Fine Chinese Art

Chinese 藝術集珍

Japanese and Buddhist Art

暨日本及佛教藝術

AUCTION

SEPTEMBER, 29TH 2018

ZACKE

SINCE 1968
FRONT COVER
Lot 114
A ZANABBAZAR 18TH CENTURY
GILT BRONZE FIGURE OF BUDDHA

Lot 55
A SUPERB AND VERY LARGE
CELADON AND RUSSET 'SEVEN
IMMORTALS' JADE MOUNTAIN,
17TH – 18TH CENTURY

BACK COVER
Lot 167
A FINE AND RARE JAPANESE
LACQUER TRAY SUPPORTED
BY TWO KARAKO

VIEWING
www.zacke.at

IN OUR GALLERY
September 24th – 29th
Monday – Friday 10am – 6pm
Saturday, Sept. 29th 10am – 1pm
and by appointment

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MARIAHILFERSTRASSE 112
1070 VIENNA AUSTRIA
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**ON DATE:** September 29th 2018 at 2.30pm CET

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2-3 minutes from the U3 station ZIEGLERGASSE  
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1070 Vienna  
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1
A CLOISONNE ENAMEL ‘LOTUS’ BOWL, MING DYNASTY, 16TH CENTURY

The bronze bowl with gilt rims and cloisonné enamel in white, imperial-blue, lemon-yellow, iron-red, turquoise, purple and emerald-green
China, 16th century

The bowl with deep rounded sides rising from a slightly splayed foot to an thin rim, the exterior enameled with a continuous lotus scroll, the blooms alternately enameled in red, white, blue and yellow, all reserved against an imperial-blue ground, below a border of nuji-shaped clouds, the foot circled by four wavy borders. The inside with a wavy pattern on white ground a large iron-red lotus flower in the center.

Shape: Bowl
Weight: 187 grams
Dimensions: 11.5 cm diameter
Condition: Very good original condition with no restorations whatsoever, small dents to the gilt foot rim, the enameling with a few open bubbles, some minor manufacturing flaws including crazing, one tiny chip, minuscule nibbling and old wear, overall as expected for an authentic Ming cloisonné piece
Provenance: United Kingdom private collection

Auction result comparison: CHINESE ART FROM CARRANCOR CENTER FOR MUSIC AND THE ARTS. Sotheby’s, 15 MARCH 2016. NEW YORK, lot 144. (for a pair of similar bowls)

Estimate EUR 400,-
Starting price EUR 200,-

2
AN UNUSUAL CLOISONNÉ ENAMEL DOMED ‘LOTUS’ BOWL, MING DYNASTY, 16TH CENTURY

The bronze bowl with gilt rims and cloisonné enamel in white, imperial-blue, lemon-yellow, iron-red, turquoise and purple
China, 16th century

Standing on a small, flat, circular foot, the semi-spherical vessel unusually designed with a sprawling mouth, decorated throughout with scrolling designs of lotus and flowers on an imperial-blue ground, below a border of nuji-shaped cloud, the foot circled by a lappet border. The inside is enameled with a wavy pattern on a white ground. The base is incised with a single character shou surrounded by flying bats.

Shape: Domed vessel
Weight: 154 grams
Dimensions: 11.5 cm diameter
Condition: Fair original condition with no restorations whatsoever, small dents to the gilt lip, the enameling with a few open bubbles, some manufacturing flaws including crazing, minor enamel loss and stress lines, old wear, overall still as expected for an authentic Ming cloisonné piece, the base possibly a later addition

Provenance: United Kingdom private collection

Auction result comparison: ASIAN ART. Bonhams’, 11 Sep 2014. LONDON, lot 155. (for another domed Ming cloisonné vessel)

Estimate EUR 300,-
Starting price EUR 150,-
3 A CLOISONNÉ ENAMEL ‘LOTUS’ CUPSTAND, MING DYNASTY, 16TH CENTURY
The bronze cup-stand with gilt rims and cloisonné enamels in white, imperial-blue, lemon-yellow, iron-red, turquoise, midnight-blue and dark-brown.

