with good patina, some old wear and minimal manufacturing flaws.

Stopper: Gilt metal filigree (matching the bottle)

Weight: 41.7 g

Dimensions: Height incl. stopper 64 mm. Diameter neck 15 mm and mouth 11 mm.

鑲金鑲玉蕾絲鼻烟壺，民國

中國，1912-1949。扁平球形，短頸，寬嘴，鍍金絲串珠花絲裝飾，一側鑲玉成葫蘆形，另一側鑲玉成荷葉。底部有偽乾隆印。

來源：英國倫敦私人收藏。法國私人老收藏，購於上述收藏。

品相：品相良好，包漿細膩，一些老磨損和輕微製作缺陷。

壺蓋：鑲金蕾絲 (與鼻烟壺相配)

重量：41.7 克

尺寸：含蓋高64 毫米，頸部直徑15 毫米，嘴部直徑11毫米

Estimate EUR 400,-

Starting price EUR 200,-





231 A CARVED IVORY 'IMMORTALS' SNUFF BOTTLE, MID-QING

China, 1740-1840. Of compressed cylindrical form with tapering sides rising to a short neck, finely carved in shallow relief with two immortals on each side, flanked by wutong (Chinese parasol trees) amid lingzhi clouds and above a lappet border.

Provenance: From an old private collection in Zagreb, Croatia. Acquired in the local market between 1980 and 1990.

Condition: Age cracks and minor nibbles, otherwise in good condition, with a fine honey-tone patina.

Stopper: Quartz

Weight: 105.0 g

Dimensions: Height incl. stopper 91 mm. Diameter neck 22 mm and mouth 6 mm.

象牙仙人鼻烟壺，清代中期

中國，1740-1840。圓柱狀，向上逐漸展開，短頸，淺浮雕中精細雕刻，每一面都可見兩位仙人，四周可見如意雲朵和梧桐樹。

來源：克羅地亞薩格勒布私人老收藏，1980-1990年之間購於當地藝術市場。

品相：年代裂縫和輕微磕損，除此之外品相良好，細膩的蜜色包漿。

壺蓋：石英

重量：105.0 克

尺寸：含蓋高91 毫米，頸部直徑22 毫米，嘴 6 毫米

Estimate EUR 400,-

Starting price EUR 200,-



232 A CARVED HORNBILL SNUFF BOTTLE, QING DYNASTY

China, 1820-1880. The hornbill of a distinct ivory color with layers of elegant golden-brown tone, well-polished with a nice even shine, matching stopper.

Provenance: Old French private collection.

Condition: Good condition with minor wear, small nicks, natural age cracks and a nicely grown honey-colored patina.

Stopper: Hornbill

Weight: 17.0 g

Dimensions: Height incl. stopper 54 mm. Diameter neck 11 mm and mouth 5 mm.

Intricately carved in relief with three scholars on one side and two noble ladies and a boy on the other, both under pine trees, the shoulders with sinuous chilong in shallow relief.

AUCTION RESULT COMPARISON

Compare with a related hornbill snuff bottle sold in these rooms in Fine Chinese Snuff Bottles on 24 June 2017, lot 16, for EUR €4,000.



犀角人物場景鼻烟壺，清代

中國，1820-1880。犀鳥具有獨特的象牙色，優雅的金棕色調，打磨得很好，甚至有光澤，相配壺蓋。

來源：法國私人老收藏

品相：品相良好，輕微磨損，細小缺口，自然裂縫和自然蜜色包漿。

壺蓋：犀角

重量：17.0 克

尺寸：含蓋高54毫米，頸部直徑11毫米，嘴部直徑5毫米

拍賣結果比較：相似犀角鼻烟壺2017年6月24日售於本藝廊，拍號16，成交價 EUR €4,000。

Estimate EUR 400,-

Starting price EUR 200,-

233

AN IVORY AND MOTHER-OF-PEARL 'BOY AND BUFFALO' SNUFF BOTTLE, QING

China, 19th century. The bottle well-hollowed and intricately carved as a recumbent water buffalo in swirling waves, with a young cowherd forming the stopper. Apocryphal Qianlong yuzhi seal mark on the finely incised mother-of-pearl base.

Provenance: Old private collection, Paris. French private collection, acquired from the above.
Condition: Very good condition with minor wear, some age cracks to the ivory, and a fine patina.

Stopper: Ivory
Weight: 55.3 g
Dimensions: Length 9.5 cm, Height incl. stopper 60 mm, diameter mouth 7 mm.

With a fitted openwork hardwood base. (2)

象牙貝母雕牧童騎牛鼻烟壺，清代中國，十九世紀。掏膛良好，雕刻成臥式水牛，身下水波呈漩渦狀，牧童騎在牛身上作為壺蓋。細膩的珍珠貝母底座上有偽乾隆四字款。

來源：巴黎私人收藏。法國私人收藏，購於上述收藏。
品相：品相極好，輕微磨損，象牙上有年代裂縫，包漿細膩。
壺蓋：象牙
重量：55.3 克
尺寸：長9.5 厘米，含蓋高60 毫米，嘴部直徑7 毫米

Estimate EUR 400,-

Starting price EUR 200,-



234

A CARVED AGATE 'CRANES AND LOTUS' SNUFF BOTTLE, MID-QING

China, 1750-1850. Very well-hollowed, the stone with a deep honey tone, of rounded rectangular form with slightly tapering sides and a cylindrical neck with a convex top, carved in relief to one side with two cranes, one in flight, amid lotus leaves and waves, the back incised with bamboo. Good spoon.

Provenance: American private collection.
Condition: Excellent condition with minor wear.

Stopper: Aventurine glass
Weight: 48.8 g
Dimensions: Height incl. stopper 68 mm. Diameter neck 15 mm and mouth 6 mm.

瑪瑙鶴蓮紋鼻烟壺，清代中期中國，1750-1850。掏膛極好，瑪瑙呈深蜜色，矩形，削肩，側面略微變細，圓柱形頸，頂部凸出，刻有浮雕，一面兩隻仙鶴，另一面刻有竹子。小勺精緻。

來源：美國私人收藏
品相：品相極好，輕微磨損
壺蓋：東陵玻璃
重量：48.8 克
尺寸：含蓋高68 毫米，頸部直徑15 毫米，嘴部直徑 6 毫米

Estimate EUR 400,-

Starting price EUR 200,-



235 A RUBY-RED OVERLAY GLASS 'FOREIGNER AND FISHERMAN' SNUFF BOTTLE, MID-QING

China, 1780-1860. Of flattened pear form with a cylindrical neck, wide mouth and oval foot rim with a recessed base, the transparent ruby-red glass carved with a foreigner on a bridge on one side and a man fishing on the other, both under pine trees, on a bubble-suffused colorless glass ground.

Provenance: From the collection of W. B. Tapp (d. 1992), Bristol, England.
Condition: Overall good condition with extensive wear and minor nibbles here and there.

Stopper: Green glass
Weight: 45.7 g
Dimensions: Height incl. stopper 76 mm. Diameter neck 13 mm and mouth 8 mm.

雪霏地寶石紅套料《松下獨釣》鼻烟壺，清代中期
中國，1780-1860。壺身呈扁平梨形，圓柱形頸部，寬嘴，橢圓形圈足內凹，透明的寶石紅色料，一側為橋上外鄉人，另一側則是松樹下釣魚。帶有氣泡的無色料底。

來源：英國比斯托W. B. Tapp (d. 1992)私人收藏
品相：整體品相良好，大面積磨損，局部有輕微劃痕。
壺蓋：綠玻璃
重量：45.7 克
尺寸：含蓋高76 毫米；頸部直徑13毫米，嘴部直徑8 毫米

Estimate EUR 200,-
Starting price EUR 100,-



236 A RUBY-RED GLASS 'PHOENIX' SNUFF BOTTLE, MID-QING

China, 1740-1860. Of flattened pear form with a wide mouth, the sides carved with two scrolled phoenixes in high relief, the tail of one forming the spiraling base, the matching stopper carved with a stylized tail. Very good spoon.

Provenance: English private estate.
Condition: Excellent condition with minor wear, microscopic nibbles here and there, and a fine patina.

Stopper: Glass
Weight: 52.9 g
Dimensions: Height incl. stopper 76 mm. Diameter neck 15 mm and mouth 8 mm.

AUCTION RESULT COMPARISON

Compare with a related ruby-red glass snuff bottle carved with the less-rare chilong design at Sotheby's New York in Saturday's at Sotheby's: Asian Art on 24 March 2018, lot 1807, bought-in at USD \$2,000-3,000.



寶石紅料鼻烟壺，清代中期
中國，1740-1860。扁平梨形，潤嘴，側面刻有鳳尾魚，一個的尾巴形成螺旋狀的底座，匹配的塞子上刻有魚尾紋。很好的小勺。

來源：英國私人遺產
品相：品相極好，輕微磨損，局部有細微劃痕，包漿細膩。
壺蓋：玻璃
重量：52.9 克
尺寸：含蓋高76 毫米，頸部直徑15 毫米，嘴部直徑8 毫米。
拍賣結果比較：相似的一件紅寶石料器螭龍紋鼻烟壺于2018年3月24日紐約蘇富比《亞洲藝術》拍號1807，估價USD \$2,000-3,000。

Estimate EUR 400,-
Starting price EUR 200,-





237

A RUBY-RED OVERLAY GLASS 'CHILONG' SNUFF BOTTLE, QIANLONG TO JIAQING

China, 1735-1820. Of compressed globular form with a cylindrical neck, wide mouth, and pagoda-form stopper, the transparent ruby-red glass carved as a single overlay with sinuous chilong, one's tail forming the oval foot rim, on a bubble-suffused colorless glass ground.

Provenance: French private collection.

Condition: Good condition with little wear, a small chip to the lip with old filling, and minor nibbles here and there.

Stopper: Rose quartz

Weight: 28.8 g

Dimensions: Height incl. stopper 63 mm. Diameter neck 14 mm and mouth 8 mm.

Literature comparison: Hugh Moss, Victor Graham and Ka Bo Tsang, A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection, vol. 5, Hong Kong, 2002, no. 886.

AUCTION RESULT COMPARISON

Compare with a closely related snuff bottle sold by Sotheby's Hong Kong in Chinese Art, Including Snuff Bottles and Jades from an Old Hong Kong Family Collection on 28-29 November 2019, lot 531, for HKD \$40,000.



雪霏地套寶石紅料螭龍鼻烟壺，乾隆至嘉慶

中國，1735-1820。鼻烟壺呈球形，頸部呈圓柱形，寬嘴，削肩，透明的紅寶石色料成螭龍形套在無氣泡的無色玻璃地面上。

來源：法國私人收藏

品相：品相良好，輕微磨損，唇部小開口已填補，局部輕微磕損。

壺蓋：粉晶

重量：28.8 克

尺寸：含蓋高63 毫米，頸部直徑14 毫米，嘴部直徑8 毫米

拍賣結果比較：一件相似鼻烟壺于2019年11月28-29日香港蘇富比《中國藝術品》拍號531，成交價HKD \$40,000。

Estimate EUR 400,-

Starting price EUR 200,-



238

A GLASS SNUFF BOTTLE IN IMITATION OF TORTOISE SHELL, QING DYNASTY

China, 18th century. The translucent amber-colored glass with a sandwiched layer of dark-brown flecks, cleverly imitating tortoise shell. The globular body with raised oval base, central medallions to front, back and shoulders. Convex top and wide mouth.

Provenance: Swiss private collection.

Condition: Perfect condition. The glass suffused with scattered air bubbles.

Stopper: Coral

Weight: 46.7 g

Dimensions: Height 6.3 cm

Coral stopper with fine bronze fitting and matching spoon.

Auction result comparison: Compare with a closely related snuff bottle at Christies New York in The Hildegard Schonfeld Collection of Fine Chinese Snuff Bottles, 21 March 2013, lot 1055, sold for USD \$6,875.

玳瑁紋料器鼻烟壺，清代

中國，十八世紀。半透明琥珀色玻璃，夾有黑褐色斑點，巧妙地模仿了玳瑁紋理。球形，橢圓形圈，正面開光，兩側雙耳。寬嘴。

來源：瑞士私人收藏

品相：品相完美。玻璃上散佈著氣泡。

重量：46.7 克

尺寸：高6.3 厘米

Estimate EUR 400,-

Starting price EUR 200,-



239 A TRANSPARENT RUBY-RED GLASS SNUFF BOTTLE, 18TH CENTURY

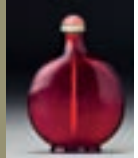
China, Qing dynasty. Of compressed globular form with an oval foot rim, a recessed base, a short cylindrical neck, and a wide mouth.

Provenance: Hungarian private collection.
Condition: Excellent condition with minor wear.

Stopper: Green jade
Weight: 31.8 g
Dimensions: Height incl. stopper 62 mm. Diameter neck 13 mm and mouth 7 mm.

AUCTION RESULT COMPARISON

Compare with a related snuff bottle with a Wanyaxuan mark sold by Sotheby's Hong Kong in Snuff Bottles from The Mary And George Bloch Collection: Part X on 1 June 2015, lot 123, for HKD \$100,000.



透明寶石紅料鼻烟壺，十八世紀
中國，清代。扁平球形，橢圓形圈足內凹，圓柱短頸和闊嘴。

來源：匈牙利私人收藏
品相：品相極好，輕微磨損
壺蓋：玉
重量：31.8 克
尺寸：含蓋高62 毫米，頸部直徑13毫米，嘴部直徑7毫米
拍賣結果比較：一件玩雅軒款鼻烟壺售于香港蘇富比2015年6月1日《Mary And George Bloch Collection》Part X 拍號 123，成交價 \$100,000。

Estimate EUR 400,-
Starting price EUR 200,-

240 AN IMPERIAL RUBY-PINK GLASS SNUFF BOTTLE

China, 1740-1800. The translucent pink glass around the foot gradually fading into a transparent, bubble-suffused body, smooth surface polish. Large mouth and very fine spoon!

Provenance: From the collection of Ernst Michel (d. 1949), an architect working in Germany during the first half of the 20th century and involved with Walter Gropius and the Bauhaus Movement.
Condition: Excellent condition with only minor wear and one microscopic nibble.

Stopper: Glass
Weight: 42.9 g
Dimensions: Height incl. stopper 66 mm. Diameter neck 16 mm and mouth 7 mm.

This bottle is a plain example from a range of glass bottles in which we find the standard ruby color mixed with colorless glass to the point at which it becomes a pale ruby-pink with a high degree of transparency. These can be confidently designated Imperial, dated to the eighteenth century, and attributed to the Imperial glassworks.

御制寶石紅料鼻烟壺
中國，1740-1800。圈足周圍的半透明粉紅色玻璃逐漸變為透明，料器充滿氣泡，表面光滑。壺嘴大，小勺精緻。

來源：Ernst Michel (d. 1949)收藏。Ernst Michel曾是建築師，二十世紀上半葉在德國工作，參與了Walter Gropius創辦包豪斯的工作。
品相：品相極好，僅輕微磨損和一些細微劃痕。

壺蓋：玻璃
重量：42.9 克
尺寸：含蓋高66 毫米，頸部直徑16 毫米，嘴部直徑 7 毫米

Estimate EUR 400,-
Starting price EUR 200,-





241 A 'PUDDINGSTONE' SNUFF BOTTLE, MID-QING

China, 1750-1850. Limestone conglomerate. Reasonably well hollowed, of compressed ovoid form with a flat foot and cylindrical neck. Very good spoon with an inscribed collector's number.

Provenance: Texas, USA, private collection. By repute acquired before World War Two and thence by descent in the same family.
Condition: Excellent condition with minor wear.

Stopper: Coral and silvered metal stopper

Weight: 45.0 g

Dimensions: Height incl. stopper 65 mm. Diameter neck 14 mm and mouth 6 mm.

AUCTION RESULT COMPARISON

Compare with a related snuff bottle sold by Bonham's Hong Kong in Bloch Collection on 23-24 November 2010, lot 35, for HKD \$144,000.



礫岩鼻烟壺，清代中期

中國，1750-1850。石灰石類，掏膛良好，卵形，足部平坦和圓柱形的頸部。非常棒的小勺。湯匙，上面刻有收藏家的編號。

來源：美國德克薩斯私人收藏。據說購於二戰前，自此保存於同一家族至今。

品相：品相極好，輕微磨損

壺蓋：珊瑚和鍍銀金屬蓋

重量：45.0克

尺寸：含蓋高65毫米，頸部直徑14毫米，嘴部直徑6毫米

拍賣結果比較：一件相似鼻烟壺于2010年11月23-24日香港邦翰思《Bloch收藏》，拍號35，成交價HKD \$144,000。

Estimate EUR 400,-

Starting price EUR 200,-

242 A LIMESTONE SNUFF BOTTLE, MID-QING

China, 1750-1850. Well-hollowed, of rounded square form with a thick oval foot rim, recessed base, and a short cylindrical neck. The stopper in imitation of coral carved with a compactly coiled chilong. Fine polish.

Provenance: American private collection.

Condition: Excellent condition with minor wear.

Stopper: Glass

Weight: 76.7 g

Dimensions: Height incl. stopper 68 mm. Diameter neck 17 mm and mouth 7 mm.

石灰石鼻烟壺，清代中期

中國，1750-1850。掏膛良好，方形削肩，厚實的橢圓形腳緣，底足內凹，短頸。仿製珊瑚塞子，刻有螭龍紋。表面光滑。

來源：美國私人收藏

品相：品相極好，輕微磨損

壺蓋：玻璃

重量：76.7克

尺寸：含蓋高68毫米，頸部直徑17毫米，嘴部直徑7毫米

Estimate EUR 400,-

Starting price EUR 200,-





243

A SMALL SHADOW AGATE 'MEDITATIVE' SNUFF BOTTLE, MID-QING

China, 1750-1850. The stone of variegating tones of amber and honey, one side with a dark patch reminiscent of an abstract ink drawing, combined with the compact form and smooth unctuous polish this is a meditative and inspiring object!

Provenance: Collection of Charles Cartier-Bresson (collector's label to base). Charles Cartier-Bresson was a French textile industrialist and the great-uncle of famous photographer Henri Cartier-Bresson. He amassed a significant collection of Far East Asian art, numbering 1,744 objects at the time of his death, many of which were bequeathed to the Musée des Beaux-Arts de Nancy.

Condition: Minor nibbles to the lip have been smoothened, some natural fissures and erosion to the stone, otherwise in good condition.



Charles Cartier-Bresson (1853-1921), portrait by Jean-Matthias Schiff, Musée des Beaux Arts de Nancy

Stopper: Coral with gilt bronze setting

Weight: 51.0 g

Dimensions: Height incl. stopper 52 mm. Diameter neck 15 mm and mouth 6 mm.

皮影瑪瑙鼻烟壺，清代中期

中國，1750-1850。琥珀色和蜜色的皮影瑪瑙，一面帶有深色斑點，讓人聯想到抽象的水墨畫，表面光滑潤澤，這是一個令人向往的作品！

來源：Charles Cartier-Bresson 收藏（底部可見藏家標籤）。Charles Cartier-Bresson 是一位是法國紡織工業家，也是著名攝影師Henri Cartier-Bresson的叔叔。他積累了大量的遠東亞洲藝術品，在他去世時收藏了1,744件物品，其中許多被贈給Musée des Beaux-Arts de Nancy美術館。

品相：壺唇上的小碎屑已被磨平，瑪瑙內有一些自然的裂縫和侵蝕，除此之外狀況良好。

壺蓋：珊瑚鑲銅

重量：51.0 克

尺寸：含蓋高52 毫米，頸部直徑15 毫米，嘴部直徑 6 毫米。

Estimate EUR 400,-

Starting price EUR 200,-

244

A 'BLOODSTONE' JASPER SNUFF BOTTLE, MID-QING

China, 1750-1850. Of flattened globular form with a short cylindrical neck and oval foot rim, the stone tightly packed with brownish-green dendritic material, deep crimson splashes and ocher swirls. Well hollowed.

Provenance: German private collection.

Condition: Excellent condition with little wear, small nibbles to the mouth.

Stopper: Malachite

Weight: 30.5 g

Dimensions: Height including stopper 53 mm. Diameter neck 15 mm and mouth 8 mm.

AUCTION RESULT COMPARISON

Compare with a similar snuff bottle sold by Bonham's New York in Fine Chinese Snuff Bottles on 13 November 2017, lot 8076, for USD \$2,250.



雞血石鼻烟壺，清代中期

中國，1750-1850。呈扁平球狀，圓柱短頸，橢圓形的圈足，棕綠色樹枝狀石料紋理，夾雜著深紅色和赭紅色斑紋。掏膛良好。

來源：德國私人收藏

品相：品相極好，輕微磨損，嘴部小劃痕

壺蓋：孔雀石

重量：30.5 克

尺寸：含蓋高53毫米，頸部直徑15毫米，嘴部直徑8毫米

拍賣結果比較：一件相似鼻烟壺售于紐約邦翰思《中國鼻烟壺》2017年11月13日拍號8076，成交USD \$2,250。

Estimate EUR 400,-

Starting price EUR 200,-





245
A SHADOW AGATE 'BIRDS IN A TREE'
SNUFF BOTTLE, MID-QING

China, 1750-1850. The lapidary has left a great part of the depiction to nature and the viewer's imagination, but one side very clearly shows birds in a tree.

Provenance: American private collection.

Condition: Some areas of natural erosion at the foot rim as well as natural fissures, otherwise in good condition.

Stopper: Pink tourmaline

Weight: 88.9 g

Dimensions: Height incl. stopper 63 mm. Diameter neck 22 mm and mouth 8 mm.

Of flattened globular form with a short cylindrical neck, oval foot rim, and a slightly recessed base. The shoulders carved with lion masks and mock ring handles. Good hollowing.

AUCTION RESULT
COMPARISON

Compare with a closely related bottle at Bonhams New York in Chinese Snuff Bottles from the Collection of Barbara and Marvin Dicker 16 Mär 2015, lot 1011, sold for USD \$6,875.



皮影瑪瑙樹上之鳥鼻烟壺，清代中期
 中國， 1750-1850。製作者把把描繪的大部分留給了觀眾的想像力，不過我們依然可見樹上的鳥類。

來源：美國私人收藏

品相：圈足局部有天然侵蝕，天然裂縫，除此之外品相良好。

壺蓋：粉紅電氣石

重量：88.9 克

尺寸：含蓋高63 毫米，頸部直徑22 毫米，嘴部直徑8 毫米

拍賣結果比較：一件相似鼻烟壺于2015年3月16日紐約邦翰思《Barbara and Marvin Dicker收藏中的中國鼻烟壺》，拍號1011，成交價 USD \$6,875。

Estimate EUR 600,-

Starting price EUR 300,-



246

A MASSIVE AND VERY LARGE GREEN-GLAZED POTTERY HORSE, HAN DYNASTY

China, 206 BC-220 AD. The equine is of impressive proportions and is modeled standing foursquare with its tail lifted in an elegant curve. The well-built body is supported on sturdy legs and the thick neck curves to support a well-defined head with bulging eyes, flared nostrils, ears pricked up, and the mouth open to reveal strong teeth. It wears a bridle set depicted in relief and is covered in a magnificent green glaze with iridescent patches as well as traces of red pigment.

Provenance: An old German private collection. Galerie Zacke, Vienna, January 16th, 2006. Dr. Mons Fischer, acquired from the above for EUR €25,000. A copy of the invoice from Galerie Zacke, Vienna, January 16th, 2006, is accompanying this lot. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.



Dr. and Mrs. Mons Fischer

Condition: Some repair and touchups as generally expected from Han dynasty excavations. Losses, fissures and encrustations. Two drilled holes from sample-taking. Overall very good condition.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on February 6th, 2020, based on sample number C120a52, sets the firing date of two of three samples taken at 1500 – 2300 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.

Weight: 30.2 kg

Dimensions: Height 110 cm

Literature comparison: Green-glazed pottery horses of this dimension are very rare, and of the select few that have come up for auction, a very similar example was sold from the Jingguantang Collection at Christie's New York, 20 March 1997, lot 51. In comparison, painted pottery examples are more common and have been found in Sichuan region cliff burials and published in Kaogu xuebao, 1958, p. 100, and in the Wenwu zilao congkan, no. 9, 1985, pl. VI:5. Sold examples include one at Christie's New York, 4 June 1992, lot 208, and another with an inscription at Christie's New York, 3 June 1993, lot 159.

AUCTION RESULT COMPARISON

Compare with a closely related horse at Christies London in Fine Chinese Ceramics and Works of Art, 15 May 2018, lot 35, sold for GBP £68,750.



大型綠釉陶馬，漢代

中國，公元前206 至公元220年。令人印象深刻的比例，舉起的尾巴線條優美。精心塑造的身體支撐在結實的腿上，脖子彎曲，眼睛輪廓清晰，鼻孔張開，耳朵豎起，嘴巴張開，露出堅硬的牙齒。馬身上浮雕一個馬轡，覆蓋著綠釉，帶有虹彩斑塊以及輕微的紅色顏料痕跡。

來源：德國私人老收藏。維也納Zacke藝廊，2006年1月16日。Dr. Mons Fischer購於上述藝廊，成交價EUR €25,000。隨附發票複印件。Dr. Mons Fischer是一位經驗豐富的現代和當代藝術私人收藏家，從1980年代開始收藏中國藝術品，最終在奧地利建立了此類藏品最重要的收藏之一。

品相：對漢代考古中普遍預期的一些修復和粘補。缺損、裂縫和結殼。因為採樣而產生的兩個鑽孔。總體狀況很好。

科學報告：牛津實驗室的熱釋光測試報告說明3個採樣中的2個樣本的燒製時期為1500-2300年前。一份檢測證書拷貝將會附上。

重量：30.2 公斤

尺寸：高110 厘米

拍賣結果比較：一件相似的綠釉陶馬2018年5月15日于倫敦佳士得《中國陶瓷和工藝品》拍號35，成交價GBP £68,750。

Estimate EUR 15,000,-

Starting price EUR 7,500,-



247

A MONUMENTAL PAINTED AND GILDED POTTERY FIGURE OF LOKAPALA, TANG DYNASTY

China, 618-907. Powerfully modeled, shown standing atop a recumbent deer with one foot on its head and the other on its rump, overall in a dramatic pose with the right hand raised to hold a coiled snake (removable, made of unfired clay). His face with intense gaze below the tall phoenix-form crown, the belly protrudes from underneath his layered armor worn under long robes which trail down from the broad, stiff collar. The armor and robes are picked out in turquoise, blue and orange pigment and painted with floral scroll, the edges of the armor are richly gilded. Such original gilding still being well preserved on a Tang Dynasty statue is extremely rare!

Provenance: An Italian private collection. Galerie Zacke, Vienna, December 12th, 2002. Dr. Mons Fischer, acquired from the above for EUR €40,950. A copy of the invoice from Galerie Zacke, Vienna, December 12th, 2002, is accompanying this lot. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.



Dr. and Mrs. Mons Fischer

Condition: Some repair and touchups with modern polychromes, all exactly as expected from original Tang dynasty excavations of this size. Losses, fissures and encrustations. Three drilled holes from sample-taking. Overall superb condition.

Scientific Report 1: A thermoluminescence analysis report issued by Oxford Authentication on February 13th, 2020, based on sample number C120a49, sets the firing date of three samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.

Scientific Report 2: A detailed pigment and gilding analysis report, issued by Laboratoire M.S.M.A.P. SARL, Sciences des Matériaux Anciens et du Patrimoine - Etude des objets d'art, Nr. MSMAP 20-036 OA, dated March 3rd, 2020, is accompanying this object. (please also see detailed scans of the report online at www.zacke.at) The study reveals the presence of an ancient gilding and remains of an ancient polychromy on the sculpture. Repaints of a modern polychromy have been detected as well, see condition report.



Weight: 46.9 kg

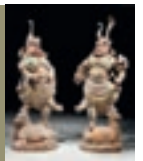
Dimensions: Height 162 cm (including the base), 140 cm (just the statue including the snake) and 127 cm (just the statue)

Modern base, enabling 360° rotation of the statue. (2)

Literature comparison: Figures of this type were placed in the entry corridor of tombs, along with pairs of officials and pairs of earth spirits, as evidenced by the location of such figures in the previously undisturbed Tang dynasty tomb of General An Pu discovered at Longmen, Luoyang. See R.L. Thorp, *Son of Heaven: Imperial Art of China*, Seattle, 1988, pp. 199-205. A painted pottery lokapala similar to the present figure, elaborately armored, but of much smaller size (71.1 cm.), is in the Nelson-Atkins Museum of Art, Kansas City, and is illustrated in *The Nelson-Atkins Museum of Art: A Handbook of the Collection*, Hudson Hills Press, New York, 1993, p. 293.

AUCTION RESULT COMPARISON

Compare with a closely related but much smaller pair of Lokapalas at Christies New York in *Fine Chinese Ceramics and Works of Art (Parts I & II)*, 22 - 23 March 2012, lot 1961, sold for USD \$86,500.



彩繪天王陶像，唐代

中國，618-907。雄壯威武的天王立像，站立在臥著的鹿背上，一隻腳踩在頭上，另一隻腳踩在背部，總體上是一個十分戲劇性的姿勢，右手抬起握住盤繞的蛇（可移動，由未燒製的粘土製成）。雙眼圓睜，戴著鳳凰狀的皇冠，長袍分層盔甲。盔甲和長袍部分使用青綠色、藍色和橙色顏料，花卉紋飾，盔甲的邊緣鍍金。這樣的原始鑲金仍然保存的唐代雕像是極為罕見的！

來源：一個意大利私人老收藏。維也納Zacke藝廊，2002年12月12日。Dr. Mons Fischer購於上述藝廊，成交價EUR €40,950。隨附發票複印件。Dr. Mons Fischer是一位經驗豐富的現代和當代藝術私人收藏家，從1980年代開始收藏中國藝術品，最終在奧地利建立了此類藏品最重要的收藏之一。

品相：用現代的彩色顏料進行的一些維修和修整，完全符合唐代原始發掘的此列石像的尺寸。可見缺損、裂縫和結殼。為了測試而造成的三個鑽孔。總體狀況極佳。

科學報告：隨附牛津熱釋光測試報告拷貝與M.S.M.A.P. SARL研究所鑒金和彩繪顏料測試報告掃描件請查詢www.zacke.at

重量：46.9 公斤

尺寸：含底座高162厘米，140厘米(佛像和蛇)，僅佛像127厘米

拍賣結果比較：一件類似但小些的一對天王2012年3月22-23日於紐約佳士得《中國陶瓷和工藝品 (I & II)》拍號1961，成交價USD \$86,500。

Estimate EUR 20,000,-

Starting price EUR 10,000,-

A RARE PAINTED POTTERY FIGURE OF AN ACTRESS, TANG DYNASTY

China, 7th – early 8th century. Finely modeled terracotta with neatly applied polychrome painting.

Provenance: An old Austrian private collection. Galerie Zacke, Vienna, May 24th, 2003. Dr. Mons Fischer, acquired from the above for EUR €30,250. A copy of the invoice from Galerie Zacke, Vienna, May 24th, 2003, is accompanying this lot. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some repair and touchups as generally expected from Tang dynasty excavations. Losses, fissures and encrustations. Three drilled holes from sample-taking. Overall very good condition.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on February 13th, 2020, based on sample number C120a56, sets the firing date of two of three samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.



Weight: 1.6 kg
Dimensions: 39.8 cm

This depiction of a young and pretty lady is very unusual as Tang dynasty court ladies were famously represented with an emphasis on their stout figure and dominant demeanor. The present figure however exudes youthfulness in a direct manner without putting on airs, the robes reminding rather of an elaborate theatrical costume.

A particularly distinctive feature of this figure is the eccentric headdress, showing a design worthy of the most exclusive fashion houses! Two large oval rings with a central bar are attached to two horns forking over the top of her head. This headdress is as black as the lady's hair and it is hard to discern where one ends and the other begins. The horns could very well still be part of the hairstyle or filled with hair.

The face of this enchanting girl – we shall assume she is a young actress – shows a darling expression. Between her bold brows she bears a red drop-shaped mark. The slender eyes curved up towards the temples as well as the small red mouth embedded between her cheeks and chin are particularly beautiful. The fact that she shows some cleavage with accentuated delicate breasts is especially interesting as this does not at all appear in court ladies. This too points toward the comparably wretched world of a theater company, of which there were certainly many during this period of high culture, including sophisticated and noble ones.

The robes have an almost fantastical quality. The shoulders and extremely long sleeves are curved outwards, while the upper and central part of the body are wrapped tightly in garment to emphasize slenderness. The lower third on the other hand widens extensively and shows a skirt with flame-like elements protruding from the sides. The shoes are voluminous, and the young lady will have had her trouble walking around in them. The robes are painted in many different colors and in part also decorated with patterns, arranged florally in a colorful, imaginative, and free manner.

Her gesture, too, is unlike that of a court lady, as these are mostly seen with their arms crossed in front of the belly. Her small delicate hands, each with two fingers raised upwards, are meant to convey something – a feeling or a clue – and the figure creates the impression of a performance by a glamorous princess from a legendary tale or poem.

Compared to the available literature examples (see below), the present depiction may well be the most beautiful.

Literature comparison: Number 106 of the THE TSUI MUSEUM OF ART (Hong Kong 1993), shows a similar example described as "Court singsong girl with a 'double ring' hairdo" (height 40 cm). In SHAANXI WENWU JINGHUA (Shaanxi 1993), on page 90 is another comparable piece, described as a "Female figure" excavated in 1986 in the Changwu region from a Tang grave (height 37.8 cm).

AUCTION RESULT COMPARISON

Compare with a closely related but smaller figure, lacking most of its colors, at Sotheby's in Asian Art, Featuring Chinese Art from the Metropolitan Museum, 14 September 2019, lot 1372, sold for USD \$37,500.



罕見彩繪女伶陶俑，唐代
中國，七至八世紀初。精美的女伶陶俑彩繪。

來源：一個奧地利私人老收藏。維也納Zacke藝廊，2003年5月24日。Dr. Mons Fischer購於上述藝廊，成交價EUR €30,250。隨附發票複印件。Dr. Mons Fischer是一位經驗豐富的現代和當代藝術私人收藏家，從1980年代開始收藏中國藝術品，最終在奧地利建立了此類藏品最重要的收藏之一。

品相：唐朝考古普遍預期的一些修補和修整。缺損，裂縫和結殼。測試所需的樣品採集產生的三個鑽孔。總體狀況很好。

隨附牛津熱釋光測試檢測證書拷貝

重量：1.6 公斤

尺寸：39.8 厘米

拍賣結果比較：一件相近但小些的女俑2019年9月14日蘇富比週末拍場《亞洲藝術及大都會藝術博物館之中國藝術 - 佛羅倫斯及赫伯特·歐雲伉儷惠贈》拍號1372，成交價 USD \$37,500。

Estimate EUR 10,000,-
Starting price EUR 5,000,-

A LARGE PAINTED RED POTTERY FIGURE OF A COURT LADY, TANG DYNASTY

China, 618-907. The lady is shown standing with her body elegantly swayed to one side as her head is raised inquisitively towards the visitor. Her hands, held in front of her chest, are distinctively modeled in fine detail whereas the voluminous sleeves of her robe fall down in voluminous folds. Her hair is dressed in an elaborate coiffure. Remnants of pigment.

Provenance: An Austrian private collection. Galerie Zacke, Vienna, May 27th, 2003. Dr. Mons Fischer, acquired from the above for EUR €11,132. A copy of the invoice from Galerie Zacke, Vienna, May 27th, 2003, is accompanying this lot. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.



Dr. and Mrs. Mons Fischer

Condition: Some repair and touchups as generally expected from Tang dynasty excavations. Losses, fissures and encrustations. Three drilled holes from sample-taking. Overall very good condition.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on February 11th, 2020, based on sample number C120a59, sets the firing date of three samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.



Weight: 4.4 kg
Dimensions: Height 55.5 cm

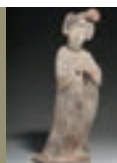
This elegant figure, beautifully modeled with carefully incised lines that suggest the folds of the garment, is a particularly large and charming example of the court ladies that became fashionable in the second half of the Tang dynasty. The reign of Emperor Ming Huang seems to have heralded the growth in popularity of a more generous female form and the adoption of less structured, flowing robes. This change in style has traditionally been attributed to the influence of the emperor's adored concubine Yang Guifei, who was reported to have had a rather voluptuous figure. Yang Guifei was held partly responsible for the circumstances that led to the An Lushan rebellion of AD 756, and she was executed by the accompanying troops as she and the Emperor fled to Sichuan. The Emperor's grief at her loss was immortalized in one of China's best-known literary works, *The Song of Eternal Regret*. However, excavated figures suggest that this fashion was already coming to prominence by the time that Yang Guifei won the emperor's admiration.

In addition to their robes, the hairstyles of these figures also differ from those of their slender predecessors. While the latter tended to have their hair drawn back from the face and then arranged in one or two elaborate knots, the plumper ladies, like the current figure, tend to have softer hair styles. The hair is much fuller, framing the upper part of the face and is tied in a looser arrangement on top.

Literature comparison: The figures of this type usually hold their hands in front of them, in order to provide a more graceful arrangement of their sleeves. Some have their hands completely hidden as can be seen in three of the figures from the Schloss Collection. See J. Baker, *Seeking Immortality - Chinese Tomb Sculpture from the Schloss Collection*, Bowers Museum of Cultural Art, Santa Ana, 1996, p. 34, no. 17. Others among these figures hold a pet animal or bird, as in the case of the figure with a small pug dog in the Museum of Oriental Ceramics, Osaka, illustrated by G. Hasebe and M. Sato, *Sekai toji zenshu*, 11 Tang, Tokyo, 1976, no. 29, or the figure gently cradling a songbird in her hand, *Seeking Immortality*, op. cit., p. 34, no. 17, second from the right. A very few of the figures hold a small child, as in the case of a mother and child group excavated from a tomb dated to AD 744 near Xi'an. See E. Schloss, *Ancient Chinese Ceramic Sculpture from Han through Tang*, vol. 1, Stamford, 1977, p. 42, fig. 7.

AUCTION RESULT COMPARISON

Compare with a closely related pottery figure of a lady at Christies New York in Important Chinese Ceramics and Works of Art, 13 September 2019, lot 835, sold for USD \$62,500.



大型彩繪侍女陶俑，唐代

中國，618-907。如圖所示，侍女身體優雅地偏向一側，她的頭向訪客好奇地抬起。雙手在胸前，細節精美，造型獨特，而長袍的袖子則垂下褶皺。她的頭髮整齊地梳著。殘留的顏料。

來源：一個奧地利私人收藏。維也納Zacke藝廊，2003年5月27日。Dr. Mons Fischer購於上述藝廊，成交價EUR €11,132。隨附發票複印件。Dr. Mons Fischer是一位經驗豐富的現代和當代藝術私人收藏家，從1980年代開始收藏中國藝術品，最終在奧地利建立了此類藏品最重要的收藏之一。

品相：唐代考古普遍預期的一些維修和修整。缺損，裂縫和結殼。測試所需的樣品採集產生的三個鑽孔。總體狀況很好。

隨附牛津熱釋光測試檢測證書拷貝

重量：4.4公斤

尺寸：高55.5厘米

拍賣結果比較：一件相近侍女陶俑2019年9月13日紐約佳士得《重要中國陶瓷和工藝品》拍賣835，成交價USD \$62,500。

Estimate EUR 6,000,-

Starting price EUR 3,000,-





250

A RARE GROUP OF PAINTED FEMALE 'LONG SLEEVE' DANCERS, SHEN-I, WESTERN HAN DYNASTY

China, 206 BC-220 AD. Finely modeled each of heavy grey pottery, the dancers wear long, tightly wrapped, layered robes that accentuate the slender profile of their curved bodies as they bend forward in a moment of the dance. The robes flare at the base and are hiked up at the back in a graceful arch, while the empty ends of the full sleeves of the larger figure are flung outwards in sharp angles. Their faces are modeled with strong, intent features, and her hair is parted in the middle and combed back in a looped knot. There are remains of white, pink, red and black pigment. (2)

Provenance: An Austrian private collection. Galerie Zacke, Vienna, April 28th, 2004. Dr. Mons Fischer, acquired from the above for EUR €33,000. A copy of the invoice from Galerie Zacke, Vienna, April 28th, 2004, is accompanying this lot. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some repair and touchups as generally expected from Han dynasty excavations. Losses, fissures and encrustations. Each statue with three drilled holes from sample-taking. Overall very good condition.

Scientific Report for the standing figure: A thermoluminescence analysis report issued by Oxford Authentication on February 13th, 2020, based on sample number C120a74, sets the firing date of three samples taken at 1500 – 2400 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.

Scientific Report for the seated figure: A thermoluminescence analysis report issued by Oxford Authentication on February 11th, 2020, based on sample number C120a75, sets the firing date of three samples taken at 1500 – 2400 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.



Dr. and Mrs. Mons Fischer



Weight: 9 kg
Dimensions: Height 52.5 cm (the standing figure) and 32.5 cm (the seated figure)

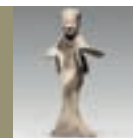
Music and dance were important elements of court ritual during the Han dynasty (206 BC-AD 220), and these highly elegant figures in their tight-fitting, wraparound robes (shen-i) represents a 'long-sleeve' dancer. A figure of this type, which has one long sleeve flung over her shoulder and the other pendent at her side, in the Weber Collection, The Metropolitan Museum of Art, is illustrated by D. P. Leidy, How to Read Chinese Ceramics, The Metropolitan Museum of Art, New York, 2015, no. 3, where Leidy includes a poem that refers to these dancers:

*„And they waved their long, dangling sleeves,
With a curvaceous, cultivated bearing,
Their lovely dresses fluttered like flowers in the wind.
Their eyes cast darting glances,
One look could overthrow a city.“*

Literature comparison: Another dancer of this type is illustrated by R. D. Jacobsen, Appreciating China: Gifts from Ruth and Bruce Dayton, The Minneapolis Institute of Arts, 2002, pp. 144-45, no. 76. The sleeves of this dancer are shown dangling from her raised hands which are held in front of her body. See, also, the four related dancers included in the Eskenazi exhibition, Early Chinese art: 8th century BC - 9th century AD, London, 6 June - 8 July 1995, nos. 33 and 35 to 37. The empty ends of the sleeves are depicted as flat like those of the present standing figure.

AUCTION RESULT COMPARISON

Compare with a closely related figure of a single female dancer at Christie's New York in Fine Chinese Ceramics & Works of Art part I, 17 - 18 March 2016, lot 1473, sold for USD \$37,500.



罕見一組彩繪長袖舞女陶俑，西漢

中國，公元前206至公元220年。灰色陶器精心模擬舞者們的神態動作。他們穿著長而緊的舞衣，長袍分層，更加突出了她們修長優美的體態。袍子綫條流暢，立俑的整個袖子飛揚。舞女面部表情細膩，頭髮中分，腦後梳成髮髻。殘餘白、粉、和黑色顏料。

來源：一個奧地利私人老收藏。維也納Zacke藝廊，2004年4月28日。Dr. Mons Fischer購於上述藝廊，成交價EUR €33,000。隨附發票複印件。Dr. Mons Fischer是一位經驗豐富的現代和當代藝術私人收藏家，從1980年代開始收藏中國藝術品，最終在奧地利建立了此類藏品最重要的收藏之一。

品相：漢代考古普遍預期的一些維修和修整。缺損、裂縫和結殼。測試所需的樣品採集產生的三個鑽孔。總體狀況很好。隨附牛津熱釋光測試檢測證書拷貝

重量：9公斤

尺寸：立像高52.5厘米，坐像32.5厘米

拍賣結果比較：一件類似的舞女陶俑2016年3月17至18日紐約佳士得《中國陶瓷和藝術品 I》拍賣 1473，成交價USD \$37,500。

Estimate EUR 10,000,-
Starting price EUR 5,000,-

A RARE GROUP OF FOUR FEMALE MUSICIANS FROM KUCHA, SUI - EARLY TANG DYNASTY

China, 7th century. Each of the four well-modeled pottery figures shows a seated musician, wearing a long shawl draped over the shoulders of her low-cut bodice dress that falls in graceful folds around her knees. One plays cymbals, one Pan pipes, one a lute and one a zither. The facial features are delicately sculpted in a serene expression and the hair is dressed in a slightly eccentric cloth-wrapped topknot. Finely painted in red, blue and black pigment. (4)

Provenance: A Swiss private collection. Galerie Zucke, Vienna, 2002.

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

Condition: Some repair and touchups as generally expected from dynasty excavations with an age of 1300 years or more. Losses, fissures and encrustations. Three of the four statues each with two drilled holes from sample-taking. Overall very good condition.

Scientific Report for the cymbal player: A thermoluminescence analysis report issued by Oxford Authentication on February 11th, 2020, based on sample number C120a72, sets the firing date of two samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.

Scientific Report for the Pan pipes player: A thermoluminescence analysis report issued by Oxford Authentication on February 6th, 2020, based on sample number C120a63, sets the firing date of two samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.

Scientific Report for the zither player: A thermoluminescence analysis report issued by Institut für Konservierungswissenschaften und Restaurierung an der Universität für Angewandte Kunst Wien on June 18th, 2002, based on sample number VHTL-P651, sets the firing date of two samples taken at 1905 years ago, with a possible deviation of +/- 25%. A copy of this report is accompanying this lot.



Weight: circa 1.9 kg

Dimensions: Height between 18 and 21.5 cm

Kucha (or Kuche) was an ancient Buddhist kingdom located on the branch of the Silk Road that ran along the northern edge of the Taklamakan Desert in the Tarim Basin and south of the Muzat River.

Literature comparison: These four figures are similar to a group of ten seated female court musicians in the Shoso-in, Japan, illustrated by Ryoichi Hayashi in *The Silk Road and the Shoso-in*, New York/Tokyo, 1975, p. 96, fig. 103. Three similar painted pottery figures of seated female court musicians illustrated by J. Baker in *Appeasing the Spirits: Sui and Tang Dynasty Tomb Sculpture from the Schloss Collection*, Hofstra Museum, Hofstra University, 1993, p. 18, no. 9, are described as wearing Kuchean fashions, and representing the Kuchean modes of music and entertainment that were popular during the Sui and early Tang periods. The same costume and Kuchean hair style can also be seen on a group of standing figures illustrated p. 17, nos. 6 and 7. In discussing a group of nine similarly attired and coiffed standing figures of female musicians illustrated in China: *A History in Art*, New York, 1979, p. 132 (top), the authors, B. Smith and Wango Weng, note that female musicians from Chinese Turkestan played for the court, and that "musicians from Kucha in Central Asia probably exerted the most influence" at court.

AUCTION RESULT COMPARISON

Compare with a closely related set of two musicians at Christies New York in *Fine Chinese Ceramics & Works of Art part I*, 17 - 18 March 2016, lot 1479, sold for USD \$27,500.



一組四個彩繪樂伎陶俑，隋代至唐代初期

中國，七世紀。四個造型精美的人物陶俑，顯而易見都是樂伎，曲腿坐在地上，低胸緊身連衣裙的肩膀上披著一條長披肩，膝蓋上的褶皺優美。她們分別演奏銅鈸、古箏、琵琶和排簫。五官雕刻精緻，表情寧靜，頭髮則梳成偏心的包裹式髮髻。紅色、藍色和黑色顏料。

來源：一個瑞士私人老收藏。維也納Zucke藝廊，2002年。Dr. Mons Fischer購於上述藝廊。Dr. Mons Fischer是一位經驗豐富的現代和當代藝術私人收藏家，從1980年代開始收藏中國藝術品，最終在奧地利建立了此類藏品最重要的收藏之一。

品相：有著1300年或以上的朝代考古發掘時所作的一些修補和修整。缺損、裂縫和結殼。四個雕像中的三個雕像，測試所需的樣品採集產生的兩個鑽孔。總體狀況很好。

隨附牛津大學與維也納應用藝術大學保護科學與修復研究所熱釋光測試檢測證書拷貝
重量：約1.9公斤

尺寸：高18與21.5厘米

拍賣結果比較：一組兩個樂伎2016年3月17-18日紐約佳士得《中國陶瓷和工藝品 I》
拍號1479，成交價USD \$27,500。

Estimate EUR 6,000,-

Starting price EUR 3,000,-



A FINELY PAINTED HAN DYNASTY MODEL OF A HORSE

China, 206 BC-220 AD. The recumbent horse shows a dramatic design with well-preserved painting in blue, red and white pigments, depicting headgear, bridle and archaic armor.

Provenance: An Austrian private collection. Galerie Zacke, Vienna, 1997. Dr. Mons Fischer, acquired from the above. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some repair as generally expected from Han dynasty excavations. Losses, fissures and encrustations. Two drilled holes from sample-taking. Overall fine condition.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on February 11th, 2020, based on sample number C120a69, 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: 1.8 kg

Dimensions: Length 28.5 cm

彩繪馬俑，漢代

中國，公元前206至公元220。橫臥的馬俑極具戲劇性的設計，保存完好的藍色、紅色和白色顏料，描繪除了轡頭、繩索和鐵甲。

來源：一個奧地利私人收藏。維也納Zacke藝廊。Dr. Mons Fischer購於上述藝廊。Mons Fischer是一位經驗豐富的現代和當代藝術私人收藏家，從1980年代開始收藏中國藝術品，最終在奧地利建立了此類藏品最重要的收藏之一。

品相：漢代考古中可見的一些修理。缺損、裂縫和結殼。測試所需的樣品採集產生的2個鑽孔。總體狀況很好。

隨附牛津熱釋光測試檢測證書拷貝

重量：1.8 公斤

尺寸：長 28.5 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-



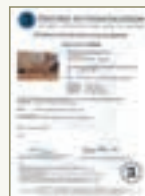
AN UNUSUAL GREY POTTERY DACHSHUND DOG, HAN DYNASTY

China, 206 BC-220 AD. Halted in an attentive position, wagging its tail, the head raised slightly, standing foursquare with its tongue well visible inside the circular snout, the pricked ears modeled distinctly as well as the elongated body. Note the rings at the two frontal paws.

Provenance: An Austrian private collection. Galerie Zacke, Vienna, 28th February 2000. Dr. Mons Fischer, acquired from the above for ATS 65,000 (circa EUR 4,724). A copy of the invoice by Galerie Zacke, Vienna, 28th February 2000, is accompanying this lot. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some repair as generally expected from Han dynasty excavations. Losses, fissures and encrustations. Three drilled holes from sample-taking. Overall very good condition.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on February 13th, 2020, based on sample number C120a68, sets the firing date of three samples taken at 1500 – 2400 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.



Weight: 3.3 kg

Dimensions: Length 59 cm

Auction result comparison: Compare with a related Han dynasty dog at Sotheby's New York in Fine Chinese Ceramics and Works of Art, 27 March 2003, lot 31, sold for USD \$24,000.

不同尋常的灰陶獵犬，漢代

中國，公元前206至公元220年。警覺的姿態，尾巴上卷，頭部略微抬起，直立，舌頭清晰可見，耳朵豎起，身體細長，造型清晰。注意前腿兩爪上的圓環。

來源：一個奧地利私人收藏。維也納Zacke藝廊，2000年2月28日。Dr. Mons Fischer購於上述藝廊，成交價ATS 65,000 (約 EUR 4,724)。隨附發票複印件。Dr. Mons Fischer是一位經驗豐富的現代和當代藝術私人收藏家，從1980年代開始收藏中國藝術品，最終在奧地利建立了此類藏品最重要的收藏之一。

品相：漢代考古中的一些修理。缺損、裂縫和結殼。測試所需的樣品採集產生的三個鑽孔。總體狀況很好。

隨附牛津熱釋光測試檢測證書拷貝

重量：3.3 公斤

尺寸：長 59 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-



254

A RARE PAINTED GRAY POTTERY FIGURE OF A KNEELING BACTRIAN CAMEL

China, early Tang Dynasty, 7th century. Shown in the process of either lowering itself to the ground or rising, its neck and head pointed straight forward and its mouth partially open to expose the teeth, with deeply scored patches of hair on the head, neck, upper legs and humps.

Provenance: A Czech private collection. Galerie Zacke, Vienna, 2000. Dr. Mons Fischer, acquired from the above. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some repair as generally expected from Han dynasty excavations. Losses, fissures and encrustations. Three drilled holes from sample-taking. Overall good condition.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on February 6th, 2020, based on sample number C120a66, sets the firing date of three samples taken at 900 – 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.



Dr. and Mrs. Mons Fischer



Weight: 4.2 kg
Dimensions: Length 34 cm

The back heavily laden with a large pack showing a central slit and tied together on either side above a long cloth folded below the packing-boards and flanked by twists of cloth and suspended flasks on one side and slain prey on the other. With traces of red, black, white and ochre pigment.

Auction result comparison: Compare with a closely related kneeling Bactrian camel at Christies New York in Fine Chinese Ceramics and Works of Art, 18 September 1997, lot 353, sold for USD \$32,200.

罕見的彩繪駱駝灰陶俑

中國，唐代早期，七世紀。如圖所示，駱駝在蹲下或站立起來的過程中其脖子和頭部筆直指向前方，嘴巴部分張開以露出牙齒，頭部、頸部、大腿和背部上可見鬃毛。

來源：一個捷克私人收藏。維也納Zacke藝廊，2002年。Dr. Mons Fischer購於上述藝廊。Dr. Mons Fischer是一位經驗豐富的現代和當代藝術私人收藏家，從1980年代開始收藏中國藝術品，最終在奧地利建立了此類藏品最重要的收藏之一。

品相：漢代考古發掘普遍進行的一些修復。缺損、裂縫和結殼。測試所需的樣品採集產生的三個鑽孔。

隨附牛津熱釋光測試檢測證書拷貝

重量：4.2公斤
尺寸：長34厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-



A MASSIVE POTTERY FIGURE OF A CAMEL AND RIDER, TANG DYNASTY

China, 618-907. The large camel is modeled with its head slightly turned to the left, protruding eyes, flaring nostrils and ears lying against its neck, its mouth held wide open with the tongue in the center. A detachable saddle bag hangs between its humps and is surmounted by a bearded Turk or Sogdian rider, wearing a distinctively pointed hat, with both arms raised to hold the reins.