China, 16th century

The interior cast with a domed ring to the center with a flat well and wavy rim. Brightly enamelled against an intense imperial-blue ground with undulating lotus scrolls, the rim with leafy knop bands on a white ground. The underside with further leafy lingbi and blossom bands.

Shape: Cup-stand
Weight: 209 grams
Dimensions: 17 cm diameter

Condition: Very good original condition with no restorations whatsoever, the bare bronze on the bottom with extensive wear to the coating, small dents to the gilt rims, the enamelling with a few open bubbles, some minor manufacturing flaws including crazing, miniscule nibbling and old wear, overall as expected for an authentic late Ming cloisonné piece.

Provenance: Unite Kingdom private collection

Auction result comparison: FINÉ CHINESE CERAMICS AND WORKS OF ART. Sotheby’s, 15 MAY 2013, LONDON, lot 262. (for a similar cup stand)

Estimate EUR 500,-
Starting price EUR 250,-

4 A RARE CARVED ARCHAISTIC ‘KUILONG’ TURQUOISE GLASS VASE, MID QING DYNASTY
The translucent glass body of almost flawless turquoise color, carved in high relief, with newly incised details.

China, 18th – 19th century

The deep, thin-walled vase shows structural imperfections, small nicks on the body and the “clarity and warmth” of a ruby-red bowl from the Qianlong period set it apart from imperial productions, and that it is more likely to have been made in the glasshouses of Guangzhou. They also note that the thinness and fragility of the glass from Guangzhou was remarked upon as early as the 18th century. The carving on the present vase shows strict “clarity” combined with sophisticated calligrapher’s skills resulting in an overall “warm” appearance. It therefore does not seem absolutely unreasonable to date this vase to the 18th century.

Claudia Brown and David Rabiner in Clear as Crystal, Red as Flame, China Institute in America, New York, 1987, page 29. (for an archaistic ruby-red glass bowl, attributed to the glasshouses of Guangzhou)

Provenance: Old European private collection

Literature comparison: Claudia Brown and David Rabiner in Clear as Crystal, Red as Flame, China Institute in America, New York, 1987, page 29. (for an archaistic ruby-red glass bowl, attributed to the glasshouses of Guangzhou)

Auction result comparison: SNUFF BOTTLES FROM THE MARY AND GEORGE BLOCH COLLECTION. PART VI. Sotheby’s, 27 MAY 2013, HONG KONG, lot 236. (for a glass snuff bottle, made from glass with the exact same color, attributed to the Beijing glass workshops)

Shape: Sprawling cylindrical form on a round, slanted, flat base
Weight: 193.5 grams
Dimensions: Height 11.2 cm
Condition: Excellent condition with only minor wear, two microscopic nicks to base

Estimate EUR 400,-
Starting price EUR 200,-
CHINESE GLASS
Lots 21, 5 and 4
5 AN ETCHED AND DIAMOND-ENGRAVED SAPPHIRE-BLUE OVERLAY GLASS CUP, KANGXI, 1696-1715

The square-shaped sweeping cup is made of sapphire-blue glass, with the inside completely covered in a very thin, turquoise-blue overlay, and the outside with an etched and mottled diamond-point-engraved design. China, Kangxi period, 1696-1715.

The four sides delicately etched and engraved depict four square reserves, each with precious objects such as a double guan, a gu vase with a navel sweater inside, a long ding bronze, a ding vessel, a large basket and many more, all below an wheel-cut band of floral and foliage scrolls.

Engraving of this type was introduced to the Imperial workshops by the German Jesuit missionary, Kilian Stumpf. In 1686, Emperor Kangxi-appointed Stumpf to supervise the establishment of Imperial glass workshops with the help of craftsmen drafted from glass-making centres in Yanshan and Guangzhou. Stumpf was renowned for his glass-making and enameling skills, and contributed to the Chinese glass-making tradition, the German technique of wheel-cutting and in particular diamond-point engraving.