Provenance: A Dutch private collection. Galerie Zacke, Vienna, January 22nd, 2004. Dr. Mons Fischer, acquired from the above for EUR €17,000. A copy of the invoice from Galerie Zacke, Vienna, January 22nd, 2004, is accompanying this lot. A seasoned private collector of modern and contemporary art, Dr. Mons Fischer has also acquired fine Chinese works of art since the 1980s, eventually building one of the most important collections of its kind in Austria.

Condition: Some repair and touchups as generally expected from Tang dynasty excavations. Losses, fissures and encrustations. Four drilled holes from sample-taking. Overall very good condition.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on February 11th, 2020, based on sample number C120a54, sets the firing date of three of the samples taken at 900 - 1500 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot.



Dr. and Mrs. Mons Fischer



Weight: 16.2 kg

Dimensions: Height 68 cm

This camel and rider belong to a group of Tang pottery that are remarkably realistic as each model appears to be unique. Figures of foreigners, perhaps a Turk or Sogdian, are generally used in such groupings of Tang pottery

and reflects the prosperity of Tang China, one of the greatest empires in the medieval world, marked by successful diplomatic relationships and economic expansion along the silk roads.

Literature comparison: A related large painted pottery group of camel and foreign rider, dressed in a fur coat and wearing a large pointed hat, excavated from the tomb of Wang Chen (buried 679), Changzhi, Shaanxi province in 1954 and now in the Museum of Chinese History, Beijing, is illustrated by Li Jian (ed.), *The Glory of the Silk Road, Art from Ancient China*, The Dayton Art Institute, 2003, p. 170, pl. 85. Another related pottery figure of a Bactrian camel and rider from the The Chinhuatang Collection, was sold at Christie's Hong Kong, Important Chinese Ceramics and Works of Art, 29 November 2017, lot 2919.

AUCTION RESULT COMPARISON

Compare with a closely related camel and rider at Christies London in Fine Chinese Ceramics and Works of Art, 5 November 2019, lot 4, sold for GBP £75,000.



胡人騎駱駝陶俑，唐代

中國，618-907。大型駱駝的頭部略微向左傾斜，眼睛突出，鼻孔張開，耳朵呈喇叭形，嘴巴張開，舌頭居中。一個可拆卸的馬鞍袋懸掛在其駝峰之間，上面坐著留著鬍子的突厥或粟特騎手，戴著一副特徵明顯的帽子，舉起雙手握住繩索。

來源：一個荷蘭私人老收藏。維也納Zacke藝廊，2004年1月22日。Dr. Mons Fischer購於上述藝廊，成交價EUR €17,000。隨附發票複印件。Dr. Mons Fischer是一位經驗豐富的現代和當代藝術私人收藏家，從1980年代開始收藏中國藝術品，最終在奧地利建立了此類藏品最重要的收藏之一。

品相：唐朝考古中普遍出現的一些修補和修整。缺損、裂縫和結殼。測試所需的樣品採集產生的三個鑽孔。總體狀況很好。

隨附牛津熱釋光測試檢測證書拷貝

重量：16.2 公斤

尺寸：高68厘米

拍賣結果比較：一件相近的胡人駱駝陶俑2019年11月5日倫敦佳士得《中國陶瓷和工藝品》拍賣4，成交價 GBP £75,000。

Estimate EUR 15,000,-

Starting price EUR 7,500,-







256

A LARGE GLAZED STONEWARE JAR, SUI - TANG DYNASTY

China, 581-907. A crackled sea-green glaze covers the upper half of the jar entirely, and in some areas drips down towards the foot, thus revealing the dark-brown ware below. The massively potted globular vessel is raised from a circular foot towards a sprawling, padded lip. The shoulders with three double-looped handles.

Provenance: The Herbert F. Johnson Museum of Art deaccession.

Minuscule inventory number "63.363" painted to base. The museum is located at Cornell University in Ithaca, New York. Its collection includes more than 35,000 works of art and was designed by architect I.M. Pei. Established in 1953, it is named after its primary benefactor, Herbert Fisk Johnson, head of S.C. Johnson & Sons.

Condition: Minor old repairs to lip, some chips to foot, extensive traces of use, some glaze loss here and there, overall as expected on a ceramic of this age.

Weight: 4.4 kg

Dimensions: Height 23.7 cm, diameter 25 cm

With an associated finely carved openwork hardwood base, Qing dynasty, 19th century. (2)

Auction result comparison: Compare with a related, but smaller jar at Christies New York in FINE CHINESE CERAMICS AND WORKS OF ART, 18 September 2003, lot 262, sold for USD \$3,824.

大型施釉陶石罐，隋唐

中國，581-907。陶石罐上半部施青釉，青釉滴散佈直至足部。短頸，唇外撇，短足，三耳。

來源：Herbert F. Johnson 美術館館藏解體，底部可見原館藏編號 "63.363"。美術館坐落於紐約Cornell University 大學，收藏了35,000 多件藝術品，美術館為設計大師貝聿銘設計。建立於1953年，以Herbert Fisk Johnson名字命名，他曾是 S.C. Johnson & Sons的總裁。

品相：唇沿部輕微老修補，足部有些小碎裂，使用痕跡嚴重，局部脫釉，總體符合其年代特徵。

重量：4.4 公斤

尺寸：高 23.7 厘米，直徑 25 厘米

Estimate EUR 500,-

Starting price EUR 250,-

257

A SANCAI GLAZED TRAY AND CUPS, TANG DYNASTY

China, 618-907. The shallow tray raised on a circular foot, decorated in lime green, amber and cream splashes falling over the rim to the interior and exterior, the cups with similar splashed glazes all over. The seven small cups firmly attached to the tray.

Provenance: From an old German private collection.

Condition: Overall good condition with extensive old wear, firing flaws, three chips with old fillings and minor touchups. Possibly there once was an eighth cup attached to the tray.



Weight: 1,642 g in total

Dimensions: Diameter 25.2 cm (the tray), Height 8 cm (the stem cup)

With a sancai-glazed stem cup, the interior and foot left unglazed, revealing the buff ware. (2)

Literature comparison: Compare with other similar sets including a set with nine cups from the Idemitsu Collection illustrated in The 15th Anniversary Catalogue, Idemitsu Museum of Art, Tokyo, 1981, no. 616; a smaller set illustrated in Sekai toji zenshu, vol. 9, Sui and T'ang Dynasties, Tokyo, 1955, no. 103; and a set of ten sancai cups and a tray sold at Sotheby's Hong Kong, 19 November 1984, lot 138.

AUCTION RESULT COMPARISON

Compare with a closely related tray and six cups sold by Christie's New York in Fine Chinese Ceramics and Works of Art on 18-19 September 2014, lot 716, for USD \$8,125.



三彩子母盤，唐代

中國，618-907。淺托盤圈足，施檸檬綠、琥珀色和奶油色的釉料，從杯架的內部和外部散落下來，杯子上滿施釉料。七個小杯子牢固固定在托盤上。

來源：德國私人收藏

品相：總體品相良好，嚴重老磨損，燒製瑕疵，三個小磕損已填充及修補。原始可能為八個杯子。

重量：總 1,642 克

尺寸：直徑 25.2 厘米 (托盤)，高 8 厘米 (杯子)

拍賣結果比較：一個相近的托盤與四個杯子于 2014 年 9 月 18 日至 19 日于紐約佳士得《中國陶瓷與工藝品》拍號 716，成交價 USD \$8,125。

Estimate EUR 500,-

Starting price EUR 250,-



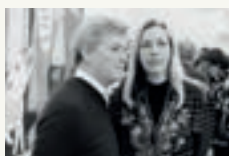
258

A TANG DYNASTY IVORY-GLAZED 'ROPE TWIST' EWER

China, 618-907. Of bulbous form with a short waisted neck and everted lip, applied on one side of the neck and shoulder with an elegant rope-twist handle terminating in three separate straps opposite the short cylindrical spout, covered in an ivory white glaze stopping just below the center of the body, revealing the white body.

Provenance: Edward Pranger Oriental Art, Amsterdam. Dr. Koos de Jong, acquired from the above in 1998 (invoice not available). Founded in 1995, Edward Pranger Oriental Art has established a global reputation for quality in the field of Asian art. Mr. Edward Pranger studied Chinese languages and culture at Leiden University, Netherlands, and Chinese Art History at the National Taiwan University. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Excellent condition with old wear and minor firing flaws.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

It is unclear whether these ewers were used for pouring water (for hand washing or making tea) or wine. According to Yutaka Mino, the short waisted neck with everted rim argues for a dating in the early Tang period.

Literature comparison: Ting Ware, National Palace Museum, Taipei 1987, no. 1. Priestley & Ferraro, London 2010, no. 17. Yutaka Mino, Pre-Sung Dynasty Chinese Stonewares, The Royal Ontario Museum, Toronto, Ontario 1974, no. 66. Fire & Earth, Chinesische Frükeramik im Museum für Ostasiatische Kunst Köln, Köln 2008, no. 81, p. 125.

Auction result comparison: Compare with a slightly larger ewer with a similar glaze but of different shape sold by Christie's New York in Lacquer, Jade, Bronze, Ink: The Irving Collection Day Sale on 21 March 2019, lot 1230, for USD \$12,500.

唐代象牙白釉繩紋執壺

中國，618-907。球形，短頸，唇外撇，頸部和壺肩一側，有一個優雅的繩索紋執柄，象牙白釉，腹部一下露出白色的胎體。

來源：阿姆斯特丹Edward Pranger Oriental Art收藏。Drs. Koos de Jong 1998年購於上述收藏(發票已遺失)。建立於1995年的Edward Pranger Oriental Art收藏在亞洲藝術領域以其高質量著稱。Mr. Edward Pranger先生在荷蘭萊登大學攻讀過中國語言與文化，並在台灣國立大學攻讀過中國藝術史。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，磨損與輕微燒製瑕疵。

重量：381.0 克

尺寸：高13 厘米

Weight: 381.0 g
Dimensions: Height 13 cm

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

259

A QINGBAI 'CHRYSANTHEMUM' COSMETIC BOX, SONG DYNASTY

China, 960-1279. The domed cover finely carved with the flower in its center, surrounded by two radiating circles of petals, the box with lobed sides, all covered with a rich and intentionally crackled glaze ending above the circular base to reveal the buff ware.



Provenance: Acquired by W. R. Hodgson in Tokyo in the early 1950s on the advice of Professor Fujio Koyama of the Tokyo National Museum. Thence by descent within the family. Lieutenant Colonel William Roy Hodgson, CMG, OBE (1892-1958) was an Australian diplomat and member of the drafting committee for the UN Universal Declaration of Human Rights.



William Roy Hodgson (1892-1958), far left

Condition: Excellent condition with old wear, one chip to inner rim, most likely from manufacturing, and a minuscule nibble to foot. Some firing flaws.

Weight: 66.5 g

Dimensions: Diameter 6.3 cm

Old Japanese wood box with inscription to base and matching textile straps. (2)

Auction result comparison: Compare with a related cosmetic box of 8.2 cm diameter at Sotheby's London in Important Chinese Art, 6 November 2019, lot 251, sold for GBP £6,250.

青白釉菊花紋妝盒，宋代
中國，960-1279。蓋盒花卉刻紋精美，釉質潤澤。

來源：W. R. Hodgson 上世紀五十年代在東京國立美術館小山富士夫的建議下購於東京，自此在家族中保存。上校 William Roy Hodgson 先生 (1892-1958)，澳大利亞外交官，聯合國《人權宣言》起草委員會成員。

品相：品相極好，老磨損，內邊沿有一道小開片，看上去像是製作缺陷，足部小碎裂，一些燒製瑕疵。

重量：66.5 克

尺寸：直徑 6.3 厘米

Estimate EUR 400,-

Starting price EUR 200,-

260

A STRAW-GLAZED AND INCISED 'TEA LEAVES' EWER, SONG DYNASTY

China, 960-1279. The pear-shaped body rising from a short straight foot, the sides decorated with incised tea leaves, the shoulder with two scroll-shaped appliques, covered overall with a straw glaze with a fine crackle just short of the foot revealing the buff ware.

Provenance: Fai Kei Ferros Velhos, Macao. Dr. Koos de Jong, acquired from the above in 1998 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Minor wear, firing flaws, intentional crackling. Tiny losses around mouth of the spout and a small chip around the foot rim.

Weight: 646.7 g

Dimensions: Height 14.5 cm

草葉紋水注，宋代

中國，960-1279。梨形器皿，圈足，外壁茶葉紋，肩部上有兩個渦旋形的貼花，水注覆蓋著稻草色釉，足部附近有細小的裂紋，露出了淺黃色的胎體。

來源：澳門 Fai Kei Ferros Velhos 古玩。Drs. Koos de Jong 1998 年購於上述收藏(發票已遺失)。Koos de Jong 是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013 年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976 年至 2009 年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。品相：輕微磨損，燒製瑕疵，刻意開片。壺嘴部周圍有材料缺失，足部周圍有小磕損。

重量：646.7 克

尺寸：高 14.5 厘米

Estimate EUR 800,-

Starting price EUR 400,-





261

A MARBLED CONICAL BOWL, SONG DYNASTY

China, 960-1279. The conical bowl raised on a short ring foot with a small recessed base, the buff, blackish-brown and cream-marbled pattern of the body overall covered in a matte transparent glaze that stops above the foot, the marbled slip decorations continuing over the unglazed areas.

Provenance: J. Wagenaar-Terpstra, Oude Aziatische Kunst, Amsterdam. Dr. Koos de Jong, acquired from the above in 1998 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades.

He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Excellent condition with old wear, a fine patina and minor firing flaws and irregularities. Some old encrustation around the foot at the non-glazed area.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)



石紋盞，宋代

中國，960-1279。圓錐形碗，短圈足，圈足底內凹，棕褐色和奶油色大理石花紋，覆透明釉。

來源：阿姆斯特丹J. Wagenaar-Terpstra, Oude Aziatische Kunst古玩。Drs. Koos de Jong 1998年購於上述古玩店（無發票）。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，老磨損，包漿細膩，輕微燒製缺陷。露胎出有些老結殼。

重量：107.9 克

尺寸：直徑 9.8 厘米

Weight: 107.9 g

Dimensions: Diameter 9.8 cm

With an associated box. (2)

Literature comparison: Inaugural Exhibition, Vol. 1. Chinese Ceramics, The Museum of East Asian Art, Bath 1993, no. 72, p. 115. Ancient Chinese Tea Wares, Flagstaff House Museum of Tea Ware, Hong Kong 1994, no. 18. He Li, Chinese Ceramics, London 1996, p. 170, ill. 328. Orientations, vol. 38, no. 1, p. 29.

Estimate EUR 1,500,-

Starting price EUR 750,-



262 A QINGBAI CARVED 'LOTUS' BOWL, SONG DYNASTY

China, 960-1279. With deep rounded sides and everted lip rising from a short foot ring, the exterior gently carved with two wide bands of petals, covered except for the foot with a lustrous glaze of very pale blue, the interior freely incised with a frieze of abstract lotus scrolls.

Provenance: Acquired by W. R. Hodgson in Tokyo in the early 1950s on the advice of Professor Fujio Koyama of the Tokyo National Museum. Thence by descent within the family. Lieutenant Colonel William Roy Hodgson, CMG, OBE (1892-1958) was an Australian diplomat and member of the drafting committee for the UN Universal Declaration of Human Rights.

Condition: Excellent condition with old wear, small chip to foot and some firing irregularities.

Weight: 249.6 g
Dimensions: Diameter 15.3 cm

Old Japanese wood box with matching textile straps and paper label on top, bearing an inscription "Sung Celadon Bowl". (2)

青白暗刻蓮紋碗，宋代
中國，960-1279。深碗，短圈足，外壁暗刻蓮瓣紋，青白色釉。

來源：上世紀五十年代在東京國立美術館小山富士夫的建議下購於東京，自此在家族中保存。上校William Roy Hodgson先生(1892-1958)，澳大利亞外交官，聯合國《人權宣言》起草委員會成員。

品相：品相極好，老磨損，足部小開裂和一些燒製瑕疵。

重量：249.6 克

尺寸：直徑15.3 厘米

Estimate EUR 400,-
Starting price EUR 200,-



263 A CARVED QINGBAI BOWL, SONG DYNASTY

China, 960-1279. The conical body with steep sides rising from a slightly tapered foot, the interior freely carved with a frieze of stylized leafy scrolls encircling the central roundel, covered overall save for the base with a lustrous translucent greenish-white glaze.

Provenance: Acquired by W. R. Hodgson in Tokyo in the early 1950s on the advice of Professor Fujio Koyama of the Tokyo National Museum. Thence by descent within the family. Lieutenant Colonel William Roy Hodgson, CMG, OBE (1892-1958) was an Australian diplomat and member of the drafting committee for the UN Universal Declaration of Human Rights.

Condition: Excellent condition with old wear, one short glaze hairline extending from a firing flaw to the foot, most likely from manufacturing, some small firing irregularities.

Weight: 216.8 g
Dimensions: Diameter 17.3 cm

Old fitted Japanese box with inscription on a paper label to the cover. (2)

Auction result comparison: Compare with another conical Qingbai bowl with a related carving at Christies New York in Fine Chinese Ceramics & Works of Art, 17 - 18 March 2016, lot 1496, sold for USD \$15,000.

青白暗刻花卉紋碗，宋代
中國，960-1279。青白碗，薄壁，碗內暗刻花卉紋，整體施半透明青白色釉。

來源：W. R. Hodgson上世紀五十年代在東京國立美術館小山富士夫的建議下購於東京，自此在家族中保存。上校William Roy Hodgson先生(1892-1958)，澳大利亞外交官，聯合國《人權宣言》起草委員會成員。

品相：品相極好，老磨損，一道釉面髮絲裂縫延伸至足部，可能是製作缺陷，一些小燒製瑕疵。

重量：216.8 克

尺寸：直徑17.3 厘米

Estimate EUR 800,-
Starting price EUR 400,-





264

A SMALL JUN SKY-BLUE GLAZED 'BUBBLE' BOWL, NORTHERN SONG

China, 960-1127. The bowl has rounded sides rising to a slightly incurved rim and is supported on a short ring foot. It is covered with a thick, lightly crackled glaze of sky-blue tone, thinning to mushroom on the rim and stopping just above the foot, revealing the buff ware.

Provenance: Collection of Prof. Dr. Maartje Draak (1907 - 1995). Dr. Koos de Jong, acquired from the above in 1996. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the



Prof. Dr. Maartje Draak (1907 - 1995)

Condition: Excellent condition with minor wear and firing flaws. One manufacturing irregularity to lip (ca. 5 mm) with remains of filling, which was applied before firing (a test with a strong solvent has come back with no result). Intentional crackling.

Weight: 169.6 g

Dimensions: Diameter 10 cm

With its round sides and slightly inverted rim, this simple, yet refined bowl represents one of the classic Jun ware shapes, the 'bubble bowl'. The name is derived from the illusion of a soapy bubble that appears on the interior when viewed at a certain vantage.

Literature comparison: R. Krah, Chinese Ceramics from the Meiyintang Collection, Vol. I, London 1994, no. 386, p. 221. Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong 1994, no. 38, p. 113.

AUCTION RESULT COMPARISON

Compare with a closely related bubble bowl sold by Christie's New York in The Classic Age of Chinese Ceramics: The Linyushanren Collection, Part II on 15 September 2016, lot 722, for USD \$52,500, and with a slightly smaller but very similar bowl sold by Christie's London in Fine Chinese Ceramics and Works of Art on 5 November 2019, lot 13, for GBP £37,500.



鈞窯天青釉碗，北宋

中國，960-1127。碗鉢不規則，略微彎曲，短圈足。全身施厚的淺裂紋天青色釉，邊緣處薄釉，往下堆積在圈足處，露出胎體。

來源：阿姆斯特丹 Prof. Dr. Maartje Draak (1907 - 1995) 收藏。Drs. Koos de Jong 1996 年購於上述收藏。Drs. Koos de Jong 是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013 年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976 年至 2009 年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，輕微磨損，燒製瑕疵。唇部有製作缺陷（約 5 毫米）。

重量：169.6 克

尺寸：直徑 10 厘米

拍賣結果比較：一個相似的碗可見 2016 年 9 月 15 日紐約佳士得《The Classic Age of Chinese Ceramics》拍號 722，成交價 USD \$52,500。另一個體積較小的碗於 2019 年 11 月 5 日在倫敦佳士得《中國陶瓷及工藝品》場，拍號 13，成交價 GBP £37,500。

Estimate EUR 1,500,-

Starting price EUR 750,-



265

A SMALL LONGQUAN CELADON-GLAZED GUAN CENSER, SOUTHERN SONG

China, 1127-1279. The censer with a compressed globular body flanked by two stylized dragon handles, covered overall with a thick, unctuous and finely crackled glaze of sea-green tone, leaving the short circular foot ring unglazed revealing the buff ware while the recessed base is glazed.

Provenance: Kunsthandel Joseph M. Morpurgo, Amsterdam, Anny Wafelman-Morpurgo (1931-2019). Dr. Koos de Jong, acquired from the above in 1999 (invoice not available). Joseph M. Morpurgo was the first of four generations of antique dealers when he opened his shop in 1869. In 1953, Anny Wafelman-Morpurgo joined the business. She was gifted with a good eye for quality and special works of arts. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.



Anny Wafelman-Morpurgo (1931-2019)

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

Weight: 173.4 g

Dimensions: Height 6.5 cm

R. Krah, Chinese Ceramics from the Meiyintang Collection, Vol. I, London 1994, nr. 554, p. 296, notes the following regarding this type of stoneware: "The extremely fine glaze, attractive crackle and thin potting link this piece closely with the official (guan) ware of the Southern Song dynasty, made in the capital Hangzhou. It's somewhat uneven potting, however, and the fact that at the foot-ring the body was coloured with an iron-rich wash to simulate the darker body of guan ware, suggests that the piece was not produced for the court. It may have been made at Hangzhou, where a great variety of guan and guan-type wares was produced, or at one of the Longquan kilns where guan ware was extensively and successfully copied."

With an associated box. (2)

Literature comparison: Guan Ware, National Palace Museum, Taipei 1989, no. 36, p. 78. Wen C. Fong and J.C.Y. Watt, Possessing the Past. Treasures from the National Palace Museum, Taipei. Orientations, Nov. 1993, p.p. 72-75. Metropolitan Museum of Art, New York 1996, p. 245, ill. 124

AUCTION RESULT COMPARISON

Compare with a related, only slightly larger and possibly older censer sold by Christie's Hong Kong in The Imperial Sale / Important Chinese Ceramics and Works of Art on 31 May 2017, lot 3137, for HKD \$400,000.



龍泉青瓷雙耳爐，南宋

中國，1127-1279。香爐鼓腹，兩側龍形執柄，爐身覆蓋著厚厚的海綠色青釉，釉面開片，圈足圓形腳環未上釉，露出淺黃色的內胎，凹進的底座上釉。

來源：阿姆斯特丹 Joseph M. Morpurgo 藝廊。Anny Wafelman-Morpurgo (1931-2019)。Joseph M. Morpurgo 1869 年成立藝廊，是四代古董商的第一代。1953 年，Anny Wafelman-Morpurgo 加入業務。她對藝術品的質量及特殊性有極好的鑒賞力。Drs. Koos de Jong 1999 年購於上述收藏(發票已遺失)。Drs. Koos de Jong 是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013 年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976 年至 2009 年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，老磨損及輕微燒製缺陷。

重量：173.4 克

尺寸：高 6.5 厘米

拍賣結果比較：一個相近但稍大并且可能年代久遠些的香爐于 2017 年 5 月 31 日香港佳士得《重要中國陶瓷及工藝品》，拍號 3137，成交價 HKD \$400,000。

Estimate EUR 8,000,-

Starting price EUR 4,000,-





A LONGQUAN MALLET VASE, SOUTHERN SONG

China, 1127-1279. The body with angular, sloping shoulders, rising to a tall neck flanked by a pair of handles in the form of dragon-headed fish, below the widely flared, dish-shaped mouth. The vase is covered overall with an even, finely crackled celadon glaze of olive-green color, leaving the greyish foot ring unglazed.

Provenance: E.W. Hendriks Oriental Art, Amsterdam. Dr. Koos de Jong, acquired from the above in 1998 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Condition: Good condition with old wear and firing flaws, one minuscule chip around the foot ring. One small filling to lower end of one of the handles. Some of the mottled and intentionally crackled glaze variegations around the neck may look like restorations but have without exception been determined as authentic and undamaged after inspection under a very strong blue light.

Weight: 391.9 g

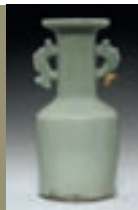
Dimensions: Height 17 cm

The "dragon-fish" was used as a symbol for the literati. The carp, able to swim against a strong current, symbolized the perseverance that the literati had to show to pass the tough state exam. There was a belief that carp who wanted to swim upstream in the Yellow River had to jump over the rapids of the Dragon Gate. The first to succeed, turned into a dragon. That is why this performance was a metaphor for an unmediated student who, by passing the state exam, managed to achieve a high position. This made the vase particularly suitable as a gift to a literate senior official.

Literature comparison: Benjamin J. Stein, Longquan Celadons, Amsterdam 1982, no. 4, p. 13. M. Medley, The Chinese Potter, Oxford 1989, p. 149, fig. 109. G. Gompertz, Chinese Celadon Wares, London 1958, no. 68, p. 56. R. Krahl, Chinese Ceramics from the Meiyintang Collection, Vol. I, London 1994, no. 570, p. 304. Percival David Foundation Colloquies, London 2003, no. 22, p. 71, fig. 11. Rose Kerr, Song Ceramics, Victoria and Albert Museum, London 2004, no. 95, p. 94. Priestley & Ferraro, London 2017, no. 10.

AUCTION RESULT COMPARISON

Compare with a closely related
mallet vase sold by Christie's
New York in Fine Chinese
Ceramics and Works of Art on
17 March 2017, lot 1164, for
USD \$25,000.



龍泉窯青釉魚耳瓶，南宋

中國，1127-1279。削肩，長頸，兩側是一對魚形雙耳，碟形嘴。瓶身均勻施橄欖綠青釉，青瓷釉開片，灰色的圈足未上釉。

來源：阿姆斯特丹E.W. Hendriks 東方藝術。Drs. Koos de Jong 1998年購於上述收藏(發票已遺失)。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相良好，老磨損和燒紙瑕疵，圈足處有一個微小的開裂。一個小填充物在一耳下端。頸部有一些斑點和特意開片的釉面雜色看起來像是修復物，但在非常強的藍光下檢查後，被確定為真實且未損壞。

重量：391.9 克

尺寸：高 17 厘米

拍賣結果比較：一件極其接近的魚耳瓶2017年3月17日于香港佳士得拍號1164，成交價USD \$25,000。

Estimate EUR 6,000,-

Starting price EUR 3,000,-



267

A LONGQUAN 'TWIN FISH' BOWL, SOUTHERN SONG DYNASTY

China, 1128-1279. The deep rounded sides rising from a short tapering foot to a broad flaring rim, finely modeled in high relief to the interior with a pair of swimming fish, covered overall in a glossy sea-green celadon glaze thinning at the rim, a circular area on the recessed base of the foot ring left unglazed.

268

A LONGQUAN CELADON-GLAZED 'LOTUS' BOWL, SOUTHERN SONG TO YUAN

China, 13th-14th century. Carefully molded with a tapered rim over the wide curving well displaying subtly raised lotus petals along the exterior walls, rising from a short foot surrounding the recessed base, the soft bluish sea-green glaze covering all surfaces except the cinnamon burnt foot pad.

Provenance: Galerie v. d. Crommert, Amsterdam. Dr. Koos de Jong, acquired from the above in 1999 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Good condition with minor wear and firing flaws, few tiny hairlines to rim, intentional glaze-crackling. One small repair of a chip to lip (circa 2 cm).

Weight: 476.5 g
Dimensions: Diameter 17.5 cm

Bowls of this type were made during the Song and Yuan dynasties, and six are illustrated by R. Krah, Chinese Ceramics from the Meiyintang Collection vol. 1, London, 1994, pp. 290-1, nos. 539-44. The present bowl appears to be most similar to nos. 539 and 540, which the author dates Southern Song dynasty, in its rounded shape and the broad, rather than narrow carved lotus petals. No. 539 is larger (20.8 cm. diam.) and no. 540 is smaller (13 cm. diam.) than the present bowl. The author describes these two bowls and others of Southern Song date as being more "carefully potted, carved, glazed and fired", than bowls of this type of later, Yuan date, such as nos. 543 and 544.

Literature comparison: R. Krah, Chinese Ceramics from the Meiyintang Collection vol. 1, London, 1994, pp. 290-1, nos. 539-44. Chinese Ceramics Song-Yuan, Taipei 1997, p. 403. Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong 1994, no. 61, p. 159. Rose Kerr, Song Ceramics, Victoria and Albert Museum, London 2004, no. 58, p. 61.

Provenance: From a German private collection.
Condition: Excellent condition with minor wear and firing irregularities.

Weight: 611.5 g
Dimensions: Diameter 20.5 cm

The shape of the bowl relates to an archaic ritual bronze vessel, pan. The design of twin fish, first seen on Han dynasty mirrors, symbolizes a successful marriage.

AUCTION RESULT COMPARISON

Compare with a closely related dish sold by Christie's New York in Interiors on 19-20 February 2014, lot 232, for USD \$11,250.



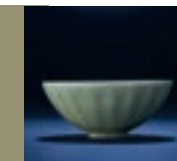
龍泉雙魚洗，南宋
中國，1128-1279。錐形腳，折沿，洗內高浮雕雙魚，海綠色青釉，邊沿及圈足露胎。

來源：德國私人收藏
品相：品相極好，輕微磨損及燒製瑕疵。
重量：611.5 克
尺寸：直徑20.5 厘米
拍賣結果比較：一件相似雙魚洗可見2014年2月19日至20日紐約佳士得《家具》拍賣，拍號232，成交價USD \$11,250。

Estimate EUR 800,-
Starting price EUR 400,-

AUCTION RESULT COMPARISON

Compare with a related but slightly smaller bowl dated to the Southern Song dynasty sold at Christie's Hong Kong in Important Chinese Ceramics and Works of Art on 30 November 2011, lot 3007, for HKD \$200,000.



龍泉窯青釉蓮紋碗，南宋至元
中國，十三至十四世紀。深碗，碗內錐形邊緣模印，外壁暗印蓮花瓣，短圈足內凹，柔軟的淡藍色海綠色釉料，圈足底露胎。

來源：阿姆斯特丹Galerie v. d. Crommert藝廊。Drs. Koos de Jong 1999年購於上述藝廊(無發票)。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相良好，輕微磨損與燒製瑕疵，邊沿上輕微髮絲綫裂縫，釉面開片，碗沿一道小修補(約2厘米)。

重量：476.5 克
尺寸：直徑17.5 厘米
拍賣結果比較：一件相似但小很多的碗斷代為南宋，可見於2011年11月30日香港佳士得《重要中國陶瓷與工藝品》拍號3007，成交價HKD \$200,000。

Estimate EUR 800,-
Starting price EUR 400,-





269

A SMALL YAOZHOU CELADON-GLAZED 'BOYS' BOWL, NORTHERN SONG

China, 960-1127. With widely flared sides rising from the ring foot to a slightly everted rim, the interior molded with three boys holding the stems of some of the flowers amidst which they play, within two-line borders, the exterior molded with a finely ribbed decoration.

Provenance: Fai Kei Ferros Velhos, Macao. Dr. Koos de Jong, acquired from the above in 1998 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Condition: Excellent condition with minor old wear and some firing flaws.

Weight: 142.7 g

Dimensions: Diameter 12.2 cm

Covered overall with a glaze of olive-green tone that also covers the base. The ring foot left unglazed, revealing the buff ware. The motif of boys playing amidst flowers was popular during the Song dynasty, appearing not only on ceramics but also textiles and other media.

Literature comparison: R. Krah, Chinese Ceramics from the Meiyintang Collection, Vol. I, London 1994, no. 427, p. 238. Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong 1994, no. 75, p. 187.

AUCTION RESULT COMPARISON

Compare with a closely related bowl sold by Christie's Online in The Art of China: New York, Spring Edition on 20-27 March 2018, lot 35, for USD \$8,125.



耀州窯青釉模印童子紋盃，北宋

中國，960-1127。盃如蓮葉般向上延伸，口外撇，盃內模印三個戲耍中的童子，手握花梗，而碗外壁印有葉紋。

來源：澳門Fai Kei Ferros Velhos收藏。Drs. Koos de Jong 1998年勾玉上述收藏（發票已遺失）。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，有輕微老磨損，一些燒製瑕疵。

重量：142.7 克

尺寸：直徑12.2 厘米

拍賣結果比較：一個相似碗可見紐約佳士得2018年3月20-27日網上拍賣《中國藝術》場拍號35，成交價USD \$8,125。

Estimate EUR 1,500,-

Starting price EUR 750,-



270
A CIZHOU SGRAFFIATO BLACK-GLAZED
GLOBULAR VASE, JIN OR XI XIA

China, 12th-13th century. The globular vase with a short flaring neck and everted lip, covered in a lustrous black glaze stopping before the foot to reveal the buff ware. The body is decorated with a broad band of scrolling leaves neatly executed in sgraffiato technique.

Provenance: Ming House, Hong Kong. Dr. Koos de Jong, acquired from the above in 1999 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Condition: Excellent condition with minor wear and firing irregularities.

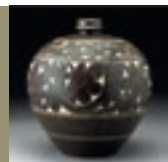
Weight: 595.3 g
 Dimensions: Height 13.2 cm

The very difficult technique used to produce the finely balanced design on this vase was developed at the Cizhou kilns in the Northern Song dynasty. It involved the application of a pale slip to the unfired stoneware vessel, followed by a dark slip. The outline of the decoration was then incised through the dark top layer and the background area of the design was cut away to reveal the pale slip beneath. Details, such as stamens and leaf veins, were also incised through the dark upper layer either with a fine-point or a comb-like instrument. The thin colorless glaze could then be applied and the vessel fired.

Literature comparison: R. Krah, Chinese Ceramics from the Meiyintang Collection, Vols. I, London 1994, no. 453, p. 250. R. Mowry, Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400, Harvard University Art Museums, Cambridge (MA) 1996, no. 67, p. 189.

AUCTION RESULT COMPARISON

Compare with a related but significantly larger vase sold by Sotheby's New York in Fine Chinese Ceramics and Works of Art on 18 March 2008, lot 77, for USD \$31,000.



磁州窯黑釉剔花紋罐，金或西夏
 中國，十二至十三世紀。鼓腹，短頸，小口外翻，黑釉剔花。

來源：香港Ming House收藏；Drs. Koos de Jong收藏，1999年購於上述收藏（發票已遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。
 品相：品相極好，輕微磨損與燒製瑕疵
 重量：595.3 克
 尺寸：高13.2 厘米
 拍賣結果比較：一個相似但要大很多的罐子于2008年3月18日紐約蘇富比《中國陶瓷與工藝品》拍賣77，成交價USD \$31,000。

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

271

A JIZHOU 'TEA LEAF' BOWL, SONG DYNASTY

China, 960-1279. The deep conical sides rising from a short ring foot, resist-decorated to the interior with a buff-colored leaf revealing its veins, covered overall with a rich chocolate brown to black glaze stopping short before the small ring foot, revealing the buff ware.

Provenance: Jack Nelis, Asian Antiquities, The Hague. Dr. Koos de Jong, acquired from the above in 2015 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Good condition with old wear and firing flaws, one tiny chip to the rim.

Weight: 181.3 g

Dimensions: Diameter 12.4 cm

Literature comparison: Inaugural Exhibition, Vol. 1. Chinese Ceramics, The Museum of East Asian Art, Bath 1993, no. 98, p. 144. R. Mowry, Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400, Harvard University Art Museums, Cambridge (MA) 1996, no. 108, p. 262. Song Ceramics, Toby Museum of Art, Tokyo, 1999, no. 79, p. 117

AUCTION RESULT COMPARISON

Compare with a related bowl sold by Bonham's London (New Bond Street) in Fine Chinese Art on 9 November 2017, lot 28, for GBP £16,250.



吉州窯木葉盞，宋代

中國，960-1279。圓錐形，圈足，盞內淺黃色的葉子露出其靜脈，整體上覆蓋著一層濃郁的棕色至黑色釉，圈足露胎。

來源：海牙Jack Nelis亞洲古玩店。Drs. Koos de Jong 2015年購於上述古玩店（無發票）。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。品相：品相良好，老磨損，邊緣處一條小開裂。

重量：181.3 克

尺寸：直徑12.4 厘米

拍賣結果比較：一件相似的碗于2017年11月9日在倫敦邦翰思《中國藝術》拍號28，成交價GBP £16,250。

Estimate EUR 4,000,-

Starting price EUR 2,000,-



272

A YAOZHOU CELADON CARVED 'PEONY' SHALLOW BOWL, NOTHERN SONG DYNASTY

China, 960-1127. The interior deftly and deeply carved with two large peony blossoms among foliage, all with delicately combed details below a line border, the exterior carved with a band of simplified petals that ends below the rim and above the neat foot ring, covered inside and out and on the base with a deep olive-green glaze.

Provenance: The Tree Friends Studio Ltd, Chicago. Dr. Koos de Jong, acquired from the above in 2000 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Condition: Good condition with minor wear and firing flaws. One hairline across the rim, approx. 3.5 cm in length.

Weight: 320.0 g

Dimensions: Diameter 19.4 cm

This beautiful bowl represents the peak of celadon production at the Yaozhou kilns. Both the elegance of its potting and the artistry of its decoration mark it as one of the finest Yaozhou wares. The outlines of the peony design on the interior of the bowl has been deeply cut with a slanting blade. This ensures that the edge of each element of the decoration has a considerable depth of clear green glaze next to it, shading to shallower glaze further from the motif. The effect is to give the overall design a bold, dichromatic, appearance. In contrast, the texture of both petals and leaves has been depicted using an especially fine combing device, to produce very delicately incised parallel lines.

Literature comparison: Yutaka Mino, *Ice and Green Clouds*, Indianapolis Museum of Art, Indianapolis 1987, no. 61, p. 158. Rose Kerr, *Song Ceramics*, Victoria and Albert Museum, London 2004, no. 57 right, p. 60. G. Hasebe, *Sekai toji zenshu 12 Song*, Tokyo, 1977, p. 204, no. 196. McCord, *Song Ceramics*, 2003, p. 52, fig. 7.

AUCTION RESULT COMPARISON

Compare with a very similar and only slightly larger bowl sold by Christie's New York in *Fine Chinese Ceramics and Works of Art* on 30 March 2005, lot 273, for USD \$38,400.



耀州窯青釉印牡丹紋碗，北宋

中國，960-1127。碗內葉間巧妙暗印兩朵大牡丹花，細節精緻，碗外壁簡化帶狀紋路，青釉覆蓋至足部，足底露胎。

來源：芝加哥The Tree Friends Studio Ltd古玩。Drs. Koos de Jong 2000年購於上述古玩店（無發票）。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相良好，輕微磨損與燒製瑕疵。邊沿一道髮絲縫裂，長約3.5厘米。

重量：320.0克

尺寸：直徑19.4厘米

拍賣結果比較：一件極其相似的碗可見2005年3月30日紐約佳士得《中國陶瓷與工藝品》，拍號273，成交價USD \$38,400。

Estimate EUR 8,000,-

Starting price EUR 4,000,-





273

A JIZHOU 'PAPERCUT' RESIST-DECORATED TEA BOWL, SOUTHERN SONG DYNASTY

China, 1127-1279. The slightly rounded conical sides rising from a knife-cut foot ring to the finger-grooved band at the rim, the interior resist-decorated with scattered plum blossoms reserved in reddish brown against a finely variegated buff and brown ground.

Provenance: Cheung King Antiques, Hong Kong. Dr. Koos de Jong, acquired from the above in 1999 (no invoice available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.

Condition: Excellent condition with minor wear and firing flaws. Glaze abrasions to lip with microscopic losses, invisible to naked eye. No touchups anywhere, a test with a strong solvent came back negative.

Weight: 226.5 g

Dimensions: Diameter 12 cm

The exterior with a thin brown glaze over a paler brown slip-glaze ending on the lower body to expose the buff ware.

Among the daring and innovative techniques the Jizhou kilns in Jiangxi province are most famous for is the technique of using paper cut-outs as stencils to create resist designs. A resist, used in many areas of manufacturing and art, is something that is added to parts of an object to create a pattern by protecting these parts from being affected by a subsequent stage in the process. Song dynasty Jizhou ware used paper cut-outs and leaves as resists or stencils under glaze to create patterns.

Literature comparison: *Oriental Ceramics, The World's Great Collections*, Tokyo, 1980, vol. 10, no. 171. M. Tregear, *La Céramique Song*, Fribourg 1982, p.193, no. 264 and p.198, no. 272. M. Medley, *The Chinese Potter*, Oxford 1989, p. 159, fig. 119. R. Krah, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London 1994, no. 525, p. 283. R. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400*, Harvard University Art Museums, Cambridge (MA) 1996, no. 101, p. 250.



AUCTION RESULT COMPARISON

Compare with a related bowl sold by Christie's New York in *Fine Chinese Ceramics and Works of Art* on 13-14 September 2018, lot 1304, for USD \$11,250.



州窯剪紙貼花盃，南宋

中國，1127-1279。圓錐形的側面略呈圓形，圈足上升到邊緣處，有一道指狀溝槽，盃內部裝飾有散落的梅花紋，並保留著紅棕色，上面散佈著淺黃色和淺棕色。

來源：香港Cheung King 古玩。Drs. Koos de Jong 1999年購於上述古玩店（無發票）。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。品相：品相極好，輕微磨損與燒製瑕疵。釉面擦傷，唇部有微小缺損，几不可見。沒有黏貼部位，使用強溶劑的測試結果都證實。

重量：226.5 克

尺寸：直徑12 厘米

拍賣結果比較：一件相似的碗于2018年9月13-14日紐約佳士得《中國陶瓷與藝術品》拍號1304，成交價USD \$11,250。

Estimate EUR 1,500,-

Starting price EUR 750,-

A SMALL RUSSET-SPLASHED 'HARE'S FUR' BOWL, SONG DYNASTY

China, 960-1279. The bowl is covered with a thick and lustrous blackish-brown glaze suffused with russet 'hare's fur' streaks and accented with russet splashes, stopping neatly above the lower body and exposing the body of greyish-brown color with one thick glaze drop ending at the short foot ring.

Provenance: E. W. Hendriks Oriental Art, Amsterdam. Dr. Koos de Jong, acquired from the above in 1996 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Condition: Excellent condition with some old wear and minor firing flaws.

Weight: 103.8 g

Dimensions: Diameter 8 cm

The bowl has rounded sides rising to a slightly incurved rim and is supported on a short ring foot.

The superior quality of this remarkable bowl consists of the fascinating shades of the colors black, red, brown and green on the inside and the, entirely coincidental, symmetrical fan-shaped streamlining of the stripes on the outside. The bold russet splashes accenting the blackish-brown glaze on this piece are often referred to as zhegu ban, or 'partridge-feather mottles'.

'Hare's fur' tea bowls, much beloved by tea connoisseurs, were first made at the Jian kilns in Fujian in southern China. Following the Jin conquest of the north in 1127, such bowls became virtually unattainable as trade between northern and southern China diminished. Trying to tap into the lucrative market for these specialized dark-glazed wares, the Cizhou potters began to produce wares exhibiting their own version of this highly desirable glaze.



Literature comparison: Priestley & Ferraro, London 2008, p. 4. R. Mowry, Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400, Harvard University Art Museums, Cambridge (MA) 1996, no. 38 a-b, p. 143. Fire & Earth, Chinesische Frühkeramik, Museum für Ostasiatische Kunst, Köln 2008, no. 166, p. 207.

小褐色釉兔毫盞，宋代

中國，960-1279。小盞覆厚重黑色釉層，透出均勻細密的絲狀筋脈條紋，圈足露出灰褐色胎體，一層厚厚的釉滴聚集在圈足上方。

來源：阿姆斯特丹E. W. Hendriks Oriental Art收藏。Drs. Koos de Jong 1996年購於上述收藏（無發票）。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，一些老磨損，輕微燒裂瑕疵。

重量：103.8 克

尺寸：直徑8 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-





275

A LONGQUAN TRIPOD CENSER, SOUTHERN SONG

China, 1127-1279. Of classic tripod form with low raised flanges rising up the outer sides of each leg to a band around the shoulder of the compressed globular body, applied overall with an infinitely subtle bluish-green celadon glaze.

Provenance: E.W. Hendriks Oriental Art, Amsterdam. Dr. Koos de Jong, acquired from the above in 1997 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Three small chips along the rim, minor wear, firing flaws, otherwise in good condition.

Weight: 228.7 g

Dimensions: Diameter 9.5 cm

Small incense burners, along with writing and painting utensils such as ink stone, dropper, brush holder, seal and paper weight, were among the 'literati objects' that could be found on a scholar's desk. The smoke rising from it referred to the spiritual (qi). The blue-green color of the glaze mimicked jade, a material that has traditionally been associated with the spiritual as well. All this made a celadon incense burner a suitable gift for a civil servant.

Literature comparison: Kristian Jacobsen and Charles E. Buckley, *Chinese Ceramics of the Sung Dynasty*, Manchester, New Hampshire, 1959, pl. 34. *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong 1994, no. 56, p. 149. *Guan Ware*, National Palace Museum, Taipei 1989, no. 31, p. 73. *Chinese Ceramics Song-Yuan*, Taipei 1997, p. 418. *Orientations*, March 1998, p. 67.

AUCTION RESULT COMPARISON

Compare with a near-identical piece sold by Sotheby's London in *Important Chinese Art* on 15 May 2019, lot 1, for GBP £25,000.



龍泉三足爐，南宋

中國，1127-1279。經典三足爐，形體優雅，爐身上施淺藍綠色青釉。

來源：阿姆斯特丹E.W. Hendriks Oriental Art收藏。Drs. Koos de Jong 1997年購於上述收藏（發票已遺失）。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：外緣三個小開片，輕微磨損，燒製瑕疵，整體品相良好

重量：228.7 克

尺寸：直徑9.5 厘米

拍賣結果比較：一件幾乎一模一樣的三足爐於2019年5月15日倫敦蘇富比《重要中國藝術》拍賣1，成交價GBP £25,000。

Estimate EUR 4,000,-

Starting price EUR 2,000,-

276

A QINGBAI STEM CUP AND STAND, NORTHERN SONG

China, 960-1127. The cup with a lobed everted rim supported on a short spreading pedestal foot, incised to the exterior with petals, the stand also with a lobed everted rim incised with leaves and with a stepped platform to hold the cup, covered overall with a glaze of good pale blue tone, both recessed bases unglazed. (2)

Provenance: Edward Pranger Oriental Art, Amsterdam. Dr. Koos de Jong, acquired from the above at PAN Amsterdam in 1996 (invoice not available). Founded in 1995, Edward Pranger Oriental Art has established a global reputation for quality in the field of Asian art. Mr. Edward Pranger studied Chinese languages and culture at Leiden University, Netherlands, and Chinese Art History at the National Taiwan University. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Excellent condition with minor wear and some firing irregularities.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Weight: 453.2 g total
Dimensions: Height 10.5 cm

Literature comparison: R. Krah, Chinese Ceramics from the Meiyintang Collection, Vol. I, London 1994, no. 592, p. 317. He Li, Chinese Ceramics, London 1996, p. 160, no. 282 and 285. J. Rawson (ed.), The British Museum Book of Chinese Art, London 1992, p. 30, ill. 9.



青白釉高足杯，北宋
中國，960-1127。茶杯的頂部邊緣外凸，底座展開式，外壁暗印花紋；底座折沿，葉紋。整體上覆蓋青白色釉。底足內凹，未上釉。

來源：阿姆斯特丹Edward Pranger Oriental Art收藏。Drs. Koos de Jong 1996年購於上述收藏(發票已遺失)。建立於1995年的Edward Pranger Oriental Art收藏在亞洲藝術領域以其高質量著稱。Mr. Edward Pranger先生在荷蘭萊登大學攻讀過中國語言與文化，並在台灣國立大學攻讀過中國藝術史。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，輕微磨損與一些燒製瑕疵。
重量：總453.2克
尺寸：高10.5厘米

Estimate EUR 1,500,-
Starting price EUR 750,-

A RARE YULINTING BOWL, WITH A VERSE FROM 'BOAT SONGS OF WUYI' BY ZHU XI (1130-1200)

China, Southern Song Dynasty, ca. 1184-1200. The conical bowl shows a finely crackled brown-black glaze, stopping in wavy lines with two distinct drops well above the broad foot, thus revealing the earthenware below. The interior is painted in overglaze gold or silver with the eighth verse from a poem by Zhu Xi (1130-1200) about the nine bends of the Jiuqu River in the Wuyi Mountains, Fujian Province. The calligraphy is surrounded by bamboo groves. Most typical of Yulinting bowls, a distinct ridge runs around the body between the lower extent of the glaze and the foot on the outer wall.

Provenance: Edward Pranger Oriental Art, Amsterdam. Dr. Koos de Jong, acquired from the above in 2007 at PAN Amsterdam (invoice not available). Founded in 1995, Edward Pranger Oriental Art has established a global reputation for quality in the field of Asian art. Mr. Edward Pranger studied Chinese languages and culture at Leiden University, Netherlands, and Chinese Art History at the National Taiwan University. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Condition: Excellent condition with old wear and firing flaws. The gilding has mostly worn off, which is not a surprise given the time that has passed since it was applied.

Expert comment: According to the present owner, Mrs. Rose Kerr, Honorary Associate of the Needham Research Institute in Cambridge, has commented this bowl as a "good piece" in 2018.

Weight: 151.4 g
Dimensions: Diameter 12.4 cm



The Yulinting Kiln site today

The Yulinting kiln-site is situated in a scenic area near Mount Wuyi in Fujian province. It occupies an area of six square kilometers. Excavations in 1998 and 1999 have uncovered remnants of a porcelain-making workshop, two dragon kilns and some kiln-implements and porcelains. Among these are qingbai wares, black-glazed wares and celadons. Some of the black-glazed bowls bear gold or silver painted decoration and inscriptions. In Japan these are known as kinsaimoji temmoku, "Temmoku with gold painting and inscriptions," and are valued highly for use in the tea ceremony. The site is dated from the 11th to the mid-13th century, coinciding with the hey-days of the Jian kilns.

Zhu Xi (October 18, 1130 – April 23, 1200) has been described as the second most influential thinker in Chinese history, after Confucius.



Zhu Xi (1130-1200)

He was a Chinese calligrapher, historian, philosopher, politician, and writer of the Song dynasty. He was a Confucian scholar who founded what later became known as the "learning of principle" or "rationalist" school (lixue) and was the most influential Neo-Confucian in China. His contributions to Chinese philosophy include his editing of and commentaries to the Four Books, which later formed the curriculum of the civil service exam in Imperial China from 1313 to 1905, his emphasis on the process of the "investigation of things" (gewu) and meditation as a method for self-cultivation.

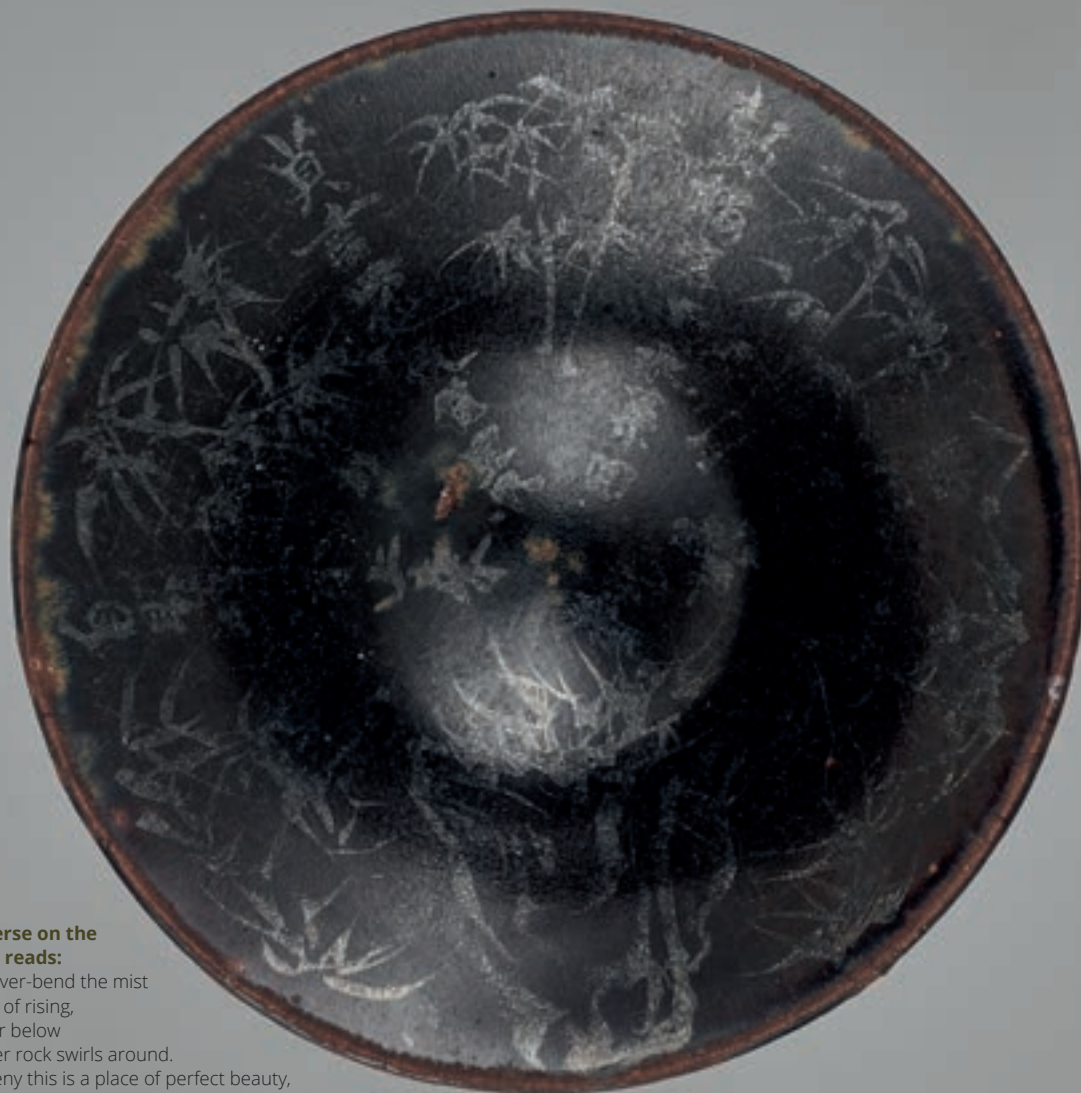
The "Boat Songs of Wuyi" were written by Zhu Xi in 1184 and thereafter enjoyed great popularity. The verse on the present bowl is the eighth of nine songs. The complete poem consists of an introduction and nine verses or songs, each related to one of the nine bends of the Jiuqu stream. They can be found in Song Shichao (collection of Song poems), the dedication reads: "Ten Boat Songs of Wuyi written as a leisure-time pleasure in the studio, to be presented to my traveling companions for their mutual enjoyment." Zhu Xi lived for many years near Mount Wuyi, where he founded a school and devoted himself to teaching and writing. When at leisure, he enjoyed boating on the Jiuqu stream, and he wrote his "Boat Songs of Wuyi" in imitation of the local boating songs he would hear during this pursuit.

The rarity of this bowl is documented by K. Y. Ng in an article published in Kaikodo Journal No. 24 in 2008, updated in 2016. In 2008, Ng writes that black-glazed tea bowls in Jian style with gold or silver painted landscapes and poetic inscriptions were a significant invention of the Yulinting kilns, and extant pieces are "extremely rare". Only a handful have been found in Japan. The piece in the Aso collection is termed a densei-hin or handed-down piece, not recently excavated but rather treasured for hundreds of years since its arrival from the continent, most likely during the 13th or 14th century in the luggage of some monk returning home. Another example in Japan is in the Ogura collection. In 2016, Ng added that after the discovery of the bowl with the verse introducing the ten poems, three more Yulinting bowls depicting scenic spots at the fifth, sixth, and eighth bend turned up in the market. In 2016, the Tea Ware Museum in Hong Kong acquired these bowls to add to their existing tea ware collection. "As far as I know, there are only two more tea bowls decorated with gilt landscapes and poems by Zhu Xi from the Yulinting kiln in China. One is in a Canton private collection, published in Huanwuzhizhi, March 2009, Guangdong People's Press, China, pages 141-142, which depicts a scenic spot at the 5th bent [sic]. The other one is in a Shanghai private collection."

The personal involvement of Zhu Xi in the invention and possibly even the production of this bowl seems possible, because Zhu Xi lived in close proximity of the Yulinting kiln for many years and no ceramics with writings by Zhu Xi were ever produced outside this kiln. According to K. Y. Ng, it is likely that these bowls were produced in sets of ten, one introductory example and one for each bend of the river Jiuqu. Given the effort that was invested in the quality of these bowls, it also seems possible that production was at least coordinated with Zhu Xi, especially because he lived so close. Given that Zhu Xi was one of the most important calligraphers of his time, it can even be speculated that the characters on some of these bowls were painted by the master himself.

With an associated box. (2)





The eighth verse on the present bowl reads:

In the eighth river-bend the mist
is on the point of rising,
while the water below
the drum-tower rock swirls around.
One cannot deny this is a place of perfect beauty,
A place where visitors cannot come.

八曲風煙勢欲開 鼓樓巖下水滄涸 莫言此處無佳景 自是遊人不上來

Literature comparison:

1. Inaugural Exhibition, Vol. 1. Chinese Ceramics, The Museum of East Asian Art, Bath 1993, p. 161.
2. Black Porcelain from the Yeung Wing Tak collection, Hong Kong 1997, no. 100, p. 205.
3. The Multiplicity of Simplicity, University Museum & Art Gallery of the Hong Kong University, Hong Kong 2012, no. 110, p. 269.

Further reading:

1. K. Y. Ng, Song Dynasty Black-glazed Tea Bowls from the Yulinting Kilns at Mount Wuyi, published in Kaikodo Journal No. 24 in 2008, updated in 2016.

罕見遇林亭窯黑釉描金朱熹《九曲放棹歌》詩文盞

中國，南宋，約1184-1200。圓錐形盞，直口、斜腹，淺圈足，口沿部有圈稜。施黑釉，釉層較薄呈醬色，足無釉，露灰色胎。盞外腹無紋，盞心有描銀圖案，盞內壁釉上飾有描金和朱熹（1130-1200）的《九曲放棹歌》第八曲。四周竹林包圍。最典型的遇林亭盞。

來源：阿姆斯特丹Edward Pranger Oriental Art收藏。Drs. Koos de Jong 2007年購於上述收藏(發票已遺失)。建立於1995年的Edward Pranger Oriental Art 收藏在亞洲藝術領域以其高質量著稱。Mr. Edward Pranger 先生在荷蘭萊登大學攻讀過中國語言與文化，並在台灣國立大學攻讀過中國藝術史。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相良好，老磨損以及燒製瑕疵。描金 幾乎已脫落。

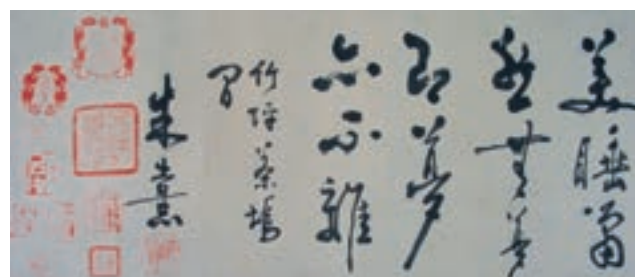
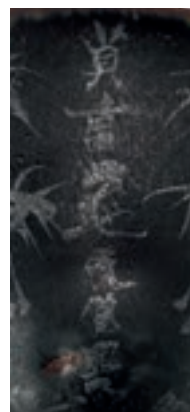
專家評論：根據現任藏家所述，劍橋大學Needham研究所名譽研究員Rose Kerr女士在2018年評論此碗是“好品”。

重量：151.4 克

尺寸：直徑12.4 厘米

Estimate EUR 50,000,-

Starting price EUR 25,000,-



Compare the calligraphy on the present bowl with an example of Zhu Xi's writing





278

A SMALL 'OIL SPOT' BLACK-GLAZED CONICAL BOWL, SONG DYNASTY

China, 960-1279. The deep conical sides rising from a short straight foot to a slightly everted rim, covered inside and out with a lustrous black glaze suffused with iridescent bluish silver and russet 'oil spots' of varying sizes, the glaze stopping above the foot, the unglazed section revealing the buff ware.

Provenance: Collection of Michel Paciello, Venice. Dr. Koos de Jong, acquired from the above in 1999. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Condition: Excellent condition with minor wear and firing flaws.

Weight: 110.4 g
Dimensions: Diameter 10.5 cm

The present piece boasts a highly lustrous glaze with iridescent 'oil spot' markings that shift from silvery-metallic tones to russet-brown when light shines through them. Bowls of this form and covered in this 'oil spot' glaze are quite unusual and extremely rare. The only other known, yet slightly earlier example (to this author) is in the Roy Hu collection in Taipei.

Conical bowls were intended primarily for the drinking of tea. The choice of tea during the Song and Jin periods was a white tea that was whisked to produce a white froth on top. Black-glazed bowls such as the present example became increasingly popular as they showed off the frothy white tea to great advantage.



Literature comparison: Rose Kerr, *Song Ceramics*, Victoria and Albert Museum, London 2004, no. 109, p. 108. *The Multiplicity of Simplicity*, University Museum & Art Gallery of the University of Hong Kong, 2012, no. 103, p. 255. *Song Ceramics*, Tobu Museum of Art, Tokyo 1999, no. 81, p. 119.

小黑釉油滴斑盞，宋代

中國，960-1279。深圓錐形，短足，向上擴延，邊緣稍稍傾斜，內側和外側覆蓋著一層發亮的黑色釉，上面覆蓋著虹彩的藍銀色和不同大小的紅褐色“油斑”，釉面停在腳上，無釉部分露出內胎。

來源：威內斯Michel Paciello收藏。Dr. Koos de Jong 1999年購於上述收藏（發票已遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，輕微磨損與燒製缺陷

重量：110.4 克

尺寸：直徑10.5 厘米

Estimate EUR 8,000,-

Starting price EUR 4,000,-

279

A PAINTED CIZHOU 'SLEEPING LADY' PILLOW, JIN DYNASTY

China, 1115-1234. Modeled in the form of a sleeping girl, covered with a white slip, her realistically rendered dress painted pale orange with the details in white slip and painted black under a transparent glaze, the base left unglazed revealing the buff ware.

Provenance: D. Blitz, Amsterdam (label to base). Dr. Koos de Jong, acquired from the above at TEFAF Maastricht in 2011 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Condition: Good condition with some old wear, few hairlines on one side, small chips and losses.

Weight: 1,980 g

Dimensions: Length 36.2 cm

Literature comparison: Kaikodo Journal, New York, 1997, no. 79. Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong 1994, no. 162, p. 361. Chinese Ceramic Pillows. The Mr. & Mrs. Yeung Wing Tak Gift, Museum of the Western Han Tomb of the Nanyue King, Guangzhou 1993, no. 126.

AUCTION RESULT COMPARISON

Compare with a closely related though slightly larger pillow sold by Christie's Hong Kong in The Pavilion Sale - Chinese Ceramics and Works of Art Including the Quek Kiok Lee Collection on 9 October 2019, lot 221, for HKD \$225,000.



磁州窯彩繪美人枕，金代

中國，1115-1234。以一個橫臥美人為原型，逼真地描繪了衣服等細節。底部未上釉，露出了淺黃色的胎體。

來源：阿姆斯特丹D. Blitz (底座標籤)。Drs. Koos de Jong 2011年購於TEFAF Maastricht (發票已遺失)。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相良好，一些老磨損，一面有輕微髮絲裂縫、小開片與缺失。

重量：1,980 克

尺寸：長 36.2 厘米

拍賣結果比較：意見相似但大一些的美人枕于2019年10月9日香港佳士得《中國陶瓷與工藝品》拍賣拍號221，成交價HKD \$225,000。

Estimate EUR 5,000,-

Starting price EUR 2,500,-







280 A YUE CELADON-GLAZED RAM, WESTERN JIN DYNASTY

China, 266-316. The recumbent ram modeled with a curvaceous spine and robust rump above legs tucked underneath, its raised head pierced with a circular aperture on top, detailed with a pair of bulged eyes and curled striated horns encircling lop ears, applied overall with an olive-green glaze with streaks of amber.

Provenance: From a German private collection.

Condition: Good condition with wear and firing irregularities, two small chips with old touchups on the horns. Very impressive condition considering the age of this piece!

Weight: 684.1 g
Dimensions: Length 14.5 cm

This charming piece belongs to a group of playful vessels made for the scholar's desk that were produced in kilns in northern Zhejiang and southern Jiangsu province. Vessels of this form have been unearthed from Three Kingdoms and Jin dynasty tombs, suggesting that they were highly treasured by their owners.

Literature comparison: The Complete Collection of Treasures in the Palace Museum. Porcelain of the Jin and Tang Dynasties, Hong Kong, 1996, pls 30 and 31. Tsui Museum of Art. Chinese Ceramics I. Neolithic to Liao., Hong Kong, 1991, pl. 58. Michael Sullivan, Chinese Ceramics, Bronzes and Jades in the collection of Sir Alan and Lady Barlow, London, 1963, pl. 71a. Zhongguo taoci quanji/The Complete Works of Chinese Ceramics, vol. 4, Shanghai, 2000, pl. 163. Animal Farm in Yue Ware, Uragami Sōkyu-dō, Tokyo, 1992, cat. nos 1 to 3.

AUCTION RESULT COMPARISON

Compare with a closely related piece sold by Sotheby's Hong Kong in Chinese Art on 1-2 June 2017, lot 407, for HKD \$250,000, and another sold by Sotheby's Hong Kong in Chinese Art on 3-4 December 2015, lot 270, for HKD \$225,000.



越窯青釉羊形器，西晉
中國，266-316。橫臥的公羊，脊柱彎曲，腿藏於肚下，頭部高高擡起，圓形孔，頂部飾有一對凸出的眼睛和環繞垂耳的捲曲條紋角，羊形器整體施橄欖綠色釉面，帶有琥珀色條紋。

來源：德國私人收藏

品相：品相良好，有磨損與燒製瑕疵，兩處小開裂，羊角上有粘黏處。對於其年代而言品相極好。

重量：684.1 克

尺寸：長14.5 厘米

拍賣結果比較：一件相似羊形器於2017年6月1日至2日售於香港蘇富比，拍號407，成交價HKD \$250,000。另一件於2015年12月3日至4日香港蘇富比《中國藝術品》拍號270，成交價 HKD \$225,000。

Estimate EUR 3,000,-

Starting price EUR 1,500,-



281

A LONGQUAN CELADON RIBBED JAR, YUAN DYNASTY

China, 1271-1368. The baluster body rising from a stepped foot to a broad straight neck, the exterior carved with vertically raised ribs, covered overall in an unctuous sea-green glaze.

Provenance: Acquired by W. R. Hodgson in Tokyo in the early 1950s on the advice of Professor Fujio Koyama of the Tokyo National Museum. Thence by descent within the family. Lieutenant Colonel William Roy Hodgson, CMG, OBE (1892-1958) was an Australian diplomat and member of the drafting committee for the UN Universal Declaration of Human Rights. Old Japanese paper label to base.

Condition: Excellent condition with old wear, minimal firing flaws and small chipping to foot, not extending into the glaze. Minor losses to lid and box.



**William Roy Hodgson
(1892-1958), far left**

Finely carved openwork hardwood lid, possibly Zitan, with a chrysanthemum flower and a circumferential Ruyi and hibiscus motif. Old Japanese wood box with metal handle. (3)

AUCTION RESULT COMPARISON

Compare with a closely related jar at Sotheby's Hong Kong in Chinese Art, 29-30 November 2018, lot 606, sold for HKD \$37,500.



龍泉窯青瓷罐，元代
中國，1271-1368。青瓷罐鼓腹，短頸，高圈足，全身遍上青釉。

來源：W. R. Hodgson 上世紀五十年代在東京國立美術館小山富士夫的建議下購於東京，自此在家族中保存。上校 William Roy Hodgson 先生 (1892-1958)，澳大利亞外交官，聯合國《人權宣言》起草委員會成員。底部有日文老標籤。

品相：品相極好，一些老磨損，輕微燒製瑕疵，足部小磕損，但并未深入釉內。罐蓋上有輕微缺損。

重量：181.1 克 (罐)，19.4 克 (蓋)

尺寸：直徑 8.5 厘米

拍賣歷史：一件非常相近的罐子曾在 2018 年 11 月 29 至 30 日在香港蘇富比中國藝術場以 HKD \$37,500 拍出。

Weight: 181.1 g (the vessel) and 19.4 g (the lid)
Dimensions: Diameter 8.5 cm

Estimate EUR 800,-
Starting price EUR 400,-



A JIZHOU TORTOISESHELL-GLAZED 'GURI' CONICAL BOWL, JIN OR YUAN DYNASTY

China, 1125-1368. Painted in a cream color with ruyi-heads surrounding a central star-shaped flower on the interior, simulating tixi lacquer, on the exterior with mottled russet and pale blue specks simulating tortoise shell, against a dark brown glaze stopping at the flat foot revealing the buff ware.

Provenance: Dong Yu Artesanato, Macao. Dr. Koos de Jong, acquired from the above in 1995 (no invoice available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era and published an extensive study of saddle rugs in *Dragon & Horse. Saddle Rugs and Other Horse Tack from China and Beyond*. Between 1976 and 2009 he worked for numerous museums across the Netherlands and was director of the European Ceramic Work Center in Den Bosch.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Condition: Good condition with minor wear and firing flaws, pale-white scratches from the rim along the exterior sides in one area, as well as some intentional crackling to the glaze.

Weight: 232.5 g

Dimensions: Diameter 15.6 cm

The golden opalescent quality of the design contrasts very effectively with the dense, dark brown glaze beneath. This was an interesting technique used at the Jizhou kilns to paint pale designs on top of the unfired glaze. When the piece was fired, and the glaze flowed slightly, the designs were rendered in softer focus, and the patterns, which were often akin to those seen on carved lacquers of the period, provided a pleasing richness of surface decoration.

Literature comparison: Song Ceramics from the Laiyantang Collection, 2010, p. 92-93, no. 37. Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, Metropolitan Museum of Art, New York, 1989, p. 117, no. 113M. Medley, *The Chinese Potter*, Oxford 1989, p. 130, fig. 117A. Ibid. 1989, p. 160, fig. 120. S.A. Valenstein, *Handbook of Chinese Ceramics*, New York 1989, p. 117, ill. 113. Inaugural Exhibition, Vol. 1. *Chinese Ceramics*, The Museum of East Asian Art, Bath 1993, no. 128, p. 174, no. 128.

AUCTION RESULT COMPARISON

Compare with a slightly smaller bowl with a similar design, from the Southern Song dynasty, sold by Bonham's Hong Kong in The Feng Wen Tang Collection of Early Chinese Ceramics on 9 October 2014, lot 182, for HKD \$625,000.



吉州窯玳瑁釉如意紋盞，金或元代

中國，1125-1368。乳白色釉，內部飾花卉紋上可見如意紋，仿剔犀黑漆，外壁飾有斑駁的赤褐色和淺藍色斑點，模仿玳瑁紋，深褐色的釉則停在平足上，露出了胎體。

來源：澳門Dong Yu Artesanato。Dr. Koos de Jong 1995年購於上述收藏（無發票）。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相良好，輕微磨損，燒製瑕疵。外邊沿處青白色劃痕，釉面也有一些特意形成的開裂。

重量：232.5 克

尺寸：直徑15.6 厘米

拍賣結果比較：一個相似的小些的南宋盞于2014年10月9日香港邦翰思《奉文堂中國早期陶瓷》拍號182，成交價HKD \$625,000。

Estimate EUR 3,000,-

Starting price EUR 1,500,-





283

A CIZHOU BLACK-GLAZED EWER, SONG TO YUAN

China, 960-1368. Of compressed globular form with a short neck and a wide circular mouth, with three slip-ribbed strap handles, covered overall with a deep black glaze showing a bluish reflection, with pale russet on the mouth rim, handles and in few small spots on the body, stopping just before the foot.

Provenance: Edward Pranger Oriental Art, Amsterdam. Dr. Koos de Jong, acquired from the above in 1998 (invoice not available). Founded in 1995, Edward Pranger Oriental Art has established a global reputation for quality in the field of Asian art. Mr. Edward Pranger studied Chinese languages and culture at Leiden University, Netherlands, and Chinese Art History at the National Taiwan University. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Good condition with old wear and minor firing flaws, one minor chip on the mouth rim.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Weight: 1,701.8 g
Dimensions: Height 19 cm

Literature comparison: Roger Keverne, London 2002, no. 60.

磁州黑釉罐，宋至元
中國，960-1368。球形，短頸，闊口，三個帶狀提手，整體上覆蓋著深黑色的釉，略帶藍色，嘴緣與手柄上有少量紅褐色，手柄上有一些小斑點。

來源：阿姆斯特丹Edward Pranger Oriental Art收藏。Drs. Koos de Jong 1998年購於上述收藏(發票已遺失)。建立於1995年的Edward Pranger Oriental Art收藏在亞洲藝術領域以其高質量著稱。Mr. Edward Pranger先生在荷蘭萊登大學攻讀過中國語言與文化，並在台灣國立大學攻讀過中國藝術史。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相良好，老磨損，輕微燒製瑕疵。罐口邊緣上有輕微開口。

重量：1,701.8 克
尺寸：高19 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-

284

A CIZHOU WHITE-RIMMED GLOBULAR VASE, YUAN DYNASTY

China, 1271-1368. The globular vase raised on a short, slightly flared foot with a recessed base, the short, flared neck with a wide everted lip, covered overall in a finely chocolate-speckled black glaze save for the white-glazed rim and the unglazed foot rim revealing the buff ware.

Provenance: Edward Pranger Oriental Art, Amsterdam. Dr. Koos de Jong, acquired from the above in 1998 (invoice not available). Founded in 1995, Edward Pranger Oriental Art has established a global reputation for quality in the field of Asian art. Mr. Edward Pranger studied Chinese languages and culture at Leiden University, Netherlands, and Chinese Art History at the National Taiwan University. Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

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

Weight: 312.5 g
Dimensions: Height 10.5 cm

Literature comparison: R. Mowry, Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400, Harvard University Art Museums, Cambridge (MA) 1996, no. 31, p. 133. Black Porcelain from the Yeung Wing Tak Collection, Hong Kong 1997, no. 83, pp. 170-171.

Auction result comparison: Compare with a related jar of similar size sold by Bonham's London (New Bond Street) in Fine Chinese Art on 9 November 2017, lot 22, for GBP £8,125.

磁州黑釉白沿瓶，元代
中國，1271-1368。球形瓶短足外撇，底部凹進去，短而喇叭形的脖子上寬口外翻，整體覆蓋著一層巧克力斑點的黑色釉料，邊緣白釉，足沿無釉。

來源：阿姆斯特丹Edward Pranger Oriental Art收藏。Drs. Koos de Jong 1998年購於上述收藏(發票已遺失)。建立於1995年的Edward Pranger Oriental Art收藏在亞洲藝術領域以其高質量著稱。Mr. Edward Pranger先生在荷蘭萊登大學攻讀過中國語言與文化，並在台灣國立大學攻讀過中國藝術史。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，老磨損，輕微燒製瑕疵。

重量：312.5 克
尺寸：高10.5 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-





285

A CIZHOU RUSSET-PAINTED 'FLORAL' BOTTLE, XIAOKOU PING, JIN OR YUAN

China, 13th-14th century. The ovoid body supported on a circular foot ring with a recessed base and rising to a short neck and a canted lip, covered with a mottled black and russet glaze, the shoulder painted in iron oxide with a stylized floral pattern, the foot left unglazed.

Provenance: Ming House, Hong Kong. Dr. Koos de Jong, acquired from the above in 1999 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Good condition with minor wear and firing irregularities. Strong wear with glaze abrasions to lip. No repairs or touchups of any kind!

Weight: 1,558 g

Dimensions: Height 19.8 cm

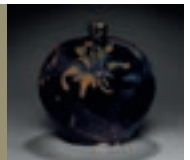
The glazed base with an inscribed mark, possibly the Chinese character for the number 'two'.

Due to the high concentration of iron oxide, the flowers painted by hand show a luster effect. Ovoid jars of this type, with these distinctive small, ringed mouths, are termed xiaokou ping (small-mouthed bottles) and were probably sealed with a fabric-wrapped wooden dowel and used for storing wine and other liquids. Typically dark-glazed, such bottles are often painted in russet or rust-brown slip with abstract floral decoration or designs suggestive of birds in flight, rendered in vigorous, calligraphic strokes.

Literature comparison: Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection, New Orleans, 2000, p. 112-113, pl. 41. R. Mowry, Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400, Harvard University Art Museums, Cambridge (MA) 1996, no. 55, p. 255. R. Krah, Chinese Ceramics from the Meiyintang Collection, Vols. I, London 1994, no. 465, p. 255. He Li, Chinese Ceramics, London 1996, p. 166, ill. 309. Inaugural Exhibition, Vol. 1. Chinese Ceramics, The Museum of East Asian Art, Bath 1993, no. 125, p. 171.

AUCTION RESULT COMPARISON

Compare with a related but slightly larger bottle sold by Christie's New York in Fine Chinese Ceramics and Works of Art on 20-21 March 2014, lot 2084, for USD \$15,625.



磁州窯印花紋小口瓶，金或元

中國，十三至十四世紀。卵形瓶體，圈足，底部呈凹形，短頸，斜唇，瓶體覆蓋著斑駁的黑色和赤褐色釉，肩上鐵紅色花卉紋，足上未上釉。

來源：香港Ming House收藏；Drs. Koos de Jong收藏，1999年購於上述收藏（發票已遺失）。Drs. de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。品相：品相良好，輕微磨損與燒製瑕疵。嚴重磨損，瓶唇釉面磨損，沒有任何修補或粘貼。

重量：1,558 克

尺寸：高19.8 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-



286

A LARGE FAHUA CERAMIC FIGURE OF WEITUO, MING DYNASTY

China, 16th-17th century. The guardian of the Buddhist faith portrayed standing with a diadem fronting a double top-knot, clad in armor with a scarf tied round the neck and fluttering ribbon draped across the shoulder, the face, hands and armor details highlighted in turquoise, aubergine and ochre glazes.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.



Georg Weifert (1850-1937)

Condition: Wear and traces of use, some chipping and losses throughout, minor old repair to tips of heavenly bands, fingers of left hand reattached, overall as expected of a large ceramic figure with circa 500 years of age.

Weight: 9.9 kg
Dimensions: Height 60.5 cm

Auction result comparison:
Compare with a Fahua figure of an immortal, dated 1499, at Christies New York in The Collection of Robert Hatfield Ellsworth Part III - Chinese Works of Art, 19 March 2015, lot 438, sold for USD \$75,000.

大型法華彩韋陀像，明代
中國，十六至十七世紀。韋陀立像，頭戴頭盔，身著盔甲，整體施松綠色、紫色和赭石色釉。

來源：Georg Weifert (1850-1937) 收藏，同一家族保存至今。Weifert 曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。
品相：磨損和使用痕跡，一些開片和缺損，綬帶上有輕微老修補，左手指粘補過，總體狀況與其500年歷史相符。
重量：9.9 公斤
尺寸：高 60.5 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-



287 A CIZHOU PAINTED 'TIGER' PILLOW, YUAN OR EARLY MING

China, 13th-14th century. Naturalistically modeled as a recumbent tiger vibrantly painted on a white slip and under a clear glaze with two large eyes and black stripes on the orange-red body, its back gently dishd to form a concave pillow and painted with a bird perched on the ground.

Provenance: Fong's Gallery, Hong Kong. Dr. Koos de Jong, acquired from the above in 1999 (invoice not available). Dr. de Jong is a Dutch art historian and has been privately collecting Chinese art over decades. He has authored hundreds of articles and several books on Dutch fine and decorative arts spanning from the Middle Ages to the modern era. In 2013, he published an extensive study of Chinese riding gear in "Dragon & Horse, Saddle Rugs and Other Horse Tack from China and Beyond". Between 1976 and 2009 he worked for numerous museums across the Netherlands and was the director of the European Ceramic Work Center in Den Bosch.

Condition: Excellent condition with old wear and some firing flaws.



Dr. Koos de Jong and Ingeborg de Roode (photo courtesy of Stedelijk Museum Amsterdam)

Weight: 806.1 g
Dimensions: Length 17 cm

The flat base unglazed revealing the grey buff ware.

The present lot belongs to a family of Cizhou pillows in the form of recumbent tigers, variously decorated with birds, flowers, and animals. Animal-form pillows were believed to promote the birth of sons and protect against evil, which is discussed by T. Mikami in Chinese Ceramic Pillows from Yeung Wing Tak Collection, The Museum of Oriental Ceramics, Osaka, 1984, p. 18.

This pillow is quite rare in that the orange-red color differs from the pale orange customary for such pillows during the Jin dynasty, suggesting a slightly later date.

AUCTION RESULT COMPARISON

Compare with a related pillow, considerably larger (37 cm long) and dated to the 12th to 13th century, sold by Christie's New York in Fine Chinese Ceramics and Works of Art on 20-21 March 2014, lot 2085, for USD \$68,750.



磁州窯彩繪虎形枕，元或明初

中國，十三至十四世紀。瓷枕呈臥虎狀，生動活潑，虎身橘紅色釉，兩隻大眼睛和黑色條紋，其後背輕輕呈碟狀形成一個凹形枕頭，背部白底畫有一隻鳥。

來源：香港Fong 's Gallery藝廊；Drs. Koos de Jong收藏，1999年購於上述收藏（發票已遺失）。Drs. Koos de Jong是一位荷蘭藝術史學家，幾十年來他一直私人收藏中國藝術品。他撰寫了數百篇文章和幾本書，內容涉及從中世紀到現代的荷蘭美術和裝飾藝術。2013年，他在《Dragon & Horse: Saddle Rugs and Other Horse Tack from China and Beyond》中發表了有關中國騎馬裝備的詳盡研究。1976年至2009年間，他曾在荷蘭的許多博物館工作，並曾擔任登博世歐洲陶瓷工作中心的主任。

品相：品相極好，老磨損，一些燒製瑕疵。

重量：806.1 克

尺寸：長 17 厘米

拍賣結果比較：一件大型相似虎枕（長37厘米）可見於2014年3月20至21日紐約佳士得《中國陶瓷與工藝品》拍賣，拍號2085，成交價\$68,750。

Estimate EUR 1,500,-

Starting price EUR 750,-

A MASSIVE BLUE AND WHITE FISHBOWL, MING DYNASTY

China, 16th to early 17th century. The large and very heavy vessel with gently flaring sides, skillfully painted around the exterior in a vibrant and inky cobalt-blue with mullet, sole, bream and perch swimming amidst lotus and various other aquatic reeds.

Provenance: Private European collection, by repute acquired in the 1970s, and thence by descent in the same family.

Condition: Old wear and extensive traces of use, some firing irregularities typical for wares from this period. Overall excellent and estate fresh condition.

Weight: 15.2 kg (!)

Dimensions: Diameter 42 cm

Mullet, sole, bream and perch together are a symbol of 'good descent, modest and honorable'. Also note the fine swastika, crane and ruyi band at the rim, and the 'running horse' band around the base.

大型青花魚缸，明代
中國，十六至十七世紀早期。魚缸大而沉重，表面繪製青花魚藻紋。

來源：歐洲私人收藏，據說購於上世紀七十年代，自此同一家族保存至今。
品相：老磨損，明顯使用痕跡，一些此類器具常見的燒製瑕疵。總體品相良好。
重量：15.2 公斤 (!)
尺寸：直徑 42 厘米

Estimate EUR 2.000,-

Starting price EUR 1.000,-





289

A BLUE AND WHITE PORCELAIN VASE AND COVER, JIAJING, JADE HALL MARK

China, 1522-1566. Yu Tang Jia Qi four-character mark within a double circle to base. Elegantly potted baluster shape with gently curving sides, painted in deep cobalt blue with six roundels enclosing peony, camellia, lotus, chrysanthemum and pomegranate.

Provenance: Acquired by W. R. Hodgson in Tokyo in the early 1950s on the advice of Professor Fujio Koyama of the Tokyo National Museum. Thence by descent within the family. Lieutenant Colonel William Roy Hodgson, CMG, OBE (1892-1958) was an Australian diplomat and member of the drafting committee for the UN Universal Declaration of Human Rights.

Condition: Good and 100% original condition with wear, tiny surface scratches, minor firing flaws, one minuscule Kintsugi touch-up. Knob reattached. Two short thin glaze hairlines to lip, one to lid.



William Roy Hodgson (1892-1958), far left

Weight: 1,704 g including lid
Dimensions: Height 25 cm including lid

The Jade Hall, Yu Tang, also known as the Hanlin Academy, was an official body in Beijing open only to scholar-officials who received the jinshi (metropolitan) degree. Hanlin Academy or "Office of the Forest of Brushes" was founded in 738, and once it gained control over rescript writing, became the preeminent scholarly institution of the inner court. The Yu Tang Jia Qi mark occurs on porcelain from the Jiajing, Wanli, Tianqi, Chongzhen, Shunzhi and Kangxi periods in differing calligraphic forms and means "Beautiful Vessel for the Jade Hall". Porcelains with this mark are considered to be rare.

The shoulder and lid with bands of ruyi heads, a band of petal lappets above the base and a band of vine scrolls around the neck. Old Japanese wood box with inscription to lid and matching textile straps. (2)

Literature comparison: Compare with a blue and white bowl with closely related decorations in the British Museum, London, reference number C627.

Auction result comparison: For a blue and white box from the same period and with closely related decorations, but with a Fu Gui Jia Qi mark, see Christies Paris in Art d'Asie, 21 - 22 June 2016, lot 161, sold for EUR €27,500.

青花將軍罐，嘉靖，“玉堂佳器”款
中國，1522-1566。底足上有“玉堂佳器”雙圈四字款。削肩鼓腹，六個青花開光牡丹蓮花菊花石榴紋。

來源：W. R. Hodgson 上世紀五十年代在東京國立美術館小山富士夫的建議下購於東京，自此在家族中保存。上校William Roy Hodgson 先生(1892-1958)，澳大利亞外交官，聯合國《人權宣言》起草委員會成員。
品相：良好，完全原始狀態，一些磨損，表面輕微劃痕與燒製瑕疵，一道鑲金修補，蓋鈕黏貼過，唇沿及蓋上各有一小段發絲裂縫。
重量：1,704 克含蓋
尺寸：高 25 厘米含蓋

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



290

A WUCAI BALUSTER 'FISH' JAR, TRANSITIONAL PERIOD

China, 17th century. Finely decorated in emerald-green and lime-yellow enamels as well as iron-red above the glaze to depict mullet, sole, bream and perch swimming amidst lotus and various other aquatic reeds, all within four lozenge-shaped cartouches.

Provenance: From an old European private collection.

Condition: Old wear and traces of use, firing flaws and pitting, minimal glaze lines and flakes, all as expected on wares from this period. Overall good original condition.

Weight: 2,870 g

Dimensions: Height 26 cm

Mullet, sole, bream and perch together are a symbol of 'good descent, modest and honorable'. Also note the fine key fret, swastika, flames and ruyi bands, as well as the nicely potted convex base with its spiraling lines and stepped foot rim. The interior of the vase is glazed white. Single cobalt-blue circles around foot and neck.

Auction result comparison: Compare with a closely related 'fish' jar at Christies New York in The Tibor Collection: A Noble Eye for Chinese Export, 10 April 2019, lot 101, sold for USD \$8,750.

五彩開光“魚藻紋”罐，過渡時期
中國，十七世紀。如意形開光，內繪魚藻紋，肩部飾有如意紋。

來源：一個歐洲老私人收藏

品相：老磨損與使用痕跡，燒製瑕疵與窯砂，輕微釉面開片，符合其年代。整體原始品相良好。

重量：2,870 克

尺寸：高 26 厘米

Estimate EUR 800,-

Starting price EUR 400,-



291

A CARVED LONGQUAN WALL VASE, MING

China, 16th century. The olive-stone-shaped vase raised on a lotus base, carved on each face of the bulbous body with a panel containing a large flower blossom on leafy tendrils, beneath bands of flowers and coins on the waisted neck, all covered by a thick olive-green celadon glaze.

Provenance: From a Slovakian private collection.

Condition: One chip around the mouth exterior, some crackling, minor wear and firing irregularities.

Weight: 1,249 g

Dimensions: Height 25.4 cm

Literature comparison: Compare with a related pair of similarly decorated Longquan celadon vases, Ming dynasty, illustrated in Longquan Celadon of China, Zhejiang Province, 1998 pl.141.

AUCTION RESULT COMPARISON

Compare with a closely related wall vase offered by Bonham's London (New Bond Street) in Fine Chinese Art on 12 November 2015, lot 33, bought-in at GBP £8,000-£12,000.



龍泉青釉刻花紋掛瓶，明代

中國，十六世紀。橄欖石形花瓶下一蓮花基座，飾卷葉大花紋，全身覆蓋厚厚的橄欖青釉。

來源：斯洛伐克私人收藏

品相：瓶口一小開口，一些小碎裂，輕微磨損與燒製瑕疵。

重量：1,249 克

尺寸：高25.4 厘米

Estimate EUR 2,000,-

Starting price EUR 1,000,-



292

A BLUE AND WHITE 'EIGHT IMMORTALS' JAR, WANLI MARK AND PERIOD

China, 1573-1619. Finely painted in deep cobalt-blue under an unctuous glaze. The six-character mark is neatly painted within a double circle to the circular base.

Provenance: From a private estate in Massachusetts, USA. By repute in the same family since the earlier 1900s and thence by descent. Old collectors label to base.

Condition: Good condition with one tiny flake to foot rim, one very short hair line to lip, old wear and traces of use, some firing irregularities, minor pitting, all as expected on wares from this period.

Weight: 949.7 g (the vase) and 36 g (the lid)
Dimensions: Height 15 cm (without the lid) and 17 cm (with the lid)

This jar is painted with the Eight Taoist Immortals walking in procession over sea waves. Each Immortal can be identified by their physical features, dress, and the individual attributes in their hands. The base is painted with a band of ruyi sprays while a band of scalloped arabesque floral design around the rim releases a canopy of swirling clouds that alternate with each figure. The jar is of globular shape, the body tapering slightly to a round foot with a recessed base.

Associated openwork hardwood lid, finely carved, dating from the later Qing dynasty. (2)

Literature comparison: Compare with closely related jar in the collection of the Walters Art Museum, Baltimore, USA, accession number 49.1525.



青花八仙罐，萬曆款及年代
中國，1573-1619。青花釉下彩，底足雙圈六字款。

來源：美國馬賽諸塞州私人遺產，據悉上世紀初期保存於同一家族至今，底足老藏家標籤。
品相：狀況良好，只有足部邊緣有小磕碰，唇部一根很短的髮絲縫，老磨損和使用痕跡，一些燒製瑕疵，輕微的凹痕。
重量：949.7 克 (瓶)；36 克 (蓋)
尺寸：高 15 厘米 (無蓋)；17 厘米 (含蓋)

Estimate EUR 5,000,-
Starting price EUR 2,500,-





293

A PALE CELADON GLAZED DUOMUHU EWER, MING DYNASTY

China, 1368-1644 or slightly earlier. The vessel sturdily potted in imitation of a monk's cap ewer with triple bowstring borders and associated knobs molded in high relief. The handle carved with mythical beasts.

Provenance: Old label from the National Museum of the Philippines to base. Since 1998, the NMP has been the principal regulatory agency in the restoring and safeguarding of important cultural properties, sites, and reservations throughout the Philippines, which has also resulted in various concerted deaccession efforts. Private collection, England, acquired from the above.

Condition: Excellent condition with old wear, traces of use and extensive calcification inside, probably from earlier usage as a vase or flowerpot. The lid is lost.

Weight: 1501 g

Dimensions: Height 26.5 cm

The 'monk's cap' or duomuhu shape is derived from a Tibetan prototype, bey-lep, used for storing milk tea in Lamist monasteries. The bottom with a raised foot rim and recessed base.

青白釉多穆壺，明代

中國，1368-1644 或更早。壺上部如僧帽，壺身三道橫紋，可見鼓釘。神獸紋執柄。

來源：壺底有菲律賓國立美術館館藏標籤。英國私人收藏。

品相：品相極好，老磨損，使用痕跡，內部鈣化嚴重，可能之前被用做花盆。壺蓋遺失。

重量：1501 克

尺寸：高 26.5 厘米

Estimate EUR 500,-

Starting price EUR 250,-

294

AN ARCHAISTIC LONGQUAN TRIPOD CENSER, MING DYNASTY

China, 1368-1644. The heavily potted vessel is covered by an unctuous celadon glaze with fine crackling. The well and base are unglazed, revealing the buff-colored ware. The outside is covered with three rows of raised horizontal flanges.

Provenance: Purchased from Malcolm Clarke in 1994, the original invoice is accompanying this lot. From the Collection of The Late Brian and Josie Lister, The Old Rectory, Widdington, United Kingdom, and thence by descent. Brian Lister (1926 – 2014) was one of Britain's greatest racing car builders. From its inception in 1954, Lister quickly became a benchmark for the front-engine sports racing car. The Lister 'Knobbly', as it was known, had few competitors.

Condition: Excellent condition with some wear, firing flaws, pitting and traces of use. One microscopic chip to foot.



Brian Lister (1926 – 2014)

Weight: 3.4 kg

Dimensions: Diameter 33 cm

Note the three distinct ruyi-shaped feet.

仿古龍泉三足爐，明代

中國，1368-1644。胎體重，施青釉，細小開片。爐內外底部都未上釉，留淺黃色胎。

來源：1994年從Malcolm Clarke 購得，拍品中包括當年購買憑證。來自Brian and Josie Lister收藏，英國維丁頓老教區，保存至今。Brian Lister (1926 – 2014) 曾是英國最大賽車製造商，奠定前引擎跑車的基準。

品相：品相極好，一些磨損，燒製瑕疵，使用痕跡。足部有一個極小的磕損。

重量：3.4 公斤

尺寸：直徑33 厘米

Estimate EUR 500,-

Starting price EUR 250,-





295

A LARGE LONGQUAN CELADON VESSEL, FANG LEI, MING DYNASTY

China, 1368-1644. Sturdily potted in the form of an archaic bronze wine vessel and covered overall by an unctuous sea-green glaze with intentional crackling throughout.

Provenance: The Herbert F. Johnson Museum of Art deaccession. Minuscule matching inventory numbers "88.61.8" painted to lid and base. Old paper labels reading "WARE IN TAOT'IEH MOTIF. LATE MING DYNASTY, 1600 AD". The museum is located at Cornell University in Ithaca, New York. Its collection includes more than 35,000 works of art and was designed by architect I.M. Pei. Established in 1953, it is named after its primary benefactor, Herbert Fisk Johnson, head of S.C. Johnson & Sons.

Condition: Superb condition with minor wear and two small chips to inner lip, not visible from the outside. Extremely rare in this state of preservation!



The Herbert F. Johnson Museum of Art

Weight: 5.9 kg
Dimensions: 42.8 cm

Celadon vessels of archaic form were made in the Longquan and Guan kilns from as early as the Southern Song dynasty and continued throughout the Ming dynasty. For example, fragments of such vessels were recovered from the Laohudong kiln site, Hangzhou.

Each side of the tapering vessel is divided into horizontal registers. The neck and lid with molded pairs of confronting birds in high relief, above a band

at the shoulder with pairs of sun whorls flanking taotie mask on the two main sides and bovine-head ring handles on the narrow sides. The lower register with a pair of confronting birds centered by a flattened bovine-head motif. One main side with the typical loop handle for wine-pouring, bearing a carved lingzhi motif. All supported on a tall flared foot, the sides with their characteristic flanges. The domed pitched-roof cover is surmounted by a rectangular handle.

Literature comparison: A Longquan celadon example of a Zun dated to the Southern Song period, from the collection of the Tokyo National Museum, was included in the exhibition "Longquan Ware: Chinese Celadon Beloved of the Japanese", Yamaguchi, 2012, pl. 29. For comparison with a bronze Fang Lei from the Zhou Dynasty see Sotheby's New York, Chinese Works of Art, 21 September 2005, lot 146.

AUCTION RESULT COMPARISON

For another archaistic Longquan vessel from the Yuan-Ming period, Zun, see Christies Hong Kong, Chinese Ceramics and Works of Art, 2 October 2017, lot 108, sold for HKD \$687,500.



一件大型龍泉窯青瓷方瓶，明代
中國，1368-1644。仿古酒器，全體施潤澤的青綠開片釉。

來源：Herbert F. Johnson 美術館館藏解體，底部可見原館收藏編號 "88.61.8" 及 "WARE IN TAOT'IEH MOTIF. LATE Ming Dynasty, 1600 AD"。美術館坐落於紐約Cornell University 大學，收藏了35,000 多件藝術品，美術館為設計大師貝聿銘設計。建立於1953年，以Herbert Fisk Johnson名字命名，他曾是S.C. Johnson & Sons的總裁。

品相：品相良好，輕微磨損，內邊沿兩道小嗑裂，外部不可見。極罕見！
重量：5.9 公斤
尺寸：42.8 厘米

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



296 A LONGQUAN 'PEONY' CELADON DISH, EARLY MING DYNASTY

China, 14th-15th century. The heavily potted and fluted circular plate with its steep sides, raised lip and recessed base is entirely covered by a thick sea-green glaze leaving and unglazed ring to the base, burnt to orange. The well with a peony spray.

Provenance: The Herbert F. Johnson Museum of Art deaccession. Minuscul inventory number "75.56.2" painted to base. The museum is located at Cornell University in Ithaca, New York. Its collection includes more than 35,000 works of art and was designed by architect I.M. Pei. Established in 1953, it is named after its primary benefactor, Herbert Fisk Johnson, head of S.C. Johnson & Sons.

Condition: Fine condition with old wear and surface scratches, firing irregularities, pitting and kiln grit, all as expected on wares from this kiln and period.

Weight: 1,683 g
Dimensions: Diameter 28.5 cm

龍泉青瓷暗刻牡丹折沿盤，明初
中國，十四至十五世紀。胎體重，凹盤，陡壁，海水綠色釉，盤底未施釉，燒後成橘色。盤中央暗刻牡丹紋。

來源：Herbert F. Johnson 美術館館藏解體，底部可見原館藏收藏編號 "75.56.2"。美術館坐落於紐約Cornell University 大學，收藏了35,000 多件藝術品，美術館為設計大師貝聿銘設計。建立於1953年，以Herbert Fisk Johnson名字命名，他曾是S.C. Johnson & Sons的總裁。
品相：品相良好，有老磨損及表面劃痕，燒製瑕疵，有窯砂，符合來自此年代的特徵。
重量：1,683 克
尺寸：直徑28.5 厘米

Estimate EUR 500,-
Starting price EUR 250,-



297 A CARVED LONGQUAN 'LOTUS' BOWL, MING DYNASTY

China, 15th-16th century. Of deep form rising from a short foot carved with a key fret band, the steep sides carved around the exterior with a continuous band of lotus blooms amid their vines and leaves.

Provenance: Private Scottish collection. By repute in the same family since the earlier 20th century.

Condition: Good condition with some wear and minor surface scratches, mostly to the well.

Weight: 2,211 g
Dimensions: Diameter 27.5 cm

The inside carved with a further dense scrolling lotus band around a large central medallion with an incised diaper pattern, covered overall with a deep olive-green glaze, thinning on the ridges and pooling in the recesses, reserved inside the foot rim with a single band revealing the body underneath burnt a pale orange-red in the firing.

With a finely carved openwork hardwood base standing on five feet and with ribbed decorations, dating from the mid-to late Qing dynasty. (2)

龍泉窯青瓷蓮紋碗，明代
中國，十五至十六世紀。短圈足，深碗，暗刻花卉紋。

來源：蘇格蘭私人收藏，據說從二十世紀初保存在同一家族至今。
品相：品相良好，一些磨損和輕微表面劃痕，大多在碗內。
重量：2,211 克
尺寸：直徑27.5 厘米

Estimate EUR 500,-
Starting price EUR 250,-



298

A LARGE LONGQUAN 'PEONY' DISH, EARLY MING DYNASTY

China, 14th-15th century. The fluted circular plate with raised lip and foot rim, recessed base, entirely covered by a deep sea-green glaze and with a finely carved peony spray in the center.

Provenance: The Herbert F. Johnson Museum of Art deaccession. Minusculé inventory number "75.56.3" painted to base. The museum is located at Cornell University in Ithaca, New York. Its collection includes more than 35,000 works of art and was designed by architect I.M. Pei. Established in 1953, it is named after its primary benefactor, Herbert Fisk Johnson, head of S.C. Johnson & Sons.

Condition: Fine condition with old wear and surface scratches, minor firing irregularities.



The Herbert F. Johnson
Museum of Art

Weight: 2,898 g
Dimensions: Diameter 34.5 cm

The heavily potted dish with steep sides, the thick celadon glaze leaving and unglazed ring to the base, burnt to orange.

Auction result comparison: For a closely related dish see Christies South Kensington, Interiors, 7 November 2012, lot 608, sold for GBP £6,250.

大型龍泉窯青瓷牡丹紋折沿盤，明初
中國，十四至十五世紀。全盤施青綠色釉，盤中央底暗刻牡丹紋。

來源: Herbert F. Johnson 美術館館藏解體，底部可見原館藏收藏編號 "75.56.3"。
。美術館坐落於紐約Cornell University 大學，收藏了35,000 多件藝術品，美術館為
設計大師貝聿銘設計。建立於1953年，以Herbert Fisk Johnson名字命名，他曾是
S.C. Johnson & Sons的總裁。

品相：品相良好，有老磨損及表面劃痕，輕微燒製瑕疵。
重量：2,898 克
尺寸：直徑34.5 厘米

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

299

A RETICULATED HEXAGONAL PORCELAIN LANTERN, KANGXI

China, 1662-1722. Each side with a central, recessed roundel enameled with peonies, prunus and chrysanthemum, all set within neatly modeled openwork panels framed by iron-red floral borders, the conforming base similarly reticulated. (2)

Provenance: From an old European private collection.

Condition: Wear and traces of use, some firing flaws. The lantern with few old repairs, quite well visible, no spraying. The base in excellent condition.

Weight: 1,017.8 g (total)

Dimensions: Height 29.5 cm (total)

Note that early examples of this type of lantern are quite rare and almost never appear in good condition, due to the highly fragile nature of their design. They are not to be confused with late Qing or Republic era examples, which typically have neon colors and pressed (not modeled) openwork panels.

開光鏤空花卉紋六角燈罩，康熙

中國，1662-1722。鐵紅釉花卉紋，開光內可見牡丹菊花等。原始匹配底座。

來源：歐洲私人收藏

品相：磨損及使用痕跡，一些燒製瑕疵。一些明顯的舊時修補，未噴塗。底座品相良好。

重量：1,017.8 克 (總重量)

尺寸：總高 29.5 厘米

Estimate EUR 400,-

Starting price EUR 200,-



300

A FAMILLE ROSE BRUSH POT, BITONG, QING DYNASTY

China, 19th – early 20th century. Finely decorated in crisp enamels to depict a continuous scene of young women with their playing children in a garden compound below a Bodhi tree.

Provenance: From the personal collection of James Henry Taylor, Royal Navy Sub-Lieutenant, who served at HM Naval Base Tamar, Hong Kong. Thence by descent in the same family.

Condition: Fine condition with some wear and firing imperfections. The base with two firing cracks and several associated hairlines.

Weight: 980 g

Dimensions: Height 13.8 cm

Note the apocryphal Qianlong six-character seal mark painted in iron red to the base.

粉彩筆筒，清代

中國，十九至二十世紀初。園中貴婦嬰戲圖。

來源：James Henry Taylor私人收藏，皇家海軍副官，曾服役於香港海軍基地。自此保存在同一家族。

品相：品相良好，一些磨損和燒製瑕疵。底部兩道燒製裂縫，一些髮絲縫。

重量：980 克

尺寸：高 13.8 厘米

Estimate EUR 400,-

Starting price EUR 200,-



301

A FAMILLE VERTE 'ROULEAU' VASE, KANGXI PERIOD

China, 1662-1722. Continuous scene from a historic theatrical epic with two dignitaries and an attendant, possibly Romance of the Three Kingdoms, all picked out in rich green, aubergine and yellow enamels, as well as black and iron-red above the glaze.

Provenance: From an English private collection, by repute acquired in Japan before 1940, and thence by descent in the same family.

Condition: Pristine condition with only minor wear and firing flaws. Rare!

Weight: 659.5 g

Dimensions: Height 23.4 cm

The cylindric vessel is neatly potted and tapers slightly towards the shoulder, on which rests a widely sprawling neck with a broad ring around its base. Also note the finely painted bamboo around the neck. Old Japanese wood box with matching textile straps. (2)

硬彩棒槌瓶，康熙

中國，1662-1722。可能為京劇三國人物場景，釉上綠紫黃黑鐵紅琺瑯彩。

來源：英國私人收藏，1940年前購於日本，自此保存于同一家族

品相：原始品相，僅輕微磨損與燒製瑕疵，極為稀有

重量：659.5 克

尺寸：高 23.4 厘米

Estimate EUR 800,-

Starting price EUR 400,-



302

A SMALL WUCAI SLEEVE VASE, CHONGZHEN

China, 1627-1644. The vase is of elongated cylindrical form tapering to a waisted neck and finely painted with a continuous narrative scene of an official, his attendant and probably a merchant in an elegant garden beside a crane and craggy rocks, mountains in the background.

Provenance: From a British private estate.

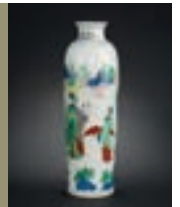
Condition: Superb condition with some wear and minimal surface scratches as expected on a vase from this period, one minuscule glaze flake to lip, probably from firing. Rare in this fine state of preservation!