When studying this superb cup, it becomes evident that this was not only designed to serve a later purpose as a cup, a washer or even a small brush pot, but in the first place as training object for the craftsmen working under the supervision of Kilian Stumpf during the early 1700s. The number of early European glass-making techniques applied to this tiny masterpiece is so large, that it seems almost impossible that they all have been executed to perfection. The ingenuous shape of the glass body with its slanted lips, rounded edges, swirling form, convex sides, slightly domed base and an inside overlay of less than 1 millimeter (1/32 inch) thickness, applied with not the slightest deviation. On top of that comes the decor, skillfully created using diamond-point engraving and etching techniques. While the designs themselves might look clumsy to the novice, they are unequivocally at their earliest stages of development, thus narrowing the possible dating of this piece to a period from 1696-1715. The intense sapphire-blue color of the cup, which is a typical color used in very early works of Imperial Glass Works of Beijing, only adds further to this assumption.


Shape: Sprawling cup, the sides slightly convex, the lip slanted, the edges rounded.
Weight: 140.3 grams
Dimensions: 6.3 x 6.3 x 5.8 cm
Condition: Good condition with old wear, few small manufacturing flaws, one nick to lip polished, some very minor nibbling, some tiny air bubbles.
Provenance: United Kingdom private collection

Literature comparison: Compare with three clear vessels, all unmarked and dated to the Kangxi period: a dish from the collection of Walter and Phyllis Horestein, and a pair of cups in The Gorming Museum of Glass, New York, included in the China Institute of America: Exhibition catalogue Clear as Crystal, Red as Flame, New York, 1990, pls. 10 and 11. An etched bowl dated to the late 17th century, formerly from the K.R. Hakeman, and Professor and Mrs. Pash collections, was sold at Christie’s, 16 November 1998, lot 291, and is illustrated in Elegance and Radiance, Guanxi in Qing Glass, the Andrew K.F. Lee Collection, The University of Hong Kong, 2000, p. 262, no. 96.

Estimate EUR 400,-
Starting price EUR 200,-
7
A QING DYNASTY AMBER CARVING OF BOY WITH BASKET
Amber of bright orange color and of near translucent quality
China, Qing Dynasty (1644-1912)
This amber miniature carving depicts a young boy presenting a basket. The figure is a symbol for the three friends of winter as the basket is made of bamboo and in it we find a plum and a pine branch.
Shape: Figural shape
Dimensions: 4 cm (height), 2.5 cm (length), 1.3 cm (width)
Weight: 5.7 grams
Condition: Excellent condition with fine hand patina
Provenance: Austrian Private collection
Estimate: EUR 600,-
Starting price: EUR 300,-

8
A CARVED CORAL 'DOUBLE GOURD AND BAT' PENDANT, QING DYNASTY
The material of elegant light red color with shades of dusky-pink. Good surface polish and patina. A small drilling at the top for a cord
China, 18th – 19th century
Cleverly carved using the various color shades in the material to depict a double-gourd surrounded by large wine leaves, its tendrils, and a bat as symbol of luck sitting on top.
Shape: Natural
Dimensions: Height 4.5 cm
Weight: 29.3 grams
Condition: Excellent with two tiny chips and some natural flaws
Provenance: Untie Kingdom private collection
Auction result comparison: ARTS D'ASIE Sotheby's, 11 DECEMBER 2014, PARIS, lot 43. (for a related coral pendant) The Pavillon Sale - Chinese Ceramics & Works of Art. Christie's, 6 October 2015, lot 59. (for another related coral pendant)
Provenance: French private collection
Estimate: EUR 300,-
Starting price: EUR 150,-