Weight: 798.3 g

Dimensions: Height 25.3 cm

AUCTION RESULT COMPARISON

Compare with an almost identical Vase at Bonham's London in Chinese and Works of Art, 5 November 2012, lot 35, sold for GBP £3,500.-



小五彩棒槌瓶，崇禎

中國，1627-1644。瓶身細長，短頸，五彩描繪官員游園場景。

來源：英國私人遺產

品相：品相極好，一些磨損，表面輕微劃痕，瓶口部有一小道釉面開片，可能是燒製時產生的。極為稀有。

重量：798.3 克

尺寸：高 25.3 厘米

拍賣歷史：幾乎一模一樣的五彩棒槌瓶曾在2012年11月5日倫敦邦翰思中國文物拍賣場，拍號35，成交價GBP £3,500.-

Estimate EUR 600,-

Starting price EUR 300,-

303

**A FAMILLE VERTE BRUSH POT,
BITONG, KANGXI PERIOD**

China, 1662-1722. Enameled with a continuous scene of a lady and a dignitary about to engage in amorous pursuits, the background with a garden table, three stools, a finely painted book and ruyi scepter.

Provenance: From a private estate in the United Kingdom.

Condition: Superb condition with minor wear and some firing flaws and minuscule pitting, all exactly as expected on wares from this group.

Weight: 615.2 g

Dimensions: Height 12.3 cm

The heavily potted brush pot is of cylindric shape, the thick white glaze leaving an unglazed broad ring to the base, partially burnt to orange, with a small recessed white-glazed base.

Auction result comparison: Compare with a related bitong of nearly identical size at Christies in Interiors, 6 November 2013, lot 970, sold for GBP £11,250.

硬彩筆筒，康熙

中國，1662-1722。琺瑯彩園中一對男女嬉戲場景。

來源：英國私人遺產

品相：品相極好，輕微磨損和一些燒製瑕疵，微小砂點。

重量：615.2 克

尺寸：高 12.3 厘米

Estimate EUR 800,-

Starting price EUR 400,-





304

**A FAMILLE
VERTE 'LADIES'
BALUSTER VASE,
KANGXI**

China, early 18th century. Vividly enameled with a continuous scene of noble ladies and their children enjoying leisurely pursuits on a terrace overlooking a garden with craggy rocks and a Bodhi Tree.

Provenance: From an English private estate.

Condition: Pristine condition with old wear, minor traces of use, minimal firing flaws and some pitting, all exactly as expected on a vase from this period.

Weight: 3.8 kg
Dimensions: Height 45.2 cm

The shoulder is decorated with iron-red flower-heads on a scroll ground, all beneath a continuous river and mountain scene around the neck. The foot rim with a lappet border. The base with a double circle painted in cobalt-blue under the glaze.

Auction result comparison: For a closely related decoration of the shoulder and neck see Bonham's London in The Roy Davids Collection of Chinese Ceramics, 6 Nov 2014, lot 64, sold for GBP £9,375 and for another vase with a closely related 'ladies' subject see lot 66 in the same sale, sold for GBP £12,500.

硬彩圖中貴婦捧槌瓶，康熙中國，十八世紀初。硬彩描繪圖中貴婦兒童嬉戲圖。

來源：英國私人遺產
品相：原始品相，輕微磨損與使用痕跡，輕微燒製瑕疵，一些點蝕，更加證明其年代。
重量：3.8 公斤
尺寸：高 45.2 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-

305

A LARGE POWDER-BLUE AND GILT-DECORATED BALUSTER JAR, KANGXI

China, 1662-1722. The body of the vase finely decorated in gilt with scrolling lotus and pendant ruyi chimes, the shoulder with a circumferential band of bamboo and lotus, the mouth exterior and foot with lapet borders.

Provenance: Old Austrian private collection.

Condition: Superb condition with wear to the gilt and firing irregularities.

Weight: 13.3 kg

Dimensions: Height 53 cm

Auction result comparison: Compare with a related jar, significantly smaller and with the gilt almost entirely worn off, sold by Sotheby's New York in Fine Chinese Ceramics & Works of Art on 16 September 2009 in New York, lot 195, for USD \$10,625.

大型灑藍釉描金罐，康熙
中國，1662-1722。描金罐主體飾有精美的描金纏枝蓮紋與如意紋，肩部飾有環繞的竹和蓮花帶，罐口和足部有仿古紋飾帶。

來源：奧地利老私人收藏

品相：品相極好，描金磨損和燒製缺陷。

重量：13.3 公斤

尺寸：高 53 厘米

Estimate EUR 600,-

Starting price EUR 300,-



306

A SMALL FAMILLE VERTE DISH, KANGXI

China, c. 1680. The lobed rim and highlights gilt, enameled with a pheasant perched on a rocky outpost surrounded by craggy rockwork, flowers, and butterflies. The exterior rim with a band of flowers and foliate vines.

Provenance: Collection of Georg Weishaupt, Berlin (old collector's label with number).

Georg Weishaupt (1906-2004) was a German businessman who amassed a large collection of Chinese porcelain, one of the first Europeans ever to do so. Many of his pieces can be viewed today in the Museum of Asian Art in Berlin. German private collection, acquired from the above.

Condition: Excellent condition with minor wear and firing irregularities.

Weight: 209.9 g

Dimensions: Diameter 16.2 cm

硬彩花鳥小碟，康熙

中國，約1680。淺淺的邊緣，高雅的描金，碟中一隻雉鷄立於山石上，四周花蝶環繞。外邊緣纏枝花卉紋。

來源：柏林Georg Weishaupt收藏（見老藏家編號標籤）。Georg Weishaupt (1906-2004) 是一位德國商人，曾經擁有一個大型中國瓷器收藏，這是歐洲有史以來最早的一個相關收藏。這個收藏中很多藏品現如今可在柏林亞洲美術館見到。德國私人收藏，購於上述舊藏。

品相：品相極好，輕微磨損及燒製瑕疵

重量：209.9 克

尺寸：直徑16.2 厘米

Estimate EUR 400,-

Starting price EUR 200,-



307

A GILT-DECORATED POWDER-BLUE BALUSTER VASE, KANGXI

China, 1662-1722. Of hexagonal baluster form and finely painted in gold around the body with a palace amid manifold calligraphies, the waisted neck with prunus, bamboo and orchids, all between various forms of bands, flanked by pairs of stylized dragon handles.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Old collector inventory numbers and inscriptions painted in black ink to base. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.



Georg Weifert (1850-1937)

Condition: Good condition. Minor firing flaws to one handle and foot rim. Some wear to gilding. Single drilling to base.

Weight: 6.7 kg

Dimensions: Height 53.2 cm

Literature comparison: Compare with a related pair of hexagonal powder blue-glazed vases, 18th century, but with later European ormolu gilt-bronze mounts, illustrated by John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, vol. II, London, 2016, p.561, nos.1358-1359.

AUCTION RESULT COMPARISON

Compare with a closely related pair of vases at Bonham's London in *Fine Chinese Art*, 7 November 2019, lot 74, bought-in at GBP £10,000.



霽藍釉描金雙耳瓶，康熙

中國，1662-1722。六角形瓶，霽藍釉底，描金花卉紋亭臺樓閣以及詩詞，龍形雙耳。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。底部可見黑色老藏家收藏標簽。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：品相良好，執耳與足部邊沿有輕微燒製瑕疵。描金處有一些磨損，底部有一個鑽孔。

重量：6.7 公斤

尺寸：高 53.2 厘米

拍賣歷史：一對相似的描金雙耳瓶2019年11月7日于倫敦邦翰思以GBP £10,000成交。

Estimate EUR 800,-

Starting price EUR 400,-



308

A LARGE BLACK CERAMIC 'BRONZE IMITATION' ARCHAISTIC VASE, HU, WITH DONOR SEALS

China, 18th century or earlier. With three donor seals, including "Chen Wenjiao yin" and "Jingbo". Sturdily potted in imitation of a patinated bronze hu vase in the style of the Song to Ming dynasties.

Provenance: German private collection.

Condition: Old wear and casting flaws, the upper rim with some chips, the foot rim with minor losses, the vase with several old cracks.

Weight: 4,386 g

Dimensions: Height 48.3 cm

The vase with two curved handles issuing from dragon heads, the sides with circular reserves showing cherry blossoms and lotus with lingzhi, the upper rim with a leiwen band, florets and pendant lappets, the splayed foot with diaper patterns.

Literature comparison: For other vases made to imitate archaic bronze vessels compare: Regina Krah, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London 1994, no. 953 for a Qianlong vase; Kangxi Yongzheng Qianlong, Hong Kong 1989, p. 394, no. 75 for a green-glazed and gilt example in the Palace Museum, Beijing; Qian Zhenzong, *Qingdai ciqi shangjian*, Hong Kong 1994, no. 152 for a fanghu with a blue-green 'patina' and gilt relief decoration, and no. 153 for a brown-glazed hu; John Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, pl. 252 for a gilt gu vase and pl. 253 for a Jiaqing-marked jar imitating inlaid bronze.

仿青銅黑瓷雙耳壺，藏家印

中國，十八世紀或更早。三枚藏家印，包括“陳文教印”和“靜伯”。鑒定模仿宋代至明代風格的青銅壺。

來源：德國私人收藏

品相：老磨損，製作缺陷，上部邊沿有一些磕損，足部邊緣有些微缺損，花瓶有一些老開裂。

重量：4,386 克

尺寸：高48.3 厘米

Estimate EUR 800,-

Starting price EUR 400,-



309

A YIXING ZISHA INKSTONE BOX, QING DYNASTY

China, 18th-19th century. The finely modeled and heavy clay body is of a deep brown tone throughout. The lid shows two sinuous, opposed chilong in shallow relief, additionally decorated with fine incision work.

Provenance: From an English private collection.

Condition: The box shows extensive old wear, some surface scratches and minor nicks here and there. The foot rim and inner lip with few minute chips. The box was once completely covered in black ink, which is now mostly worn off.

Weight: 625.1 g

Dimensions: 12.4 x 8.8 x 4 cm

The base with a four-character Qianlong seal mark in a square reserve.

宜興紫砂墨盒，清代

中國，十八至十九世紀。造型精美，紫砂土沉重，整體成深褐色。蓋子上有兩個彎曲的螭龍，淺浮雕。

來源：英國私人收藏

品相：盒子顯示出大面積磨損，表面局部有划痕，腳邊和內沿上有微小的碎屑。盒子曾經被黑墨裝滿，現在大部分已經消耗了。

重量：625.1 克

尺寸：12.4 x 8.8 x 4 厘米

Estimate EUR 400,-

Starting price EUR 200,-



310

**A YIXING ZISHA FIGURE
OF AN IMMORTAL,
17TH-18TH CENTURY**

China, late Ming to early Qing dynasty. The finely modeled clay body is of a deep brown tone with shades of caramel brown throughout. Some highlights, such as the many holes in his gown, are neatly picked out in black lacquer.

Provenance: From an Austrian private collection. By repute acquired in the local market before 1980 and thence by descent in the same family.

Condition: Superb condition with some old wear, soiling and minor firing flaws. The figure may once have held a separate stick or pole. The hardwood base is attached to the statue and may only be removed by a professional (we will under no circumstance attempt to remove it, even though a signature or inscription may be situated on the underside). The base shows significant traces of use and its lower section is loose.

Weight: 2,258 g including the hardwood base
Dimensions: 34.3 cm without the base and 38 cm with the base

The immortal is shown standing with raddled gown and headgear. His face, with contemplative expression, is carved with pronounced eyes and a crisply rendered beard, to which his gnarled hands and feet are in stark contrast.

Carved hardwood base with four feet and finely incised lappet border in slight relief, dating to the later Qing dynasty. (2)

Auction result comparison: Compare with a related Yixing Zisha figure of Shakyamuni from the same period at Christies New York, in Fine Chinese Ceramics and Works of Art, on 16 September 2016, lot 1339, sold for a hammer price of USD \$40,000.

宜興紫砂仙人像，十七至十八世紀中國，明末清初。造型精美，紫砂成深棕色調，整個為焦糖棕色。一些亮點，比如袍子上的許多大孔，讓人物塑造更加生動。

來源：奧地利私人收藏，據說1980年前購於當地市場，自此保存在同一家族至今。

品相：狀況極佳，有磨損，弄髒和輕微的燒傷瑕疵。人物可能曾經用單獨的棍子或桿子固定。硬木底座固定在雕像上，只能由專業人員拆除（在任何情況下我們都不會嘗試拆除，即使底部可能有簽名或題詞），底座也顯示出明顯的使用痕跡，其下部很鬆散。

重量：含硬木底座總重2,258 克
尺寸：34.3 厘米不含底座，38 厘米含底座

Estimate EUR 1,500,-
Starting price EUR 750,-





311 A DEHUA 'PRUNUS' VASE, QING DYNASTY

China, 18th-19th century. The pear-shaped body rising from a slightly spreading foot with broad foot rim to a tall flaring neck, finely applied with prunus sprays in high relief, stemming from branches of gnarled wood forming the handles.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Excellent condition with only minor wear. Minor firing flaws. The glaze with intentional crackling.



Georg Weifert (1850-1937)

Weight: 548.8 g
Dimensions: Height 21 cm

Note the finely incised key fret border at the neck.

德化長頸雙耳瓶，清代
中國，十八至十九世紀。梨形瓶身，高圈足，長頸，肩部貼梨花枝，樹枝形雙耳。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：品相極好，僅有些微磨損，輕微燒製瑕疵，釉面有刻意而為的開片。

重量：548.8 克
尺寸：高 21 厘米

Estimate EUR 600,-
Starting price EUR 300,-

312 A MOLDED IVORY-GLAZE BRUSH POT, BITONG, QING DYNASTY

China, 19th century. Circumferential scene with cranes and birds amongst pine, blossoming prunus and rockwork, all in high relief and entirely covered by a voluptuously dripping and finely crackled glaze above the soft paste porcelain.

Provenance: From an English private collection.

Condition: Good condition with only one minuscule loss to the feathers of one bird and two minute glaze flakes to inner lip.

Weight: 1,148 g (bitong) and 343.8 g (stand)
Dimensions: Height 14 cm (bitong) and 18.5 cm (bitong with stand)

Note the neatly impressed apocryphal Qianlong six-character seal mark at the base. Finely carved openwork hardwood base, possibly Zitan, likely dating back to the same period as the bitong itself, the wood with a naturally grown dark patina. (2)

象牙色釉筆筒，清代
中國，十九世紀。表面貼塑松下仙鶴、假山與花鳥。

來源：英國私人收藏
品相：品相良好，只有在一隻鳥的羽毛上有輕微磕損，筒內邊緣有輕微釉面開片。
重量：1,148 克 (筆筒)，343.8 克 (底座)
尺寸：高 14 厘米 (筆筒)，18.5 厘米 (總高)

Estimate EUR 600,-
Starting price EUR 300,-





313
A RARE DEHUA
FIGURE OF GUANYIN,
BOJI YUREN,
QING DYNASTY

China, 19th century. The elegant figure of the Guanyin is standing on a base of swirling clouds from which a dragon head is emerging. The reverse with an impressed four-character seal mark Boji Yuren "virtue extends to all, even fishermen". Above seal mark is a double-gourd mark reading He Chaozong.

Provenance: From a Hungarian private collection.
Condition: Superb condition with hardly any wear and only tiny firing irregularities. Extremely rare given the fragile nature of this statue!

Weight: 993.4 g
 Dimensions: Height 34.1 cm

Guanyin is shown with a serene expression, her hair elaborately coiffed with a topknot secured by a ruyi-shaped hairpin flanked by two flowers, covered almost entirely by a cowl, holding a lotus flower in her left, dressed in long robes embellished with beaded tassels, a lotus necklace across her chest. The mark of Boji Yuren is found according to P.J. Donnelly almost exclusively on figures. The present figure is rare for its modeling with the Goddess of Mercy, Guanyin, holding the lotus, whereas she is more often modeled holding a ruyi scepter or a scroll. The combination of the words Guan and Yin translates as 'She who always sees and pays attention to listening'.

Auction result comparison:
 Compare with another Dehua figure of Guanyin of similar size and bearing the same mark at Bonham's London in Fine Chinese Art on 17 May 2012, lot 1, sold for GBP £17,500.

德化白瓷觀音立像，何朝宗款，清代中國，十九世紀。觀音手持蓮花，立於龍上，龍頭高高擡起。

來源：匈牙利私人收藏
 品相：品相極好，一些磨損，輕微燒製瑕疵。
 重量：993.4 克
 尺寸：高 34.1 厘米

Estimate EUR 1,500,-
 Starting price EUR 750,-



314 A PAIR OF FAMILLE ROSE KINGFISHERS, QIANLONG

China, 1735-1796. The colorful birds perched on a hollow openwork tree-stump, their wings folded over their long tails, their heads slightly cocked in alert pose, their plumage decorated in vivid polychrome enamels, their distinct beaks in iron-red. (2)

Provenance: From the estate of an English collector.

Condition: Superb condition with only minor wear and a microscopic glaze flake to the tip of one beak. Extremely rare in this fine state of preservation!

Weight: 770.4 and 737.1 g
Dimensions: Height 20.1 and 20.4 cm

AUCTION RESULT COMPARISON

Compare with a closely related single Kingfisher at Christies New York in Chinese Export Art, 25 January 2011, lot 86, sold for USD \$7,500.



一對粉彩翠鳥，乾隆
中國，1735-1796。色彩鮮艷的翠鳥立於樹枝上，生動活潑，獨特的鳥喙上鐵紅釉。

來源：英國藏家遺產
品相：品相良好，輕微磨損，一個喙尖有一道極細的釉面開裂。極少見！
重量：分別為 770.4 與 737.1 克
尺寸：高 20.1 與 20.4 厘米
拍賣歷史：一件極相似的翠鳥于 2011 年 1 月 25 日在紐約佳士得中國外銷藝術品拍賣場，拍號 86，成交價 USD \$7,500。

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



315

A LARGE PAIR OF FAMILLE ROSE ROOSTERS, QIANLONG

China, 1735-1796. In mirror image standing on green bases with heads cocked in alert pose and one talon raised, their plumage picked out in vivid polychrome enamels, their combs and wattles in iron-red, each on an openwork plinth. (2)

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: One in superb condition. The other with old repair to comb and tiny chip to wattle. Both with firing imperfections, wear and traces of use.



Georg Weifert (1850-1937)

Weight: 4,440 g total
Dimensions: Height 39 cm each

一對大型粉彩雄雞，乾隆
中國，1735-1796。雄雞立於綠色鏤空底座上，昂首挺胸，多色琺瑯彩。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：一隻品相良好。另一隻有老修補。兩隻都有燒製瑕疵、磨損和使用痕跡。
重量：總 4,440 克
尺寸：各高 39 厘米

Estimate EUR 2,000,-
Starting price EUR 1,000,-



316

A VERY LARGE SANCAI-GLAZED PAIR OF BUDDHIST LIONS, QING DYNASTY

China, 18th century. Cast seated on separate openwork bases and entirely covered in lustrous emerald-green, aubergine and amber-yellow glaze. The fierce lions with deeply incised curly manes, a prominent urna on their foreheads, one holding his paw above a brocade ball and the other above a cub. Note the fine detail to their belts with suspended bells and central lion mask. (4)

Provenance: According to the present owner, this pair of Sancai Lions was acquired by his great-great-grandfather, a member of the Von Goretzki family, in the early 1800s to guard the entrance of the family castle in Poland. The translated provenance statement reads as follows: "My father's grandmother told us children that the Sancai Lions – she would call them 'foo dogs' – have been in the Goretzki family's possession for a long time. The Goretzki are an old noble family from Silesia. The 'foo dogs' could be seen in the background of a painting of my grandfather's grandfather. This great-great-grandfather held the title of a count and was a cavalry captain in the regiment of Christian Ludwig Schimmelpfennig von der Oye (1738-1812) around 1800. Unfortunately, almost all pictures and paintings were lost as we fled from the Red Army in 1945. My grandfather was shot to death and my grandmother, on the run with the servants and maids, was able to take only few valuable items, such as the silverware and a few paintings and art objects, including the 'foo dogs' which my father and subsequently I would inherit."



Family fleeing the Red Army on a rack wagon, East Prussia, winter 1945

Condition: Superb condition with no restoration whatsoever. Minor hairlines here and there as well as chips and small losses. Some weathering and little calcification. Overall this author would argue that these are by far the best preserved ever to appear on the market.

Weight: 78 kg (the pair)
Dimensions: Height 101 cm each



一對大型三彩佛獅，清代

中國，十八世紀。卷眉，大眼隆鼻，獅口微張，脖戴套環，上有鈴鐺，神態威風凜凜，不怒自威，極其傳神，坐於方形高台之上。一只獅子舉着爪子擱在繡球上，另一只獅子爪子按着幼崽。台座上沿有捲草紋，上下兩層有蓮瓣紋，胎體厚重。

來源：據目前的藏家所說，這對三彩獅子是他的來自 Von Goretzki 家族的曾曾祖父收藏。他曾在 1800 年代初期保衛波蘭家庭城堡的入口。經翻譯的來源聲明如下：“我父親的祖母告訴我們這些孩子，三彩獅子（她稱它們為“傻瓜狗”）已經存在於 Goretzki 家族很長一段時間了。Goretzki 家族是來自西里西亞的古老貴族家族。在我曾曾祖父的畫中，可以看到“傻瓜狗們”。這位曾曾祖父擁有伯爵頭銜，並在 1800 年左右成為 Ludwig Schimmelpfennig von der Oye (1738-1812) 團的騎兵隊長。不幸的是，1945 年當我們逃離紅軍時，幾乎所有的照片和繪畫都丟失了。我的祖父被槍殺致死，祖母與僕人和女傭一起逃亡，只能拿走一些貴重物品，例如銀器，一些繪畫和藝術品，其中包括“傻瓜狗們”，後來我父親和我繼承了他們。”
品相：極好的狀態，無任何修復。局部細小髮絲裂縫以及小缺損。有一些風化和很少的鈣化。總體而言之，我們認為這些是迄今為止市場上保存最完好的三彩獅子。
重量：一對 78 公斤
尺寸：各高 101 厘米

Estimate EUR 10,000,-
Starting price EUR 5,000,-



317
A LARGE SANCAI
GLAZED COCKEREL,
18TH CENTURY

China, late Kangxi to earlier Qianlong period. The biscuit figure realistically modeled standing on a rocky openwork plinth, the face with an alert expression, finely detailed with a crest and wattles, the feathery plumage glazed in green, yellow and aubergine enamels.

Provenance: American east coast private estate.

Condition: Overall good condition, with old repairs to tips of crest, beak and foot. Wear, small firing flaws and kiln grit.

Weight: 2,219 g
 Dimensions: Height 38.5 cm

一隻大型三彩雄雞，十八世紀
 中國，康熙晚期至乾隆早期。雄雞塑造
 形象生動，立於鏤空枝幹上，施綠黃紫
 三彩釉。

來源：美國東海岸私人遺產
 品相：總體品相良好，胸部、喙和腳的
 尖端有老修補，磨損，一些燒製瑕疵以
 及窯砂。
 重量：2,219 克
 尺寸：高 38.5 厘米

Estimate EUR 400,-
 Starting price EUR 200,-

318
A SMALL BISCUIT FIGURE OF
A RECUMBENT QILIN, KANGXI

China, early 18th century. The mythical beast finely modeled with bulging eyes, neatly incised fur and paws, bushy tail, distinct unicorn as well as openwork ears, nose and mouth, all glazed in emerald-green, lime-yellow and aubergine.

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

Condition: Superb condition with only minor wear, firing irregularities and kiln grit, all as expected on wares from this period.

Weight: 152.1 g
 Dimensions: Height 8.6 cm

素燒小麒麟，康熙
 中國，十八世紀初。神獸大眼凸出，濃密的毛髮，尾巴
 捲曲，局部鏤空，全身施綠黃紫三色釉。

來源：英國伯克郡私人收藏，自此保存於同一家族。
 品相：品相良好，輕微磨損，燒製瑕疵與窯砂，符合其
 年代特徵。
 重量：152.1 克
 尺寸：高 8.6 厘米

Estimate EUR 400,-
 Starting price EUR 200,-





319

A PAIR OF SAPPHIRE BLUE GLAZED PARROTS, KANGXI

China, 1662-1722. The two birds neatly modeled with protruding black eyes and pronounced aubergine beaks, both perched on an emerald-green-glazed openwork rock. The glaze with a smooth silky feel. (2)

Provenance: From a Canadian private estate.

Condition: Superb condition with some old wear and minor firing flaws only.

Weight: 1,291 g in total

Dimensions: Height 21.2 cm each

AUCTION RESULT COMPARISON

For a closely related pair of parrots from the same period see Christies New York in Chinese Export Art, 18 January 2017, lot 316, sold for USD \$9,375.



一對藍寶石色釉鸚鵡，康熙

中國，1662-1722。兩隻鳥塑造生動，黑眼睛，紫色喙，都立於綠釉鏤空山石上。表面釉面感覺如絲緞柔和。

來源：加拿大私人遺產

品相：品相良好，一些老磨損與輕微燒製瑕疵。

重量：總1,291 克

尺寸：各高 21.2 厘米

拍賣歷史：一對相似的鸚鵡于2017年1月18日在紐約佳士得中國外銷藝術品拍賣場，拍號316，成交價USD \$9,375。

Estimate EUR 800,-

Starting price EUR 400,-



320 A BISCUIT WATER DROPPER, KANGXI

China, 1662-1722. The porcelain modeled as a grotesque figure on a mound of clouds, squatting with a jar between his knees, with a gourd slung on his back and a cape of leaves. Note the finely incised details.

Provenance: From an English collection.

Condition: Perfect condition with only minor wear and firing imperfections.

Weight: 191.2 g
Dimensions: Height 8.5 cm

Painted in emerald-green, lemon-yellow, manganese-purple and blue glazes, the flesh left in biscuit. In the gourd is an opening, plugged with a long tubular stopper. Flat unglazed base.

This object must be considered as rare, especially given the fact that the matching stopper is still present and undamaged after 300 years.

Literature comparison: Compare with a pair of identical water droppers in the Victoria and Albert Museum, London, Salting Bequest, inventory no. C.1038&A-1910.

素燒水滴，康熙
中國，1662-1722。素燒塑造了一個騎于罐上的怪誕人物造型。脖子上一圈綠葉，腳踩雲紋。

來源：英國私人收藏
品相：品相完美，有輕微磨損和燒製缺陷。
重量：191.2 克
尺寸：高 8.5 厘米

Estimate EUR 1,200,-
Starting price EUR 600,-

321 AN IMPERIAL YELLOW BISCUIT WASHER, KANGXI

China, 1662-1722. Superbly modeled in the shape of an upturned lotus bud with a finely carved and incised collar of emerald-green glazed leaves around the neck.

Provenance: Paper label to base, inscribed "Choice Imperial Yellow & Fam. Verte Brush Pot, KANG HSI or late Ming. Constantinidi Colln. 32 GNS." Paper label "S.X. CONSTANTINIDI" inscribed with collection number "59" in brown ink. The Constantinidi collection is famous for some of the finest imperial porcelains, several of which were published by Soame Jenyns in *Later Chinese Porcelain*, London, 1951.
Condition: Excellent condition with minor old wear only. The inner walls almost entirely covered by remainders of black ink. Minimal firing irregularities.

Weight: 130.7 g
Dimensions: Diameter 7.2 cm

黃釉素燒筆洗，康熙
中國，1662-1722。蓮蓬形筆洗，頸部一圈綠葉紋。

來源：底部紙標籤 "Choice Imperial Yellow & Fam. Verte Brush Pot, KANG HSI or late Ming. Constantinidi Colln. 32 GNS." 以及 "S.X. CONSTANTINIDI" 與棕色墨水編號 "59"。Constantinidi collection 收藏以其珍貴的御用瓷器收藏聞名，其中個別瓷器已被出版于Soame Jenyns所著的*Later Chinese Porcelain*，倫敦 1951。
品相：品相極好，僅輕微老磨損。筆洗內有黑墨殘餘。細微燒製瑕疵。
重量：130.7 克
尺寸：直徑7.2 厘米

Estimate EUR 800,-
Starting price EUR 400,-





322
**A FAMILLE VERTE BISCUIT MODEL OF A HU,
 KANGXI PERIOD**

China, 1662-1722. The four sides finely carved with bands of archaic dragons amid key fret flanking Shou signs below mythical head handles in high relief. Glazed in lime-yellow, emerald-green and aubergine. The neck and foot with incised key fret borders.

Provenance: The Herbert F. Johnson Museum of Art deaccession. Originally with minuscule inventory number "85.97.2" and "TR 2479/2" painted to base, now partially worn off. The museum is located at Cornell University in Ithaca, New York. Its collection includes more than 35,000 works of art and was designed by architect I.M. Pei. Established in 1953, it is named after its primary benefactor, Herbert Fisk Johnson, head of S.C. Johnson & Sons.



**The Herbert F. Johnson
 Museum of Art**

Condition: Good condition with minor wear, some firing irregularities, an old chip to outer lip, hardly noticeable, as well as two tiny nibbles and one small chip to edges.

Weight: 1,915 g
 Dimensions: Height 27.2 cm

Archaistic vessels from this period, showing such fine quality of both carving and enameling, are very rare.

硬彩獸耳方壺，康熙
 中國，1662-1722。四面刻有仿古龍紋，中央為「壽」字。兩側獸形雙環耳。

來源：Herbert F. Johnson 美術館館藏解體，底部可見原館藏收藏編號「85.97.2」及「TR 2479/2」。美術館坐落於紐約 Cornell University 大學，收藏了 35,000 多件藝術品，美術館為設計大師貝聿銘設計。建立於 1953 年，以 Herbert Fisk Johnson 名字命名，他曾是 S.C. Johnson & Sons 的總裁。

品相：品相良好，些微磨損，一些燒製瑕疵，外沿有一道老磕裂，邊緣部分有小磕損。

重量：1,915 克
 尺寸：高 27.2 厘米

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



323

A COPPER-RED SILHOUETTE 'THREE FISH' BOWL, KANGXI

China, 1662-1722. Chenghua six-character mark within a double square painted in cobalt-blue to the base. The porcelain bowl with rounded sides and flaring rim rising from a cylindrical foot, decorated with three evenly spaced fish tinged with small areas of green and patches of liver-red.

Provenance: From the collection of Jerrold Schecter, a journalist for The Wall Street Journal and Time Magazine, serving as Times bureau chief in Tokyo, Moscow and the White House. The present bowl was acquired in Tokyo between 1964 and 1968.

Condition: Superb condition with only minor firing irregularities and old wear.



Jerrold Schecter

Weight: 805.6 g

Dimensions: Diameter 21.6 cm

This cup was produced in the imperial kilns of Jingdezhen in southern China during the reign of the Kangxi Emperor (1662-1722). The decoration of the three stylized fishes in underglaze copper red was made after a Ming original of the 15th century, and a mark of the Chenghua Emperor (1464-1487) is painted in the inside.

The practice of adding marks of earlier periods can often be seen on Chinese porcelain. In this case, the combination of the Chenghua mark with a decorative style of the Ming dynasty can be interpreted as an homage to the past and a form of reverence to earlier dynasties.

These rare silhouetted red-and-white Ming period and Ming style Kangxi wares used copper-red glazes rather than underglaze red pigments for their effects. The red fish may have been designed with the help of paper stencils.

Literature comparison: Chinese Glazes, Their Origins, Chemistry, and Recreation, Nigel Wood, London 2007, page 181. Also compare with Victoria and Albert Museum, C.108-1929.



Auction result comparison: Compare with a pair of stem cups bearing the same design, but with Xuande marks, at Sotheby's New York in Fine Chinese Ceramics & Works of Art, 11 September 2012, lot 15, sold for USD \$37,500.

仿明釉裏紅三魚紋碗，康熙

中國，1662-1722。碗底雙圈青花成化六字款。瓷碗圈足直挺，碗外壁用釉裏紅繪製三條魚，局部汎綠，生動活潑。

來源：來自 Jerrold Schecter 私人收藏，他曾是《華爾街日報》與《時代雜誌》記者，是《時代雜誌》在東京、莫斯科和白宮的主編。此碗是 1964 至 1968 年他在東京所購。

品相：品相優良，僅輕微燒製瑕疵與老磨損。

重量：805.6 克

尺寸：直徑 21.6 厘米

Estimate EUR 2,000,-

Starting price EUR 1,000,-

324

A FAMILLE ROSE 'DON QUIXOTE' PORCELAIN PLATE, CIRCA 1740

China, early Qianlong period. Richly enameled with the knight on horseback, the barber's basin on his head and the faithful Sancho Panza at his side, two deshable women peeking out from behind a tree.

Provenance: From a Munich, Germany, private collector.

Condition: Good condition with old wear, firing flaws and kiln grit, the gilding in fine preservation with only minor abrasion, few small flaws to the rim, mostly also from manufacturing, one minimal chip with an associated, almost invisible hairline, some glaze crackling most likely also from firing.

Weight: 379.1 g

Dimensions: Diameter 23.2 cm

After an engraving by J. Folkema inspired by C. A. Coypel drawings depicting the adventure of Don Quixote related in Chapter XXI of Cervantes' chef d'oeuvre, when the knight steals a brass barber's basin that he believes to be the enchanted helmet of the king Mambrin.

Literature comparison: See Hervouet and Bruneau, La Porcelaine des Compagnies des Indes, pages 194-195.

AUCTION RESULT COMPARISON

For an almost identical plate see Christies New York in Chinese Export Art, 21 January 2016, lot 63, sold for USD \$32,500.



粉彩堂吉訶德盤，約1740

中國，乾隆早期。珐琅彩描繪騎士坐於馬上，理髮師的洗手盆扣在頭上，忠實的桑喬·潘薩立於一側，兩位女子躲在樹後窺視。

來源：德國慕尼黑私人收藏

品相：品相良好，老磨損，一些燒製瑕疵和窯砂，描金處稍有磨損，邊沿部小缺損，可能是燒製缺陷，一道幾不可見的髮絲綫裂縫以及燒製時產生的開片。

重量：379.1 克

尺寸：直徑23.2 厘米

拍賣歷史：一件極其相似的粉彩盤在2016年1月21日紐約佳士得中國外銷藝術拍賣以 USD \$32,500 成交。

Estimate EUR 2,000,-

Starting price EUR 1,000,-



A TURQUOISE-GROUND FAMILLE ROSE 'FIVE BOYS' VASE, QING DYNASTY, MID 18TH-19TH CENTURY

China, Qianlong six-character seal mark in iron red at the base and possibly of the period (1736-1795). The vase is elaborately decorated with bats, eternal knots, peaches and multi-colored lotus sprays, set against a bright turquoise ground.

Provenance: À La Pagode, Paris (label). Georg Weifert (1850-1937), acquired from the above. Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia. During his lifetime he acquired a substantial art collection and was a frequent buyer of Chinese art in Paris between the wars. Many original purchase invoices from this period still exist, but not for the present lot. The vase with an old merchant paper label, probably Japanese, manually inscribed 'Qianlong', and another with a collector's number. The base bears an old paper label from 'A LA PAGODE, THÉ, PARIS, 46 RUE DES PETITS CHAMPS'. This merchant, founded in 1825, fully specialized in the trade of Japanese works of art in 1881. It is therefore very likely that this vase was in a Japanese collection already in the 19th century.



Georg Weifert (1850-1937)

Condition: Some wear and firing flaws. The head of the boy with the yellow coat has been reattached, his ruyi scepter and the tip of his hand are lost. Besides, the vase is in good condition.

Weight: 2,220.5 g (without the base)

Dimensions: Height 30.8 (the vase alone) and 36 cm (the vase with the base)

The mouth is encircled by a key fret border and a band of classic scroll. The short foot is decorated with a lappet band and another key-fret border. The shoulder is molded with two young boys, one was once holding a ruyi scepter, now lost, and the other holding a gold ingot. Three further boys are depicted to one side, climbing onto the vase.

The depiction of five boys on the present vase is particularly auspicious, as it signifies the saying wu zi deng ke, referring to the supreme achievement of one family whose five sons passed the civil service examination. The vase is also an auspicious symbol, as the word for vase, ping, contains the homophone for the word for peace, ping an.

With a fitted hardwood base, dating to the late Qing to early Republic period. (2)

Literature comparison: Several examples of famille rose vessels applied with figures from the Qianlong period are known, including a Qianlong underglaze-blue seal mark and period white ground famille rose vase molded with three boys from the Qing Court Collection in the Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 158, pl. 140. A turquoise-ground famille rose vase decorated with colorful floral roundels and molded with seven boys from the collection of Mr. M. D. Ezekiel (d. 1927), with an iron-red Qianlong seal mark and of the period, is illustrated by Hobson in *The Later Ceramic Wares of China*, London, 1925, pl. LX, fig. 2.

AUCTION RESULT COMPARISON

Compare with a closely related vase at Christies London in *Inspired Themes: A Fine Selection of Chinese Works of Art*, 10 May 2016, lot 78, sold for GBP £362,500.



松石綠釉粉彩五童瓶，清代，十八中期至十九世紀

中國，瓶底鐵紅釉乾隆六字款，可能為同一時期 (1736-1795)。瓶身纏枝花卉紋，飾中國，瓶底鐵紅釉乾隆六字款，可能為同一時期 (1736-1795)。瓶身纏枝花卉紋，飾有蝙蝠、吉祥結與纏枝蓮，松石綠底。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。在世時，他收集了很多藝術品，曾是戰時巴黎重要的中國藝術品買家。很多購買發票都還存在，但并不包括這件拍品。瓶子有原始標籤，可能為日文，注有「乾隆」字樣，還有藏家編號。底座上還有標籤巴黎「A LA PAGODE, THÉ, PARIS, 46 RUE DES PETITS CHAMPS」。此藝廊創立於1825，1881年專注於日本藝術品銷售。這件瓶子可能十九世紀就已經進入一個日本收藏家。

品相：一些磨損和燒製瑕疵。著黃色衣服的兒童的頭部曾被粘黏過，他的如意手杖和手遺失。除此之外，瓶子品相良好。

重量：2220.5克 (不含底)

尺寸：瓶高 30.8，總高 36 厘米

拍賣歷史：一件極其相似的瓶子曾在2016年5月10日在倫敦佳士得以GBP £362,500成交。

Estimate EUR 8,000,-

Starting price EUR 4,000,-





326

A DOUCAI 'FRUIT' COVER FOR A MEIPING, QING DYNASTY

China, 18th century. The small cover with a lotus bud finial, enameled with fruit including pomegranates and Buddha hand citrus on foliate vines. The original meiping for this cover was most likely destroyed many years ago. It is our sincere hope that the owner of a matching meiping, missing a cover just like this one, will take the opportunity to complete their piece!

Provenance: From the collection of Alexander Popov in Novi Sad, Kingdom of Serbia, acquired between 1900-1920.

Condition: Excellent condition with minor wear and firing irregularities.



Alexander Popov

Weight: 215.7 g

Dimensions: Height 8 cm

LITERATURE COMPARISON

Compare with a related cover and matching meiping offered by Sotheby's London in Imperial Porcelain - A Private Collection on 6 November 2019, lot 22.



斗彩三多果紋梅瓶蓋，清代中國，十八世紀。小蓋以蓮為鈕，琺瑯釉彩繪石榴、佛手與荔枝。原為一梅瓶的蓋子。希望有藏家正好在為自己的梅瓶找一個精美的蓋子。

來源：塞爾維亞諾維薩德Alexander Popov收藏，購於1900-1920年間。

品相：品相極好，輕微磨損與燒製瑕疵。

重量：215.7 克

尺寸：高8 厘米

文獻比較：2019年11月6日，倫敦蘇富比《御用瓷器-私人收藏》中層拍賣過蓋子（拍號22），以和梅瓶配置。

Estimate EUR 500,-

Starting price EUR 250,-



327

A 'SPRING' BOWL, QIANLONG MARK AND PERIOD

China, 1735-1796. The underglaze-blue decoration was possibly intended for doucai enamels, but in this case left unenameled. The bowl with shallow rounded sides raised on a circular foot with a recessed base showing a Qianlong mark.

Provenance: From a Slovakian private collection.

Condition: One chip around the mouth exterior, some cracking, minor wear and firing irregularities.

The central medallion with a craggy rock, springing lingzhi, peaches on leafy branches, and a stylized character chun (for "spring") in the center. The exterior with a band containing the same elements. Double circles around the medallion, above the foot, and below the rim on the interior and exterior.

Weight: 159.2 g

Dimensions: Diameter 14.5 cm

Literature comparison: Compare with a similarly 'unfinished' moonflask, Qianlong mark and period, illustrated in *Ethereal Elegance. Porcelain Vases of the Imperial Qing* The Huaihaitung Collection, Hong Kong, 2008, no.96.

春紋如意碗，乾隆款及年代

中國，1735-1796。青花釉下彩雙勾紋樣，可能是為斗彩填色做準備。圈足底可見乾隆款。

來源：斯洛伐克私人收藏

品相：唇沿外部有一道磕口，一些小碎裂，輕微磨損與燒製瑕疵。

重量：159.2 克

尺寸：直徑14.5 厘米

Estimate EUR 1.500,-

Starting price EUR 750,-





328

A DOUCAI 'POMEGRANATE' BOWL, 18TH CENTURY

China, late Kangxi to Qianlong period. Neatly potted with deep rounded sides rising from a short straight foot to a slightly everted rim. Brightly enameled around the exterior with foliate medallions divided by strapwork, the interior with a medallion of feathery scroll.



Provenance: Sotheby's London, 14th May 2014, lot 348. A private collector, acquired from the above.

Condition: Superb condition with minor wear and microscopic firing flaws to rim and foot. The glaze with a fine, unctuous feel.

Weight: 358.3 g
Dimensions: Diameter 15.3 cm

With a six-character Xuande mark painted to the base in underglaze blue within a double circle.

斗彩石榴紋碗，十八世紀
中國，康熙晚期至乾隆年代。斗彩琺瑯釉開光纏枝紋，碗內中央火焰紋。

來源：倫敦蘇富比，2014年5月14日，拍號348。私人藏家。
品相：品相良好，輕微磨損和足部一些燒製瑕疵，釉面潤澤。
重量：358.3 克
尺寸：直徑15.3 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-

A PAIR OF LARGE 'ZUN' PORCELAIN VASES, KANGXI

China, 1662-1722. Finely painted in cobalt-blue under the glaze with various scholar's items within an array of vertical bands of ruyi, lappets, lotus scrolls and peonies, and two fierce dragons within. The bases with double circles. (2)

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Overall good condition with old wear and traces of use, firing cracks and other irregularities, some fritting and open bubbles, related losses with old fillings, all as expected on this type of ware. One vase with a small circular impact area with associated glaze losses and minor hairlines.



Georg Weifert (1850-1937)

Weight: 3.6 kg each
Dimensions: Height 42.5 cm each

Auction result comparison: For another Kangxi period Zun-shaped vase, in restored condition, see Christie's, Art d'Asie, Paris, 15 December 2010, Lot 147, sold for EUR €39,400.

一對青花開光博古紋瓶，康熙

中國，1662-1722。青花釉下彩描繪文人文房用品，瓶底雙圈款。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：整體品相良好，一些老磨損和使用痕跡，燒製瑕疵，一些窯砂和氣泡，符合其年代品相。其中一個花瓶有圓形碰撞跡象，釉面缺損和髮絲綫裂縫。

重量：分別為3.6 公斤
尺寸：高分別為 42.5 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-





330 A LARGE MING-STYLE 'EIGHT PEACHES' BIANHU, QING DYNASTY

China, 19th – early 20th century. The moon flask robustly potted and painted in deep cobalt-blue using the 'heaping and piling' technique with a central roundel of eight peaches and a bat on each side, surrounded by lotus blooms borne on meandering leafy scrolls, the foot with a band of lingzhi below a lappet border, the neck with elephant handles.

Provenance: Acquired in China during the 1940s by a Swiss civil engineer and thence by descent in the same family.

Condition: Only minor wear and minimal firing flaws. Extremely rare in this magnificent state of preservation!

Weight: 9.6 kg
Dimensions: Height 51 cm

This circular flattened flask form with decorative side handles appears to have entered the Chinese porcelain repertoire through the influence of glass vessels from Western Asia. Such forms became established in the early 15th century and reached new heights of popularity and inventive decoration in the 18th century.

This large flask shows an interesting combination of decorative styles, all with a touch of archaism, which reflects the increasing fascination with antiques in the mid-Qing period. The lotus scrolls encircling both sides of the flask resemble those of early porcelains from the Ming dynasty. The lingzhi, that create a band around the foot, are found on some of the most important porcelains from the Yongle and Xuande periods, and

later again during the Yongzheng era. The eight peaches, which create the central roundel on each side of the flask, accompanied by a single bat, are consumed by immortals due to their mystic virtue of conferring longevity on all who eat them. Peaches, symbolizing immortality (or the wish for a long and healthy life), are common in Chinese art, appearing frequently in paintings and many other forms of art, often in association with other symbols of luck or longevity, such as the bats present on this flask. The skill of the decorator can be seen in the fact that he has managed to combine all these styles to create an interesting and harmonious overall design.

The handles on flasks of this type vary from simple straps to multiple clouds. However, the handles on this flask are modeled as archaistic elephant heads and springing lingzhi. These create particularly attractive handles, but their slender form and the small area of contact with the neck of the vessel make it clear that these handles were not for use, but strictly for decorative purposes, to provide balance to the overall shape.

Note the six-character Qianlong seal mark at the base.

Auction result comparison: Compare with a related moon flask at Christies London in Fine Chinese Ceramics and Works of Art, 10 May 2011, lot 270, sold for GBP £79,250.

大型仿明繡枝仙桃青花象鼻雙耳扁壺，清代中國，十九至二十世紀初。扁壺又稱“抱月瓶”，此瓶中央可見八個仙桃，每側一隻蝙蝠，周圍西番蓮繡枝紋。

來源：購於1940年代在中國工作的瑞士工程師，自此保存於同一家族至今。

品相：僅輕微磨損與燒製瑕疵，極為稀有。

重量：9.6 公斤
尺寸：高 51 厘米

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



331
**A FAMILLE ROSE PORCELAIN PILLOW,
QING DYNASTY**

China, 18th-19th century. The main sides neatly enameled and additionally painted above the glaze with garden scenes of noble ladies and their attendants amid blooming peonies and bamboo, sprays of lotus and prunus blossoms to the smaller sides.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.



Georg Weifert (1850-1937)

Condition: Old wear, traces of use and minor abrasions, small firing crack, one small chip visibly repaired.

Weight: 1,500 g
Dimensions: 25.4 x 12.4 x 9 cm

粉彩人物場景瓷枕，清代中國，十八至十九世紀。主要面琺瑯彩完整，呈現貴族女士與仕女於牡丹竹林休憩，側邊則點綴著荷花與梅花。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。
。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。
品相：老磨損，使用痕跡與輕微擦傷，小燒裂開片，一條可見的小裂口已被修補。
重量：1,500 克
尺寸：25.4 x 12.4 x 9 厘米

Estimate EUR 500,-
Starting price EUR 250,-

332
**A RARE PAIR OF FAMILLE ROSE
HOOKAH BASES, 18TH CENTURY**

China, 1730-1800. The pair is finely modeled and enameled in slight relief with flowers below a ruyi border in bright turquoise, rose and green enamels with iron-red details painted above the glaze, the necks with matching decorations. (2)

Provenance: Private collection. By repute acquired at Christies South Kensington in the 1990s.

Condition: Excellent condition with minor wear, one with a minimal chip to the rim, the other with a glaze flake. Minor firing flaws.

Weight: 798.4 g and 826 g
Dimensions: Height 17.8 cm

Note the extremely fine spiraling lines at the base.

Literature comparison: See Mary Greensted and Peter Hardie, Chinese Ceramics, The Indian Connection, City of Bristol Museum & Art Gallery, 1982, pages 35 and 36, for two related Hookah bases.

Auction result comparison: Compare with a Wucui Hookah Base from the 17th century at Christies New York in Fine Chinese Ceramics and Works of Art, 19 September 2006, lot 270, sold for USD \$12,000.

一對罕見的粉彩水煙底座，十八世紀中國，1730-1800。做工細膩，琺瑯彩飾花卉紋如意紋，明亮的粉彩釉。

來源：私人收藏，據說購於上世紀九十年代南肯西頓佳士得。
品相：品相極好，一些輕微磨損，邊緣一道小開裂，一些釉面開片，輕微燒裂瑕疵。
重量：798.4 克；826 克
尺寸：高 17.8 厘米

Estimate EUR 500,-
Starting price EUR 250,-





333

A LARGE FAMILLE ROSE TABLE SCREEN, QING DYNASTY

China, 19th century. The porcelain panel is finely enameled with a scene from 'Dream of the Red Chamber' with Jia Baoyu seated at the center of a lavish interior, accompanied by five noble ladies, all dressed in elegant robes.

Provenance: From the collection of Sir Thomas Jackson and thence by descent. Sir Thomas Jackson, 1st Baronet (1841-1915), was the third Chief Manager of The Hongkong and Shanghai Banking Corporation and responsible for financing the development of Colonial Hong Kong under the first large scale bank.

Condition: The plate in fine condition with traces of use and wear, minimal surface scratches and firing flaws. The wood with a fine, naturally grown patina and luster. The wood cover on the backside with several age cracks.



Sir Thomas Jackson, 1st
Baronet (1841-1915)

Weight: 6 kg
Dimensions: Height 72.5 cm

The hardwood frame and stand are meticulously carved with openwork scrolls. The feet carved as dragon heads. (2)

Auction result comparison: Compare with a closely related table screen of similar size and date at Christie's South Kensington in Chinese Ceramics, Works of Art and Textiles, 11 November 2015, lot 663, sold for GBP £4,000.

大型粉彩陶瓷插屏，清代
中國，十九世紀。彩繪《紅樓夢》賈寶玉場景。

來源：Thomas Jackson 爵士（中文：侯爵爵士）先生收藏，保存至今。Thomas Jackson 爵士先生，第一任從男爵（1841-1915），曾任香港上海滙豐銀行大班，為該銀行在香港殖民地時期的發展立下基石。

品相：插屏品相良好，有使用及磨損痕跡，表面機輕微劃痕及燒製瑕疵。木屏表面天然包漿有光澤，背面有一些年代裂縫。

重量：6 公斤
尺寸：高 72.5 厘米

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



334 A BLUE AND WHITE 'CONCUBINE' BOWL, QIANLONG

China, 1735-1796. The bowl shows a continuous garden scene with craggy rocks and willow trees, a noble concubine holding a flower and a fan, and an attendant approaching her with a tray of fruit. The well with a floral medallion and surrounding sprays.

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

Condition: Two hairlines. Otherwise fine condition with old wear, some firing flaws and glaze pitting.

Weight: 615.1 g
Dimensions: Diameter 20.1 cm

青花人物碗，乾隆
中國，1735-1796。青花描繪園中人物場景，碗內裝飾花卉紋。

來源：英國伯克郡私人收藏，自此保存於同一家族。

品相：兩道髮絲綫裂縫，其他狀況良好，老磨損，一些燒製瑕疵以及釉面點蝕。

重量：615.1 克

尺寸：直徑 20.1 厘米

Estimate EUR 300,-

Starting price EUR 150,-



335 A FINE COPPER-RED GLAZED BOWL, QIANLONG SEAL MARK AND PERIOD

China, 1735-1796. The deep rounded sides resting on a straight foot rising to an everted rim, the exterior glazed in a rich crimson stopping neatly just above the foot, the rim, interior and recessed base glazed white, the underside inscribed with the six-character seal mark in underglaze blue.

Provenance: A Dorset collection, United Kingdom.

Condition: Some fritting and chipping to lip, minor wear and firing irregularities. No cracks, hairlines or repairs of any kind.

Weight: 432.9 g
Dimensions: Diameter 19.4 cm

Auction result comparison: For a copper-red bowl from the same period and with a similar shape see Sotheby's New York in Important Chinese Art, 11 September 2019, lot 634, sold for USD \$16,250.

紅釉碗，乾隆款與年代
中國，1735-1796。深碗，凹腹，直圈足，外壁施銅紅色釉至圈足上部，內壁施白色釉，碗底青花六字款。

來源：英國多塞特郡收藏

品相：碗唇沿上有輕微碎裂，輕微磨損和燒製瑕疵。沒有開片、髮絲綫裂縫或任何修補。

重量：432.9 厘米

尺寸：直徑 19.4 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



336

A PAIR OF BLUE AND WHITE 'LOTUS' BOWLS, QIANLONG MARK AND PERIOD

China, 1735-1796. Brightly painted in cobalt-blue to the interior with a medallion enclosing a floral spray, the exterior with a leafy scroll bearing lotus, peonies and other blooms, above a lappet band at the base. Six-character Qianlong seal mark. (2)

Provenance: From the estate of the late Anne Marie Wood (1931-2019), Warwickshire, United Kingdom, acquired no later than the 1990s.

Condition: One with two faint and short glaze lines to well and minuscule fritting to foot. The other with a very short glaze line and a tiny nibble to lip. Both with minor wear and firing irregularities. Overall good condition.

Weight: 875.2 g total
Dimensions: Diameter 18 cm each

一對青花纏枝蓮紋碗，乾隆款與年代
中國，1735-1796。明亮的青花描繪牡丹蓮花纏枝花卉紋碗。碗底有乾隆六字款。

來源：曾為Anne Marie Wood (1931-2019)遺產，英國沃里克郡，不晚於上世紀九十年代購入

品相：一碗碗內有一道釉面裂紋，足部燒製瑕疵；另一個碗有一道釉面開裂及口沿部小磕損。兩隻碗都有輕微磨損與燒製瑕疵。總體品相良好。

重量：總875.2克
尺寸：每隻直徑18厘米

Estimate EUR 1,500,-

Starting price EUR 750,-

337 A TURQUOISE-GLAZED VASE, QING DYNASTY

China, 18th century. With a tapered baluster body rising to a waisted neck and everted rim, covered in a rich and vibrant turquoise glaze save for the recessed base.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia. Remainder of old French dealer label to base.

Condition: Good condition with some old wear and minor chipping to inner foot rim (not visible from outside). Minor firing flaws. The glaze with intentional crackling.

Weight: 237.4 g

Dimensions: Height 14.4 cm

綠松石色釉瓶，清代
中國，十八世紀。瓶身上升，削肩，直頸，唇外翻，潤澤的綠松石色釉覆蓋瓶身，凹入的底座除外。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。底座可見法國藏家舊標籤。品相：品相良好，一些老磨損，圈足內輕微小磕損（外部不可見）。輕微燒製缺陷。釉面開片。

重量：237.4 克

尺寸：高14.4 厘米

Estimate EUR 500,-

Starting price EUR 250,-



338 A SMALL FLAMBÉ GLAZED WATER POT, PINGGUOZUN

China, 18th century. The globular body, which tapers towards the unglazed foot and curves inward to the neck, is entirely covered with a magnificent flambé glaze, intentionally crackled throughout. Deeply recessed base.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Excellent condition with old wear and fine, unctuous feel to the glaze, due to extensive handling. Minor firing flaws. One minimal nibbling to unglazed foot rim.



Georg Weifert (1850-1937)

Weight: 119.3 g (the vessel) and 11 g (the hardwood base)

Dimensions: 6.5 cm diameter

Associated hardwood base. (2)

小霽紅釉水滴，蘋果尊

中國，十八世紀。球形的身體，短頸，整個表面覆蓋著鮮艷的霽紅釉，底足深凹。釉面潤澤。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：品相極好，老磨損。輕微的燒製缺陷。未上釉的圈足上有一個極小的磕損。重量：119.3 克 (器皿)，11 克 (硬木底座)

尺寸：直徑6.5 厘米

Estimate EUR 500,-

Starting price EUR 250,-



339

A RARE 'JUN' BALUSTER VASE, 18TH CENTURY

China, described as Qianlong period (1735-1796) in the auction catalogue from 1936. Almost entirely covered in a thick blue-green glaze with splashes of deep purple, gently dripping towards the unglazed foot, thus revealing the buff ware.

Provenance: Formerly in the Collection Filatriau, France, sold at Hotel Drouot on 23rd-25th November 1936, lot 103. Thereafter in a private collection and thence by descent in the same family. Excerpts from the auction catalogue have been neatly cut out and are posted to the base of the vase. A great French collector, Léonce Filatriau was born in Pondichery, India, in 1875, and went on to a political career that took him from India to Dahomey in French West Africa and then Indochina (Viet Nam). During his 35 years spent in the Far East, he patiently built up an imposing collection of Chinese art. The original auction catalogue of the Collection Filatriau, France, Hotel Drouot, is accompanying this lot.

Condition: Fine condition with some old wear, fine patina to unglazed section, firing imperfection to one of the glaze drops.

Weight: 1,785 g

Dimensions: Height 26.5 cm

罕見的鈞窯賞瓶，十八世紀

中國，1936年的拍賣目錄裏記載為乾隆時期 (1735-1796)。瓶身完全被厚厚的藍綠色釉覆蓋，深紫色斑塊，自然流下，聚集在未上釉部位，從而露出內胎。

來源：拍品原來自法國Filatriau收藏，于1936年11月23日至25日間在Drouot賓館被拍賣，拍號103號。自此一直在同一個家族中保存至今。拍賣目錄中的節選被整齊地切出並被貼在花瓶的底部。偉大的法國收藏家Léonce Filatriau於1875年出生在印度的本地治利市，在其政治生涯中，曾從印度帶到法國西非的達荷美再到印度支那（越南）。在遠東地區工作的35年中，他耐心地建立了一個宏偉的中國藝術品收藏。此拍品中包含 Drouot賓館Filatriau收藏原始拍賣目錄。

品相：品相良好，一些老磨損，未上釉部位已形成包漿，一個釉滴中可見燒製缺陷。

重量：1,785 克

尺寸：高26.5 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-





340 AN OLIVE-GREEN FLAMBÉ GLAZED TRIPOD CENSER, 18TH CENTURY

China, Qing dynasty. The body of compressed globular form with two protruding lion masks, supported on three feet and rising to a short waisted neck with an everted lip. Covered with a thick olive-green flambé glaze stopping at the ends of the feet, the interior left unglazed save for the rim, revealing the buff ware.

Provenance: Old private collection (collector's number inscribed with black ink to base). Nagel Auktionen, Stuttgart. German private collection, acquired from the above.

Condition: Excellent condition with one small chip to one foot and some old wear.

Weight: 766.9 g

Dimensions: Diameter 16 cm

橄欖綠鈞釉三足爐，十八世紀

中國，清代。獅首耳，三足，短頸，唇外翻。足部掛滿了厚厚的橄欖綠色鈞釉；爐內未上釉，只剩下邊緣，露出了器皿內胎。

來源：老私人收藏（爐底黑墨書寫藏家收藏編號）。德國斯圖加特納高拍賣行。德國私人收藏，購於上述收藏。

品相：品相極好，足部有小磕碰，一些老磨損。

重量：766.9 克

尺寸：直徑16 厘米

Estimate EUR 500,-

Starting price EUR 250,-



342 A SHIWAN WARE FLAMBÉ GLAZED BOWL, QING

China, 19th century. Covered with a thick and lightly crackled red flambé glaze, nicely dripping to the unglazed ring foot, the recessed base with the same glaze and the rim glazed white.

Provenance: German private collection.

Condition: Excellent condition with minor wear and firing irregularities, intentional crazing, and small open bubbles here and there.

Weight: 899.1 g

Dimensions: Diameter 23.9 cm

紅鈞釉碗，清代

中國，十九世紀。碗上面覆蓋著一層厚厚且微微開片的紅色火焰狀釉，均勻的流至無釉的圈足上，凹進的底部帶有相同的釉料，碗沿為白色。

來源：德國私人收藏

品相：品相極好，輕微磨損與燒製瑕疵，嚴重開裂，局部有開放的小氣泡。

重量：899.1 克

尺寸：直徑23.9 厘米

Estimate EUR 500,-

Starting price EUR 250,-



341

A LOBED RU-TYPE BRUSH WASHER, QING DYNASTY

China, 18th to early 19th century. Of foliate form with six larger and six smaller lobes, all covered with a thick and beautifully crackled sea-green glaze.

Provenance: From the collection of a Vietnamese diplomat in France, acquired between 1970 and 1980. From an old French private collection, acquired from the above.

Condition: Excellent condition with old wear, distinct spur marks, and minor firing irregularities.

Weight: 352.3 g
Dimensions: Diameter 11.5 cm

Literature comparison: Compare a similar Ru-type glazed washer, with a Qianlong seal mark and of the period, in the collection of the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.334.

AUCTION RESULT COMPARISON

Compare with a closely related but slightly smaller washer, with a Qianlong mark but dated to the late Qing dynasty, sold by Bonham's Sydney in *Asian Art* on 22 June 2014, lot 41, for AUD \$15,860.



仿汝窯花口筆洗，清代
中國，十八世紀至十九世紀初。六瓣花口，整體覆蓋著厚厚且開片精美的海綠色釉。

來源：生活在法國的越南外交官收藏，購於1970至1980年間。來自一個法國老私人收藏，購於上述收藏。

品相：品相極好，老磨損，明顯痕跡，些微燒製缺陷。

重量：352.3 克

尺寸：直徑11.5 厘米

拍賣結果比較：一個相近但小很多的乾隆款筆洗，斷代為晚清，2014年6月22日在悉尼邦翰思《亞洲藝術》，拍號41，成交價AUD \$15,860。

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



343

A FINE TURQUOISE-GLAZED 'CHILONG' VASE, PANLONG PING, QING

China, 18th-19th century. The globular vessel is raised from a circular foot with a recessed base to an everted lip and entirely covered by a deep turquoise glaze with fine crackling. A sinuous chilong is coiled around the shoulder, surrounded by neatly incised lingzhi, all in reticulated molding.

Provenance: From an English private collection.

Condition: Superb condition with only one minuscule loss to the horn of the chilong. The drippings of the glaze at the foot rim with minor glaze stubs resulting from the firing process. Some old wear.

Weight: 1,334.5 g

Dimensions: Height 21 cm

Note the finely molded artemisia leaf mark to the base, which is extremely rare on turquoise-glazed wares, and may indicate an early 18th century production date, see literature comparison below.

Literature comparison: Compare with a turquoise-glazed censer from the Yongzheng period, also bearing an artemisia mark at the base, at Sotheby's Hong Kong, in Important Chinese Works of Art, 07 April 2015, lot 3610.

綠松石色釉蟠龍瓶，清代

中國，十八至十九世紀。球形瓶，足部內凹，唇外翻，整瓶完全被深綠色綠松石釉覆蓋。肩部盤踞著一隻蟠龍，四周有靈芝。

來源：英國私人收藏

品相：品相極好，盤龍角上有一處缺失。燒製過程中少量釉料在腳緣處滴落。一些老磨損。

重量：1,334.5 克

尺寸：高21 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-





344

A LARGE AUBERGINE-GLAZED BUDDHIST LION, KANGXI

China, 1662-1722. The powerful, seated lion is shown with a string of spiral-shaped tassels tied around its broad chest and paws. The body is entirely covered with a deep qiepi zi monochrome glaze and neatly incised with blazing flames.

Provenance: From an English collection.

Condition: Good condition with old wear, few firing cracks and two almost invisible hairlines. The tip of the tongue with a minor repair.

Weight: 4.6 kg

Dimensions: Height 31 cm

The mouth is wide open to reveal four menacing fangs. The nostrils are pierced, enabling the use of this model both as a night light or as a censer. Pure aubergine enamel is rarely found as a monochrome glaze. It was made from a byproduct extracted during the purification process of cobalt, when

this was processed into a pure sapphire blue. Different shades of aubergine from intense 'brinjal' purple, such as in the present model, to light watery purple were made from the cobalt-iron-manganese ore mixed with lead and quartz sand.

Auction result comparison: Compare with a model of a cat serving as night light at Sotheby's London in Fine Chinese Ceramics and Works of Art, 05 November 2008, lot 309, bought in at an estimate of GBP £6,000 to GBP £8,000.

大型茄紫釉佛獅，康熙

品相：品相良好，老磨損，些微燒製時產生的開片，兩道几不可見的髮絲綫裂縫。舌尖稍有修補。

重量：4.6 公斤

尺寸：高31 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



345

A COPPER-RED-GLAZED BOTTLE VASE, 18TH CENTURY

China. The pear-shaped body tapers elegantly into a tall, slender neck and is entirely covered with an unctuous glaze of superb liver-red color pooling to a darker tone around the foot and paling to white at the mouth rim. Interior and base are glazed white.

Provenance: Justus Blank, an employee of the Dutch East India Company who lived in Jakarta until returning to Holland in the late 1920s. Thence by descent within the family.

Condition: Good condition with minimal wear, one tiny loss to foot (not visible from outside) and a few almost invisible hairlines extending from the lip around the neck only.

Weight: 1,853 g
Dimensions: Height 30.5 cm

AUCTION RESULT COMPARISON

For a closely related vase see Bonham's London in Asian Art, 4 November 2019, lot 71, sold for GBP £13,812 and another closely related example at Christies New York in Exquisite Splendor: Chinese Ceramics And Works Of Art, 1 - 15 December 2015, lot 116, sold for USD \$15,000.



紅釉膽瓶，十八世紀

中國。高雅的梨形瓶，長頸，全身施潤澤紅釉，瓶底至足部顏色加深，圈足留白。圈足內白釉。

來源：Justus Blank收藏，曾是荷蘭東印度公司雇員，上世紀二十年代回荷蘭前一直生活在雅加達，自此一直保存在同一家族中。

品相：品相良好，細微磨損，足部一條几不可見的裂縫，一些極其細微的髮絲小縫從瓶唇部延伸至頸部。

重量：1,853 克

尺寸：高30.5 厘米

拍賣結果：一個相似的瓶子于2019年11月4日倫敦邦翰思亞洲藝術拍賣場拍號71，成交價 GBP £13,812；另一個瓶子于2015年12月1-15日紐約佳士得中國陶瓷及工藝品拍賣場拍號116，成交價 USD \$15,000。

Estimate EUR 3,000,-

Starting price EUR 1,500,-



346 A BLUE GLAZED BOTTLE VASE, TIANQIUPING

China, 18th century. Thickly potted with a tall cylindrical neck rising from a compressed ovoid body. The exterior entirely covered with a lustrous layer of dark 'sacrificial' blue stopping in a neat line along the rim where the colorless glaze continues into the interior.

Provenance: From a private Edinburgh collection, Scotland. Collected in the 1920s-30s and thence by descent in the same family.

Condition: Good condition with few superficial glaze hairlines to base (not extending into the porcelain and hence not visible from inside), one hairline to neck, some old wear and minor firing flaws. Two small nicks to unglazed section of foot rim, probably from manufacturing. The hardwood base with extensive wear and a nicely grown, natural patina.

Weight: 3.8 kg (the vase) and 689.4 g (the base)
Dimensions: Height 42.5 cm without and 47.5 cm with the base

Unglazed foot ring and recessed base with transparent glaze. Nicely carved openwork hardwood base from the Qing dynasty, possibly even dating back to the same period as the vase itself. (2)

AUCTION RESULT COMPARISON

Compare with a closely related Tianqiuping at Bonham's San Francisco in Fine Asian Works of Art on 26 June 2018, lot 293, sold for USD \$22,500 including buyer's premium.



藍袖天球瓶

中國，十八世紀。胎體重，長頸，圓球狀瓶身，全身施藍釉自然流下。

來源：蘇格蘭愛丁堡收藏，收集于上世紀二十至三十年代，自此保存于同一家族。
品相：品相良好，釉面有些微髮絲裂縫至底部（并未延伸至瓶胎內），一道髮絲裂縫至頸部，一些老磨損和輕微燒製瑕疵。足部未上釉處兩道小磕裂，可能是燒製時產生的。硬木底座磨損嚴重，有天然包漿。

重量：3.8 公斤（瓶），689.4 克（底座）
尺寸：不含底座高42.5 厘米，含底座高47.5 厘米

拍賣結果比較：一件相似天球瓶于2018年6月26日于舊金山邦翰思亞洲藝術品拍場，拍號293，成交價USD \$22,500，含買家佣金。

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

347

A GRISAILLE-DECORATED BLACK-GROUND BOTTLE VASE, QING DYNASTY

China, dated 1890. Decorated en grisaille in a painterly manner with a continuous depiction of the legend of Han Xiangzi, the immortal playing the flute in the clouds. Below we see his uncle and aunt accompanied by servants, riding a donkey, crossing the Blue Pass.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.
Condition: Fine condition with some old wear, drilling to base, one small glaze flake at the lip.



Georg Weifert (1850-1937)

Weight: 2,826 g
Dimensions: Height 39.5 cm

Twenty-character inscription to backside, one seal. Dated winter month of the Geng Yin Year (1890). Artist signature Zhang Shengxin. Poem about riding in the snow and attribution to the painting style of the Yuan Dynasty master Xiaoshan.

AUCTION RESULT COMPARISON

For a closely related vase see Bonham's Hong Kong in Exceptional Chinese Art from a European Private Collection, 3 Dez 2015, lot 9, sold for HKD \$85,000.



黑地墨彩飛雪圖賞瓶，清代
中國，庚寅1890。黑地墨彩描繪林中馬上人物場景圖。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：品相良好，一些老磨損，底部有鑽孔，唇部有一道小釉面開片。

重量：2,826 克

尺寸：高39.5 厘米

拍賣結果比較：一個相似的賞瓶于2015年12月3日香港邦翰思《歐洲私人收藏中的中國藝術》拍場第9號拍品，成交價HKD \$85,000。

Estimate EUR 1,000,-

Starting price EUR 500,-





348

A POWDER BLUE 'FIVE JUMPING CARPS' GINGER JAR AND COVER, QING

China, 18th-19th century. Enameled in emerald-green, lime-yellow and aubergine and painted in iron-red and black above the glaze with a sublime depiction of four jumping silver carps on the body and the fifth on the lid. Double circle mark to base.

Provenance: From the private estate of a long-time collector.

Condition: Superb condition with only minor wear and firing irregularities.

Weight: 2,454 g

Dimensions: Height 26.5 cm

The flying carp or silver carp (*Hypophthalmichthys molitrix*) is native to China and a great swimmer and jumper. Researchers have observed them to jump up to 2.24 meters above the surface of the water with a leap angle of up to 70 degrees. They are quite capable of swimming upstream and leaping over large barriers in the water. According to tradition, a carp that could swim upstream and then leap the falls of the Yellow River at Dragon Gate (Longmen), would be transformed into a dragon. Therefore, the present motif, depicting five flying carps, which ultimately will transform into dragons, symbolizes significant success in the civil service examinations.

Vases with this subject are found frequently and were produced from the Kangxi period onwards, but a ginger jar with this motif is quite rare.

粉藍釉“五鯉圖”蓋罐，清代

中國，十八至十九世紀。琺瑯彩綠黃紫紅黑五彩描繪五條鯉魚。底座雙圈款。

來源：收藏家歷史悠久的私人遺產

品相：品相極好，僅有輕微磨損與燒製瑕疵

重量：2,454 克

尺寸：高26.5 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



349

**A FAMILLE ROSE
'MAGPIES' GARDEN
STOOL, QING DYNASTY**

China, 19th century. Of barrel form with a slightly convex top, centered by a pierced cash symbol, brightly enameled around the exterior with magpies perched on flowering wisteria issuing from rockwork, divided by two pairs of pierced double-cash symbols.

Provenance: From the personal collection of Alexander Iolas. Sold at Sotheby's London in "Alexander Iolas" (a single owner sale), on 25 May 2017, lot 140. A private collector, acquired from the above. Alexander Iolas (1907-1987) was a famous Greek art dealer and collector. He owned galleries in the United States and Europe and contributed to many highly important private and public art collections. Iolas was a personal friend of René Magritte, Jean Tinguely and Niki de Saint Phalle.
Condition: Excellent condition with some old wear and firing imperfections. One of the small knobs lost.

Weight: 17.4 kg
Dimensions: Height 45.5 cm

Note the numerous raised knobs situated in two circumferential borders around the top and base.

粉彩陶瓷鼓凳，清代
中國，十九世紀。鼓形，錢幣形孔，
琺瑯彩繪制牡丹紫荊花喜鵲紋。

來源：Alexander Iolas 私人收藏，
現藏家為私人藏家，購於2017年5
月25日倫敦蘇富比Alexander Iolas
收藏拍賣場，拍號140。Alexander
Iolas (1907 - 1987)，著名希臘藝術
品商人及藏家，他曾在美國以及歐洲
擁有藝廊，曾協助很多私人及公立重
要藝術收藏，也是René Magritte,
Jean Tinguely 與Niki de Saint
Phalle的私友。

品相：良好，一些舊磨損和燒裂瑕
疵，缺一小鼓釘。

重量：17.4 公斤
尺寸：高 45.5 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-



Alexandre Iolas (1907-1987)
and René Magritte (1898-1967)





350
A FAMILLE ROSE 'MAGU' TIANQIUPING, DAOGUANG

China, 1821-1850. The base with an iron-red four-character Shende Tang Zhi mark. Superbly enameled with a circumferential scene depicting Magu, the goddess of immortality, with her basket of peaches, surrounded by attendants, all beneath a wutong tree springing from a craggy rock.

Provenance: From an English private collection. By repute acquired ca. 1980 in the local trade.

Condition: Excellent condition with some wear and very minor traces of use. Small firing irregularities and minimal pitting.

Weight: 2.9 kg
 Dimensions: Height 38.2 cm

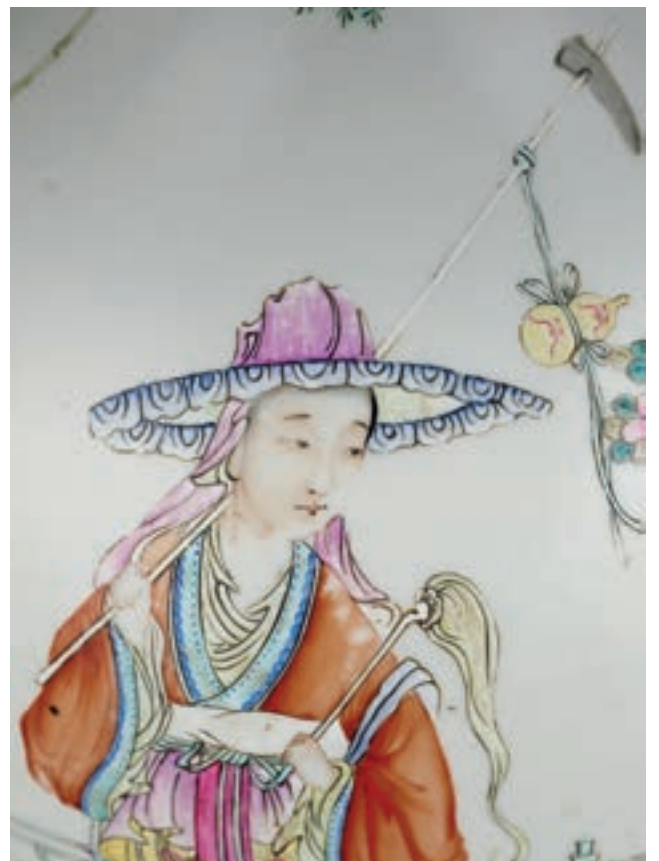
Shendetang is a hall mark associated with a range of fine porcelains made for the Hall for the Cultivation of Virtue, a summer residence of the Emperor Daoguang.

Auction result comparison: For another Famille Rose vase bearing the same mark see Christies London in Fine Chinese Ceramics And Works of Art, 9 May 2017, lot 94, sold for GBP £30,000.

粉彩麻姑獻壽天球瓶，道光
 中國，1821-1850。瓶底鐵紅釉四字“慎德堂制”款。麻姑手提一籃仙桃，四周圍繞婦人。

來源：英國私人收藏，據說1980年前後購於當地。
 品相：完美品相，僅有輕微磨損以及使用痕跡，一些燒製瑕疵。
 重量：2.9 公斤
 尺寸：高 38.2 厘米

Estimate EUR 1,500,-
 Starting price EUR 750,-



351

A FAMILLE VERTE 'MAGPIES' BRUSHPOT, BITONG, KANGXI PERIOD

China, 1662-1722. Finely enameled with a pair of magpies, both perched on chrysanthemum branches issuing from jagged rocks among flying butterflies and manifold vegetation. Magpie and chrysanthemum are a rebus wishing for the happiness of the entire family.

Provenance: From a French private collection.

Condition: Excellent condition with some old wear, traces of use, minor firing flaws, pitting and kiln grit, the foot with a few very old chips, all clearly visible on the detail images online. One dragonfly painted in iron red above the glaze is now mostly faded away.

Weight: 2,645 g

Dimensions: 20.1 cm diameter

Heavily potted as expected from a Bitong from the Kangxi period, of cylindrical form with slightly waisted sides, all rising from a flat unglazed base with a recessed, circular medallion at the center, the interior with a transparent glaze.

AUCTION RESULT COMPARISON

For a closely related, yet smaller example see Christies Hong Kong in The Pavilion Sale, Chinese Ceramics and Works of Art, 4 October 2018, lot 47, sold for HKD \$175,000 For a closely related bitong of almost the same size see Sotheby's New York, in KANGXI: The Jie Rui Tang Collection, 20 March 2018, lot 310, sold for USD \$25,000.



硬彩牡丹筆筒，康熙

中國，1662-1722。富貴牡丹圖。

來源：法國私人收藏

品相：品相極好，一些老磨損與使用痕跡，輕微燒製瑕疵，麻點和窯渣，足部有一些很舊的碎屑，所有這些細節圖都可在網上清晰顯示。釉面上方鐵紅袖蜻蜓現在已基本消失。

重量：2,645 克

尺寸：直徑20.1 厘米

拍賣歷史：一件極相似小筆筒可見香港佳士得2018年10月4日 Chinese Ceramics and Works of Art，拍號 47，成交價HKD \$175,000。一件幾乎相同尺寸的筆筒可見紐約蘇富比2018年3月20日KANGXI: The Jie Rui Tang Collection，拍號 310，成交價USD \$25,000。

Estimate EUR 1,500,-

Starting price EUR 750,-





352

A FAMILLE VERTE BALUSTER JAR, QING DYNASTY

China, 18th-19th century. Finely painted in bright enamels with highlights picked out in gold and iron red. Circumferential scene with noble ladies in small boats navigating through a lotus pond, while dignitaries observe them from the terrace of a building, all amid stately pine, bodhi and wutong trees.

Provenance: From an English private collection. Acquired in the local auction market in 2008.

Condition: The jar in fine condition with old wear, traces of use and a single drilling to the base. The lid with one repair to the rim and one to the knob. Both with scattered firing flaws and pitting.

Weight: 4 kg

Dimensions: Height 44 cm

硬彩將軍罐，清代

中國，十八至十九世紀。明亮細膩的琺瑯彩，金紅色釉彩提亮。蓮池貴婦游船圖。

來源：英國私人收藏，2008年購於當地拍賣。

品相：良好品相，老磨損，使用痕跡，底部小鑽孔。罐蓋上邊沿與蓋鈕有修補，燒製瑕疵。

重量：4 公斤

尺寸：高 44 厘米

Estimate EUR 800,-

Starting price EUR 400,-



353

A PERSIMMON GLAZED PORCELAIN STATUE OF BHAISAJYAGURU, QING DYNASTY

China, 18th-19th century. The exterior covered with a lustrous persimmon or 'café-au-lait' glaze of a reddish-brown tone, the white base with an impressed seal mark Sun Xian Ji zao. The Medicine Buddha stands on a double-lotus base, clad in a sanghati, the folds elegantly draped over the left shoulder.

Provenance: Leslie Gifford Kilborn, USA, and thence by descent in the same family. Leslie Gifford Kilborn (1895-1972), son of Retta and Omar Kilborn, was born in Sichuan, China. He greatly advanced missionary work in west China, was the author of multiple texts and served as dean of the College of Medicine of the West China Union University. In 1952, he left China and became professor of physiology at the University of Hong Kong.



Leslie Gifford Kilborn
(1895-1972, third from left)

Condition: Fine condition with minor wear and firing flaws. Old repair to three fingers.

Weight: 1,236.8 g

Dimensions: Height 34 cm

One hand holds a myrobalan fruit. The face shows heavy-lidded fish-shaped eyes, the hair is in tight curls over the prominent ushnisha.

柿紅釉藥師佛立像，清代中國，十八至十九世紀。柿紅釉藥師佛立像，底座可見“孫祥記造”四字款，藥師佛身著袈裟，立於雙層蓮座上。

來源：美國Leslie Gifford Kilborn收藏，此保存於同一家族。Leslie Gifford Kilborn (1895-1972)，Retta與Omar Kilborn的兒子，出生於四川，他致力於中國西部的傳教工作，寫了很多文章，並且是華西協和大學醫學院院長。1952年他離開中國，成為香港大學生理學教授。
品相：品相良好，輕微磨損和燒製瑕疵。三隻手指上有老修補。
重量：1,236.8克
尺寸：高34厘米

Estimate EUR 800,-

Starting price EUR 400,-





354

A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED CHINESE PORCELAIN FIGURES

China, the porcelain 18th – early 19th century, the mounts second half of the 19th century. The laughing boys painted in vivid famille rose enamels, both wearing long robes and holding a whisk in their right hand. (2)

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia. BU: Georg Weifert (1850-1937)

Condition: One porcelain figure with a repaired crack to the neck, the other with one hair knot lost. Both with minor wear and firing imperfections. The ormolu mounts with fine patina, minor warping, the porcelain flowers with microscopic losses here and there. Overall good, complete and original condition.



Georg Weifert (1850-1937)

Weight: 4.9 kg total
Dimensions: Height 35 cm each

Auction result comparison: Compare with a related set of figures at Christies New York, in The Collection of Carroll Petrie, 31 March 2016, lot 1246, sold for USD \$13,750.

一對法國路易十五風格鎏金中國陶瓷人物
中國，陶瓷十八至十九世紀，鎏金底座十九世紀後半葉。哈哈男道童施粉彩釉，身著長袍，右手持拂塵。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。
品相：一個人像頸部開裂已修補，另一個頭上一側髮髻遺失。兩個人像都有磨損和燒製缺陷。歐姆隆鎏金包漿細膩，輕微捲曲，陶瓷花飾局部有輕微缺失。總體品相良好，完整並且原始狀態。
重量：總4.9 公斤
尺寸：各高 35 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-



355

**A BLUE AND WHITE
'ROMANCE OF THE
THREE KINGDOMS'
PORCELAIN VASE,
QING**

China, 18th-19th century.
The narrative vase finely
painted in bright cobalt-blue
depicting Zhao Yun, one
of the five top generals in
the Shu army, surrounded
by dignitaries and warriors
on a terrace amid clouds,
mountain peaks, craggy
rocks, pine tree and bamboo.

Provenance: From an
English private estate.

Condition: Excellent
condition with some old
wear and traces of use,
minor firing flaws. Slightly
tilted.

Weight: 3.3 kg

Dimensions: Height 45 cm

The baluster-shaped body
rising from a circular foot and
recessed base to a cylindric
neck with an everted rim. The
base with a cobalt-blue double
circle.

青花三國人物棒槌瓶，清代
中國，十八至十九世紀。明亮的青
花釉下彩描繪趙雲將軍，四周圍繞
士兵，山石松竹圍繞。

來源：英國私人遺產

品相：品相極好，一些老磨損和使
用痕跡，輕微燒製瑕疵，瓶身輕
微傾斜。

重量：3.3 公斤
尺寸 高 45 厘米

Estimate EUR 1,500,-

Starting price EUR 750,-



356

AN 'EIGHT IMMORTALS' PORCELAIN BOWL, DAOGUANG MARK AND OF THE PERIOD

China, 1821-1850. Delicately painted with intense cobalt blue under the glaze to depict the eight immortals riding clouds and holding their various attributes. The interior with the Three Star Gods conversing under a pine tree. The base bearing the six-character seal mark.

Provenance: Originally from an English private collection and sold via a leading UK auction house. The previous owner will provide a copy of the auction invoice to the winning bidder after payment has been made.

Condition: One tiny chip to rim, see detail image on www.zacke.at. Otherwise perfect condition with no cracks and no restoration. A few hardly visible firing flaws, some old wear.

Weight: 92.5 g

Dimensions: Diameter 10.8 cm

Auction result comparison: Compare with a pair of similar bowls sold at Sotheby's Hong Kong in Chinese Art, 31 May 2018, lot 522, sold for HKD \$275,000.

青花八仙碗，道光款與年代

中國，1821-1850。青花釉下彩描繪八仙過海場景。內壁會福祿壽三星。圈足內六字款。

來源：最初來自英國私人收藏，經由一英國拍賣行出售。前任藏家將提供拍賣行賬單。

品相：一道微小磕損，查詢細圖www.zacke.at。總體品相完美，沒有開裂與修補。可見輕微燒製瑕疵，一些老磨損。

重量：92.5 克

尺寸：直徑 10.8 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-





同治
年製

357

AN IRON-RED DECORATED 'BATS' DISH, TONGZHI MARK AND PERIOD

China, 1861-1875. The deep dish with a straight foot rim, gilt lip, gently curving to steep rising sides, skillfully decorated with numerous flying bats in iron red. The white-glazed base with the four-character mark.

Provenance: From a private collection in Texas, USA.

Condition: Faint and short hairline to rim, otherwise perfect condition with minimal wear.

Weight: 127.6 g

Dimensions: Diameter 14.2 cm

Auction result comparison: Compare with a pair of small bowls from the same group at Sotheby's Hong Kong in Chinese Art, 2 December 2016, lot , sold for HKD \$75,000.

鐵紅袖蝠蝠紋盤，同治款與年代
中國，1861-1875。深盤，直圈足，盤沿鑲金，精美繪製吉祥蝙蝠紋。底足上白釉鐵紅四字款。

來源：美國德克薩斯私人收藏

品相：邊沿有短短的髮絲綫縫，除此之外品相完美，輕微磨損。

重量：127.6克

尺寸：直徑14.2 厘米

Estimate EUR 800,-

Starting price EUR 400,-





358

A YEN YEN 'HELIX' VASE, QING DYNASTY

China, 1644-1912. This fine and unusual Phoenix Tail vase is masterfully painted with swirling spirals drawn in iron red as a hypnotizing ground to dragons, fish and other fantastic creatures above rocks and waves, all rendered in bright enamels.

Provenance: The Monterey Museum of Art (MMA), California, USA, deaccession to benefit the Museum Funds. An American private collector, acquired from the above.

Condition: Perfect condition with only minor wear.

Weight: 4.5 kg

Dimensions: Height 44 cm

The recessed base centered with a double ring in underglaze blue.

It is said that some of Vincent van Gogh's most important 'swirling' self-portraits were directly inspired by the helix motif depicted on the present vase, of which the origins date back to the Kangxi period.



Vincent Van Gogh (1853-1890),
Self-Portrait

琺琅彩神獸鳳尾尊，清代中國，1644-1912。五彩琺琅描繪翔龍、龍魚及其他神獸，四周山水海浪。

來源：曾為美國加利福尼亞蒙特瑞美術館館藏藝術品，為美術館基金會增加資金而外銷，被一位美國私人收藏家購得。

品相：完美品相，僅有輕微磨損
重量：4.5 公斤
尺寸：高 44 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-

WANG QI (1884-1937)

Wang Qi was the most outstanding porcelain painter of his day. The present plaques, lot 359, 360, 361 and 362 are fine examples of his use of rapid and expressionistic brush strokes. After the fall of the Qing dynasty, imperial orders for porcelain dwindled at Jingdezhen, the main porcelain production center of China. Porcelain artists, released from imperial restraints, developed their own styles based upon famous scroll painters of earlier periods. Eight of the leading artists formed a group, which despite calling themselves 'The Full Moon Society' came to be known as the 'Eight Friends of Zushan'. The development of Wang Qi's mature style can be traced to a trip he made to Shanghai in 1916 to see an exhibition of works by a group of painters called Yangzhou Baguai (the Eight Eccentrics of Yangzhou). Wang was so impressed by the paintings of Huang Shen, one of the Eight Eccentrics, that he started to emulate Huang's style. This influence can still be seen on some of the present lots with their whimsical, sometimes exaggerated figures and sparse backgrounds juxtaposed with long calligraphic inscriptions in running script. Not content to just emulate Huang's style, Wang created his own by incrementally incorporating Western techniques in his work. This is also seen in the use of light and shading on faces and clothing of the immortals in the four present plaques, where realism and impressionism are harmoniously blended.

王琦 (1884-1937)

王琦是十九世紀末二十世紀初著名陶瓷人物肖像畫藝術家之一。拍號359、360、361及362表現了他部分筆墨特點。王琦是“珠山八友”之首，他的成熟風格的發展可追溯到1916年去上海觀看“揚州八怪”作品展覽，深受黃慎畫風感染。在他的一些人物肖像瓷板畫中仍然可見黃慎的影響，這些作品構圖誇張，背景稀疏，提款流暢。王琦並不僅僅滿足於模仿黃慎的風格，他不斷在自己的作品中融入西方繪畫技術，由此創造自己的風格。現在的四件肖像瓷板畫中對人物的面部以及衣服部位使用光影都可以看出他把現實主義和印象派和諧地融合在一起。



359 A PORCELAIN PLAQUE BY WANG QI (1884-1937)

China, signed Taomi sanren Wang Qi. Depiction of Lu Dongbin with an attendant. Painted in fine polychrome enamels. One poem in black ink. One seal.

Provenance: From a private estate in the United Kingdom.

Condition: One corner with a triangular loss of 1.3 x 1.7 cm, re-stuck with remainders of glue visible. Otherwise good condition with some wear and minimal firing flaws.

Weight: 242.9 g including frame
Dimensions: 22.2 x 14.5 cm including the frame

With a European frame. (2)

人物瓷板畫，王琦 (1884-1937)
中國，落款“陶迷散人王琦”，描繪呂洞賓及小童。設色暈染，題詩，印章。

來源：英國私人遺產。
品相：一角有大約1.3 x 1.7 厘米的缺損，粘黏之後可見膠水殘餘。其他部位品相良好，輕微燒製瑕疵。
重量：242.9 克 含框
尺寸：22.2 x 14.5 厘米 含框

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



360

**A PORCELAIN PLAQUE
BY WANG QI (1884-1937)**

China, signed Zushan ke Wang Qi.
Depiction of an elderly scholar,
wearing a large straw hat and a gnarly
wood cane, instructing a pupil with a
fishing rod and a basket. Painted in
fine polychrome enamels. One poem
in black ink. One seal.

Provenance: From a private estate
in the United Kingdom.

Condition: Good condition with
some wear and minimal firing flaws.

Weight: 276.7 g including frame
Dimensions: 22.2 x 14.5 cm including
the frame

With a European frame. (2)

人物瓷板畫，王琦(1884-1937)

中國，“珠山客”與“王琦”，描繪一老翁
背背魚簍手持木杖及一小童。設色暈染，題
詩，印章。

來源：英國私人遺產

品相：品相良好，一些磨損和輕微燒製瑕疵

重量：276.7 克 含框

尺寸：22.2 x 14.5 厘米 含框

Estimate EUR 1,000,-

Starting price EUR 500,-



361

**A PORCELAIN PLAQUE
BY WANG QI (1884-1937)**

China, signed Taomi sanren Wang Qi.
Depiction of Wang Xizhi with a pupil
feeding two geese. Painted in fine
polychrome enamels. One poem in
black ink. One seal.

Provenance: From a private estate
in the United Kingdom.

Condition: Good condition with
some wear and minimal firing flaws.

Weight: 266.5 g including frame

Dimensions: 22.2 x 14.5 cm including
the frame

Wang Xizhi (303-361) was a Chinese
writer and official who lived during the
Jin Dynasty, best known for his mastery
of Chinese calligraphy. Wang is generally
regarded as the greatest Chinese
calligrapher in history and was a master
of all forms of Chinese calligraphy,
especially the running script. Emperor
Taizong of Tang admired his works so
much that the original Preface to the
Poems Composed at the Orchid Pavilion
(Lanting Xu) is said to have been buried
with the emperor in his mausoleum.
Wang Xizhi was said to derive inspiration
from natural forms such as the graceful
neck movements of geese.

With a European frame. (2)

人物瓷板畫，王琦（1884-1937）
中國，落款“陶迷散人王琦”，描繪王羲之
戲鵝圖。設色暈染，題詩，印章。

來源：英國私人遺產。

品相：品相良好，一些磨損和輕微燒製瑕疵

重量：266.5 克 含框

尺寸：22.2 x 14.5 厘米 含框

Estimate EUR 1,000,-

Starting price EUR 500,-



362

**A PORCELAIN PLAQUE
BY WANG QI (1884-1937)**

China, signed Zushan taotaozhai Wang Qi. Depiction of Lin Bu with a pupil, carrying a branch of plum blossoms. Painted in fine polychrome enamels. One poem in black ink. One seal.

Provenance: From a private estate in the United Kingdom.

Condition: Good condition with some wear and minimal firing flaws.

Weight: 231.6 g including frame
Dimensions: 22.2 x 14.5 cm including the frame

Lin Bu (967-1028), art name Hejing, was a Chinese poet during the Northern Song dynasty. One of the most famous verse masters of his time. His works and theatrical solitude won him nationwide fame, and he was offered prestigious government posts, although he refused all civic duties in pursuit of his poetry. Long after he died, Lin's eccentric attitude and his works retained a vivid place in Song cultural imagination and later works. He wrote countless poems on the plum blossom. Among the most famous is 'Shanyuan Xiaomei'. It reads 'Among withered flowers plum trees brightly bloom, dominating garden with beauty unsurpassed.'

With a European frame. (2)

人物瓷板畫，王琦（1884-1937）
中國，落款“珠山陶陶齋”與“王琦”，
描繪詩人林逋植梅圖。設色暈染，題詩，
印章。

來源：英國私人遺產
品相：品相良好，一些磨損和輕微燒製瑕疵
重量：231.6 克含框
尺寸：22.2 x 14.5 厘米 含框

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



363

A FINELY ENAMELED 'IMPERIAL CONCUBINES' BALUSTER VASE, REPUBLIC PERIOD

China, 1912-1949. Inscribed with a poem by the Tang dynasty artist Wang Changling, referring to the loneliness of the palace concubines who cannot await the visit of the Emperor.

Provenance: From the estate of the late Anne Marie Wood (1931-2019), Warwickshire, United Kingdom, acquired no later than the 1990s.

Condition: Perfect condition with only minimal wear.

Weight: 539.6 g

Dimensions: Height 20 cm

Apocryphal Qianlong Yuzhi mark to the base, seal Junzhi to backside. The six concubines painted in extremely fine detail, especially to their robes, but also to the various pieces of furniture, porcelain vases, books, finger citrons, fans and textiles, potted plants and craggy rocks.

珐琅彩《西宮秋怨》瓶，民國中國，1912-1949。宮中妃嬪園中遊戲，並題唐代詩人王昌齡《西宮秋怨》詩。

來源：曾為Anne Marie Wood (1931-2019)遺產，英國沃里克郡，不晚於上世紀九十年代購入
品相：完美品相，僅有輕微磨損
重量：539.6 克
尺寸：高 20 厘米

Estimate EUR 500,-

Starting price EUR 250,-



364

A BLUE AND WHITE 'TAO YUANMING' STUDIO VASE, STYLE OF WANG BU

China, 20th century. Finely painted in variegating shades of cobalt-blue with a sensitive portrait of Tao Yuanming (c. 365-427), with his straw hat and flower basket.

Provenance: From an English private collection. By repute acquired ca. 1980 in the local trade.

Condition: Perfect condition with only minimal wear.

Weight: 399 g

Dimensions: Height 23.4 cm

Artist seal "Wang Bu" next to image. The base with the studio mark "yuanwen wuguo zhizhai" (The Studio of Recognizing My Mistakes). Note the elegantly potted 'upside down' shape of this vase, with its unusually thin foot rim and slightly everted lip.

青花陶淵明采菊瓶，王步風格
中國，二十世紀。青花描繪陶淵明采菊圖。

來源：英國私人收藏，據說1980年前後購於當地。
品相：完美品相，僅有輕微磨損
重量：399 克
尺寸：高 23.4 厘米

Estimate EUR 500,-

Starting price EUR 250,-

365

A PAIR OF BLUE AND WHITE DISHES, LATE QING TO REPUBLIC PERIOD

China, 1900-1950. Finely painted in cobalt-blue under the glaze to depict a mountainous landscape with a building compound and two dignitaries, one about to leave the scene on a horse. Inscribed "the hero with good news before the court". (2)

Provenance: From a private estate in the United Kingdom.

Condition: Excellent condition with minimal surface scratches and wear. Tiny firing irregularities.

Weight: 345.5 g total

Dimensions: Diameter 13.3 cm each

The base with an underglaze blue four-character mark translating to "eternal scent", within a double square.

一對青花山水碟，晚清至民國中國，1880-1950。青花釉下彩描繪山莊前來客，畫面上題詩一句。

來源：英國私人遺產

品相：品相極好，表面輕微劃痕與磨損，輕微燒製瑕疵。

重量：總345.5克

尺寸：直徑各為13.3 厘米

Estimate EUR 300,-

Starting price EUR 150,-



366

A BLUE AND WHITE 'LOTUS' DISH, GUANGXU MARK AND OF THE PERIOD

China, 1875-1908. Finely painted in cobalt-blue under the glaze with a circumferential band of six lotus flowers amid their vines and leaves, within two double circles, and a seventh lotus bloom in the well. The six-character mark neatly painted to the base.

Provenance: From a Canadian private estate.

Condition: Some firing imperfections including minimal burns to foot rim, wear and minor traces of use. Some kiln grit to backside. One microscopic glaze flake to lip.

Weight: 504.3 g

Dimensions: Diameter 24 cm

青花纏枝蓮盤，光緒款及年代中國，1875-1908。青花釉下彩描繪纏枝蓮紋，盤底光緒六字款。

來源：加拿大私人遺產

品相：一些燒製缺陷，圈足極細微燒製痕跡，有磨損和細微使用痕跡。底部可見窯砂，邊沿一道細微釉面開裂。

重量：504.3 克

尺寸：直徑24 厘米

Estimate EUR 300,-

Starting price EUR 150,-



367

A DEHUA 'MEIREN' CANDLEHOLDER, QING DYNASTY

China, 1644-1912. The white-glazed porcelain depicting a beautiful lady standing on a scrolling wave base with a lotus bud, the open lotus flower on her shoulder forming the candle holder. Wearing a long flowing robe, with a sash tied together with a jade bi disc.

Provenance: Old German private collection (paper label to the back). German private collection, acquired from the above.

Condition: Fine condition with minor wear, one small loss to the tip of one lotus leaf, one loss to one of the lotus stems and one microscopic nibble.

Weight: 922.0 g

Dimensions: Height 30.4 cm

德化美人燭臺，清代中國，1644-1912。白釉美人像立於波濤之上，手持荷花，荷花靠於其肩。花朵開放處為燭臺。美人著長袍，袍上鑲著一塊玉璧。

來源：老私人收藏（背部可見收藏編號）。德國私人收藏，購於上述收藏。

品相：品相良好，輕微磨損，蓮葉一個尖角有輕微缺損，蓮蓬上也有一處缺失與一道磕損。

重量：922.0 克

尺寸：高30.4 厘米

Estimate EUR 400,-

Starting price EUR 200,-



368

A YIXING 'LOTUS, BAMBOO AND CICADA' TEAPOT, LATE QING TO REPUBLIC

China, 20th century. Signed Lu Xinhua zhi with an impressed seal mark to the recessed base. The teapot of globular form, the sides finely incised to resemble foliate lotus leaves, the handle and spout elegantly potted in the form of curved bamboo stalks, the small cover with a cicada on top with black-lacquered eyes.

Provenance: From an Austrian private collection.

Condition: Excellent condition with minor wear and firing irregularities.

Weight: 338.0 g

Dimensions: Width 17.5 cm (handle to handle)

宜興竹蓮紋茶壺，晚清至民國中國，二十世紀。壺底“魯新華制”款。球形的茶壺，表面呈荷葉紋，手柄和壺嘴成竹形，壺蓋上有蟬形鈕。

來源：奧地利私人收藏

品相：品相極好，輕微磨損與燒製瑕疵。

重量：338.0 克

尺寸：總寬 17.5 厘米

Estimate EUR 300,-

Starting price EUR 150,-



369

AN INSCRIBED YIXING TEAPOT SIGNED PAN ZUYING

China, 20th century. The teapot of two-tiered and compressed globular form, incised with an inscription to the body and impressed with a four-character seal mark to the base which reads "Pan Zuying zhi".

Provenance: From an old French private collection.

Condition: Excellent condition with minor wear and casting irregularities. Nicely grown patina!

Weight: 238.2 g

Dimensions: Height 9.5 cm

宜興茶壺，潘祖英款

中國，二十世紀。壺底“潘祖英制”四字款。

來源：法國私人收藏

品相：品相極好，輕微磨損，塑造缺陷。包漿自然。

重量：238.2 克

尺寸：高9.5 厘米

Estimate EUR 300,-

Starting price EUR 150,-



370

A PAIR OF FAMILLE ROSE LOBED TURRENS AND COVERS, QING

China, 18th-19th century. Finely enameled and cold-painted above the glaze to depict deer, monkey, ram and goat accompanied by numerous birds amid rockwork and blooming trees, a single peach with its leaves serving as handle.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Minimal chipping to edges and one handle, some firing imperfections, wear and traces of use. Overall still very good condition.

Weight: 2,496 g in total

Dimensions: Diameter 22.5 cm each

Note the iron red Jintang faji four-character mark to the base of each. (2)

一對粉彩盛湯蓋盤，清代

中國，十八世紀末至十九世紀。琺瑯彩冷繪花鳥走獸如鹿、猴子等，桃枝做柄。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：邊沿和執柄上有輕微磕損，一些燒製瑕疵，磨損和使用痕跡。總體品相良好。

重量：總2,496 克

尺寸：直徑都為22.5 厘米

Estimate EUR 500,-

Starting price EUR 250,-



錦
堂
發
記

NINGXIA

In the diary of a Jesuit priest, Father Gerbillon, it is recorded that the Kangxi Emperor visited Ningxia in 1697 and was presented with several locally made carpets which he took back with him to the Empress. With Imperial interest in the Ningxia carpets and their designs being closely related to court styles of the Ming period, their appeal increased throughout the 18th and 19th century. Ancestor portraits are significant in contributing dates to styles of carpets. In these portraits, the carpets are often visible at the edges of the

thrones. The Chinese production of wool carpets and rugs spanned over several centuries and they do not appear to have been exported to Europe in the first quarter of the eighteenth century which was the height of the Chinoiserie fashion. It was only at the beginning of the twentieth century that the West became aware of Chinese carpets, largely through the dealers at the time which included Larkin & Kemp in London, and Yamanaka, Tiffany, Dilley and others in New York. Their interest to the present market is their understated elegance and balanced composition with their reduced and subtle range of colors.

371

A SMALL NINGXIA 'DEER AND CRANES' RUG, QING

China, 19th century. Finely woven wool carpet with two deer and two cranes, one in flight, next to a tree and a craggy rock, and under a lingzhi-shaped cloud.

Provenance: Old Austrian private collection.

Condition: Good condition with some soiling and wear.

Dimensions: Size 130 x 68.5 cm

寧夏鹿鶴紋小毯，清代
中國，十九世紀。精細編織的羊毛地毯，上面有兩頭鹿和兩只仙鶴，其中一只正在飛行中，緊挨著一棵樹和一塊岩石，空中一片靈芝形雲朵。

來源：奧地利私人老收藏
品相：品相良好，一些污漬和磨損
尺寸：130 x 68.5 厘米

Estimate EUR 400,-

Starting price EUR 200,-



372

A SMALL NINGXIA 'CRANE AND DEER' RUG, QING

China, 19th century. Finely woven wool carpet with a crane on a rocky outpost next to a deer, surrounded by lotus flowers and leaves.

Provenance: Old Austrian private collection.

Condition: Good condition with some soiling and wear.

Dimensions: Size 123 x 68 cm

寧夏鹿鶴紋小毯，清代
中國，十九世紀。精細編織的羊毛地毯，在鹿旁邊的岩石前站立著一隻仙鶴，周圍環繞著蓮花。

來源：奧地利私人老收藏
品相：品相良好，一些污漬和磨損
尺寸：123 x 68 厘米

Estimate EUR 400,-

Starting price EUR 200,-



373

A NINGXIA 'AUSPICIOUS OBJECTS' SADDLECLOTH, QING

China, 19th century. The finely woven saddle rug with a vase on a tripod stand with flowers in it, next to a square low table with a smaller vase, all surrounded by a band of key fret and a border of floral scrolls.

Provenance: Old French private collection.

Condition: Good condition with some soiling and wear.

Dimensions: Size ca. 127 x 67 cm

寧夏博古吉祥紋馬鞍毯，清代
中國，十九世紀。精細編織的馬鞍地毯，三足架上有一個花瓶，裏面插著花，旁邊擺放著較小花瓶的方形矮桌，四周都是花卉卷葉邊框。

來源：法國私人老收藏

品相：品相良好，一些污漬和磨損

尺寸：127 x 67 厘米

Estimate EUR 400,-

Starting price EUR 200,-



374

A LARGE EMBROIDERED TEXTILE BAND, QING DYNASTY

China, 19th century. Depicting frontal and coiled five-clawed dragons and phoenix above a lishui border, framed by floral scrolls.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Losses and tears, loose threads, old stains and wear. Old repairs.



Georg Weifert (1850-1937)

Dimensions: Length ca. 240 cm

大型刺繡織物，清代

中國，十九世紀。在立水邊界上方描繪了盤繞的五爪龍和鳳凰，上面有卷花紋。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：缺損、撕裂、絲線鬆動，舊污漬和磨損。舊時修補。

尺寸：長240 厘米

Estimate EUR 400,-

Starting price EUR 200,-





375
**AN EMBROIDERED LONGGUA LADY'S SURCOAT
WITH LANDSCAPE ROUNDELS**

China, 19th century. Silk with multi-colored and gold threads, inside with pale blue silk lining, three metal buttons and loops at the front. This dark blue coat shows eight finely embroidered roundels with picturesque landscapes amid floral sprays. At the lower end a wave pattern is interchanging with bamboo and rock formations. Light blue silk bands embroidered in relief adorn the sleeves.

Provenance: Dame Eva Turner, DBE (1892-1990), and thence by descent within the same family. Dame Turner was an English dramatic soprano with an international reputation. Her strong yet steady voice was renowned for its clarion power in Italian and German opera. Her title role in Turandot is legendary and recordings of her from before the war are being released until this day. An autographed photo of Dame Turner, dated London 1939, is accompanying this lot.



**Eva Turner (1892-1990) in
Turandot, 1937**

Condition: Excellent condition with only minimal wear, stains and traces of use.

Dimensions: Maximum width ca. 120 cm (measured from sleeve end to sleeve end)

刺繡蓬萊仙境八團龍褂
中國，十九世紀。真絲具有多色和金線，內部淡藍色絲綢襯裡，正面有三個金屬對襟扣。這件石青緞外套顯示了八團精美風景如畫的蓬萊仙境。褂下方有平水紋、纏枝蓮紋、竹子以及海水江崖紋。袖口飾有淺藍色底博古紋。

來源：Eva Turner, DBE (1892-1990)夫人，自此保存在同一家族至今。Turner夫人是一位具有國際聲譽的英國戲劇女高音。她堅韌而穩定的聲音因在意大利和德國歌劇表演中的聞名。她作為圖蘭朵 (Turandot) 中的主角具有傳奇色彩，直到今天，她的歌劇錄音都一直在發行。隨附一張Turner夫人親筆簽名的照片。
品相：狀況極佳，只有極少的磨損、污漬和使用痕跡。
尺寸：最寬約120 厘米 (袖口至袖口)

Estimate EUR 600,-
Starting price EUR 300,-

376
**AN APRICOT GROUND DRAGON ROBE,
JIFU, QING DYNASTY**

China, 19th century. Woven with ten four-clawed dragons surrounded by ruyi clouds, interspersed with bats, a pair of phoenix and auspicious objects, all above foaming waves crashing against a central mountain and a lishui border. Silk with multi-colored, silver and gold threads, inside with pale blue silk lining, five metal buttons and loops at the front.