9
AN IVORY CARVING OF A MYTHICAL BEAST, BIXIE, QING DYNASTY
Carved and incised elephant ivory with a rich, natural age patina, distinct natural grain and smooth surface polish
China, Qing Dynasty (possibly as early as Kangxi)
Finely carved in the form of a standing mythical beast, bixie, with its head proudly facing forwards. The four paws accented with sharp talons, the facial features well defined with bulging eyes, its mouth open in a snarl revealing fangs, below a single horn between pointed ears at the forehead, the bifurcated tail curled alongside its haunch, the hair of its tail defined with fine incisions, the large scrolled wings precisely carved with fine details.
Note that the single-horn variation of the Pituus species is actually called Tian Lu and said to go out into the world in search of gold and other forms of wealth and, bringing it home to its Master, the bixie female of the Pituus species, is then said to hold onto it, guarding it within the home of the Master. It is therefore regarded as symbol of wealth protection.
The large, scrolled wings are a typical feature of the most important Han Dynasty bixie examples carved of jade. They are rare on later examples, as they represent a significant challenge even to a master carver.
Shape: Natural
Weight: 221 grams
Dimensions: Length 11.5 cm
Condition: Excellent. A few natural age-hairlines
Provenance: French private collection
Literature comparison: Chinese items from the Kwok Collection, Art Gallery, The Chinese University of Hong Kong, 1990, lot 195. (for an ivory carving of Liu Pie, showing similar carving style and technique as well as some resemblance in the detail work and the type of ivory used for the carving, dated 17th–18th century)
Auction result comparison: FINE CHINESE ART, Bonhams, 6 Nov 2014, LONDON, lot 293. (for a carved jade showing a bixie with comparable large and prominent wings, dated to the 16th/17th century) FINE CHINESE CERAMICS & WORKS OF ART, Sotheby's, 08 APRIL 2010, HONG KONG, lot 2059. (for a carved jade also showing a bixie with prominent wings, dated to the Ming dynasty)
Estimate: EUR 600,-
Starting price: EUR 300,-
A RHINOCEROS HORN ‘HIBISCUS’ LIBATION CUP, MING DYNASTY, 16th – 17th CENTURY

The form of rich and dark chestnut tone with a smooth patina China, Ming dynasty, 16th – 17th century

Crisply carved as a hibiscus flower with the furled petals forming the cup, the exterior detailed in high relief with flowers and buds entwined with the stems and star-shaped serrated leaves, all enveloping the sides and issuing from the openwork foot, the undercut handle consisting of further buds and stems, on one side with a stinging-chicory interweaving his body through the stems, the six flower petals on the interior sharply articulated and punctuated with a small stamen in the center. Interestingly, the chion is grasping a bright fungus in its mouth.

The natural shape of the horn used for the making of this fine cup lends itself particularly well to that of an open flower blossom, and the carver has transformed the lip end of his material into a complete hibiscus flower with one stamen in the well. The hibiscus is immediately recognizable by its stamens which extend far out of the flower. The carving is detailed and naturalistic, even the interior of the piece is finished to the highest level with the overlapping petals carved to display a strong three-dimensional quality. Nature was on the forefront of the carver’s mind when he rendered this subject matter. Another notable aspect to the piece is the openwork stand it sits on - shaped as the stem of the plant from which leaves and bud grow. The handle is also imaginatively fashioned in the form of a stem reaching up to the top of the petals.

Shape: Libation cup
Weight: 167.8 grams
Dimensions: Length 13.7 cm
Condition: Good original and unrestored condition with some wear, two very small nicks to chipping lid, a microscopic hairline and several tiny nibbles. One small segment of the openwork stand is missing. It is extremely rare to find a Ming cup of this size in such an untouched and intact condition!

Provenance: United Kingdom private collection.