Provenance: From an Austrian private estate.
Condition: Losses and tears, loose threads, the background color partially faded, old stains and wear. Old repairs.

Dimensions: Maximum width ca. 175 cm (measured from sleeve end to sleeve end, with stretched out sleeves)

杏黃龍紋吉服，清代
中國，十九世紀。如意祥雲中四爪飛龍，四周蝙蝠、一對鳳凰以及吉祥紋飾。下方海水江崖八寶立水紋。運用多彩絲綢，銀線與金線，內襯為石青色綢。五個金屬對襟扣。

來源：奧地利私人遺產
品相：缺損和撕裂、絲綢鬆動，背景色部分褪色，舊污漬和磨損。舊修補。
尺寸：最寬約175 厘米 (袖口至袖口)

Estimate EUR 800,-
Starting price EUR 400,-





377

A DARK PURPLE GROUND DRAGON ROBE, JIFU, QING DYNASTY

China, 19th century. Woven with eight scaly five-clawed dragons surrounded by ruyi clouds, interspersed with bajixiang emblems, bats, cranes and auspicious objects, all above foaming waves crashing against a central mountain and a lishui border at the hem and sleeves, the collar band and cuffs decorated with fine embroideries. Silk with multi-colored, silver and gold threads, inside with pink silk lining, three metal buttons and loops at the front.

Provenance: From an English private estate.

Condition: Superb condition with only minimal wear, stains and traces of use.

Dimensions: Maximum width ca. 145 cm (measured from sleeve end to sleeve end)

紫紅色團龍吉服，清代中國，十九世紀。八團，周圍如意祥雲環繞，上麵點綴著佛教八吉祥、蝙蝠、仙鶴等吉祥紋飾。衣袍下方海水江崖與八寶立水紋。衣領和袖口裝飾精美的刺繡。真絲多色，並使用銀綫和金絲，內有粉紅色真絲襯裡，正面有三個金屬對襟扣。

來源：英國私人遺產

品相：狀況極佳，僅有極少的磨損、污漬和使用痕跡。

尺寸：最寬約145厘米（袖口至袖口）

Estimate EUR 1.000,-

Starting price EUR 500,-

378

A LOT OF SEVEN TEXTILES, QING DYNASTY

China, 1644-1912. Executed in Peking knot (also known as forbidden stitch) and silk stitch with gold thread decorations, including two collars, three sleeve bands and a seat ornament. (7)

Provenance: German private collection

Condition: Excellent condition with minor wear, some soiling, creasing, minimal losses.

Dimensions: Size 54.5 x 43 cm (the largest)

一組七件刺繡，清代

中國，1644-1912。京綉（也稱宮綉），并用金線裝飾，包括兩個領子，三個袖帶和一個座位裝飾。

來源：德國私人收藏

品相：狀況極佳，磨損小，有些脏污，起皺，輕微缺損。

尺寸：最大的刺繡54.5 x 43厘米

Estimate EUR 400,-

Starting price EUR 200,-



379

A SILK AND GOLD THREAD DRAGON ROBE, JIFU, QING DYNASTY

China, 19th century. Lined with fabric, the hems with coated silk, framed behind glass. Embroidered with several dragons confronting flaming pearls against an apricot ground, all above crashing waves and a lishui border.

Provenance: Austrian private collection

Condition: Some loose threads, few small holes, discolorations, fading, seams at the edges partially loose, some wear and stains.

Dimensions: Size incl. frame 154.6 x 142.8 cm

金絲龍紋吉服，清代

中國，十九世紀。立水紋上巨龍戲珠。玻璃面裝框。

來源：奧地利私人收藏

品相：一些絲綫鬆動，很少的小洞，變色，褪色，邊緣的接縫部分鬆弛，一些磨損和污漬。

尺寸：含框154.6 x 142.8厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



380 A DAMARU SKULL DRUM, QING DYNASTY

Tibetan-Chinese, 18th – early 19th century. The waisted double-sided drum built from two halves of skull tops with green dyed leather coverings, the waist with an embossed and incised silver band to which the two drum sticks are attached, with finely embroidered banners bearing endless knots and shou characters.

Provenance: From a Hungarian private collection. By repute collected in Mongolia between 1950 and 1960.

Condition: Excellent condition with minor wear and losses. Superb naturally grown patina. The textiles with loose threads, losses and slightly faded.

Weight: 116 g (the drum alone)
Dimensions: Length including banners ca. 110 cm, diameter of drum 9,5 cm

Overall a spectacular and rare ensemble.

AUCTION RESULT COMPARISON

Compare with a closely related Damaru at Sotheby's New York in Indian & Southeast Asian Art, 24 March 2004, lot 120, sold for USD \$15,600.



達瑪茹阿姐鼓，清代漢藏，十八至十九世紀初。阿姐鼓是由兩半的頭骨頂部和綠色皮革製成，腰部帶有花紋銀色帶子，兩個鼓棒均連接在腰鼓上，上面繡壽字紋和吉祥結紋。

來源：匈牙利私人收藏。據說1950至1960之間購於蒙古。

品相：狀況極佳，輕微磨損和缺損。天然生長的包漿。織物有脫線、松線、缺損和輕微褪色。

重量：116克（鼓）

尺寸：含帶長約110厘米，鼓直徑9.5厘米

拍賣結果比較：一件相似達瑪茹鼓2004年3月24日於紐約蘇富比《印度和東南亞藝術》，拍號120，成交價USD \$15,600。

Estimate EUR 1,000,-

Starting price EUR 500,-

381
**AN OFFICIAL'S SUMMER HAT WITH CORAL FINIAL
AND JADE FITTING, QING DYNASTY**

China, 1644-1912. The conical hat made from pale silk stretched over a stiff frame and lined in red, all bordered by floral silk at the brim and covered by strands of knotted red silk thread, the repoussé gilt copper and coral finial attaching a jadeite fitting of a mottled emerald and apple green tone.

Provenance: British private collection.

Condition: Soiling, faint water stains, loose threads, wear, and traces of use.

Weight: 496 g

Dimensions: Diameter 32 cm

Under Manchu formal dress regulations, the colors of hat finials were used to distinguish official ranks: the four army divisions known as Banners were originally represented by ruby finials for the Red Banner, sapphires for the Blue Banner, rock crystals for the White Banner and gold for the Yellow Banner.

**AUCTION RESULT
COMPARISON**

Compare with a related summer court hat sold by Bonham's New York in Chinese Paintings and Works of Art on 14 September 2015, lot 8097, for USD \$4,000.



清代涼帽，珊瑚頂珠和玉翎管，清代中國，1644-1912。涼帽無簷形如圓錐，外裹綾羅，顏色為白色，上綴紅纓。珊瑚頂珠，頂飾陽文鏤花金，翡翠翎管。

來源：英國私人收藏

品相：污漬，淡淡的水漬，絲綫鬆動，磨損和使用痕迹。

重量：496克

尺寸：直徑32厘米

拍賣結果比較：一件相似夏帽2015年9月14日于紐約邦翰思《中國繪畫和工藝品》拍賣號8097，成交價USD \$4,000。

Estimate EUR 600,-

Starting price EUR 300,-

382
**A JADE AND TURQUOISE COURT
NECKLACE, CHAOZHU, LATE QING**

China, 19th to early 20th century. The necklace includes one hundred and eight deep purple beads, separated by three larger fotou jadeite beads. A jadeite fotouta and a jadeite beiyun suspending an agate drop hang from the center. There are three strings of jinian comprised of turquoise beads and suspending carnelian drops.

Provenance: Austrian private collection.

Condition: Excellent condition with minor wear.

Weight: 385.5 g

Dimensions: Length 144 cm

The deep purple stone is most likely a quartz variety of pink chalcedony or chrysoprase. The jadeite stones are of a mottled emerald and apple green tone.

朝珠，晚清

中國，十九世紀至二十世紀初。朝珠一共有108顆深紫色珠子，另有3顆大翡翠珠佛頭，一顆翡翠珠背云和一顆懸掛瑪瑙水滴的翡翠佛頭懸掛在中心。三串記捻由綠松石珠和懸浮的紅玉髓滴組成。

來源：奧地利私人收藏

品相：品相極好，輕微磨損

重量：385.5 克

尺寸：長144 厘米

Estimate EUR 600,-

Starting price EUR 300,-





383
AN IMPERIAL GILT-BRONZE
WINTER HAT FINIAL WITH A RUBY,
17TH-18TH CENTURY

China, Qing dynasty. The finial with reticulated and finely incised foliate scrolls and bats, inlaid with numerous microscopic hardstone pearls, probably jasper or jade, and a larger central freshwater pearl. The top finial carved from corundum (ruby) of a superb pigeon blood color.

Provenance: Austrian private collection.

Condition: Excellent condition with old wear and minimal losses.

Weight: 82.9 g
 Dimensions: Height 10.5 cm

銅鑲金冬帽紅寶石頂珠頂戴花翎，十七至十八世紀
 中國，清代。頂戴鑲金銅座上鏤空纏枝紋和蝙蝠紋，並鑲嵌
 有許多寶石和珍珠（可能是碧玉或玉），以及較大的淡水珍
 珠。頂珠是用極好的鴿子血紅寶石雕刻而成的。

來源：奧地利私人收藏
 品相：品相極好，老磨損和輕微缺失。
 重量：82.9 克
 尺寸：高10.5 厘米

Estimate EUR 600,-
 Starting price EUR 300,-



Compare with a portrait of the Qianlong Emperor (1711-1799) in the Palace Museum, Beijing, wearing a winter hat featuring a related finial.

**A THANGKA OF CHATURMUKHA MAHAKALA,
TIBETAN-CHINESE, 17TH-18TH CENTURY OR EARLIER**

The four-faced deity striding above a group of intertwined snakes on a lotus base, holding a vajra and a kapala skull cup in his primary hands and a sword, conch and trident among other attributes in his other 14 hands. Distemper and gold on linen.

Provenance: From a French private collection.

Condition: Extensive old wear and pigment losses, creases and minor tears, some areas with small old touchups. In general, the condition is consistent with the age of this work.

Dimensions: 72 x 62 cm

Mahakala is clad in a tiger skin and adorned with beaded festoons, his four wrathful faces show flaming beard and brows, bared fangs, third eyes, all surmounted by an ornate tiara with three more wrathful faces, and one face of Buddha Amithaba on top.

Auction result comparison: Compare with a related but earlier Thangka at Christie's New York in Indian and Southeast Asian Art, 21 March 2012, lot 771, sold for USD \$56,250.

四首大黑天唐卡，漢藏，十七至十八世紀或更早

四首大黑天在蓮花座上交織在一起的蛇群上方行走，他的第一手握著金剛杵和嘎巴啦頭骨杯，另外十四隻手則握著劍、海螺和三叉戟。亞麻布面繪金彩。

來源：法國私人收藏

品相：大量的舊磨損和色彩缺失，摺痕和輕微的撕裂，有些區域的有較小的舊補漆。整體情況與這作品的年代相符。

尺寸：72 x 62 厘米

Estimate EUR 8,000,-

Starting price EUR 4,000,-





385

A MANDALA THANGKA OF BUDDHA AMITAYUS, TIBET, 15TH – EARLY 16TH CENTURY

Distemper and gold on cloth. The central mandala is framed by several rows of further Buddha images. Each side of the square is flanked by a makara gate. The upper and lower registers show a multitude of human and godly figures. Manifold inscriptions to backside.

Provenance: French private collection.

Condition: Minor loose threads and losses, some stains and soiling, several provisional tape repairs to backside, tears and creases, smaller areas of old restorations. Overall still in fair condition, especially when considering that this work has more than 500 years of age.

Dimensions: 82 x 69 cm

阿彌陀佛曼陀羅唐卡，西藏，十五至十六世紀初
布面金彩。曼陀羅中央由佛像構成。廣場的每一側都設有一個瑪卡拉門。曼陀羅內描繪了許多供養人和和仙人。唐卡背面有銘文。

來源：法國私人收藏

品相：輕微的鬆動和缺損，一些污漬和水漬，背面有一些臨時粘膠修復，撕裂和摺痕，較小的舊修復物區域。總體來說情況不錯，尤其是考慮到這件作品已經有500多年的歷史了。

尺寸：82 x 69 厘米

Estimate EUR 5.000,-

Starting price EUR 2.500,-



386 A RARE 'NINE DRALA BROTHERS' THANGKA

Tibet, 18th century. Gouache and gold on linen. Drala Tatu Karmo, white in color, dressed as a warrior and riding a white horse. His upraised right hand swings a whip as he holds the reins in his left. He is surrounded by eight almost identical drala brothers. At the very top we eventually find the wrathful Vajrapani.

Provenance: From a Hungarian private collector.
Condition: Minor losses and stains, overall good and original condition.

Dimensions: 23 x 17.5 cm

Drala is a class of indigenous gods inhabiting the Himalayas, Tibet and Central Asia. They are found in both the Bon and Buddhist religions. In Tibetan Buddhism, the drala are said to have been subjugated and then forced into the service of Buddhism as worldly protector gods by the 8th century Indian teacher Padmasambhava. Typically, Krodha Vajrapani, blue in color and wrathful in appearance, is placed above drala gods in a painted composition as is the case in the present lot. This indicates that they are worldly gods under the watchful gaze of the powerful Vajrapani.

稀有世間護法唐卡
西藏，十八世紀。亞麻布面水粉和金彩。白色護法身著戰袍，騎白馬，打扮成戰士。一手緊握繮繩，一手揮動鞭子。他被八個幾乎相同的護法兄弟包圍。在最頂端，可見威嚴的金剛手菩薩。

來源：匈牙利私人收藏
品相：輕微缺損，有污漬，整體良好，原始狀況。
尺寸：23 x 17.5 厘米

Estimate EUR 500,-
Starting price EUR 250,-

387 A THANGKA OF TSONGKHAPA, TIBET 19TH CENTURY

Neatly painted in fine detail with gouache and gold on linen, the back with six lines of Buddhist inscriptions and a signature. Tsongkhapa, flanked by lotus flowers supporting the sword and the book of wisdom, is surrounded by religious figures and deities such as the Green Tara, the blue-skinned Medicine Buddha or the wrathful Vajrapani.

Provenance: From a Hungarian private collector.
Condition: Minor losses and stains, overall good and original condition.

Dimensions: 27 x 21 cm

Tsongkhapa (1357–1419) is a revered Tibetan religious philosopher, and a central figure of the Gelugpa sect that ruled Tibet until the middle of the 20th century. According to tradition, he is an emanation of the Bodhisattva Manjusri, which is why we find the sword and the book of wisdom near him.

宗喀巴唐卡，西藏，十九世紀
亞麻布面水粉和金彩，細節精美，背面有六行佛教題字和簽名。宗喀巴兩側花朵環繞，花上有劍和智慧之書，四周圍繞宗教人物和神靈，例如綠度母，皮膚黝黑的藥師佛或威嚴的金剛手菩薩。

來源：匈牙利私人收藏
品相：輕微缺損，有污漬，整體良好，原始狀況。
尺寸：27 x 21 厘米

Estimate EUR 500,-
Starting price EUR 250,-





388 AN ICONIC THANGKA OF BUDDHA AMITABHA RESIDING IN THE PURELAND OF SUKHAVATI

Tibet, 19th century. Painted in rich detail with gouache and gold on linen. Buddha is seated in dhyanasana and holds an alms bowl between his two palms. His meditating gesture represents the unity of wisdom and compassion.

Provenance: From a Hungarian private collector.
Condition: Minor losses and stains, overall very good and original condition.

Dimensions: 33 x 27 cm

Amitabha in the Sukhavati heaven is a common image in Himalayan art and an iconic symbol and subject representing Mahayana Buddhism. He is presented here as the largest figure in the center of the composition, seated on a lotus throne and in front of a large tree inside a palace garden. Bodhisattvas are found at his right and left, and monastic figures are framing the image. The remaining space is filled with buddhas, bodhisattvas, gods and goddesses, and meritorious beings taking birth on a lotus blossom at the bottom of the painting.

阿彌陀佛極樂世界唐卡
西藏，十九世紀。亞麻布面水粉和金彩，佛陀結跏趺坐，手持施捨鉢，他的沉思姿態代表著智慧和慈悲心的融合。

來源：匈牙利私人收藏
品相：輕微缺損，有污漬，整體良好，原始狀況。
尺寸：33 x 27 厘米

Estimate EUR 500,-
Starting price EUR 250,-

389 A BUDDHA SHAKYAMUNI THANGKA, TIBET 18TH-19TH CENTURY

Chinese dark-blue brocade mounting with embroidered dragon medallions. Finely painted in gouache on textile with Buddha seated on a lotus throne in front of a large halo, the right hand in bhumisparsa mudra, the left holding an alms bowl, above him Bhaisajyaguru and Akshobya, below him Manjushri, Shadakshari, a green Tara and Vajrapani.

Provenance: A Swiss private collection. Koller Auctions, 4 June 2019, lot 153, bought in at an estimate of CHF 3,000-5,000.

Condition: Creases and associated pigment loss with old touchups. Overall still fine condition.

Dimensions: 41 x 32 cm (the painting) and 84 x 54 cm (the mounting)

釋迦牟尼唐卡，西藏，十八至十九世紀
中國深藍色龍紋刺繡錦緞。布面彩繪，釋迦牟尼坐蓮像，後有光背，右手施觸地印，左手持鉢，在他之上分別為藥師佛和阿闍如來，在他之下為文殊普賢，綠度母和金剛手菩薩。

來源：瑞士私人收藏，Koller拍賣行，2019年6月4日，拍號153，估價CHF 3,000-5,000。

品相：皺痕和舊的修飾導致色彩損失。總體還不錯。
尺寸：畫面41 x 32 厘米，裝幀84 x 54 厘米

Estimate EUR 500,-
Starting price EUR 250,-



390

A SMALL THANGKA OF THE RED BUDDHA AMITABHA IN THE PURELAND OF SUKHAVATI

Tibet, 19th century. Painted in rich detail with gouache and gold on linen. Buddha is seated in dhyanasana and holds an alms bowl between his two palms. His meditating gesture represents the unity of wisdom and compassion.

Provenance: From a Hungarian private collector.

Condition: Minor losses and stains, overall good and original condition.

Dimensions: 27 x 22 cm

Amitabha is shown as the largest figure in the center of the composition, seated on a lotus throne and in front of a radiating lotus aureole. Bodhisattvas are found at the top, right and left, and monastic figures are framing the image. Amitabha in the Sukhavati heaven is a common image in Himalayan art and an iconic symbol and subject representing Mahayana Buddhism.

紅色阿彌陀佛極樂世界唐卡
西藏，十九世紀。亞麻布面水粉和金彩，細節精美。佛陀結跏趺坐，手持施捨鉢，他的沉思姿態代表著智慧和慈悲心的融合。

來源：匈牙利私人收藏

品相：輕微缺損，有污漬，整體良好，原始狀況。

尺寸：27 x 22 厘米

Estimate EUR 500,-

Starting price EUR 250,-



391

A THANGKA OF BUDDHA AMITAYUS WITH A GOLDEN HALO

Tibet, 19th century. Gouache and gold on linen. Three vertical lines of inscriptions to backside. A fine longevity thangka featuring Buddha Amitayus on a monumental lotus throne, below him White Tara and Ushnishavijaya, both also seated on lotus thrones.

Provenance: From a Hungarian private collector.

Condition: Minor losses and stains, overall good and original condition.

Dimensions: 30.5 x 20.5 cm

阿彌陀佛唐卡

西藏，十九世紀。亞麻布面水粉和金彩。背面三行垂直題款。精美唐卡上描繪著佛陀、白度母和尊勝菩薩。

來源：匈牙利私人收藏

品相：輕微缺損，有污漬，整體良好，原始狀況。

尺寸：30.5 x 20 厘米

Estimate EUR 500,-

Starting price EUR 250,-



392

**A DARK BLUE
VAJRADHARA THANGKA,
TIBET 19TH CENTURY**

Vajradhara is the primordial dharmakaya Buddha. When depicted in dark blue, he expresses the quintessence of Buddhahood itself, the historical Buddha's realization of enlightenment. Finely painted in gouache and gold on linen, with a three-character signature to backside. Chinese silk brocade mounting with leiwen ground.

Provenance: From an Italian collector.

Condition: Minor creases and losses, minimal stains. Overall very good original condition. The textile mounting with losses, loose threads and tears.

Dimensions: 42 x 28 cm (the image) and 68 x 40 cm (the mounting)

Depiction of the blue skinned Vajradhara, seated in vajraparyankasana on a lotus covered cliff and holding two vajra thunderbolts in his crossed hands. In front of the cliff we find three offerings: A mirror (sight), cymbals (sound), a conch-shell full of perfume (smell). Vajradhara is wearing bodhisattva jewelry adorned with semi-precious stones, the hair is piled high into a jatamukata as he wears an ornamented crown, the face serene with downcast eyes. The palms of his hands and the soles of his feet are flesh colored.

藍色多杰羌佛唐卡，西藏，十九世紀
多杰羌佛是為宇宙間第一尊具有形相的佛陀。當使用深藍色描繪時，表達了佛陀本身的精髓，即佛陀對啟蒙的歷史認識。在亞麻補眠用水粉和金色精細描繪，背面帶有三個字符的簽名。中國絲綢雷紋錦緞裝裱。

來源：意大利私人藏家
品相：摺痕和損失較小，輕微污漬。總體來說很好的原始品相。錦緞裝裱有缺損、鬆動和撕裂。
尺寸：畫面42 x 28 厘米，裝幀68 x 40 厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



393

A FINE '35 BUDDHAS' THANGKA, TIBET 19TH CENTURY

Painted in gouache and gold on linen. Buddha Shakyamuni is seated in dhyanasana atop a flowering lotus pedestal with crashing waves below. He is flanked by his two main disciples Shariputra and Maudgalyana. In the back we find 34 miniature Buddha images with various mudras.

Provenance: From a Hungarian private collector.

Condition: Minor losses and stains, overall excellent and original condition.

Dimensions: 31 x 25 cm

Buddha's left hand is in the dhyana mudra and supports a blue alms-bowl that is filled with the nectar of immortal wisdom. His right hand is in bhumisparsa mudra or 'earth-touching gesture', to summon the earth to bear witness to his enlightenment after he overcame the attack of Mara (delusion) under the bodhi tree.

三十五佛唐卡，西藏，十九世紀

亞麻布面水粉和金彩。釋迦牟尼作於蓮座上，下方有海浪。目犍連與舍利弗隨侍在釋迦牟尼兩側一同接受供養、膜拜。唐卡背面有34張施不同手印的微型佛像。

來源：匈牙利私人收藏

品相：輕微缺損，有污漬，整體良好，原始狀況。

尺寸：31 x 25 厘米

Estimate EUR 500,-

Starting price EUR 250,-



394

A THANGKA OF FOUR BUDDHIST ELDERS, TIBETAN-CHINESE, 18TH - 19TH CENTURY

Fine and colorful painting in distemper and gold on linen. In an idealized landscape and surrounded by young disciples we find the portrayals of four important arhats, such as Rahula, Chudapanthaka, or Pindola Bharadvaja. Note the superbly detailed work to their faces!

Provenance: Hungarian private collection. Two old collector labels, mostly illegible, a collector number and the inscription "Stuttgart" to backside.

Condition: Some creases and small losses, old stains and touchups.

Dimensions: 66 x 45 cm

Auction result comparison: Compare with a related Thangka depicting the arhats Chudapanthaka and Pindola Bharadvaja at Sotheby's New York in Indian, Himalayan & Southeast Asian Works of Art, 22 March 2018, lot 1063, sold for USD \$10,625.

四羅漢唐卡，漢藏，十八至十九世紀

色彩鮮艷的精美繪畫，亞麻布面金色彩繪。在理想化的山水景觀中，四周圍繞門徒，我們可以看到四個重要羅漢的寫照比如囉怛羅尊者，注荼半吒迦迦或賓度羅跋囉憍憍。請注意他們面部的細節描寫。

來源：匈牙利私人收藏。兩個老收藏家標籤（大多難以辨認），唐卡背面有收藏家編號和“斯圖加特”字樣。

品相：一些摺痕和小損失，舊污漬和修飾。

尺寸：66 x 45 厘米

Estimate EUR 1.500,-

Starting price EUR 750,-





395
A THANGKA WITH SCENES FROM THE JATAKAS,
TIBET, 18TH-19TH CENTURY

This work belongs to a series of scenes from the Avadanakalpalata or "108 deeds of the Lord Buddha narrated in the Jatakas", which tell the stories of the previous lives of Shakyamuni leading to his enlightenment.

Provenance: From a French private collection.

Condition: Extensive wear, staining and some pigment losses, creases and minor tears, some areas possibly with minuscule old touchups.

Dimensions: 87 x 65 cm

Painted in distemper on linen with various neatly inscribed scenes, including several students receiving teachings, all set within a delicately painted landscape in Chinese style, and large mountains in the distance. The paintings of the miniature scenes are attributable to a school of painting devised by Situ Panchen, Chokyi Jungne (1700-1774), a lama of the Karmapa order in eastern Tibet who designed the composition of a similar series. The backside with a short inscription, probably an artist signature.

Literature comparison: Compare the style with a similar set of paintings in Kreijger, 2001, pp. 35-37.

AUCTION RESULT
COMPARISON

Compare with a closely related work at Christie's New York in Indian, Himalayan and Southeast Asian Works of Art, 15 March 2016, lot 216, sold for USD \$18,750.



本生故事唐卡，西藏，十八至十九世紀
 該作品屬於佛陀108故事中的一系列場景，講述了釋迦牟尼前世的故事以及他如何受到啟迪。

來源：法國私人收藏

品相：大量磨損，染色和一些色彩流失，摺痕和輕微的撕裂，有些區域的有很小的舊修飾。

尺寸：87 x 65 厘米

拍賣結果比較：一件相似唐卡2016年3月15日于紐約佳士得《印度、喜馬拉雅和東南亞工藝品》拍號 216，成交價USD \$18,750。

Estimate EUR 3,000,-

Starting price EUR 1,500,-

A RARE THANGKA WITH A MANDALA OF BUDDHA, TIBET 18TH CENTURY

Very fine painting with distemper and gold on linen. Buddha is at the center, flanked by his disciples Sariputra and Maudgalyayana. Surrounding the trio, each set within a lotus petal, are 16 Indian Arhats. The four cardinal points are each guarded by a lokapala. Outside of the circle we eventually find the two Chinese arhats, Dharmata and Hwashang.

Provenance: The Schulmann Collection, Paris, France. Acquired ca. 1960-1970.

Josette and Théo Schulmann were passionate dealers of Asian Art and have donated several important works to the Cernuschi Museum. Old paper label from Claude de Muzac, Paris, on the backside.

Condition: Creases, pigment losses, stains. Overall good and absolutely original condition.



Josette and Théo Schulmann

Dimensions: 35 x 35 cm (the painting) and 51 x 51 cm (the frame)

Fine old wood frame with the mandala nicely set between two layers of glass.

曼陀羅唐卡，西藏，十八世紀

非常細膩的繪畫，亞麻布面帶有彩繪和金彩。佛陀在中央，目犍連與舍利弗隨侍在兩側。四周三重環繞，第一重十六個印度羅漢分別坐在一朵蓮花花瓣中。第二重四個正角分別由護世四天王保護。在圈子外，有兩個中國羅漢，達摩多羅和摩訶衍尊者。

來源：法國巴黎Schulmann收藏。購於1960-1970年間。Josette與Théo Schulmann曾是熱衷於亞洲藝術的商人，曾捐助過很多重要藝術品給Cernuschi美術館。背面有巴Claude de Muzac的舊紙標籤。

品相：摺痕、色彩損失、污漬。總體來說很好而且絕對原始狀況
尺寸：畫35 x 35 厘米，裝幀51 x 51 厘米

Estimate EUR 1,500,-

Starting price EUR 750,-





397

**A THANGKA OF VAJRABHAIRAVA,
TIBETAN-CHINESE, 18TH CENTURY**

Extremely fine painting in gouache and gold on linen. The multi-armed deity is shown with a kapala and a vajra, bejeweled with numerous strings of human skulls, in yab-yum with his consort, all in front of a flaming halo and surrounded by manifold other deities. Chinese brocade mounting with lotus scrolls.

Provenance: Hungarian private collection. By repute acquired in Mongolia between 1960 and 1970 and thence by descent to the present owner.

Condition: Excellent condition with only minimal staining and creasing, slightly browned, one small loss to backside repaired with tape. The mounting with minor tears, losses and loose threads. Two wood handles.

Dimensions: 57 x 36 cm (the image) and 100 x 58 cm (the mounting)

Auction result comparison: Compare with a related Thangka of Vajrabhairava at Sotheby's Paris in Arts d'Asie, 11 December 2018, lot 42, sold for EUR €10,000.

大威德明王唐卡，漢藏，十八世紀

亞麻布面金色彩繪，色彩鮮艷。多臂大威德明王有一個嘎巴拉和一個金剛杵，身上飾有無數人類頭骨，與他的配偶正在交歡中，燃燒光背，周圍被許多其他神靈包圍。中國蓮花紋錦緞與捲軸裝幀

來源：匈牙利私人收藏。據說1960至1970年間購於蒙古，家族保存至今。

品相：狀況極佳，只有很少的污漬和皺紋，略帶褐色，用膠帶修復後側損失很小。裝幀處有輕微的撕裂、脫落和螺紋鬆動。兩個木柄。

尺寸：畫面57 x 36 厘米，裝幀 58 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-

A THANGKA OF MARICHI, THE BODHISATTVA OF LIGHT, TIBET 18TH CENTURY

Depiction of the twelve-armed Goddess Marichi seated on a flaming throne and holding various weapons such as a sword, an arrow, an axe or a bow. Her main hands in Anjali mudra, others hold a vessel and a miniature medicine Buddha. Painted in gouache and gold on linen. Chinese silk and gold brocade mounting with dragon scrolls and shou characters, protective cover.

Provenance: From the private collection of an Austrian lawyer who worked for the IAEA, a UN organization. Acquired during frequent travels to Ladakh and the region in 1970s, probably from Hemis or Spituk monasteries. Thence by descent to the present owner.

Condition: Very good original condition with minor creases, stains and losses. The mounting with minor tears, losses and loose threads.

Dimensions: 72 x 54 cm (the image) and 117 x 90 cm (the mounting)

The central figure is flanked by mythical creatures such as Makara or Buddhist lions as well as various miniature images of Tara in all her emanations. Marichi is worshiped as the Bodhisattva of light and the guardian of all nations, whom she protects from the fury of war. She is also sometimes included as one of the Twelve Heavenly Generals associated with the Buddha of Medicine. The metaphor for spiritual practice and meditation is light overcoming darkness.

摩利支天菩薩唐卡，西藏，十八世紀

描繪了坐在火紅寶座上並手持各種武器如劍、箭、斧頭或弓的十二臂摩利支天菩薩。她雙手合十，其他手則拿著淨瓶與微型藥師佛。亞麻布面水粉和金彩。中國龍紋金色錦緞鑲，帶有保護罩。

來源：奧地利一位律師私人收藏，他曾經在聯合國國際原子能機構工作，他在1970年代頻繁前往拉達克和該地區旅行，可能是從Hemis或Spituk修道院中購得的。自此保存至今。

品相：原始品相極好，輕微的摺痕，污漬和缺損。裝幀有輕微撕裂、脫落和鬆動。尺寸：畫面72 x 54 厘米，裝幀117 x 90 厘米

Estimate EUR 1,500,-

Starting price EUR 750,-





399

A BUDDHA AMITAYUS LONGEVITY THANGKA, YONGHEGONG MONASTERY, CHINA 19TH CENTURY

Depiction of the three long life deities Amitayus, White Tara and Ushnishavijaya as well as Tsongkhapa with his successors and a blue-skinned Yamantaka. Fine gouache and gold painting on textile, silk mounting with gilt scroll handles. Inscriptions and four-character seal mark to backside.

Provenance: From a Hungarian private collector.

Condition: One water damage to upper edge. Otherwise fine condition with little wear, minor stains and creases only.

Dimensions: 82 x 59 cm (the image) and 134 x 90 cm (the mounting)

Painted on very fine cloth, the size and stylistic features of this thangka indicate it was likely produced at Yonghegong monastery in Beijing. The highly detailed and abundant decoration in gold, encapsulated by heavy outlines, is characteristic of its production. So too are the multi-colored clouds heightened with gold and contained within dark blue borders.

Compare with examples published in Tang, Yonghegong Tangka Guibao, Beijing, 2000. The brilliant green and bright white palette suggests a 19th-century date.

Auction result comparison: Compare with a closely related thangka of Tsongkhapa, most likely by the same artist, at Bonham's Hong Kong in Images of Devotion, Masterpieces from the Collection of Ulrich von Schroeder, 29 Nov 2016, lot 129, bought in at an estimate of HKD \$150,000-200,000.

阿彌陀佛唐卡。雍和宮，中國，十九世紀
描繪了三位長壽神明阿彌陀佛、白度母和尊勝菩薩以及宗喀巴及其繼任者和藍膚大威德明王。布面精美水粉畫和金彩，絲綢裝幀，鍍金捲軸手柄。背面銘文和四字款印章。

來源：匈牙利私人收藏

品相：上邊緣因水損壞。除此之外狀況良好，幾乎沒有磨損，僅輕微的污漬和摺痕。
尺寸：畫面82 x 59 厘米，裝幀134 x 90 厘米

Estimate EUR 2,000,-

Starting price EUR 1,000,-

400

A THANGKA OF YOGAMBARA WITH HIS CONSORT PRAJNAJNANADAKINI

Tibet, 18th century. Finely painted in distemper and gold on linen. Chinese brocade mounting with shou signs amid floral scrolls. The central figure seated on a lotus base and surrounded lotus blooms and craggy rocks as well as numerous lamas and other deities.

Provenance: From the private collection of an Austrian lawyer who worked for the IAEA, a UN organization. Acquired during frequent travels to Ladakh and the region in 1970s, probably from Hemis or Spituk monasteries. Thence by descent to the present owner.
Condition: Very good original condition with minor creases, stains and losses. The mounting with minor tears, losses and loose threads.

Dimensions: 80 x 64 cm (the image) and 113 x 118 cm (the mounting)

Yogambara (Tibetan: nam khai nal jor), a meditational deity belonging to the Wisdom-mother classification of Anuttarayoga Tantra, made famous in the Vajravali text, a compendium of Tantric practices, of the Indian Pandita Abhayakaragupta, and also through the tradition of Marpa and Ngog Lotsawa.

瑜伽金剛唐卡
 西藏，十八世紀。亞麻布面設色與金彩。裝幀所用的中國錦緞壽字紋。唐卡中央瑜伽金剛坐蓮座，四周花朵、眾多的喇嘛和其他仙人環繞。

來源：奧地利一位律師私人收藏，他曾經在聯合國國際原子能機構工作，他在1970年代頻繁前往拉達克和該地區旅行，可能是從Hemis或Spituk修道院中購得的。自此保存至今。

品相：極好的原始品相，輕微的摺痕、污漬和缺損。裝幀上有輕微的撕裂、脫落和絲綫鬆動。

尺寸：畫面80 x 64 厘米，裝幀113 x 118 厘米

Estimate EUR 1.500,-

Starting price EUR 750,-





401

A BROCADE-MOUNTED THANGKA OF THE 'GOLDEN' BUDDHA SHAKYAMUNI VAJRASANA

East Tibet, late 18th – mid-19th century. The golden Buddha seated on a lotus throne and in front of a monumental lotus aureole, the right hand in bhumisparsa mudra, the left holding a vajra in vertical position. Painted in gouache and gold on textile. Note the virtuosic quality of the detail work, especially to the face of Buddha himself.

Provenance: Dr. W. D. Franz (1915-2005), North Rhine-Westphalia, Germany. Lempertz, 15 June 2018, lot 10, sold for EUR €6,820. A Hungarian collector, acquired from the above.

Condition: Creases, losses of pigments, minor stains. One of the metal handles lost. The brocade with minor wear, losses and loose threads. Overall fine original condition.

Buddha is flanked by Avalokiteshvara and the Green Tara, above him Tsongkhapa, flanked by Buddhas and Gelugpa-Lamas, in the lower corners we find Mahakala and Palden Lhamo.

釋迦牟尼金剛坐唐卡

東藏，十八世紀末至十九世紀中期。金佛坐蓮像，有光背，右手施觸地印，左手握菩金剛杵。布面設色和金彩。注意細節的藝術品質，尤其是佛陀的臉部描繪。

來源：德國北威州Dr. W. D. Franz (1915-2005)。德國Lempertz拍賣行2018年6月15日，拍號10，成交價€6.820。匈牙利藏家，購於上述拍賣。

品相：摺痕，色素損失，輕微污漬。金屬手柄之一丟失。裝幀有輕微磨損、脫落和鬆線。整體原始狀況良好。

尺寸：畫面74 x 51 厘米，裝幀130 x 75 厘米

Estimate EUR 3,000,-

Starting price EUR 1,500,-

Dimensions: 74 x 51 cm (the painting) and 130 x 75 cm (the mounting)

402

A THANGKA OF THE BLUE VAJRASATTVA, EARLY 18TH CENTURY

Tibet, c. 1725. The Buddha of purification seated in padmasana on a lotus throne, in yab-yum with his consort Vajradhatu-ishvari, flanked by two rising lotus stems, with lamas wearing yellow and red caps above as well as Buddha and three wrathful deities below.

Provenance: Collection of Mrs. L. and Mr. B., a former UNESCO Ambassador to India, in office from 1960 to 1970.

Condition: Overall fair condition with creases, losses of pigments, stains and few touch ups.

Dimensions: 60 x 40 cm (image size), 89.5 x 40.5 cm (size incl. frame)

Gouache on cloth. Matted and framed behind glass.

金剛薩陲唐卡，十八世紀早期

西藏，約1725年。淨化業障的本尊坐在蓮座上打蓮花坐，緊擁白色明妃，兩側有兩個升起的蓮花莖，喇嘛頭戴黃色和紅色的帽子。金剛薩陲之上作者佛陀。

來源：前聯合國教科文組織駐印度大使Mrs. L. and Mr. B.收藏，在任期1960至1970年間。

品相：總體狀況良好，有摺痕，色彩損失，污漬和少量修飾。

尺寸：畫心60 x 40 厘米，裝幀89.5 x 40.5厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



403

A THANGKA OF USHNISHAVIJAYA 17TH - 18TH CENTURY

Tibet, 1680-1720. Painted with distemper on cloth, an expressive portrayal of Ushnishavijaya with her classical attributes such as the double vajra or bow and arrow.

Provenance: Collection of Mrs. L. and Mr. B., a former UNESCO Ambassador to India, in office from 1960 to 1970.

Condition: Creases, losses of pigments, stains and few touch ups.

Dimensions: 51 x 73 cm (image size), 80 x 102 cm (size incl. frame)

The name of this goddess, often referred to as the "Mother of all Buddhas" translates to "The Conqueror through the Ushnisha". Thus, her most important attribute is the image of the historical Buddha Shakyamuni which she holds in one of her upper hands. Ushnishavijaya is above all a deity of successful protection against the evil, the demons. Ushnishavijaya has three heads, respectively with Third Eye and defensive expression against demons.

Matted and framed behind glass.

尊勝菩薩唐卡，十七至十八世紀

西藏，1680 - 1720。布面上彩，尊勝菩薩手持雙金剛杵及弓箭等法器。

來源：前聯合國教科文組織駐印度大使Mrs. L. and Mr. B.收藏，在任期1960至1970年間。

品相：折痕，色素損失，色斑和少量修飾。

尺寸：畫心51 x 73 厘米，裝幀80 x 102厘米

Estimate EUR 2,000,-

Starting price EUR 1,000,-



404

**A VERY LARGE
THANGKA OF
'BLOOD DRINKER'
HERUKA AND
CONSORT**

Mongolia, 19th century.
The wrathful, six-armed
green protective deity
holds kapala, damaru,
kartika, rosary, lasso and
trident in his hands while
engaged in Yab-Yum
with his consort. Painted
in gouache and gold
on textile. Note the fine
cloud border filled with
Chinese shou characters
as a symbol of luck and
longevity.

Provenance: A Swiss
private collection.
Koller Auctions, 4 June
2019, lot 165, bought
in at an estimate of
CHF 8,000-12,000.
Condition: Extensive
wear, minor tears,
creases and pigment
loss. Absolutely original
condition.

Dimensions: 146 x 93 cm

Heruka wears a tiger's fur
and chains adorned with
human skulls as he stands
on a white elephant deity
above a lotus base and
in front of a magnificent
flaming mandorla.

Literature comparison:
Compare with Himalayan
Art Resources Nr. 15158.

大型“飲血者”赫魯嘎化身勝
樂金剛及金剛亥母唐卡
蒙古，十九世紀。憤怒的六臂
深藍色保護神在與金剛亥母交
歡，手中握有嘎巴拉碗、鐵
鼓，小刀、念珠，套索和三叉
戟。布面設色和金彩。中國
壽字填充的細雲裝幀象徵著吉
祥和長壽。

來源：瑞士私人收藏。Koller
拍賣行2019年6月4日拍號165
，估價CHF 8,000-12,000。
品相：大量磨損，輕微的水
漬，摺痕和顏色損失。絕對原
始品相。
尺寸：146 x 93 厘米

Estimate EUR 1,500,-
Starting price EUR 750,-



405

A THANGKA OF VAJRASATTVA, 18TH TO 19TH CENTURY

Tibet, 1780-1820. Painted with gouache on cloth with fine original brocade mounting, the central figure of Vajrasattva is flanked by Guru Rinpoche, Buddha Akshobya, Buddha Amithaba and Padmapani. Inscription to the reverse.

Provenance: Collection of Mrs. L. and Mr. B., a former UNESCO Ambassador to India, in office from 1960 to 1970.

Condition: Creases, losses of pigment, stains, yet overall in fair and original condition.

Dimensions: 26 x 38 cm (image size), 50 x 80 cm (the mounting), 73 x 107 cm (size incl. frame)

Framed behind glass.

金剛薩陲唐卡，十八至十九世紀

西藏，1780-1820。布面設色，原始掛軸裝幀。中央坐著金剛薩陲，四周圍繞著蓮花生、阿閼佛、阿彌陀佛和蓮花手菩薩。背面有字。

來源：前聯合國教科文組織駐印度大使Mrs. L. and Mr. B.收藏，在任期1960至1970年間。

品相：折痕，色素損失，污漬，但总体上处于原始状态。

尺寸：畫心26 x 38厘米，裝幀50 x 80厘米，總73 x 107厘米

Estimate EUR 1,000,-

Starting price EUR 500,-

406

A THANGKA OF HEVAJRA, END OF 17TH TO EARLY 18TH CENTURY

Tibet, c. 1700. Painted with gouache and gold on cloth, this very fine painting depicts Hevajra with consort, accentuated with gold highlights.

Provenance: Collection of Mrs. L. and Mr. B., a former UNESCO Ambassador to India, in office from 1960 to 1970.

Condition: Overall good condition with creases, losses of pigments, stains.

Dimensions: 33 x 25 cm (image size), 49 x 40 cm (size incl. frame)

Hevajra is portrayed here with eight heads, sixteen arms and four legs standing in Ardhaparyankasana with his consort Nairatmya, trampling underfoot four supine figures atop a lotus throne, wearing garlands of skulls and severed heads, holding kapala aloft in the many hands, surrounded by religious leaders or deities such as a Lama or Kubera.

Matted, framed, behind glass.

AUCTION RESULT COMPARISON

Compare with a 19th century Hevajra thangka of slightly larger size at Christie's Paris in Art d'Asie on 12 December 2018, lot 37, sold for EUR €9,375.



喜金剛唐卡，十七世紀末至十八世紀初

西藏，約1700年。布面彩繪和金彩，描繪喜金剛歡喜佛，局部金彩突出亮點。

來源：前聯合國教科文組織駐印度大使Mrs. L. and Mr. B.收藏，在任期1960至1970年間。

品相：總體狀況良好，有摺痕、彩繪損失、污漬。

尺寸：畫面33 x 25厘米，總49 x 40厘米

拍賣結果比較：一件十九世紀大型喜金剛唐卡2018年12月12日巴黎佳士得《亞洲藝術》拍號37，成交價EUR €9,375。

Estimate EUR 1,800,-

Starting price EUR 900,-





407

A THANGKA OF EKADASHAMUKHA AVALOKITESVARA'S MANDALA, 17TH-18TH CENTURY

Tibet, c. 1725. The eleven-headed and eight-armed form of Avalokitesvara standing on a lotus pedestal, his main hands in anjali mudra and the others radiating around him, surrounded by several Green Taras and protective deities including Yamantaka and Mahakala.

Provenance: Collection of Mrs. L. and Mr. B., a former UNESCO Ambassador to India, in office from 1960 to 1970.
Condition: Creases, losses of pigment, stains, yet overall in fair and original condition.

Dimensions: 72 x 49 cm (image size) and 98.5 x 75 cm (size incl. frame)

Painted with gouache on cloth. Matted and framed behind glass.

十一首八臂觀音曼陀羅唐卡，十七至十八世紀
西藏，約1725年。十一首八臂的觀世音菩薩立在蓮座上，雙手合十。周圍環繞着綠度母、大威德明王和大黑天等降妖除魔神靈。

來源：前聯合國教科文組織駐印度大使Mrs. L. and Mr. B.收藏，在任期1960至1970年間。
品相：折痕，色料損失，污漬，但总体上处于原始状态。
尺寸：畫心72 x 49厘米，裝幀98.5 x 75 厘米

Estimate EUR 1,200,-
Starting price EUR 600,-



408

A VERY LARGE THANGKA OF SHIVA AND CONSORT, NEPAL, 18TH-19TH CENTURY

Finely painted in gouache and gold on linen with a rare depiction of the five-faced Shiva with twelve hands and his consort seated in his lap. Surrounded by various smaller emanations as well as other multi-armed deities. Chinese brocade mounting with shou signs and dragons. Three-character signature to backside.

Provenance: From the private collection of an Austrian lawyer who worked for the IAEA, a UN organization. Acquired during frequent travels to Ladakh and the region in 1970s, probably from Hemis or Spituk monasteries. Thence by descent to the present owner.
Condition: Good original condition with some creases, stains and losses. The mounting with minor tears, losses and loose threads.

Dimensions: 119 x 79 cm (the image) and 170 x 110 cm (the mounting)

大型唐卡濕婆與其配偶，尼泊爾，十八至十九世紀
亞麻布面設色和金彩，精細繪製十二手五面濕婆，他的配偶坐在他的腿上。四周各種較小多臂神靈。中國織錦壽字紋。背面有三字簽名。

來源：奧地利一位律師私人收藏，他曾經在聯合國國際原子能機構工作，他在1970年代頻繁前往拉達克和該地區旅行，可能是從Hemis或Spituk修道院中購得的。自此保存至今。
品相：原始品相良好，有一些摺痕、污漬和缺損。裝幀上有輕微的撕裂、脫落和絲綫鬆動。
尺寸：畫面119 x 79 厘米，裝幀170 x 110 厘米

Estimate EUR 1,800,-
Starting price EUR 900,-



409

A LARGE 'RURU-DEER' POLYCHROME FRESCO FRAGMENT, YUAN-MING DYNASTY

China, 1279-1644. Delicately painted on stucco with the highlights neatly picked out in gesso with a fragment of the 26th tale of Jataka, the previous lives of Shakyamuni Buddha, showing the Ruru Deer flanked by two bodhisattvas clad in long flowing robes with flowers adorning their high chignons, the deer's fur 'of pure gold'.

Provenance: From an old English private estate. The backside of the frame inscribed "HM N° 2".

Condition: Remnants of ancient gilding to the gesso areas. The stucco with significant losses to corners and edges as well as structural fissures. The painting with touch-ups, areas of losses and subsequent revitalization. The gesso with minor losses.

Dimensions: 127 x 99 cm (the frame) and 113 x 85 cm (the stucco fresco)

Note the 'scudding clouds and flowing water' (xingyun liushui) style at the hems of the bodhisattva's robes, executed in finest detail and reminiscent of the Tang dynasty painter Wu Daozi. Unlike earlier modes stressing precise contours, the whirling spiritual energy of this brushwork gives the impression of qi, or inner life. This animated style has been popular with builders and decorators of Buddhist temples ever since.

The books and scrolls carried by the bodhisattvas are probably for the teaching that the Ruru Deer was supposed to give at the end of the 26th tale: "In gratitude, the deer asked the king what he could do in return so that his journey to the woods was worth the trouble. The king then honored the deer as a teacher and asked him to mount the royal chariot and come back to the capitol to teach the Dharma. The deer accepted and was given a grand reception as an honored guest. The deer sat on the royal throne and in front of a great assembly, gave a very clear teaching. He explained that the Dharma, in all its complexity, with all its divisions and subdivisions, with all its rules and precepts, was actually very simple: generate compassion for all living beings, abstain from killing, from stealing, and so on, and give pleasure to all."

Massive old wood frame with parcel-gilt decorations, the fresco behind glass, the backside with old wood paneling for additional protection.

Literature comparison: For the complete 26th tale, go to Himalayan Art Resources, item #50216.

九色鹿本生經圖，元明時期

中國，1279-1644。釋迦牟尼佛的前世在第26幅本生故事，泥質彩塑，鹿王的旁邊站著兩個菩薩，身穿裝飾著花紋的長袍。鹿身如披著“純金”，閃閃發亮。綫條塑造流暢優美。

來源：英國私人遺產，背面框上可見“HM N° 2”。

品相：古時金彩剝落，灰泥的拐角和邊緣以及結構裂縫的損失很大。畫面部分帶有修補、缺損部位和翻新。灰泥部分損失不大。
尺寸：框127 x 99厘米，泥塑113 x 85厘米

Estimate EUR 4,000,-

Starting price EUR 2,000,-





410

**“QU JUAN IN THE BAMBOO FORREST”,
BY FU BAOSHI (1904-1965)**

China, 1963. Ink and color on paper, hanging scroll. The top left corner with a seal “Baoshi” and the inscription “In the fifth month of the year 1963, Fu Baoshi”. Fine Japanese brocade mounting.

Provenance: A private collector who lived in Beijing for many years, and from 1955 to 1965 in Korea, and who was in good contact with China's ruling class of the time. Auction House Zetzula, Brno, Czech Republic, March 31, 2012, lot 702, sold for CZK 1,200,000 hammer price, not including buyer's premium (approximately 60.500 euro including buyer's premium). A private collector in London, United Kingdom, acquired from the above.

Condition: Superb condition with only minor creases and minimal stains.

Expert Opinion: Michaela Pejčochová, Ph.D., Curator of the Chinese art collections at the National Gallery Prague states in a letter dated 11 May 2012: “As for the authenticity of the image, it does not show any signs or suspicion of a copy or fake in terms of style and technique of execution compared to other confirmed works of this master. The method of imprinting the seal and the quality of the work also support its anticipated age. After consulting with Chinese colleagues, I believe that this is the author's original work.” (This text has been translated from the original text of the letter, which was written in Czech language. Please note that only the Czech version of the letter has binding effect.) Copies of the Czech letter and its English translation are accompanying this lot.

Dimensions: 52 x 38 cm (the painting) and 120 x 56 cm (the scroll)

Qu Yuan (c. 340–278 BC) was a Chinese poet and politician who lived during the Warring States period. He is known for his patriotism and contributions to classical poetry and verses, especially through the poems of the Chu Ci anthology (also known as The Songs of the South). Together with the Shi Jing, the Chu Ci is one of the two greatest collections of ancient Chinese verse. Qu is also remembered in connection to the supposed origin of the Dragon Boat Festival. In 278 BC, learning of the capture of his country's capital, Ying, by General Bai Qi of the state of Qin, Qu Yuan is said to have collected folktales and written the lengthy poem of lamentation called “Lament for Ying”. Eventually, he committed suicide by wading into the Miluo River in today's Hubei Province while holding a rock.

AUCTION RESULT COMPARISON

Compare with a closely related work bearing the same subject and of comparable size at Sotheby's Hong Kong in Fine Chinese Paintings, 06 October 2008, lot 1171, sold for HKD \$1,100,000.



竹林屈原，傅抱石 (1904-1965)

中國，1963。紙本設色，掛軸。左上方“抱石”鈐印，落款“一九六三年五月傅抱石”。日式裝裱。

來源：一位在北京生活多年的私人藏家，1955 - 1965 年生活在韓國，在當時他和中國高層有很好的關係。捷克布爾諾Zezula拍賣行，2012年3月31日，拍號 702，成交價CZK 1.200.000，不含買家佣金。(約 60.500 euro 含買家佣金)。英國倫敦私人藏家，購於上述收藏。

品相：極好的品相，只有輕微的摺痕和污漬。

專家意見：2012年5月11日在布拉格國家美術館的中國美術權威Michaela Pejčochová博士的信中說：“此畫作的真實性，在與該作者的其他畫作比較後，在風格及技術上沒有任何仿製的跡象。印章的印製方法和作品的質量也支持其預期的年齡。與中國同事協商後，我相信這是作者的原创作品。”（本文是用捷克語寫成的原始信件翻譯而成。請注意，只有捷克語版本才具有約束力。）捷克語信件的複印件及其英文翻譯隨附於此。

尺寸：畫面52 x 38 厘米，掛軸120 x 56 厘米

拍賣結果比較：一件相似作品2008年10月6日於香港蘇富比《中國繪畫》，拍號1171，成交價HKD \$1,100,000。

Estimate EUR 20.000,-

Starting price EUR 10.000,-



411

“GALLOPING HORSE”, BY XU BEIHONG (1895-1953)

Ink and color on paper, hanging scroll. Signed Beihong, with one seal of the artist and two collector's seals. Dated renwu year (1942).

 <p>Provenance: The personal collection of Li Yanshan (1898-1961), and thence by descent. Collector's seal "Yanshan suocang shuhuayin" applied to scroll border. Li Yanshan was a renowned Chinese painter, calligraphist, poet, art educator and Chinese art connoisseur. He was hailed as a master of Guohua landscape painting.</p> <p>Condition: Superb condition with only minor stains.</p>	 <p>Li Yanshan (1898-1961)</p>
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Dimensions: 67 x 55 cm (the painting) and 195 x 63 cm (the scroll)

Xu Beihong is primarily known for his ink paintings of horses. He was one of the first Chinese artists to articulate the need for artistic expressions that reflected a modern China at the beginning of the 20th century. He is regarded as one of the four most important pioneers of Chinese modern art.

<p>AUCTION RESULT COMPARISON</p> <p>Compare with a closely related standing horse of 56 x 38 cm from 1943 at Bonham's Hong Kong in Fine Chinese Paintings and Southeast Asian Art, 27 Nov 2017, lot 188, sold for HKD \$2,250,000.</p> <p>Note the closely related execution of the background grass and the white highlighting to the head of the horse.</p>	
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《奔馬》，徐悲鴻 (1895-1953)

紙本設色，掛軸。簽“悲鴻”，一個藝術家鈴印，兩個收藏印。壬午年 (1942)。

來源：李研山 (1898-1961) 個人收藏，保存至今。軸上可見藏家印鑒“研山收藏書畫印”。李研山曾是一位著名中國畫家、書法家、詩人、美術教育家以及書畫文物鑒定傢，被譽為中國山水國畫大師。

品相：品相極好，僅輕微污漬。

尺寸：畫面 67 x 55 厘米，掛軸 195 x 63 厘米

拍賣結果比較：一件相似《馬》 56 x 38 厘米 (1943年) 于香港邦翰思《中國繪畫與東南亞藝術》2017年11月27日拍號 188，成交價HKD \$2,250,000。

Estimate EUR 20,000,-

Starting price EUR 10,000,-





412
**"CONFUCIUS" BY WANG SHOUQI
 (1603-1652)**

Black ink and color on silk. Signed on the upper left. Two seals. In a scenic sequence: The seated Confucius, next to him a bronze gu and a se (Chinese plucked zither), a noble lady, a boy riding on a qilin, accompanied by a girl carrying two crickets in a cage.

Provenance: From a private estate.

Condition: Fine condition with some wear, creases, minimal tears, some soiling and stains.

Dimensions: 126 x 63 cm (the frame) and 104 x 45 cm (the painting)

The present painting convinces because of its meticulous execution of fine detail. Especially the style in which the qilin is depicted seems to be consistent with other artwork originated towards the end of the Ming dynasty and into the Kangxi period. According to legend, the birth of Confucius was foretold by the arrival of a qilin, which is probably why the artist has paid significant attention to the depiction of the mythical beast in this work.

《孔夫子》 萬壽祺 (1603-1652)

絹本設色。左上角落款，2個鈐印。人物次序：孔夫子坐在古箏前，再者一位貴婦，最前方是一個騎著麒麟的小男孩與一個小女孩帶著一個籠子，籠內有兩隻蟋蟀。

來源：私人遺產

品相：狀況良好，有磨損、摺痕、輕微撕裂和污漬。
 尺寸：裝幀126 x 63厘米，畫心104 x 45厘米

Estimate EUR 1,500,-

Starting price EUR 750,-



413

"MONGOLIAN HUNTERS", MING DYNASTY

China, 1368-1644. Six seals. Ink and color on silk. The fine painting shows a hunting party of four Mongolians on horseback attacking a yak with bow and arrow, spears and a trident. Note the detail work to their riding gear and furs, some showing decorations typical of the period, such as an extremely fine swastika and leiwen pattern on one of the robes.

Provenance: Theodore Francis Green (1867-1966), the 57th Governor of Rhode Island, USA.

Christie's London, 2 December 1969, part of lot 20 (no catalogue or invoice). Anthony du Boulay, by repute acquired from the above. Anthony du Boulay served at Christie's from 1949 to 1980, for many years as the Director of the Ceramics Department and for 13 years as the President of Christie's, Geneva. From 1981, he served as Honorary Adviser on Ceramics to the National Trust, United Kingdom, on council of the Oriental Ceramic Society and as the Chairman of the French Porcelain Society.

Condition: Very good condition with minor wear, minimal creases, stains and soiling only.



Governor Theodore Francis Green (1867 - 1966)

Dimensions: 145 x 53 cm (the frame) and 126 x 43 cm (the painting)

Modern frame and silk mounting.

Recommended Reading: Pei lu feng su: The customs of the Northern Barbarians. Hsiao Taheng, who had close contact with the Mongols during his tenure as commander of the Chinese troops at the northern frontier, gives a detailed account of the historical development of the Mongol hunt during the Ming Dynasty (1368-1644).

《蒙古獵手》，明代中國，1368-1644。六個印。絹本設色。這幅精美的畫作展示了一個由四名蒙古獵手組成的狩獵隊，他們正用弓箭、長矛和三叉戟展開攻擊。請注意其騎行裝備和皮草的細節，其中一些紋飾表現出該時期的特徵，例如其中一件獵裝上有極細緻的萬字符和雷紋。

來源：Theodore Francis Green (1867-1966) 美國羅德島州第57任州長。倫敦佳士得1969年12月2日，拍號20的一部分（沒有目錄或賬單）。Anthony du Boulay個人收藏，據說購於上述拍賣。Anthony du Boulay 於1949-1980年間為佳士得工作，曾多年為陶瓷部主任，后又曾任13年日内瓦佳士得主席。1981年起他曾任英國陶瓷信托名譽顧問、東方陶瓷協會理事以及法國陶瓷協會主席。

品相：狀況極佳，僅有少量磨損、輕微折痕和污漬。
尺寸：裝幀145 x 53厘米，畫心126 x 43厘米

Estimate EUR 2,000,-

Starting price EUR 1,000,-



414

AN ALBUM WITH 11 DETAILED BIRD STUDIES, BY CHEN YUANZHANG, QING DYNASTY

China, dated Jiaqing wu yin year (1818). Ink and color on silk. The colophon reads Xieshan hua pin with one seal. Signed Chen Yuanzhang with three artist's seals. Overall a highly detailed work with cranes, peacocks, herons, quails, sparrows, woodpeckers and other birds amid various trees, bamboo, flowers and rockwork.

Provenance: The Chinese Art Gallery, Hong Kong. A private collector, by repute acquired from the above in 1967 and thence by descent within the same family. Old label from The Chinese Art Gallery to upper left of album front cover.

Condition: Some losses and creases, scattered wormholes, stains. The album mounting with tears, losses and extensive traces of use and wear.

Dimensions: 25.5 x 20.5 cm (each leaf) and 36 x 27 cm (the album)

Auction result comparison: Compare with an album of eight bird studies by the same artist sold at Xiling Yinshe Auction, 21 Sep 2019, Hangzhou, China, in Classical Chinese Paintings and Calligraphy, lot 594, sold for EUR €4,418 (CNY 34,500)

花卉珍禽冊頁，11幅，陳元章，清代中國，嘉慶戊寅年（1818）。絹本設色。末頁落款“變山畫品”一個印。陳元章落款及其三印。總體而言，冊頁裏詳盡描繪了仙鶴、孔雀、蒼鷺、鸛鵒、麻雀、啄木鳥和其他鳥類以及各種樹木、竹子、花卉和岩石。

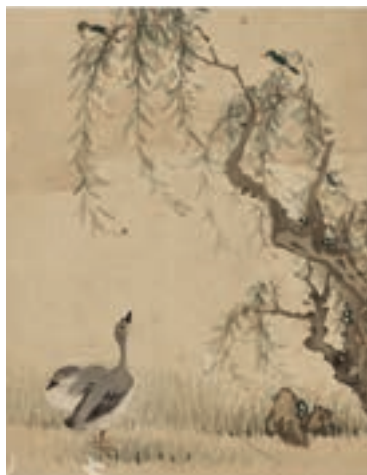
來源：香港中國藝術藝廊。一位私人藏家，據說1967年購於上述藝廊，家族傳承。冊頁上可見藝廊標籤。

品相：一些缺損和摺痕，散佈蟲洞與污漬。冊頁裝幀上有水漬、缺損和廣泛的使用和磨損痕跡。

尺寸：畫心分別為25.5 x 20.5 厘米，冊頁36 x 27 厘米

Estimate EUR 500,-

Starting price EUR 250,-



415

**AN ALBUM WITH 10 BIRD AND INSECT STUDIES,
BY ZHAO SHAO'ANG (1905-1998)**

Signed. Two different artist seals across the album. Ink and color on paper. Some leaves with additional inscriptions. Several of the studies shows virtuosic traits, spirited and confident, stylistically corresponding to the later period of this artist's work.

Provenance: From a private estate.

Condition: Excellent condition with some wear to the mounting and minimal stains.

Dimensions: 33 x 33 cm (each leaf) and 37.5 x 38.5 cm (the album)

花卉珍禽冊頁，10 幅，趙少昂（1905-1998）

落款。冊頁上有兩個不同的藝術家鈐印。紙本設色。有些畫心上有額外的題字。其中幾幅畫充滿活力和自信的美學特質，在風格上與該藝術家的後期創作相符。

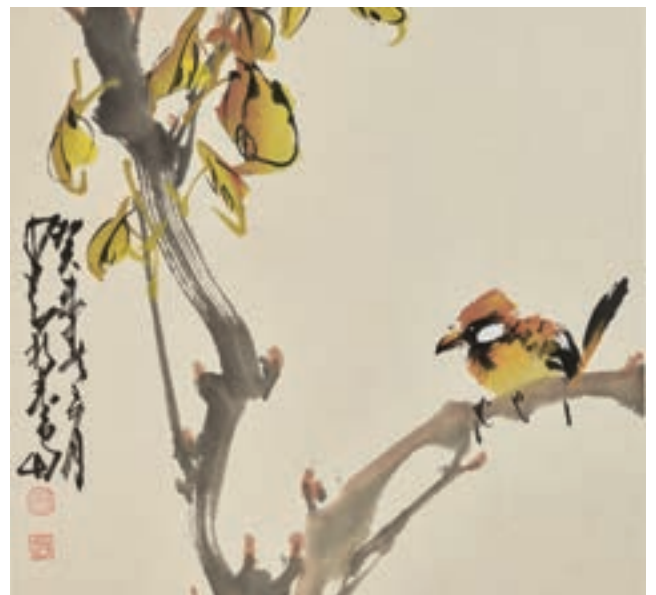
來源：私人遺產

品相：品相極好，裝幀上有些磨損和細微污漬。

尺寸：畫心33 x 33 厘米，冊頁37.5 x 38.5 厘米

Estimate EUR 500,-

Starting price EUR 250,-





416 “MEDITATING IMMORTALS”, QING DYNASTY

China, 18th – early 19th century. A fan leaf delicately painted with ink and color on paper to depict the portrait of two seated immortals, absorbed in their thoughts. Note some of the fine details to the emaciated faces and long flowing robes. Eight seals. Eleven lines of calligraphy.

Provenance: From the personal collection of Anthony du Boulay. By repute acquired in Peking October 1979. Anthony du Boulay served at Christie's from 1949 to 1980, for many years as the Director of the Ceramics Department and for 13 years as the President of Christie's, Geneva. From 1981, he served as Honorary Adviser on Ceramics to the National Trust, United Kingdom, on council of the Oriental Ceramic Society and as the Chairman of the French Porcelain Society.

Condition: Creases, soiling and minor stains, some losses to background with old repairs (not to image), microscopic touchups. Overall good condition.

Dimensions: 65 x 39 cm (the frame) and 51 cm length (the fan leaf at the widest extent)

Mounted within silk brocade depicting fish amid aquatic plants. Modern frame.

達摩羅漢尊，清代
中國，十八至十九世紀初。扇面，紙本設色。達摩羅漢打坐圖。請注意面容表情與衣袍細節。八個印章，題跋。

來源：Anthony du Boulay個人收藏。據說1979年10月購於北京。Anthony du Boulay 于1949-1980年間為佳士得工作，曾多年為陶瓷部主任，后又曾任13年日内瓦佳士得主席。1981年起他曾任英國陶瓷信託名譽顧問、東方陶瓷協會理事以及法國陶瓷協會主席。

品相：摺痕和輕微污漬，舊修復造成局部背景損失（不影響圖像），極輕微修飾。總體狀況良好。

尺寸：扇面65 x 39厘米，長51厘米（扇面最寬處）

Estimate EUR 500,-
Starting price EUR 250,-

418 “READING AND PLOUGHING”

Kano-School (1775-1828). Ink and color on silk. A fine and quite detailed study of a farmer reading a book while ploughing a field with the help of a water buffalo. Signature to lower left with one seal. Japanese inscription in black ink to upper left. Note that ploughing and reading are two of the so-called “Four Pleasures”.

Provenance: From a private estate.

Condition: Excellent condition with only minimal wear, creases, and stains.

Dimensions: 46 x 41 cm (the frame) and 34 x 31 cm (the painting)

With a modern frame.

《耕讀》
狩野派 (1775-1828)，絹本設色。畫面左上角“閨次平筆意”，左下角可見“伊川榮信”。一個農夫正在田裏耕種，一邊牽著牛，一邊讀書。

來源：私人遺產
品相：狀況極佳，只有極少的磨損，摺痕和污漬。
尺寸：裝幀46 x 41 厘米，畫34 x 31 厘米

Estimate EUR 500,-
Starting price EUR 250,-



417

"A STUDY OF WATER BIRDS" (7 METERS TOTAL LENGTH)

China, 17th-18th century. Ink on paper.
A very large roll painted with all sorts of waterfowl and crustacean amid bamboo, aquatic plants and craggy rocks. The colophons inscribed with calligraphy and numerous seals.

Provenance: From an English private collection.

Condition: Overall very good condition with minor creases and stains, some rubbing and soiling. The ink minimally faded. The mounting with wear and traces of use.

Dimensions: ca. 700 x 26 cm (measured from colophon to colophon)

Wood box. (2)

《溪岸栖禽圖卷》（總長7米）

中國，十七至十八世紀。紙本設色。長卷，描繪竹子和水生植物以及岩石，各種水禽和小動物。題跋和印章。

來源：英國私人收藏

品相：总体而言狀況非常好，有輕微的折痕和污漬，有些摩擦和變形。墨水幾乎沒有褪色。裝幀有磨損和使用痕跡。

尺寸：約700 x 26厘米（從題跋到題跋）

Estimate EUR 1.000,-

Starting price EUR 500,-



419

A FINELY CARVED BUDDHIST FRIEZE, ANCIENT REGION OF GANDHARA

Kushan period, 2nd to 3rd century. Elaborately carved from a single piece of grey schist to depict various bejeweled deities and worshippers in standing, seated and kneeling positions, all above a stepped vertical band.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.



Georg Weifert (1850-1937)

Condition: Fine naturally grown patina. Losses and breaks as visible on the pictures. Old wear.

Weight: 4 kg (just the frieze)

Dimensions: Length 28 cm (the frieze) and 32 cm (the stand)

With an associated hardwood stand, probably dating to the 1930s. (2)

精美佛像浮雕，健陀羅

貴霜時期，公元二至三世紀。用一塊灰色的片岩精心雕刻而成，表現了站立、坐著和成跪姿的各位佩戴寶石的神靈和崇拜者，下方為階梯狀的垂直紋帶。

來源：Georg Weifert (1850-1937)收藏，同一家族保存至今。Weifert曾為塞爾維亞中央銀行大班以及塞爾維亞、克羅地亞與斯洛文尼亞聯邦銀行大班。

品相：細膩的天然包漿。可見缺損和斷裂。老磨損。

重量：浮雕4公斤

尺寸：浮雕長28厘米，底座32厘米

Estimate EUR 1,000,-

Starting price EUR 500,-



420

A SCHIST HEAD OF A BODHISATTVA, GANDHARA, MID-3RD CENTURY

The stone of a bluish-grey color, the bodhisattva's hair and wavy headdress tied into a loose bun. Characteristic of Gandhara art, his eyes are almond-shaped and the eyebrows are arched. The head with an urna and ushnisha, two of the 32 Signs of a Great Man.

Provenance: Formerly in the collection of Guy Desmesmaeker, Brussels, Belgium. Acquired by Docteur Schroeder, Luxembourg, from the above on 23 April 1975. Thence by descent. A copy of the original invoice accompanies this lot.

Condition: The nose with an old, partial restoration. Overall extensive wear, losses, patina and encrustations, all exactly as to be expected from a piece of this age.

Weight: 6.3 kg (incl. base)

Dimensions: Height 22 cm (the head) and 31.8 cm (incl. base)

Note the elegant mustache, which slightly exceeds the corners of the lips.

With an associated metal base. (2)

Literature comparison: Compare with a related schist statue at the Metropolitan Museum, New York, accession number 2015.392.

AUCTION RESULT COMPARISON

Compare with a related bodhisattva head sold by Christie's New York in Indian and Southeast Asian Art on 18 September 2013, lot 201, for USD 87,500 incl. buyer's premium.



健陀羅片岩菩薩頭像，三世紀中期
藍灰色的石料，菩薩的頭髮和波浪狀的頭飾綁成一個髮髻。健陀羅藝術的特徵是，菩薩的眼睛是杏仁形的，眉毛是拱形。雙眼之間可見慧眼，頭上有肉髻，這是三十二相之其二。

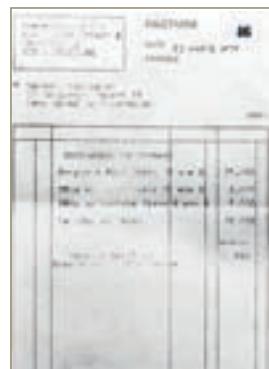
來源：原比利時布魯塞爾 Guy Desmesmaeker收藏。盧森堡Docteur Schroeder1975年4月23日購於上述收藏。家傳自今。附原始發票複印件。

品相：鼻子局部老修補。總體廣汎磨損、缺損、包漿和結殼。完全符合其時代特徵。

重量：含底座6.3公斤

尺寸：頭像高22厘米，含底座共31.8厘米

拍賣結果比較：一件相似菩薩頭像2013年9月18日于紐約佳士得《印度及東南亞藝術》拍號201，成交價USD 87,500 含賣家佣金。



Estimate EUR 3,000,-

Starting price EUR 1,500,-

421

A LIFE-SIZED TERRACOTTA HEAD OF BUDDHA, GANDHARA

Ancient region of Gandhara, 4th century. The large head superbly modeled with a serene expression with almond-shaped eyes beneath finely arched brows and an urna, aquiline nose, and full lips forming a gentle smile. The hair in tight curls with a dome-shaped ushnisha on top.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. 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.



Arthur Huc (1854-1932)

GANDHARA" (series of twenty-two terracotta heads. GANDHARA). A copy of the inventory list and cover page are accompanying this lot. Arthur Huc was the chief editor of La Dépêche du Midi, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

Condition: Very impressive condition considering the age of this piece! Fully consistent with the age of the sculpture, one small piece reattached at the cheek, minor firing flaws and insignificant material loss to some exposed areas, hardly noticeable due to a light-colored varnish coating which was applied long time ago.

Scientific Analysis Report: A Thermoluminescence sample analysis has been conducted by Oxford Authentication, TL test no. N116n8, dated 18 October 2016, and is consistent with the suggested period of manufacture, a copy of the thermoluminescence analysis report accompanies this lot (the original is lost).



Weight: 15.0 kg in total

Dimensions: Height 35 cm (the head) and 53 cm (incl. base)

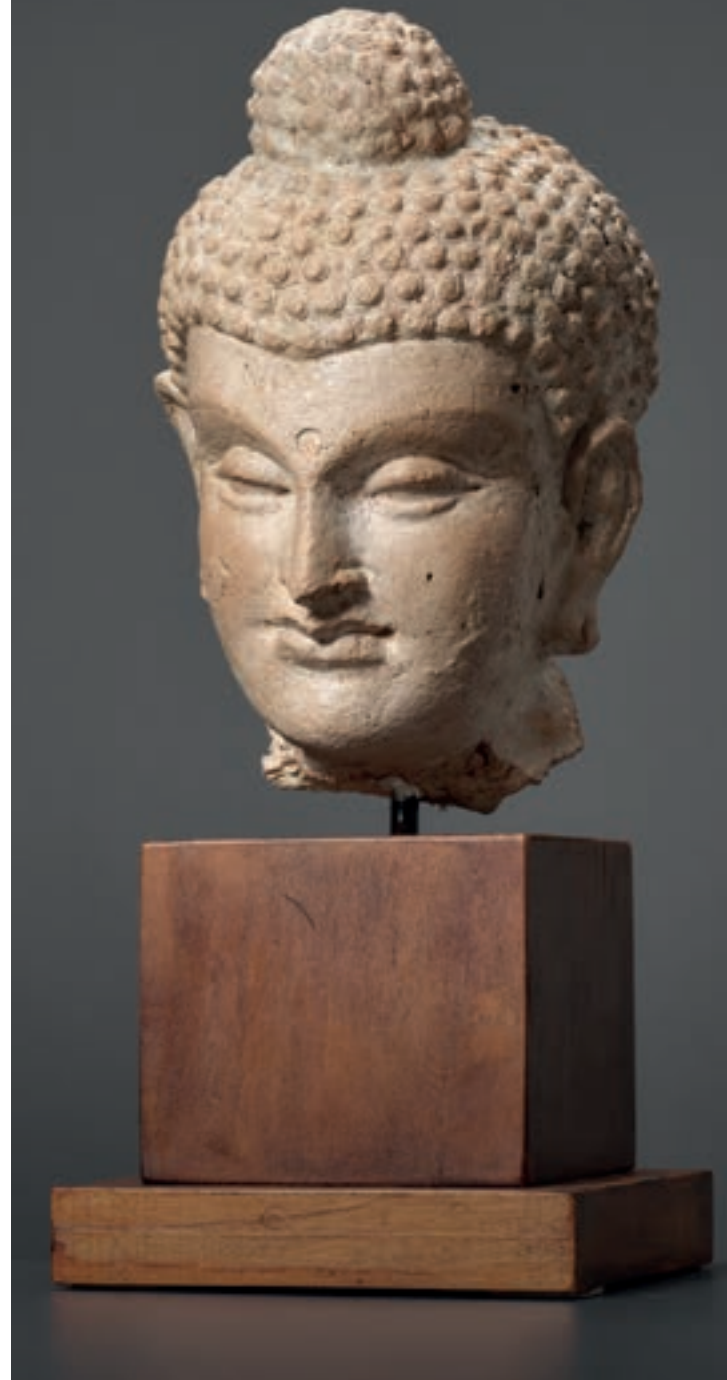
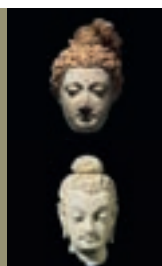
The kingdom of Gandhara lasted from 530 BC to 1021 AD, when its last king was murdered by his own troops. It stretched across parts of present-day Afghanistan and Pakistan. Gandhara is noted for its distinctive style in Buddhist art, which developed out of a merger of Greek, Syrian, Persian and Indian artistic influence. Gandharan style flourished and achieved its peak during the Kushan period, from the 1st to the 5th century. In the first century AD, Gandhara was the birthplace of some of the earliest Buddhist images.

The use of hard-fired ceramic instead of stone such as schist was popular during the later Gandharan period from the 4th to 6th centuries AD. Fired clay was expensive in the area, because the wood needed for the firing process was scarce. Therefore, such an expensive sculpture would have been a highly meritorious Buddhist offering. Only very few terracotta statues from this period and size have ever been recorded.

Mounted on an associated wood base. (2)

AUCTION RESULT COMPARISON

comparison: Compare with a related but smaller (28 cm) terracotta head of a Bodhisattva at Christie's New York, Indian and Southeast Asian Art, 19 March 2013, lot 212, sold for USD \$75,000 and a related but much smaller (20.3 cm) terracotta head of a Buddha at Sotheby's New York, Images Of Enlightenment: Devotional Works Of Art And Paintings, 17 September 2014, lot 410, sold for USD \$62,500.



赤陶佛陀頭像，健陀羅

健陀羅國，公元4世紀。頭像造型優美，表情慈祥，眉毛下方是杏仁眼睛和兩眼間的慧眼，鼻頭飽滿，鼻子和豐滿的嘴唇構成柔和的笑容。緊密捲髮，頂部有圓頂形的肉髻。

來源：此像源自法國阿瑟·胡克（1854-1932）收藏。馬爾塞·胡克繼承，家族保存。1954年1954年，圖盧茲法院的法官L. Magniette受命對馬爾塞·胡克從其父親阿瑟·胡克（即所謂的“*Inventaire Huc*”）繼承的藏品進行完整的清點。藏品清單中可見現有拍品。隨附清單拷貝。此像源自法國阿瑟·胡克（1854-1932）收藏。馬爾塞·胡克繼承，家族保存。阿瑟·胡克先生曾是圖盧茲市《快訊》極受歡迎的時政記者，直至1932年去世，他還是一個著名的藝術評論家。同時，他也開始收藏亞洲藝術。其收藏可追溯到額法李斯特·雷吉斯·胡克，又名阿貝·胡克（1813-1860，中文名古伯察Evariste Regis Huc），一個法國傳教士，他在蒙古、西藏及中國的遊記《鞑靼西藏旅行記》使他成名。

品相：考慮到這件作品的年代，它的狀況令人印象深刻！與雕塑的年代完全一致，臉頰上有一小塊粘黏塊，輕微的燒製缺陷，局部裸露區域的材料有一些缺損，這是由於很久以前使用的淺色清漆塗層而引起的。

隨附牛津熱釋光測試檢測證書拷貝

重量：總15.0公斤

尺寸：頭像高35厘米，含底座53厘米

拍賣結果比較：一件相似但小些的（28厘米）赤陶菩薩像于2013年3月19日在紐約佳士得《印度和東南亞藝術品》拍號212，成交價為\$ 75,000美元。另一件赤陶佛陀赤陶頭像（20.3厘米）2014年9月17日于紐約蘇富《悟相：宗教藝術專拍》拍號410，成交價62,500美元。

Estimate EUR 2,000,-

Starting price EUR 1,000,-



422

A GRAY SCHIST FIGURE OF A BODHISATTVA, GANDHARA, 2ND - 3RD CENTURY

Seated in dhyanasana on a throne with his hands folded in his lap, the finely carved folds of his sanghati elegantly pooling at his ankles and spilling over the edge of the base, his torso adorned with beaded necklaces, the face serene with heavy-lidded eyes and raised urna surmounted by an elaborate headdress and backed by a nimbus, with a superbly carved frieze of a seated bodhisattva and numerous attendant figures at the base.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. 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: "Une Bodhisattva en schiste Hauteur: 83 cm. Gandhara" (A Bodhisattva of schist - height 83 cm - Gandhara).



Arthur Huc (1854-1932)

A copy of the inventory list and cover page are accompanying this lot. Arthur Huc was the chief editor of La Dépêche du Midi, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

Condition: Extensive weathering and wear. Few structural cracks, one of about 37 cm around the left knee. Some breaks, losses and erosions as visible on the images at www.zacke.at. Remnants of an old varnish coating.

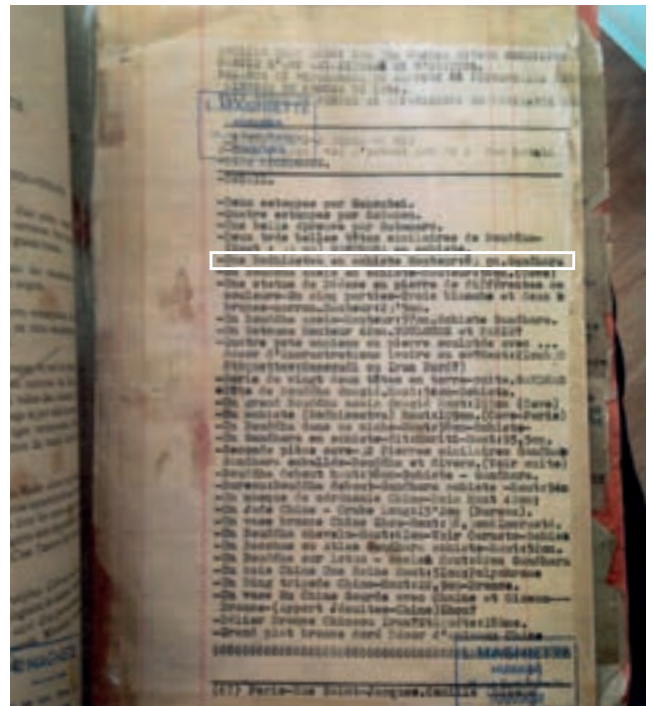
French Export License: Certificat d'exportation pour un bien culturel Nr. 185477 dated 30.06.2017 has been granted and is accompanying this lot.

Weight: 105 kg
Dimensions: Height 83.5 cm

Auction result comparison:

AUCTION RESULT COMPARISON

For a closely related statue see Christies New York in Indian & Southeast Asian Art, 12 September 2012, lot 531, sold for USD \$218,500.



The Huc Inventaire from 1954, with the present lot entry highlighted

灰色片岩菩薩，健陀羅，二至三世紀

菩薩結跏趺坐在地上，雙手施禪定印，他的袈裟上精雕細刻的褶皺優雅地匯集在腳踝處，灑在底座的邊緣，他的軀幹裝飾著串珠，眼睛微垂，額骨抬高，精美的頭飾，並有靈氣的光背，底座上雕有精美的雕紋，很多菩薩和眾多隨從人物。

來源：此像源自法國阿瑟·胡克（1854-1932）收藏。馬爾塞·胡克繼承，家族保存。1954年1954年，圖盧茲法院的法官L. Magniette受命對馬爾塞·胡克從其父親阿瑟·胡克（即所謂的“*Inventaire Huc*”）繼承的藏品進行完整的清點。此批次中的現有拍品如下：“片岩菩薩，高83厘米-健陀羅”。隨附庫存清單和封面的副本。阿瑟·胡克先生曾是圖盧茲市《快訊》極受歡迎的時政記者，直至1932年去世，他還是一個著名的藝術評論家。同時，他也開始收藏亞洲藝術。其收藏可追溯到額法李斯特·雷吉斯·胡克（1813-1860，中文名古伯察Évariste Régis Huc），一個法國傳教士，他在蒙古、西藏及中國的游記使他成名。品相：廣泛的風化和磨損。少量結構性裂縫，其中一條在左膝蓋周圍約37厘米。如 www.zacke.at 上的圖像所示，有些斷裂，缺損和腐蝕。舊清漆塗層的殘留物。法國出口許可：隨附《出口文化財產》2017年6月30日第185477號文件

重量：105 公斤
尺寸：高 83.5 厘米

Estimate EUR 20,000,-

Starting price EUR 10,000,-





A GRAY SCHIST FIGURE OF A SEATED BUDDHA, GANDHARA, 2ND-3RD CENTURY

Seated in dhyanasana with his hands folded in his lap, the deeply incised folds of his sanghati flowing over his shoulders and covering his ankles, his face with downcast, almond-shaped eyes, his hair pulled over the ushnisha, the base supported by four rounded columns, the sides carved with lotus flowers and the front with an elegantly draped canopy.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. 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: "Un Bouddha chevelu - Haut: 61 cm - Voir carnets - Schist" (a haired Buddha - height 61 cm - see notebooks - schist). A copy of the inventory list and cover page are accompanying this lot. Arthur Huc was the chief editor of La Dépêche du Midi, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".



Arthur Huc (1854-1932)

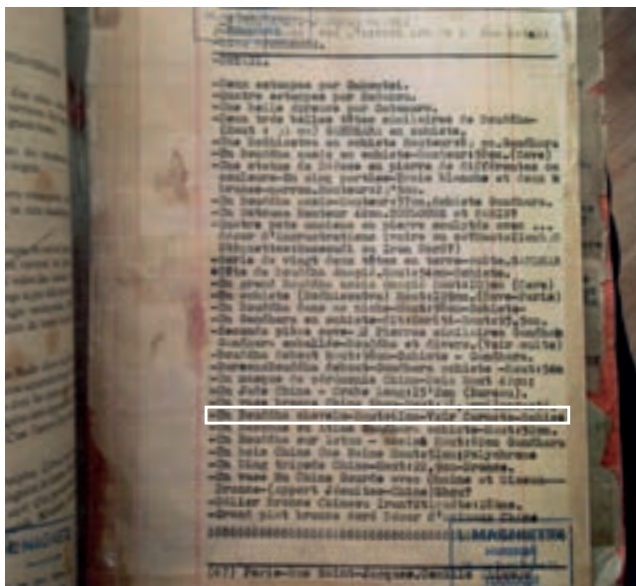
Condition: Extensive weathering and wear. Few structural cracks. Some breaks, losses and erosions as visible on the images at www.zacke.at. Remnants of an old varnish coating. Parts of the right hand were broken off and have been reattached. A crack extending from there into the right lower body shows an old filling. The nose shows an old restoration. Finally, a small exposed segment of the garment just below the left hand was also broken off and has been reattached, it also shows some old fillings. Overall the condition must still be considered good, especially give the age of the statue.

French Export License: Certificat d'exportation pour un bien culturel Nr. 185422 dated 3.07.2017 has been granted and is accompanying this lot.

Weight: 55 kg

Dimensions: Height 62 cm (the statue) and 73 cm with the base

This magnificent Buddha sits regally, the face with a benign expression and exquisitely delineated features. The folds of the robe are skillfully carved with curved, crisp lines that reveal the contours of the body, emphasizing the fullness of the chest and gentle slope of the shoulders. The throne is also far more elaborate than a simple seat. With an associated wood base. (2)



The Huc Inventaire from 1954, with the present lot entry highlighted



Literature comparison: For another example bearing similar stylistic treatment of the Buddha's drapery, see the Seated Buddha in W. Zwalf, A Catalogue of the Gandhara Sculpture at the British Museum, 1996, cat. no. 26.

AUCTION RESULT COMPARISON

Compare with a related statue of 67 cm at Christies New York in Indian, Himalayan and Southeast Asian Works of Art, 18 March 2015, lot 4015, sold for USD \$137,000.



灰色片岩佛陀坐像，健陀羅，二至三世紀

佛陀結跏趺坐，雙手疊在膝蓋上，衣袍褶皺流暢地從肩膀垂下覆蓋至腳踝，臉上杏仁形雙眼下垂，卷髮上結肉髻。佛像坐於四圓角底座上，側面刻有蓮花，正面飾有優雅的懸垂紋飾。

來源：此像源自法國阿瑟·胡克（1854-1932）收藏。馬爾塞·胡克繼承，家族保存。1954年1954年，圖盧茲法院的法警L. Magniette 受命對馬爾塞·胡克從其父親阿瑟·胡克（即所謂的 "Inventaire Huc"）繼承的藏品進行完整的清點。藏品清單中可見現有拍品。隨附清單拷貝。此像源自法國阿瑟·胡克（1854-1932）收藏。馬爾塞·胡克繼承，家族保存。阿瑟·胡克先生曾是圖盧茲市《快訊》極受歡迎的時政記者，直至1932年去世，他還是一個著名的藝術評論家。同時，他也開始收藏亞洲藝術。其收藏可追溯到額法李斯特·雷吉斯·胡克，又名阿貝·胡克（1813-1860，中文名古伯察Évariste Régis Huc），一個法國傳教士，他在蒙古、西藏及中國的游記《韃靼西藏旅行記》使他成名。

品相：大面積風化和磨損。結構裂縫很少。如www.zacke.at上的圖像所示，有些斷裂、損失和腐蝕。舊清漆塗層的殘留物。右手的局部折斷並重新連接。從那裡延伸到右下半身的裂縫可以看出舊的填充物。鼻子顯示出舊時的修復體。最後，左手下方的一小部分裸露衣服也被折斷並重新連接，還顯示出一些舊填充物。總體而言，仍然認為狀況良好，尤其是考慮到雕像的年齡。

法國出口許可：隨附《出口文化財產》2017年7月3日第185422號文件

重量：55公斤

尺寸：高62厘米（像），含底座73厘米

拍賣結果比較：一件相近的67厘米佛像2015年3月18日于紐約佳士得《印度、喜馬拉雅及東南亞藝術品》拍號4015，成交價USD \$137,000。

Estimate EUR 10,000,-

Starting price EUR 5,000,-

A GRAY SCHIST FIGURE OF AN ATLAS, GANDHARA, 2ND - 3RD CENTURY

Powerfully and naturalistically carved seated with wings raised behind the shoulders, remnants of a column above the head, both hands resting on respective knees, the protruding belly with a deeply recessed navel, the face with thickly curled hair and moustache, genitalia and pubic hair barely covered by the short loincloth.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family.

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: "Un Bacchus ou Atlas Gandhara schiste – Haut: 52 cm." (a Bacchus or Atlas Gandhara schist – height 52 cm). A copy of the inventory list and cover page are accompanying this lot. Arthur Huc was the chief editor of *La Dépêche du Midi*, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

Condition: Some breaks, losses and erosions as visible on the images at www.zacke.at. Remnants of an old varnish coating. Extensive weathering, some wear (especially to the belly). Few structural cracks, especially a circular one at the belly. The nose and forehead with minor old wax fill.

French Export License: Certificat d'exportation pour un bien culturel Nr. 185440 dated 30.06.2017 has been granted and is accompanying this lot.



Arthur Huc (1854-1932)

Weight: 37.2 kg
Dimensions: Height 51.5 cm

Note the finely incised details such as fingernails, slightly raised nipples and earlobes with jewelry. While such figures are generally identified as "Atlas," the Greco-Roman prototype is never equipped with wings. Alfred Foucher suggests the interpretation as a yaksha, likewise supporting the base of a structure, such as the present lot, with wings borrowed from Victory. It would thus represent an amalgamation of iconographic elements from Indian and classical sources, captivating with the singular attentiveness of his gaze. He seems ready to jump up and soar to the aid of a devotee, or perhaps in defense of the faith. The incised horizontal lines on the base seem to accent the sheer mass of his body pushing against the ground. His elbows bend slightly forward to support the bulk of his torso. The contours



of his muscles, bones and joints echo those of his knees, thus balancing the composition. The deeply carved abdomen takes advantage of the distinct texture of the stone, thus maximizing Atlas' superhuman proportions.

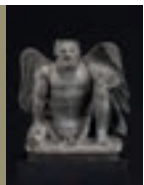
Only few sculptures communicate so clearly the Classical legacy in Gandharan art. His mature, bushy face recalls the portraits of Greek and Roman gods and leaders, while his herculean musculature evokes the athletic ideal. Furthermore, the Atlant type stems from a tradition in classical architecture of depicting male and female figures supporting architectural superstructures best known from The Ten Books on Architecture by Vitruvius, dedicated to Emperor Augustus (see Rowland (trans.), Vitruvius: Ten Books on Architecture, Cambridge, 1999, pp. 83 & 135).

In the Gandharan context, similar examples in stucco surviving in situ line the veneer of stupa bases at Taxila and Hadda, recording the placement of such figures at Buddhist sites. Whilst maintaining a similar function and a clearly Western look, the Gandharan version differs from the classical prototype in at least three ways. Firstly, the common inclusion of wings, secondly the primarily ornamental rather than architectural function of the figure, which perhaps prompts the third: the ease and buoyancy of being with which he is shown supporting the superstructure. Moreover, while we have evidence from which to understand his context at Buddhist sites, his precise identity remains a mystery. He has been called a disguised yaksha, a lesser Greek god, and a garuda, yet there is no archaeological or textual foundation to underpin any of these claims (again see Foucher, *L'art Gréco-Bouddhique du Gandhara*, 1905, p. 208, and Errington, *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, London, 1987, p. 67). Perhaps, the term "Atlas" ties him too closely to classical prototypes, at the risk of obscuring added layers of meaning in the unique Gandharan context.

Literature comparison: For a further discussion of winged Atlas figures from Gandhara, see P. Pal, *Asian Art at the Norton Simon Museum*, vol. 1, fig. 35, p. 68. For similar examples of winged "Atlas" figures, see W. Zwalf, *A Catalogue of the Gandhara Sculpture at the British Museum*, 1996, pp. 206-211, fig. 355-368. Two other examples survive in the Claude de Marteau collection in Brussels and the Peshawar Museum (see Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, figs. 448 & 453, pp. 155 & 157).

AUCTION RESULT COMPARISON

Compare with a related statue of Atlas at Christies New York in Indian, Himalayan and Southeast Asian Works of Art, 15 March 2016, lot 274, sold for USD \$118,750 and another at Bonham's New York in Indian, Himalayan & Southeast Asian Art, 17 March 2014, lot 66, sold for USD \$245,000.



灰色片岩阿特拉斯，健陀羅，二至三世紀

阿特拉斯像雕刻逼真、雄偉有力，肩膀後面張開翅膀，頭頂上方殘留頂柱，雙手分別撐在膝蓋上，腹部圓鼓凸出，肚臍深凹，臉上捲曲濃密的頭髮和小鬍子，腰布覆蓋著下身。

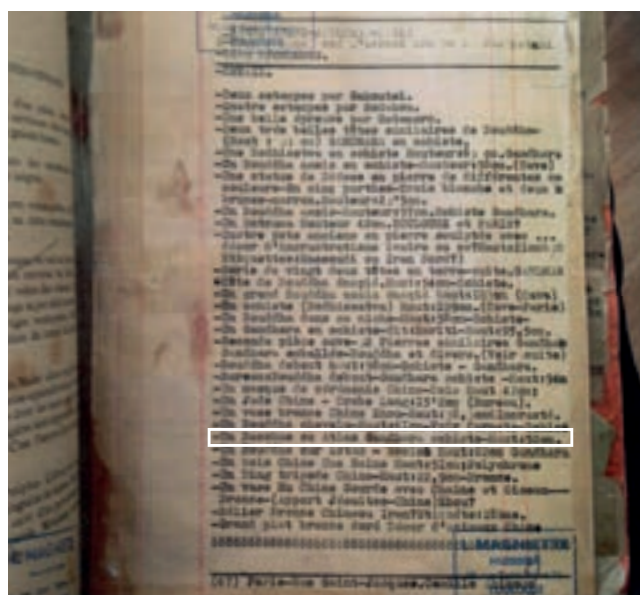
來源：此像源自法國阿瑟·胡克（1854-1932）收藏。馬爾塞·胡克繼承，家族保存。1954年1954年，圖盧茲法院的法警L. Magniette受命對馬爾塞·胡克從其父親阿瑟·胡克（即所謂的 "Inventaire Huc"）繼承的藏品進行完整的清點。藏品清單中可見現有拍品。隨附清單拷貝。此像源自法國阿瑟·胡克（1854-1932）收藏。馬爾塞·胡克繼承，家族保存。阿瑟·胡克先生曾是圖盧斯市《快訊》極受歡迎的時政記者，直至1932年去世，他還是一個著名的藝術評論家。同時，他也開始收藏亞洲藝術。其收藏可追溯到額法李斯特·雷吉斯·胡克，又名阿貝·胡克（1813-1860，中文名古伯察Évariste Régis Huc），一個法國傳教士，他在蒙古、西藏及中國的游記《鞏陂西藏旅行記》使他成名。

品相：如www.zacke.at上的細圖所示，有些斷裂、損壞和腐蝕。舊清漆塗層的殘留物。大面積風化，有些磨損（尤其是腹部）。少量結構性裂紋，特別是腹部的圓形裂紋。鼻子和額頭上有少量舊蠟填充。

法國出口許可：隨附2017年6月30日《出口文化財產》第185440號文件

重量：37.2公斤

尺寸：高51.5厘米



The Huc Inventaire from 1954, with the present lot entry highlighted

Estimate EUR 30,000.-

Starting price EUR 15,000.-



425

A TERRACOTTA HEAD OF A BODHISATTVA, ANCIENT REGION OF GANDHARA

Kushan period, 4th - 5th century. The elegantly modeled head wearing a floral hairband below the domed ushnisha, the hair falling down in curls, the face with a serene expression, eyes downcast in meditation, the fine aquiline nose above a bow-shaped mouth, the cheekbones and chin powerfully sculpted.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. 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: Fine condition with minor firing flaws, old wear and some losses as visible on the images at www.zacke.at. Old varnish coating, minor wax fillings and fine patina.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on October 18th, 2016, based on sample number N116n10, sets the firing date of the sample taken at 1,500 – 2,400 years ago. A copy of the report, issued by Oxford Authentication, is accompanying this lot (the original report was lost).



Weight: 5.6 kg (including base)

Dimensions: Height 22 cm (the head) and 29 cm (the head with base)

On a modern base. (2)

Estimate EUR 1.000,-

Starting price EUR 500,-



426

A TERRACOTTA HEAD OF MAITREYA, GANDHARA

Ancient region of Gandhara, 4th-5th century. The head modeled with finely curled hair and wearing an elaborate beaded tiara centered by a flower, the face with elegant features, such as the finely incised arched eyebrows, aquiline nose, gentle smile, and long earlobes with circular floral earrings.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. 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: Excellent, almost unique condition, fully consistent with the age of the sculpture, some firing flaws and insignificant material loss to some exposed areas, hardly noticeable due to a light-colored varnish coating which was applied long time ago.

Scientific Analysis Report: A Thermoluminescence sample analysis has been conducted by Oxford Authentication, TL test no. N116n14, dated 18 October 2016, and is consistent with the suggested period of manufacture, a copy of the thermoluminescence analysis report accompanies this lot (the original is lost).



Weight: 5.4 kg in total

Dimensions: Height 29 cm (the head) and 44.5 cm (incl. base)

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 scriptures, Maitreya will be a successor to the present Buddha. The prophecy of the arrival of Maitreya refers to a time in the future when the dharma will have been forgotten by most on the terrestrial world. In the Greco-Buddhist art of Gandhara, in the first centuries CE in northern India, Maitreya was the most popular figure to be represented along with Gautama Buddha.

The kingdom of Gandhara lasted from 530 BC to 1021 AD, when its last king was murdered by his own troops. It stretched across parts of present-day

Afghanistan and Pakistan. Gandhara is noted for its distinctive style in Buddhist art, which developed out of a merger of Greek, Syrian, Persian and Indian artistic influence. Gandharan style flourished and achieved its peak during the Kushan period, from the 1st to the 5th century. In the first century AD, Gandhara was the birthplace of some of the earliest Buddhist images.

The use of hard-fired ceramic instead of stone such as schist was popular during the later Gandharan period from the 4th to 6th centuries AD. Fired clay was expensive in the area, because the wood needed for the firing process was scarce. Therefore, such an expensive sculpture would have been a highly meritorious Buddhist offering. Only very few terracotta statues from this period and size have ever been recorded.

Mounted on an associated base. (2)

Estimate EUR 1.000,-

Starting price EUR 500,-



A LIFE-SIZED TERRACOTTA HEAD OF VAJRAPANI IN THE FORM OF HERACLES, GANDHARA

Ancient region of Gandhara, 4th-5th century. Powerfully modeled with a stern facial expression, framed by dense facial hair arranged into long voluminous curls, with a billowing moustache and beard, and wavy hair tied into a bun on the side. The furrowed brow, indications of age, and piercing gaze reflect a taste for naturalism.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. 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.



Arthur Huc (1854-1932)

Arthur Huc was the chief editor of La Dépêche du Midi, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".

Condition: Excellent, almost unique condition, fully consistent with the age of the sculpture, some firing flaws and insignificant material loss to some exposed areas, hardly noticeable due to a light-colored varnish coating which was applied long time ago.

Scientific Analysis Report: A Thermoluminescence sample analysis has been conducted by Oxford Authentication, TL test no. N116n9, dated 18 October 2016, and is consistent with the suggested period of manufacture, a copy of the thermoluminescence analysis report accompanies this lot (the original is lost).



Weight: 10.4 kg in total

Dimensions: Height 34 cm (the head) and 47 cm (incl. base)

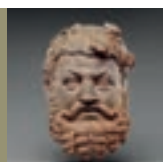
This large terracotta head is an extremely rare legacy of the ancient kingdom of Gandhara, encapsulating the rich cultural interplay and hybrid art styles derived from Hellenistic and Indian influences. It depicts the bodhisattva Vajrapani, the protector of Buddhism, represented with the iconography 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. However, his heavily moustached face belongs to the Indian world, while 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 influence. Gandharan style flourished and achieved its peak during the Kushan period, from the 1st to the 5th century. In the first century AD, Gandhara was the birthplace of some of the earliest Buddhist images.

The use of hard-fired ceramic instead of stone such as schist was popular during the later Gandharan period from the 4th to the 6th centuries C.E. 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 size have ever been recorded.

LITERATURE COMPARISON

Compare with a terracotta head of Dionysos (The God of Wine and Divine Intoxication), 4th-5th century, strongly resembling the present lot, in the collection of the Metropolitan Museum of Art, New York (accession no. 1979.507.2).



Mounted on an associated base. (2)

Auction result comparison: Compare with a closely related terracotta statue of Vajrapani in the form of Hercules at Sotheby's Hong Kong in Curiosity V, 02 April 2019, lot 3105, bought in at an estimate of HKD \$1.5 million to HKD \$1.8 million

赤陶金剛手菩薩頭像，以海克力斯形象出現，健陀羅
健陀羅，四至五世紀，嚴厲的表情，濃密的波浪長髮捲曲在頭上結成髻，鬍鬚濃密。
皺著眉頭，嚴厲的目光，顯示出自然主義的品味。

來源：此像源自法國阿瑟·胡克（1854-1932）收藏。馬爾塞·胡克繼承，家族保存。1954年1954年，圖盧茲法院的法警L. Magniette受命對馬爾塞·胡克從其父親阿瑟·胡克（即所謂的 "Inventaire Huc"）繼承的藏品進行完整的清點。藏品清單中可見現有拍品。隨附清單拷貝。阿瑟·胡克先生曾是圖盧茲市《快訊》極受歡迎的時政記者，直至1932年去世，他還是一個著名的藝術評論家。同時，他也開始收藏亞洲藝術。其收藏可追溯到額法李斯特·雷吉斯·胡克，又名阿貝·胡克（1813-1860，中文名古伯察Évariste Régis Huc），一個法國傳教士，他在蒙古、西藏及中國的游記《韃靼西藏旅行記》使他成名。

品相：極佳的獨一無二的品相，符合雕像的年代，一些燒製缺陷和一些裸露區域的材料缺損，這是由於很久以前使用的淺色清漆塗層，但不明顯。
隨附牛津熱釋光測試檢測證書拷貝

重量：總10.4公斤

尺寸：頭像高34厘米，含底座47厘米

文獻比較：一件赤陶狄俄倪索斯頭像，四至五世紀，與此拍品非常相似，可見紐約Metropolitan Museum of Art (編號 1979.507.2)。

Estimate EUR 3,000,-

Starting price EUR 1,500,-

428

A LURISTAN BRONZE WATER SPOON, EARLY 1ST MILLENIUM BC

Luristan. The semi-ovoid spoon with a thin curved handle ending in the form of an antelope head. The bronze with a remarkably fine malachite patina, making this a true museum piece!

Provenance: Collection of Francine Rheims (1928-2016), a famous art journalist writing for *Le Figaro*, acquired from Maîtres Boisgirard et Heeckeren at Drouot in Paris on 7 July 1981. A copy of the original invoice as well as a copy of an expertise written by A. M. Kevorkian for Mme. Rheims, dated to 6 August 1981, accompany this lot.

Condition: Excellent condition with minor wear and casting flaws, one small crack with a tiny associated loss.

Weight: 44.8 g

Dimensions: Height 18 cm

Inscribed on the underside with an inventory number. With an associated plexiglass base. (2)

Estimate EUR 1.500,-

Starting price EUR 750,-



429

A BACTRIAN COMPOSITE STONE SEATED FEMALE FIGURE

Bactria-Margiana, circa late 3rd to early 2nd millennium BC. Composed of a dark gray chlorite body, the feet, lap and torso separately made, wearing a kaunakes, or tufted garment, indicated by incised and sculpted overlapping triangles, the collar plain, the neckline rounded in front and V-shaped in the back, the white stucco head set into a recess on its flaring neck, the oval face with a prominent nose and recessed eyes, her separately-made hair of chlorite as well, arranged in a layered coiffure.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. Arthur Huc was the chief editor of *La Dépêche du Midi*, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".



Arthur Huc (1854-1932)

Condition: Strong wear and weathering, encrustations, some losses, one hole drilled to one segment. The stucco head shows stronger wear than the stone segments. Overall still excellent condition considering the age of this lot.

Weight: 3.1 kg including base

Dimensions: Height 26.5 cm (without base) and 28.5 cm (with base)

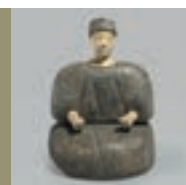
Small statuettes like the present lot have been produced by the Oxus civilization, which existed between 2300 and 1700 BC in Central Asia. This culture produced the rather distinct type of female statuary also known as 'Bactrian Princesses'. Most of them are seated composite figures. As the Oxus civilization, due to its strategic position in Central Asia, had intense links with neighboring cultures, these small figures also reveal a certain Mesopotamian influence. Despite their name, the 'Bactrian Princesses' are nowadays believed to be depictions of female deities who played a regulatory role in the natural order, pacifying the untamed forces embodied by lions, snakes, or dragons, rather than being portraits of members of the noble elite.