Literature: For examples of Rhinoceros horn cups with hibiscus, see one on the Chester Beatty Library, Dublin, published in Jan Chapman in The Art of Rhinoceros Horn Carving in China, London, 1999, p. 236; another, formerly owned by Tradecraft the Elder and presented to the University of Oxford by Elias Ashmole, now in the Ashmolean Museum, Oxford, included in Derek Gillman, A Source of Rhinoceros Horn Cups in the Late Ming Dynasty’, Orientations, December 1984, p. 15, fig. 8, and a third, from the collection of Dr. Ip Yee illustrated in Dr. Ip Yee, ‘Chinese Rhinoceros Horn Carvings’, International Asian Antiques Fair, Hong Kong, 1992, p. 36, cat. no. 29, and another from the Murray bequest and now in the Victoria and Albert Museum, London, is illustrated in Craig Clunas, Chinese Carving, London, 1996, fig. 31, where two intertwining stems are used to form the base of the vessel.

Auction result comparison: A cup where the stalks of a lotus plant were made into a ring-base for the vessel, from the collections of Edward T. Chow and Franklin Chow, was sold at Sotheby’s Hong Kong, 8th April 2011, lot 2715, FINE CHINESE CERAMICS AND WORKS OF ART. Sotheby’s, 08 OCTOBER 2019, HONG KONG, lot 3244. (For a similar hibiscus and chiling cup dated to the 16th century)

Dimensions: Length 13.7 cm
Condition: Good original and unrestored condition with some wear, two very small nicks to chipping lid, a microscopic hairline and several tiny nibbles. One small segment of the openwork stand is missing. It is extremely rare to find a Ming cup of this size in such an untouched and intact condition!

Provenance: United Kingdom private collection.

Literature: For examples of Rhinoceros horn cups with hibiscus, see one on the Chester Beatty Library, Dublin, published in Jan Chapman in The Art of Rhinoceros Horn Carving in China, London, 1999, p. 236; another, formerly owned by Tradecraft the Elder and presented to the University of Oxford by Elias Ashmole, now in the Ashmolean Museum, Oxford, included in Derek Gillman, A Source of Rhinoceros Horn Cups in the Late Ming Dynasty’, Orientations, December 1984, p. 15, fig. 8, and a third, from the collection of Dr. Ip Yee illustrated in Dr. Ip Yee, ‘Chinese Rhinoceros Horn Carvings’, International Asian Antiques Fair, Hong Kong, 1992, p. 36, cat. no. 29, and another from the Murray bequest and now in the Victoria and Albert Museum, London, is illustrated in Craig Clunas, Chinese Carving, London, 1996, fig. 31, where two intertwining stems are used to form the base of the vessel.

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Estimate EUR 6,000.
Starting price EUR 3,000.
CHINESE SCHOLAR DESK OBJECTS
Lots 19, 20, 22, 16 and 18
11. AN IVORY DOUBLE-SIDED ‘IMMORTALS AND DRAGON BOAT’ TABLE SCREEN, KANGXI
Ivory engraved and carved in low relief. Good patina.
China, the screen Kangxi, around 1700, the stand Qing Dynasty.
The rectangular plaque carved with immortals on a dragon boat sailing towards a villa enshrouded in mist, the reverse with a calligraphic inscription and a scene with birds and flowers, mounted in a partially recut stand with archaistic caning and two Buddhist lions guarding the screen.
Shape: Table screen
Weight: 405 grams
Dimensions: Height 26.8 cm
Condition: Some age cracks, the stand with minor losses. Generally in good condition
Provenance: United Kingdom private collection.
Literature: Chinese ivory from the Kwan Collection. December 1990. By Simon Kaiser, Peter Y. K. Lam and Yang Boda. (for a comprehensive overview of Chinese ivory and many interesting examples from the Kangxi period)
Auction result comparison: CHINESE ART. Sotheby’s, 3 DECEMBER 2015, HONG KONG, lot 445: (for a related table screen)

Literature: CHINESE ART. Sotheby’s, 3 DECEMBER 2015, HONG KONG, lot 445. (for a related table screen)

Estimate EUR 800,-
Starting price EUR 400,-

12. AN IVORY DOUBLE-SIDED ‘NARRATIVE’ TABLE SCREEN, KANGXI
Artist signature on the stand. Ivory engraved and carved in low relief.
Good patina.
China, the screen Kangxi, around 1700, the stand Qing Dynasty.
The rectangular plaque carved with a narrative scene with two ladies in a garden receiving a letter, the reverse with a calligraphic inscription and a scene with birds and flowers, mounted in a partially recut stand with archaistic caning and two Buddhist lions guarding the screen.
Shape: Table screen
Weight: 438 grams
Dimensions: Height 24.6 cm
Condition: Some age cracks, one in the center a bit larger, the stand with minor losses. Generally in good condition
Provenance: United Kingdom private collection

Literature: Chinese ivory from the Kwan Collection. December 1990. By Simon Kaiser, Peter Y. K. Lam and Yang Boda. (for a comprehensive overview of Chinese ivory and many interesting examples from the Kangxi period)
Auction result comparison: CHINESE ART. Sotheby’s, 3 DECEMBER 2015, HONG KONG, lot 445. (for a related table screen)

Literature: CHINESE ART. Sotheby’s, 3 DECEMBER 2015, HONG KONG, lot 445. (for a related table screen)

Estimate EUR 600,-
Starting price EUR 300,-
AN IVORY DOUBLE-SIDED ‘ROMANCE OF THE WESTERN CHAMBER’ SCREEN PLAQUE, KANGXI

Ivory engraved and carved in low relief. Good patina
China, Kangxi, around 1700

The rectangular plaque carved with a scene from the Xi (Xuan), the reverse with a vase and fan and a short poetic inscription. The story of the Western Wing (traditional Chinese: 西廂記, pinyin: Xī xiāng jì), also translated as Romance of the Western Chamber, is one of the most famous Chinese dramatic works. It was written by the Yuan dynasty playwright Wang Shifu (王实甫) and set during the Tang dynasty. Known as “China’s most popular love comedy,” it is the story of a young couple consummating their love without parental approval, and has been seen both as a “lover’s bible” and “potentially lethal,” as readers were in danger of pining away under its influence.

Shape: Table screen plaque
Weight: 149.7 grams
Dimensions: Height 19.5 x 11 cm
Condition: Some age cracks, one chip to edge. Generally in very good condition
Provenance: United Kingdom private collection

Literature: Chinese Ivories from the Kwan Collection. December 1990. By Simon Kwan, Peter Y. K. Lam and Yang Boda. (for a comprehensive overview of Chinese ivories and many interesting examples from the Kangxi period)

Auction result comparison: CHINESE ART - Sotheby’s, 3 DECEMBER 2015, HONG KONG, lot 445. (for a related table screen)

 Estimate EUR 400,-
Starting price EUR 200,-
The base players
Carved AN IMPORTANT CANTON SCHOOL ‘21-LAYER’ MAGIC IVORY BALL ON A TALL STAND, QING DYNASTY
Carved ivory with detailed openwork, fistulation and incising, partially inked. This set of carved openwork concentric ivory balls with cloud-and-dragon decoration consists of one larger set of concentric balls, a supporting plate, a stand, a smaller set of concentric balls, and a base. China, Guangdong, mid-to-late-Qing dynasty ca. 1840-1900
The larger set of concentric balls is carved with several intertwined sinuous dragons amid clouds on the outside, revealing 20 in (words: twenty) smaller nested openwork balls inside, each manually and differently carved, one inside the other from the largest to the smallest, ingeniously carved from one single piece of ivory.
The stand shows several scenes including wandering scholars and attendants in a mountainous landscape, several pavilions, groups of swing players.
The base shows further sinuous dragons in openwork carving. The smaller set of concentric balls is carved with floral décor on the outside and a smaller set of 7 balls hidden inside. 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 probably how these delicate balls were made 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 carved 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.
Shape: Ball on stand, which can be dismantled into 10 parts, which are being held together via original ivory screws
Dimensions: Total height 57 cm
Condition: Superb, complete and original condition with some losses to inner balls, few age cracks and some chipping to exposed areas
Provenance: French private collection