With an associated modern base. (6)

Literature comparison: For a similar seated female figure also wearing a tufted garment, see pls. 114-115 in Ligabue and Salvatori, eds., *Bactria, an Ancient Oasis Civilization from the Sands of Afghanistan*. The authors postulate (p. 177, op. cit.) that the horizontal lap of these figures may have served as an offering table.

AUCTION RESULT COMPARISON

For a related statue see Christie's New York in *Antiquities*, 9 June 2011, lot 19, sold for USD \$68,500.



Estimate EUR 3.000,-

Starting price EUR 1.500,-



430

**A KHMER BRONZE
FIGURE OF UMA,
ANGKOR PERIOD,
BAYON STYLE**

Khmer Empire, 13th century.
The goddess standing on a lotus
flower, wearing a cylindrical
makuta with a diadem-shaped
tiara, a long finely incised sampot,
long earrings, and a necklace
while holding a lotus bud in
each hand, her face with ridged
eyebrows, broad nose, and
pouting lips.

Provenance: Belgian private
collection.

Condition: Excellent condition
with minor wear and casting
flaws, small nicks, a fine patina
and remains of red lacquer.

Weight: 570.3 g in total
Dimensions: Height 23.2 cm (the
figure) and 27.5 cm (incl. base)

With an associated wood base. (2)

Estimate EUR 1.500,-

Starting price EUR 750,-

431

**A PAIR OF BRONZE
'GARUDA' PALANQUIN
HOOKS, KHMER,
ANGKOR PERIOD**

Bayon style, 13th century. Cast
dramatically as Garuda with
his wings building a halo, the
raised tail sweeping upwards
and forming the hook, eventually
culminating in a second garuda
head, the surface with a deep
green patina.

Provenance: Peter Marks
(1935-2010). A lifetime New
Yorker, Peter Marks opened his
gallery in 1960. He specialized
in Southeast Asian and Islamic
antiquities and made many
contributions to the field both
as a dealer and an advocate
of his profession. Above all,
Marks was motivated by a
strong desire to find great art
and make it available to large
audiences.

Condition: Very good condition
with some encrustation, minor
corrosion and losses, old wear
and casting flaws.

Weight: 634.2 g
Dimensions: 12 cm across

With two modern stands. (4)

Auction result comparison:
Compare with a related pair at
Christies New York in The Doris
Wiener Collection, 20 March 2012,
lot 181, sold for USD \$6,250.

Estimate EUR 1.000,-

Starting price EUR 500,-





432

**A SANDSTONE HEAD OF A DEITY,
ANGKOR WAT STYLE**

Khmer Empire, 10th-12th century. The face with a serene expression, ridged eyebrows, almond-shaped eyes with neatly incised pupils, broad nose and characteristically raised lips, elongated earlobes. Wearing an elaborate crown with two bands of floral decoration between two rows of beads, the conical hair dress tied together with three hexagonal bands.

Provenance: An English private estate. By repute acquired from The Abrons Arts Center, New York, USA, ca. 1980-1990 and thence by descent. The backside with painted inventory numbers "4204" in black (twice) and "AAI 68.16" in red.

Condition: Fine condition with extensive weathering and losses as visible on the images, but absolutely original and with no restoration whatsoever. A metal rod has been inserted, so that the head can be mounted to a modern base.

Weight: 1,969 g

Dimensions: Height 17 cm

Auction result comparison: Compare with a closely related larger head at Christies New York in Indian and Southeast Asian Art, 14 September 2010, lot 223, sold for USD \$27,500.

Estimate EUR 1.000,-
Starting price EUR 500,-



433
A VISHNU BRONZE,
BAYON STYLE, 12TH CENTURY

Khmer Empire. Striking a hieratic pose in a tantric form with four arms, holding one of his attributes in each of his hands, wearing bracelets around his wrists and ankles as well as heavy earrings and a large pectoral. The crown on his head is decorated with a small figure of a deity.

Provenance: Formerly in the collection of R. Ronveaux, France, by repute acquired during the late 1960s to early 1970s and thence by descent in this family. A Belgian private collection, acquired from the above. A copy of a 'Certificat D'Expertise' by J. Y. Nathan, Paris, France, dated 16 March 2018, confirming the dating of this piece, accompanies this lot.

Condition: Excellent condition with wear, weathering, minimal losses and casting flaws as well as extensive malachite patina all around.

Weight: 924.1 g (incl. base)
 Dimensions: Height 16.5 cm (excl. base)

Mounted on an associated wood base. (2)

Literature comparison: A related bronze (accession number 1999.262) can be found in the Metropolitan Museum of Art in New York.

Estimate EUR 1.500,-
 Starting price EUR 750,-

434
A RARE AND TL-TESTED KHMER BRONZE FIGURE
OF VISHVAKARMAN, BAYON STYLE, 13TH CENTURY

Khmer Empire, circa 1225. Seated on a double base and carrying a hoe over his right shoulder, wearing a crown, heavy earrings, bracelets on his arms, and a pectoral collar.

Provenance: Formerly in the collection of R. Ronveaux, France, by repute acquired during the late 1960s to early 1970s and thence by descent in this family. A Belgian private collection, acquired from the above. A copy of a 'Certificat D'Expertise' by J. Y. Nathan, Paris, France, dated 16 March 2018, confirming the dating of this piece, accompanies this lot.

Condition: Excellent condition with wear and casting flaws as well as extensive malachite patina and encrustations.

Scientific Analysis Report: A Thermoluminescence sample analysis has been conducted by Laboratory Kotalla, Germany, and confirms an age of around 1050 years. A copy of the laboratory report accompanies this lot.

Weight: 255.9 g
 Dimensions: Height 11.2 cm

Vishvakarman is the personification of ultimate reality and deity of the creative power. According to the Rigveda, he is considered to be the architect or divine engineer of the universe from before the advent of time.

LITERATURE
COMPARISON

A related bronze from the Samuel Eilenberg Collection (accession number 1987.142.3) can be found in the Metropolitan Museum of Art in New York.



Estimate EUR 1.000,-
 Starting price EUR 500,-





435

**A KHMER GILT BRONZE FIGURE OF BUDDHA
MUCALINDA, NAGA PROK, ANGKOR PERIOD**

Khmer Empire, later 12th century to earlier 13th century. Cast with Buddha seated on the coiled naga on a flat hollow base, the seven-headed cobra rising to form a mandorla, the face with a serene expression, almond eyes and a benevolent smile. Note the finely incised details, especially on the snake's back!

Weight: 833.3 g
Dimensions: Height 19.4 cm

Mucalinda, also Muchalinda or Mucilinda, is the name of a naga sheltering the Buddha from the elements after his enlightenment. When a storm raged and torrential rain fell for a whole week, the king of the nagas, Muchalinda, rose from the earth, coiling its body to form a seat and swelled its great hood to shelter Buddha. When the great storm had cleared, the serpent king assumed his human form, bowed before the Buddha, and returned to his palace. Seven-headed nagas are often depicted as guardian statues, carved as balustrades on causeways leading to main Cambodian temples, such as those found in Angkor Wat.

Provenance: From the collection of Josette and Théo Schulmann, Paris, France, acquired between 1960 and 1970.

Condition: Good condition with extensive wear, casting flaws and a fine patina with some verdigris, unsealed, minimal nibbling to edges.



Josette and Théo Schulmann

Estimate EUR 2,000,-
Starting price EUR 1,000,-



436

**A KHMER SANDSTONE FIGURE
OF A MALE DEITY, ANGKOR PERIOD**

Khmer Empire, Angkor Wat style, early 12th century. The extremely fine polish of the sandstone indicates this piece was made for royalty. Clad in a short sampot carved with parallel pleats, secured with a jeweled belt and a double-butterfly sash in front.

Provenance: Belgian private collection, by repute acquired in the early 1970s.

Condition: Some wear, erosion and weathering, losses, but considering the age of this piece it is in excellent condition.

Weight: 20.9 kg in total

Dimensions: Height 73.7 cm (the figure) and 74.7 cm (incl. base)

His rounded face shows delicately outlined lips, the hair is arranged in a conical topknot secured by a large foliate tiara. The deity depicted is most likely Vishnu, since Angkor Wat was originally constructed as a Hindu temple dedicated to Vishnu.

Mounted on a flat rectangular metal base. (2)

Estimate EUR 8.000,-

Starting price EUR 4.000,-





437

**A LARGE MUCALINDA SHELTERING BUDDHA,
SANDSTONE, NAGA PROK, 12TH CENTURY**

Khmer Empire, Angkor Wat style. Finely carved with Buddha seated on the coiled naga, the seven-headed cobra rising to form a mandorla, the details finely incised, the face with a serene expression, almond-shaped eyes and a benevolent smile.



Provenance: From the private Luxembourg collection of Camille Mines (1950-2018), whose father René acquired this piece in the local trade during the early 1970s, and thence by descent. A copy of a personal letter signed by Robert Mines, dated 7 March 2019, confirming the aforementioned acquisition timeframe is accompanying this lot.

Condition: Excellent condition considering the age of this piece. Natural erosion, some wear and losses, including the missing seventh naga head at the top of the mandorla and part of the snake's tail at the back, remains of black and red lacquer.

Weight: 135 kg in total approximately

Dimensions: Height 93 cm (the figure), Height 95 cm (incl. base)

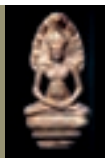
Mucalinda, also Muchalinda or Mucilinda, is the name of a naga sheltering the Buddha from the elements after his enlightenment. When a storm raged and torrential rain fell for a whole week, the king of the nagas, Muchalinda, rose from the earth, coiling its body to form a seat and swelled its great hood to shelter Buddha. When the great storm had cleared, the serpent king assumed his human form, bowed before the Buddha, and returned to his palace. Seven-headed nagas are often depicted as guardian statues, carved as balustrades on causeways leading to main Cambodian temples, such as those found in Angkor Wat.

Mounted on a metal base. (2)

Literature comparison: Compare with a very similar piece in the collection of RMN Grand Palais in Paris, inventory number Ka985.

**AUCTION RESULT
COMPARISON**

Compare with a related but significantly larger (147 cm) and slightly older statue, Bayon style, sold by Christie's Paris in Art d'Asie on 14 December 2016, lot 24, for EUR €242,500.



Estimate EUR 15.000,-
Starting price EUR 7.500,-

A BAYON STYLE LIFESIZE HEAD OF BUDDHA, LATE 12TH TO EARLY 13TH CENTURY

Khmer Empire, 1180-1230. The sandstone meticulously carved, the face showing a serene expression with full lips and a gentle smile, stylistically reminiscent of the 'face towers' of the Bayon temple complex.



Provenance: Collection of Dr. Pierre Bernades, a French physician. By repute acquired ca. 1980 in the local French market. A copy of a French export certificate for the piece as well as a copy of a 'Certificat D'Authenticite' by Michel Cohen, Paris, France, dated 10 October 2001, confirming the authenticity and dating of this piece, and including a valuation of FFR 75,000,- accompany this lot.



**Dr. Pierre Bernades
(1934-2018)**

Condition: Excellent condition considering the age of this piece with wear, minor losses around the ears and hair, and some nicks around the cheek and forehead. Fine, naturally grown patina.

Weight: 11.1 kg

Dimensions: Height 29.5 cm (the head) and 39.5 cm (incl. base)

The nose is flat while the almond-shaped eyes are half-closed and surmounted by incised eyebrows. The headdress with its adjoining curls is distinctively and precisely framing the face and surmounted by a conical makuta.

Literature comparison: Compare with a similar but slightly larger head, dated to the 11th century, Baphuon style, in the collection of RMN Grand Palais in Paris, inventory number MG18051.

AUCTION RESULT COMPARISON

Compare with a related head sold by Christie's Paris in Art d'Asie on 10 June 2009, lot 326, for EUR €18,750 incl. buyer's premium.



Estimate EUR 8,000,-

Starting price EUR 4,000,-





439

**A SANDSTONE STATUE
OF LAKSHMI OR DURGA,
PHNOM DA STYLE,
7TH CENTURY**

The statue's fragmentary condition provides no final proof to whether it depicts the goddess Durga or Lakshmi. The statues of both deities, like the present lot, have four arms (caturbhujā). The emphasis on the physical characteristics of the deity's femininity, however, may indicate it is indeed Lakshmi, as she is the personification of female beauty and as such, the consort of Vishnu.

Provenance: Belgian private collection, by repute acquired during the earlier 1970s. Thence by descent.

Condition: Wear, natural weathering, losses and fissures as well as extensive patina all around. Overall as expected for a statue from this period.

Scientific Report: A certificate of analysis (certificat d'analyse) issued by Re. S. Artes, Bordeaux, France, on May 19th, 2016, number R 142481A-2, ascertains that the samples analyzed were exposed to a "long period" of aging and are "consistent with an age of 800 years or more". A copy of this report is accompanying this lot.

Weight: 27.4 kg (incl. base)
Dimensions: Height 86 cm (incl. base) and 76.5 cm (excl. base)

The lack of ringlets peering from under the elongated, cylindrical mitre (kiritamukata) and the elegantly swung drapery of the loop that fixes the sarong both point to a possible origin from Funan, and a dating of the present statue to the mid to late 6th century.

Mounted on an associated metal base. (2)

Literature comparison: Angkor. Göttliches Erbe Kambodschas, Kunsthalle der BRD, Bonn 2007, p.61-62.
Art and Archeology of Fu Nan, J. Khoo, Bangkok 2004, p. 47. Dupont, P., Art de Dvaravati et Art Khmer, Les Buddhas debout de l'époque du Bayon, Revue des Arts Asiatiques, X, p. 63-75.
Dupont, P., La Statuaire Préangkorienne, Ascona 1955, Planche XXXIX B, XLIII A. Entdeckungen, Skulpturen der Khmer und Thai, Stuttgart 1989, p. 50-52. Angkor, De Fabiani, Vercelli 2002, p. 31.

Estimate EUR 6.000,-
Starting price EUR 3.000,-

440

**A SANDSTONE STATUE
OF THE SUN GOD SURYA,
NORTHERN INDIA,
11TH-12TH CENTURY**

Finely carved depiction of Surya with his wife Ushas (the dawn) standing immediately before him as the herald of each new day. Identified by his tall cylindrical crown, while wielding a beaming lotus in each hand, the figure is devoted to the sun god Surya, whose cult at one time rivaled that of Shiva and Vishnu, and who became prominently incorporated into the iconographic program of the latter's temples.

Provenance: From an English private collection.

Condition: Extensive wear and weathering, losses as visible on the images online at www.zacke.at. Overall fine condition, as expected from a statue of this age. One old repair to right lotus.

Weight: 14.3 kg

Dimensions: Height 50.5 (without base) and 61 cm (including base)

Surya is dressed according to traditional conventions that depict him as a king. His 'northern' garb is thought to resemble that of Indo-Scythian tribesmen, like the Kushans, who ruled Northern India in the first centuries of the common era. It is also thought to reflect the influence of Iranian religious ideas on Indian sun worship. (Rosenfield, *The Arts of India and Nepal*, Boston, 1966, p.43.) As Dye once noted, Surya's bold lotus blossoms "suggest both the sun itself and the boundless life it nurtures." (Dye III, *The Arts of India*, Richmond, 2001, p.136.).

The softly modeled facial features with lightly arching brows and narrow prominent lips, harkening back to Gupta prototypes, point to the regional style of Uttar Pradesh in Northern India. So too does the buff-to-reddish colored sandstone, the less extravagant array of necklaces and regalia (in comparison with neighboring Rajasthan and Madhya Pradesh). Compare these various idioms with examples attributed to Uttar Pradesh in Desai & Mason (eds.), *Gods, Guardians, and Lovers*, New York, 1993, pp.187-8, 244-7 & 262-3, nos.28, 62, & 70.

With an associated modern base.
(2)

Estimate EUR 1.500,-

Starting price EUR 750,-





441

A LARGE YOUTHFUL BODHISATTVA, SWAT VALLEY, 6TH-8TH CENTURY

Terracotta of pinkish-beige color, enforced by an inner wood structure. Bodhisattva, who looks down with empathy, gazes with accented eyes and an expression that is resilient and magisterial. He wears a tall three-pointed diadem with petals and foliage, above a row of pearls and spiraling curls framing the forehead, and three necklaces, one made of lotus roundels. Remnants of thick hair tresses cascade along his shoulders in a manner distinctive to the Swat Valley.

Provenance: From an English private collection. Shirley Day, New York, 24 June 2005. A private collection in Belgium, acquired from the above. A copy of the original invoice from Shirley Day, New York, dated 24 June 2005, is accompanying this lot. (Note that this invoice dates the present statue to "Kashmir culture, 8th century AD")

Published: 51eme Foire des Antiquaires de Belgique, 2006. Copies of the respective entry are accompanying this lot.

Condition: Losses, cracks and encrustations as visible on the images (see all images online at www.zacke.at). Nicely grown patina. Some breaks with areas of old restoration, overall fully consistent with the age of this statue.

Scientific Report: A thermoluminescence analysis report issued by Oxford Authentication on February 13th, 2020, sets the firing date of the three samples taken at 1000 – 1600 years ago.

For many, the Swat Valley is made famous by legends surrounding the creation of the very first image of Buddha that was commissioned during his lifetime by one of Swat's ancient rulers, King Udayana of Kaushambi, and later became an important cult image in China. Situated along the lush upper banks of the Indus river in modern day northern Pakistan, the Swat Valley's contribution to the perpetuity of Buddhist art in Western Asia was pivotal after the Hun invasions of the ancient region of Gandhara in the 6th century had all but ceased production. Gradually the distinctive Swat aesthetic melted into the style of adjoining Kashmir. Thereafter the art of medieval Kashmir was seminal for the formation of early Western Tibetan Buddhist art and beyond.



The fine facial features, for which this statue excels, distinguishes it from later Kashmir types. Whereas the latter tend to have stuffed, somewhat bloated cheeks, this figure retains a more pleasing oval shape reminiscent of the Gandharan and Gupta influences on Swat before the 6th century. For the same reason his nose appears more aquiline than broader Kashmir examples. And lastly, whereas the proportions of the eyes can appear unrestrained and overly abstracted, to the point of being awkward, his eyes are elegant and symmetrical.

Associated modern stand. (2)

Weight: 14.3 kg

Dimensions: Height 54.5 cm (the bust only) and 61.5 cm (including the stand)

Estimate EUR 3.000,-

Starting price EUR 1.500,-

A ROSÉ SANDSTONE FIGURE OF SALABHANJIKĀ, HOYSALA ERA

South India, Hoysala Empire, 1050-1150. Standing beneath a fruit-laden mango tree with one arm thrust up, her face finely carved with full lips, straight nose and almond-shaped eyes beneath gracefully arched brows, her hair caught in a neat bun at the back and topped by a foliate crown.

Provenance: Formerly in an English private collection. Christie's Paris, Art d'Asie, 21 December 2009, lot 421, sold for EUR €9,375 (erroneously dated to 12th/13th century). A French private collection, acquired from the above.

Condition: Extensive wear and weathering, some losses and natural erosion, superb condition considering the age of this piece. Minor old repairs.

Scientific Analysis Report: This piece has been analyzed by CIRAM (no. 0212-OA-42B) in Paris, a copy of the first page of the analysis report, dated 15 March 2012, accompanies this lot.

Weight: 26.6 kg (incl. base)

Dimensions: Height 60 cm (the statue) and 68 cm (incl. base)

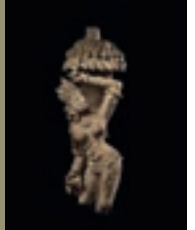
Note her voluptuous form enhanced by the bracelets, festooned girdle and multiple beaded necklaces swaying with her movement.

With an associated wood base. (2)

Literature comparison: For related examples see P. Pal, *Indian Sculpture*, vol. 2, 1988, cat. no. 44, p. 114f, showing a less complete torso from the Lenart Collection at the Los Angeles County Museum of Art; the companion pieces at the Norton Simon Museum, see P. Pal, *Art from the Indian Subcontinent*, 2003, cat. no. 87; and M. Lerner and S. Kossak, *The Arts of South and Southeast Asia*, 1994, fig. 44, p. 49 for a figure at the Metropolitan Museum of Art.

AUCTION RESULT COMPARISON

Compare with a related piece dated to the 10th/11th century sold by Christie's New York in *Indian and Southeast Asian Art* on 16 September 2014, lot 228, for USD \$21,250 incl. buyer's premium as well as a slightly larger figure dated to the 11th century sold by Christie's New York in *Indian and Southeast Asian Art* on 21 March 2012, lot 743, for USD \$302,500 incl. buyer's premium.



Estimate EUR 3.000,-

Starting price EUR 1.500,-

443

A SCHIST STELE OF BODHISATTVA AVALOKITESHVARA, PALA PERIOD

Northeastern India, 10th- 12th century. Avalokiteshvara is depicted in the 'Sky-Gliding' form of Khasarpana Lokeshvara. He conforms precisely to his description in Buddhist textual sources: youthful, peaceful, smiling, with two arms, wearing his hair in a tall coiffure.



Georg Weifert (1850-1937)

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Some losses and breaks, extensive wear and traces of use. Good patina. Partial calcification.

Weight: 1,224.4 g
Dimensions: Height 17 cm

The Bodhisattva demonstrates his compassion for all living beings by holding his right hand in the gift-bestowal gesture, with a kneeling and praying follower to his lower right.

Estimate EUR 800,-
Starting price EUR 400,-



444

AN INDIAN BLACK STONE STELE OF VISHNU, LATE 8TH CENTURY

Northeast India. The God of Protection standing on a double lotus base, three of his four hands holding his attributes, the raised hands holding the wheel and mace, the lowered left hand holding the conch while the right shows the varada mudra, the generosity gesture.

Provenance: Collection of Mrs. L. and Mr. B., a former UNESCO Ambassador to India, in office from 1960 to 1970.

Condition: Very good condition considering the age of this piece, with extensive wear, weathering, some slight erosion and minor losses.

Weight: 24.4 kg
Dimensions: Height 50 cm

Flanked by two small figures at his feet, one male and one female.

Estimate EUR 1,500,-
Starting price EUR 750,-





445

A RARE STONE STELE OF SHIVA BHAIRAVA, PALA EMPIRE, LATE 11TH TO EARLY 12TH CENTURY

Northeastern India, Pala Empire, c. 1075. Standing in elegant tribhanga wearing a long dhoti secured with a belt, the sacred thread about his torso, adorned with multiple necklaces, armlets and earrings, the face with almond-shaped eyes and the hair pulled into a high chignon secured by a jeweled tiara.

Provenance: From the Belgian private collection of M. Andral, by repute acquired before 1990.

Condition: The surrounding frieze was resculpted later and decorated with seated deities in medallions. Some wear, erosion and weathering.

Weight: 40.5 kg

Dimensions: Height 65 cm (the stele) and 71.6 cm (incl. base)

Shiva has four arms, holding a trident in the upper left hand, a damaru drum in the upper right, a sword in the lower right and the bearded head of Brahma, which he cut off and was thus cursed to hold for many years, in the lower left.

Literature comparison: A related stele of Bhairava dated to c. 1300-1500 is in the permanent collection of the Asian Art Museum in San Francisco, object number 2000.6.

Estimate EUR 5.000,-

Starting price EUR 2.500,-

446

A BRONZE FIGURE OF BUDDHA SHAKYAMUNI ON A LION THRONE, PALA PERIOD

Northeastern India, 8th- 12th century. Remnants of silver inlay to eyes. Well-modeled seated in dhyanasana on a lotus base with beaded rim, his hands finely detailed in bhumisparsa mudra with fingers and toes slightly splayed, the figure wearing a fitted sanghati draped over his left shoulder and falling in elegant folds at his feet.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Some losses, warping, extensive wear and traces of use, remnants of old lacquer coating and varnish, the seal plate of Tibetan origin and probably an addition from the 14th or 15th century. The mandorla lost.



Georg Weifert (1850-1937)

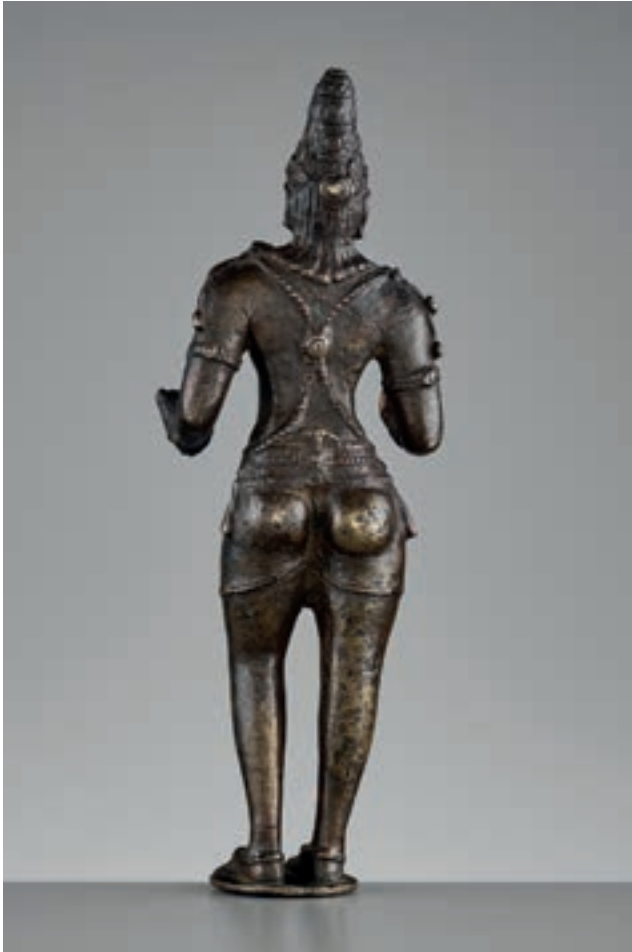
Weight: 293.3 g
Dimensions: Height 12 cm

His face in a tranquil countenance with features set in a slight smile, with beaded hairstyle surmounted by a domed ushnisha and bud-shaped cintamani. The two lions supporting the stepped throne are elaborately cast recumbent, flanking a central flower medallion. The seal plate is a later addition of Tibetan origin and bears a neatly incised vishvajra symbol. This indicates an origin possibly from Nalanda Monastery, Bihar, a famous center for Buddhist studies between the 8th and 12th century. Scholars from countries outside India studied Vajrayana Buddhism at the Nalanda University and on their way back usually carried manuscripts written on palm-leaf and small bronze or stone statues. This Buddha image must have been in Tibet for many centuries, as the seal plate looks like from the 14th or 15th century. In any case, the statue was touched and ritually washed countless of times, giving it extensive natural wear and a superb patina.

Literature comparison: Von Schroeder, Ulrich. 1981. Indo-Tibetan Bronzes, pp. 252-261, plates 54-58. Von Schroeder, Ulrich. 2001. Buddhist Sculptures in Tibet, Volume One: India & Nepal; pp. 228-229, pl. 67.

Estimate EUR 1.500,-
Starting price EUR 750,-





447
THE SUN GOD SURYA, BRONZE, CHOLA PERIOD

India, Tamil Nadu, late 12th-13th century. The Vedic deity Surya stands on an oval plinth and is clearly identifiable by the lotus blossoms he holds in both hands. The exquisitely cast bronze figure demonstrates the masculinity of the god through a dynamic pose, the drapery of his garment, the conical headdress and the delicately stylized jewelry.

Provenance: From an English private collection. By repute acquired at auction ca. 1960 and thence by descent.

Condition: Very good condition with extensive wear, weathering, traces of use, smaller losses and nicks here and there, but overall fully original and with a dark-brown, unctuous and naturally grown patina.

Weight: 553.2 g
 Dimensions: 17.3 cm

In contrast to the languid forms of the early Chola period, bronzes of the late Chola, such as the present lot, show a proclivity towards muscular and exaggerated physiques, as well as great attention to the intricate details of jewelry, drapery, and bodily features. The long legs are emphasized by defined shins that have an almost triangular edge. Bronze figures from this period depicting Surya have fleshy torsos with defined triple lines across the belly (trivali tarangini, a late-Chola convention), and a muscular chest with more defined nipples.

Having survived as a primary deity in Hinduism arguably better and longer than any other of the original Vedic deities apart from Vishnu, the worship of Surya declined greatly around the 13th century, perhaps as a result of the Muslim conquest of north India. New Surya temples virtually ceased to be built, and some were later converted to a different dedication, generally Shiva. A number of important Surya temples remain, but many are no longer in worship. For this reason, bronzes depicting Surya are considered to be extremely rare.

Literature comparison: Compare with another Surya bronze from the 11th-12th century at the Metropolitan Museum, New York, accession number 2000.284.1.

Estimate EUR 1.000,-
 Starting price EUR 500,-





448

A BHUTA CULT MASK OF A BULL, LATE 18TH – EARLY 19TH CENTURY

South India. This heavily cast copper-alloy ritual mask belongs to the Bhuta cult and represents Maisandaaya or Nandigona in the form of a bull with large eyes, curved horns, and its tongue stretched out. A crescent and flower are finely incised on the bull's forehead.

Provenance: From a French private collection.

Condition: Excellent condition with minor wear and casting flaws, some small nicks around the eyes and horns.

Weight: 3.1 kg (excl. base)

Dimensions: Height 51 cm (the mask) and 61.4 cm (incl. base)

The totemistic origin of this bull bhuta is quite obvious in a land of agriculture and farms where plows are pulled by bulls and where cow milk is one of the main sources of proteins. The link with Hinduism is also easily established through Nandi, the mount of Shiva. Nandi, "the one who brings happiness" in Sanskrit, incarnates the interior strength brought by the

control of violence. Its four legs represent truth, purity, compassion and generosity. The fact of touching its tail is meant to deliver people from any kind of impurity.

The bhuta (spirit) is invoked in a highly stylized version of the ritual dance (bhuta kola) of the spirit impersonator during a theatrical production in which a world of supernatural beings is created by dancers adorned in colorful costumes including masks depicting various divine beings. Interestingly, Maisandaaya is a mute spirit that does not appear in the bhuta kola but is venerated in bhuta temples. Masks of Maisandaaya, such as the present one, are therefore much rarer than the more common bhuta kola dance masks.

Mounted on an associated metal base. (2)

Estimate EUR 4.000,-

Starting price EUR 2.000,-



449

AN IMPORTANT AND RARE STATUE OF VISHNU, RAJASTHAN, 15TH-16TH CENTURY

The black openwork stele is carved in deep relief with Vishnu standing, his four arms radiating around his body and holding specific attributes, wearing dhoti, jewels and high headdress, his face with almond-shaped eyes. Lakshmi is standing to his lower left and right, flanked by a pair of worshippers, all in front of an incised aureole.

Provenance: A private collection, Holland. A Hungarian private collector, acquired from the above.

Condition: Losses, wear and fine patina, all generally as expected from a statue of this age. The top aureole with smaller repaired cracks. The eyes show old fillings.

Weight: 24 kg

Dimensions: 75 cm (without the base) and 80 cm (with the base)

Compare the present statue with the design of Maschinenmensch (German for "robot" or literally "machine-person") in Fritz Lang's 1927 film Metropolis, played by German actress Brigitte Helm in both its robot form and human incarnation. Named "Maria" in the film, and "Futura" in Thea von Harbou's original novel, she was one of the first robots ever depicted in cinema. Walter Schulze-Mittendorf (1893-1976), the German sculptor and legendary creator of "Maria", later admitted to having used ancient sculptures and their distinct design compositions and structures as prototypes for his unique and visionary design of Maschinenmensch.



The robot "Maria" in Fritz Lang's 1927 movie Metropolis

With an associated wood base. (2)

Estimate EUR 6.000,-

Starting price EUR 3.000,-



450
A 'BATHING LADIES'
FINE INDIAN MINIATURE
PAINTING

Delhi, 19th century. Opaque pigments and gold on wasli paper. The partially clad ladies dressing after a bath in a lotus-filled pond in the foreground, noticing a nobleman on horseback studying them from the opposite shore, with lush trees and a fort in the distance, the twilight sky above.

Provenance: Christie's South Kensington, circa 1979. A private collector, by repute acquired from the above (no invoice available) and thence by descent.
Condition: Superb and absolutely original condition with hardly any wear. Modern frame.

Dimensions: 21 x 13 cm (the painting) and 38 x 30 cm (the frame)

Note the extremely fine brushstrokes of this painting, with its many sometimes microscopic details. Please contact the department for high resolution images, as only these will do full justice to the supreme quality of this work.

Estimate EUR 1.000,-
 Starting price EUR 500,-

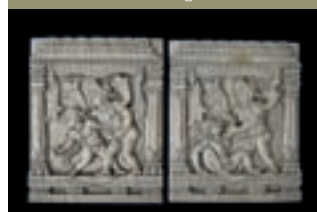
451
AN EROTIC CARVED IVORY
PANEL, 19TH CENTURY

India, Rajasthan. The ivory finely carved in high relief with a couple engaged in amorous pursuits, adorned in beaded jewelry, on a dais within columns and beneath an elaborate canopy.

Provenance: English private collection.
Condition: Minor losses, age cracks, some of which developed into small losses, clearly visible on detail images on www.zacke.at. Slightly warped. Good patina.

Weight: 74.0 g
 Dimensions: Size 9.7 x 8.1 cm

LITERATURE COMPARISON
 Compare with a closely related set of eleven Indian ivory panels carved with erotic scenes offered by Michael Backman Ltd. in London, United Kingdom.



Estimate EUR 1.000,-
 Starting price EUR 500,-





452

A JAIN WHITE MARBLE ARCHITECTURAL FRAGMENT OF A PARIKARA, EARLY 13TH CENTURY

India, Rajasthan. The fragmentary condition of this piece and the jina on top clearly indicate that this is a pillar section of a parikara. Depicted in the center is Lakshmi, the goddess of prosperity, good fortune, and beauty, with four arms, seated on a lotus throne and holding a lotus bud in in one hand.

Provenance: Belgian private collection, by repute acquired in the early 1970s.

Condition: Some wear, erosion and weathering, losses as visible on the images, but considering the age of this piece it is in fine condition.

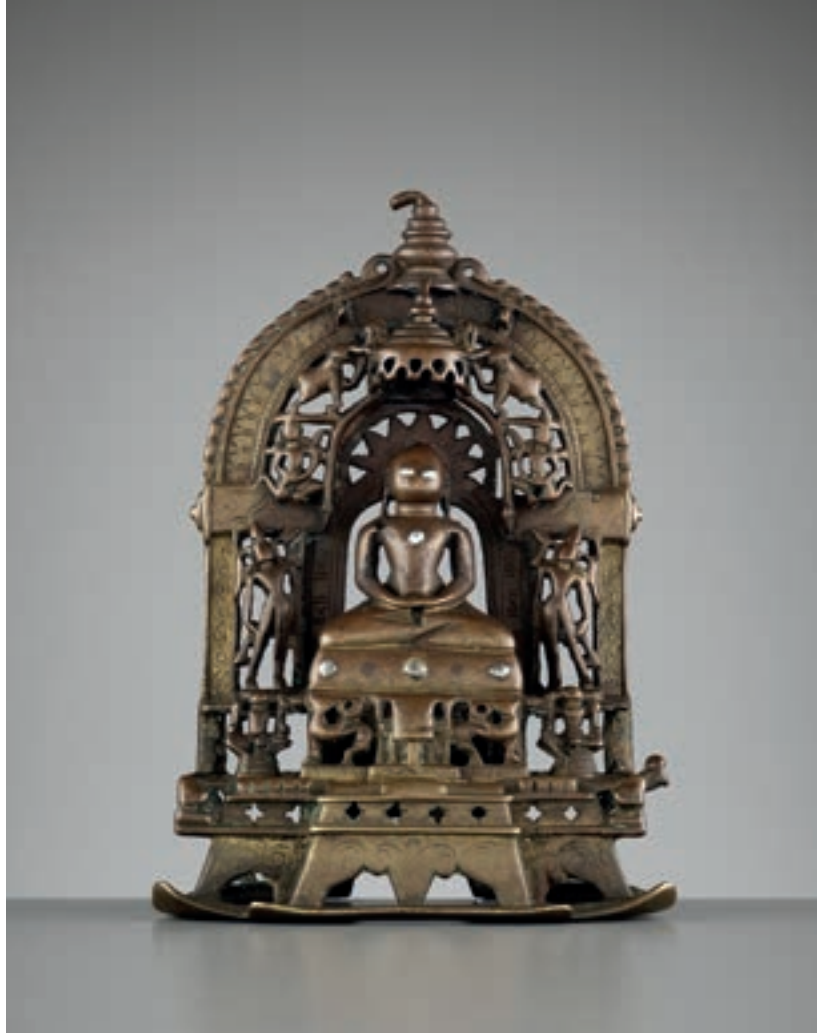
Weight: 35.2 kg in total

Dimensions: Height 43.5 cm (the fragment) and 56 cm (incl. base)

The white marble used for this piece is the same material as used for the Dilwara Temples. These Jain temples were built by Vimal Shah and designed by Vastupala, Jain minister of Dholka, between the 11th and 16th centuries and are famous for their use of white marble and intricate marble carvings. They are a pilgrimage place of the Jains, and a popular general tourist attraction. Although Jains built many beautiful temples at other places in Rajasthan, the Dilwara temples are believed to be the most beautiful example of architectural perfection.

Mounted on a metal base. (2)

Estimate EUR 1.500,-
Starting price EUR 750,-



453
A DATED 1322 JAIN SILVER-INLAID
BUDDHIST ALTAR SHRINE

Western India, Rajasthan. Cast in copper alloy with a jina seated in meditation on a throne supported by lions, surrounded by seated or standing figures of tirthankaras, his eyes and auspicious srivasta marks picked out in silver, on openwork plinth, extensive inscriptions on the back in Devanagari with the date 1379 (= 1322 AD).

Provenance: From a British private collection.
Condition: Good condition with some wear, dents especially to the base and finial, small losses. Fine patina with malachite green areas.

Weight: 826.0 g
 Dimensions: Height 17.2 cm

Estimate EUR 1.000,-
 Starting price EUR 500,-

454
A CARVED IVORY
GANESHA SHRINE,
C. 1900

India. The ivory carved and mounted on a matching wood base, with Ganesha seated on a four-legged throne holding his various attributes and adorned in regal garments and elaborate jewelry with a large crown on his head and a mandorla surrounding him.

Provenance: Old German private collection (paper label to back of base). German private collection, acquired from the above.
Condition: Superb condition with one small repair to the ivory halo and minimal associated losses, minor age cracks, fine patina.

Weight: 1,942 g
 Dimensions: Height 24.8 cm (the figure) and 30.5 cm (incl. base)

Estimate EUR 1.000,-
 Starting price EUR 500,-



455

**A RARE 'MITHUNA' STELE
OF A LOVING COUPLE,
ORISSA, 13TH CENTURY**

Carved and engraved buff-to-reddish colored sandstone. Once part of the subsidiary decoration of a temple facade, the figures of this bejeweled couple embrace while peering rapturously into the observer's eyes. Their full bodies and broad, detailed features are characteristic of architectural sculptures produced in thirteenth-century Orissa, a region in northeast India that was noted for its temples, particularly those built from the tenth through the thirteenth century, often distinguished by figures in astonishingly curved, acrobatic and erotic poses. Couples such as this pair are understood to have multiple meanings, ranging from an obvious celebration of life's pleasures to the more metaphorical symbolism of a human soul's longing for union with the divine.

Provenance: Spink & Son LTD, London. An English collector, by repute acquired from the above between c. 1980 and 1990.

Condition: Absolutely original condition with weathering, wear and occasional losses as visible on the images at www.zacke.at. Overall superb state of preservation, especially given the age of this statue!

Weight: 24 kg (including the base)

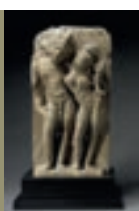
Dimensions: Height 57 cm (the statue) and 64 cm (with the base)

A Hindu temple was often envisioned as the world's central axis, in the form of a mountain inhabited by a god. The temple itself was therefore worshipped. This was done by circumambulation (walking around the exterior, in this case in a counterclockwise direction) and by viewing its small inner sanctum. The outside of the temple was usually covered with myriad reliefs: some portrayed aspects of the god within or related deities, others represented the mountain's mythological inhabitants. From the earliest times on, iconic representations of deities and holy figures were augmented by auspicious images, such as beautiful women, musicians, and loving couples (mithunas).

Associated modern base. (2)

**AUCTION RESULT
COMPARISON**

Compare with a closely related statue at Sotheby's New York in Indian and Southeast Asian Works of Art, 19 March 2008, lot 277, sold for USD \$17,500.



Estimate EUR 3.000,-

Starting price EUR 1.500,-





456

**A GILT-LACQUERED
WOOD STATUE OF BUDDHA,
VIETNAM 17TH-18TH
CENTURY**

A rare figure of Buddha, seated in padmasana, hands held in dhyanamudra on his lap. His facial features emphasize reclusiveness while the sharp curls on his head symbolize spirituality. Finely crafted red lacquer plinth. The base is sealed and hollow, possible still bearing original offerings inside. Also note the distinct and separately gilt ushnisha.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.

Condition: Good original condition. Minor losses, age cracks and extensive wear to lacquer, all as seen on the images online at www.zacke.at.

Weight: 6 kg

Dimensions: Height 51 cm

Literature comparison: Compare with a related Buddha, Vietnam, c. 1600, in the collection of The Pacific Asia Museum, accession 1996.28.3.

Estimate EUR 1.000,-

Starting price EUR 500,-

457

**A RARE CARVED IVORY
STANDING BUDDHA,
AYUTTHAYA KINGDOM**

Thailand, 17th century. Standing on an elaborately carved octagonal triple-lotus base, the face with a serene expression with downcast eyes, long pendulous earlobes, arched eyebrows, and a gentle smile. The hair in tight curls and flaming ushnisha as well as the sash are lacquer-gilt.

Provenance: From the collection of Georg Weifert (1850-1937). Thence by descent in the same family. Weifert was a Serbo-Austrian industrialist and the first governor of the Federal Bank of the Kingdom of Serbia, Croatia and Slovenia.



Georg Weifert (1850-1937)

Condition: Wear, age cracks. A loss to the right hand and another to the lower left tip of the robe show small old replacements carved from ivory. Minimal losses to the base and tip of the flaming ushnisha. Superb, naturally grown patina.

Weight: 222.3 g

Dimensions: Height 21.7 cm

Estimate EUR 1.500,-

Starting price EUR 750,-





458

A SUKHOthAI BRONZE HEAD OF BUDDHA, KAMPHAENG PHET

Thailand, 15th century. Bronze with the face bearing important Kamphaeng Phet style features such as the downcast almond-shaped eyes and the sharp eyebrows forming a continuous, V-shaped line arising from the end of the curved nose bridge.

Provenance: From a private collection of Buddhist art. By repute acquired by the parents of the present owner in Asia around 1980.

Condition: Sparse remains of gilding. Losses and dents as visible on the images. Fine, natural patina with minimal remains of pigment. Old wear. Overall fine condition and in accordance with the age of this statue.

Weight: 2,091.5 g (including base)

Dimensions: 16.5 cm (height of the head), 24 cm (total height with base)

Buddha shows a serene, peaceful expression with slender, incised lips flanked by pendulous earlobes with slightly outturned tips, all surmounted by a flattened heart-shaped hairline of tight curls. Containing an important group of ancient cities neighboring Sukhothai, the region of Kamphaeng Phet was ideally situated for river trade with Southern Burma, the Lan Na kingdom, and the Chao Phraya basin. Later in the 16th century, Kamphaeng Phet's strategic location served to defend against Burmese attacks on the Ayutthaya kingdom.

Mounted to modern wood base. (2)

Auction result comparison: For two comparable Buddha head bronzes, larger in size, see Bonham's, Indian, Himalayan & Southeast Asian Art, 17 September 2014, New York, lot 176, sold for USD \$27,500 and Sotheby's, Defining Taste, Works Selected By Danny Katz, 12 November 2013, London, lot 20, sold for GBP £13,750.

Estimate EUR 1,500,-

Starting price EUR 750,-



459

A LARGE BRONZE STATUE OF BUDDHA SHAKYAMUNI, RATTANAKOSIN KINGDOM (1782–1932)

Thailand, late 18th to mid-19th century. Seated in dhyanasana on a double lotus base, the left hand in dhyanamudra, the right hand in bhumisparsa, wearing a dhoti with a finely incised shawl draped over the left shoulder, the face with a meditative expression, flanked with pendulous ears, the hair in tight curls.

Provenance: From an Austrian private collector.

Condition: Fine condition with wear and losses to the gilding and lacquer. Some minor fatigue fractures. The flame lost.

Weight: 35.4 kg

Dimensions: Height 61 cm

Estimate EUR 1.500,-

Starting price EUR 750,-

460

A BRONZE FIGURE OF BUDDHA. THAILAND, LOPBURI STYLE, 13TH – 14TH CENTURY

Seated in dhyanasana with his right hand in bhumisparsamudra and the left held in his lap, dressed in a sheer sanghati with the folds draped over the left shoulder, the face with wide features flanked by pendulous earlobes, the hair in tight curls topped by a linga-shaped ushnisha within a lappet border.

Provenance:

The collection of Sir Jeremy Lever KCMG, University of Oxford, Faculty of Law, Honorary Fellow, Barrister and Queen's Counsel.



Sir Jeremy Lever KCMG

Condition: Fine condition with a superb, naturally grown dark patina with distinct areas of malachite green, some old wear, soiling, traces of use and minor surface scratches, casting flaws. Losses, smaller breaks, dents and other minor age-related flaws.

Weight: 19.7 kg

Dimensions: Height 53 cm

The present figure of Buddha Shakyamuni, depicted in his standard posture with hair in tight curls and topped with a linga-shaped ushnisha, is an amalgamated style that emerged around the ancient city of Lopburi, which was occupied by the Khmer empire in the twelfth century. The pronounced physique in the present figure distinctively displays the influences of Khmer imagery of the Angkor period, while the earlier local Dvaravati influence can be seen in the wide face, the extremely long pendulous earlobes, and the unusual chignon.

Estimate EUR 3.000,-

Starting price EUR 1.500,-





461

A VERY LARGE ANDESITE STATUE OF BUDDHA, INDONESIA, CENTRAL JAVA, 9TH CENTURY

Buddha is seated in padmasana on a raised base with the left hand in his lap. His eyes are downcast as he radiates an intense meditative expression. While several Buddha heads from this period were recorded in recent years, a complete statue must be considered as extremely rare.

Provenance: Baron Alex Torri, Italy. An Italian private collector, acquired from the above between 1998-2002.

Condition: Losses, erosion, wear and extensive weathering, overall consistent with the high age of this statue. The condition can be seen in detail on the various images available at www.zacke.at.

Weight: 133 kg

Dimensions: Height 74.5 cm

A Buddha image of ineffable quiet and stillness has been carved from rough volcanic rock. The profile and dome of the head are broad, allowing for a round tapering of the forehead, cheeks, and chin that, once finished with a polish, produce an overall impression of smoothness, belying the porous nature of the stone, which has resisted over a millennium of weather exposure with a stunning ease. The sculptors working on the great stone monuments of 9th century Central Java produced some of the most beautifully proportioned Buddhist sculptures of any period or medium.

The present statue is almost certainly from Borobudur or a related temple site, such as Sewu or Ngawen in Central Java. Built by the Shailendra dynasty around 825 CE, Borobudur is one of the greatest Buddhist monuments of all time, having one of the largest and most complete ensembles of Buddhist narrative relief panels in the world. Structured as a mandala of stacked platforms representing the three planes of existence in Mahayana cosmology (the world of desire, the world of forms, and the world of formlessness), Borobudur invites pilgrims circumambulating its didactic panels and sculpture to shuck the trappings of their perceived reality and realize their true inherent formlessness.



The Borobudur temple site today

Literature comparison: Three examples in the British Museum collected by Sir Thomas Stamford Raffles in the early 19th century demonstrate that not all Borobudur Buddha heads (and statues) 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.

Estimate EUR 20.000,-

Starting price EUR 10.000,-



462

AN ANDESITE HEAD OF BUDDHA, INDONESIA, CENTRAL JAVA, 9TH -10TH CENTURY

Finely carved with bow-shaped mouth and downcast eyes centered by a raised urna, flanked by pendulous earlobes, the hair in snail-shell curls over the conical ushnisha.

Provenance: From an Austrian private collector.

Condition: Losses, wear and extensive weathering, overall consistent with the high age of this statue. The condition can be seen in detail on the various images available at www.zacke.at.

Weight: 15.5 kg (including the base)
Dimensions: Height 31 cm (the head) and 39 cm (with the base)

This remarkable head resembles the manifold transcendental Buddhas that adorn the Buddhist monument of Borobudur in Central Java, erected under the Sailendra Dynasty in the early years of the 9th century. The porous texture of the volcanic stone expertly fashioned into serene expressions manifest a sense of sincerity and bliss characteristic of classical Javanese sculpture. The great stupa of Borobudur is a three-dimensional mandala that maps the cosmic universe in five ascending terraces. The large-scale Buddhas at its pinnacle represent the highest levels of transcendental wisdom.

Modern base. (2)

Estimate EUR 2.000,-

Starting price EUR 1.000,-



463

A CHLORITE SCHIST HEAD OF A FEMALE DEITY, PALA EMPIRE, END OF 11TH CENTURY

Northeastern India. The deity is depicted with an urna between the eyes. The elaborate headdress shows several small Buddha figures: Three Akshobhas above two dhyani Buddhas and one Vairocana flanked by two Amithabas.

Provenance: From the private collection of Monsieur Rambagh, a Belgian antique shop owner, by repute acquired in the late 1970s to early 1980s, and thence by descent.

Condition: Excellent condition considering the age of this piece, with wear, erosion, weathering and some losses.

Weight: 5.9 kg
Dimensions: 30.2 cm (the head) and 36.8 cm (incl. base)

Associated metal base. (2)

Estimate EUR 4.000,-

Starting price EUR 2.000,-





464

A LARGE ANDESITE BASIN WITH FOUR DEITIES, INDONESIA, CENTRAL JAVA, 9TH CENTURY

Two male and two female standing deities support a lotus-shaped water basin. The figures wear elaborate crowns and jewelry, the goddesses are bare-breasted.

Provenance: Baron Alex Torri, Italy. An Italian private collector, acquired from the above between 1998-2002.
Condition: Extensive weathering, wear and erosion, some losses. Overall fully consistent with the age and size of this statue.

Weight: 99 kg
 Dimensions: Height 73.5 cm

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 shake the trappings of their perceived reality and realize their true inherent formlessness.

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, MARIAHILFERSTRASSE 112, 1070 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalogue 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 catalogue 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) All items shall be subject to differential taxation. A uniform surcharge of 22% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 26.4% of the final and highest bid in total.

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

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 22% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%). However, the company may grant the auction buyer a respite for the payment of the purchase price in whole or in part in individual cases. If a respite is refused, the acceptance of the bid may be revoked, and the item may be reoffered. In the event of revocation of the acceptance of the bid, the company shall be entitled to accept the last bid from the underbidder.

§ 6) In the event of respite in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% p.f. of the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer can take acquired items in possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, MARIAHILFERSTRASSE 112, 1070 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmaturing claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative 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 security by the beginning of the auction at the latest. 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 catalogue 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 § 22 of the AGB (General Terms and Conditions) that properties are correct provided that any possible complaints referring to this are made within four weeks upon their taking into possession. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalogue and expert opinion as well. This shall also apply to illustrations in the catalogue. 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 catalogue and the expert opinions 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 catalogue information prior to the auction. These amendments shall be made either by a written notice at the place of auction or orally by the auctioneer immediately prior to offering of the respective item. 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 it has seen 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 email or fax. 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, via email or fax. Furthermore, the company shall not be liable for the performance of purchase orders. Purchase orders with equal top bid limits will be considered in the order of their receipt. Bids which are only one increment above the starting price shall be exhausted totally. Bids which do not correspond to the increments determined by the company (see bidding increment) in tabular form will be rounded up to the next higher increment. The table of these increments can be sent upon request. In the case of lots auctioned "without any limits", bids below the estimated price shall be exhausted totally. The written bid (purchase order) must include the item stating the catalogue 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 value added tax.

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 to process a purchase order without explanation until offering or make this dependent on payment of a 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 contributor 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) Items paid must be collected within 30 days of payment. Items which have not been collected may be delivered without further communication at a starting price from the re-auction reduced by 50% after 30 days from the respective auction date. Items which have not been collected within 3 (three) working 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) within 3 (three) working days after the auction shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store item 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 the buyer at the time of handing over the delivery note.

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

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

§ 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) In the case of individual auction lots, it may happen that they are delivered several times. In such a case, the auctioneer may accept a second or third etc. bid from the underbidder(s). In this case, the text on the catalogue and not the illustration in the catalogue shall also be exclusively binding with regard to the warranty (relating to these auction lots).

§ 19) When making a bid, whether personally, in writing or by telephone, the bidder shall acknowledge these terms of auction, the AGB (General Terms and Conditions) as well as the rules of procedure and the schedule of fees (as amended) of the company.

§ 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 the Austrian substantive 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 art objects from Austria, when indicated, shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. In any event, the company shall orally provide information about art objects for which an export permit will probably not be granted at the beginning of the auction.

§ 22) The company reserves the right to assign to the customer all rights and obligations resulting from the contractual relationship between the company and the contributor by a way of a respective declaration, as well as to assign to the contributor all rights and obligations resulting from the contractual relationship between the company and the customer 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 contributor and the customer, which is in accordance with the basic model of the commission agreement. Customers and contributors shall already now give their explicit consent to this contract assignment.





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