15 AN IMPORTANT CANTON SCHOOL ‘21-LAYER’ MAGIC IVORY BALL ON A TALL STAND, QING DYNASTY
16 A SMALL ROCK CRYSTAL ‘CHILONG’ BRUSH WASHER IN LIBATION CUP SHAPE, 18TH CENTURY
Transparent rock crystal with natural inclinations, carved in high relief and openwork, with nicely incised detail work. China, 18th century
This archaic vessel is carved from rock crystal and shows an intricately incised geometrical pattern on the outer body. The two handles are formed by chilong dragons, confronting each other, with their bifurcated tails simultaneously the vessel is high relief. Rock crystal objects were highly sought after by Qing Dynasty scholars who referred to the material as ‘water turned to stone.’
Shape: Round, libation cup shape with figural handles, raised oval foot rim
Dimensions: 4.2 cm (height), 10.5 cm (length)
Condition: Fantastic condition with fine patina, remainder of old stains, and two microscopic nibbles to lip, as well as some natural flaws to the mineral
Provenance: Austrian Private collection
Auction results comparison: A similar cup, sold in these rooms on June 10th, 2018, lot 69.

17 A ROCK CRYSTAL ‘LINGZHI’ BRUSH WASHER, QING DYNASTY
The crystal of good purity with few natural clouds. Good surface finish both in- and outside. China, 18th–19th century
The washer rigorously carved to depict lingzhi fungi growing from a gnarly stem. Wooden base.
Shape: Sculptural vessel
Dimensions: length 7.5 cm
Weight: 108.5 grams
Condition: The rim with one chip and minor nibbling. The small lingzhi with a second chip
Provenance: United Kingdom private collection
18. A SQUARE QINGDIAN SEAL WITH MATCHING BOX, CARVED BY ZHAO ZHIQIAN, 1853

The stone mottled hues of honey and mustard. Smooth surface polish and good patina.

China, dated to “Spring of 1852” (next year) and signed “Zhao Zhiqian”
The seal: “Buddhist Disciples”

Of square shape, the seal face carved in relief with a four-character seal-script inscription. The top incised in xingren, running script, with a nine-character inscription. The lidded humming box standing on four carved feet with good patina and grain.

Zhe Zhiqian (Chinese: 趙之謙; 1819–1854) was a renowned Chinese calligrapher, seal carver and painter in the late Qing Dynasty. “the leading scholar-artist of his day.” Zhao’s seal carving had profound influence on the later masters, such as Wu Changshuo and Qi Baishi. He is also known under the courtesy name of Yifu (立) and his pseudonym (hao) of Tangtun (唐屯), which he changed to Hualin (華林) and Beiran (北簡) respectively later in his life.

Shape: Square
Dimensions: 3.9 x 3.9 x 3.2 cm
The box height 5.2 cm
Weight: 135.5 grams
The box 102.5 grams
Condition: Some chipping edges. Some wear, as expected on an old piece
Provenance: Hungarian private collection; before: Austrian private collection, acquired around 1985 (by repute)

Auction result: comparison: CHINESE WORKS OF ART AND PAINTINGS. Bonham’s, 19 March 2018, NEW YORK, lot 8143. (for a related first-hue seal, with comparable mottled hues of honey and mustard) China Guardian 2017 Spring Auctions, lot 4861 (for a related Qingsian stone seal carved by Zhao Zhiqian).

Qing Dynasty (1644–1911) is a period of China following the Ming Dynasty. It was known for its profound influence on the arts and culture. Zhao Zhiqian was a significant figure in this period, known for his skills in calligraphy and seal carving. His work often reflected a deep understanding of traditional Chinese aesthetics and his influence was widespread among later masters.

19. AN INSCRIBED BAMBOO BRUSH POT WITH A POEM BY SU SHI, QING DYNASTY, 19TH CENTURY

Bamboo with good old patina and well visible natural grain.

China, 19th century

The cylindrical exterior of the bitong incised in singchu, running script, with a short poem by Su Shi, followed by the cyclical date, 1849, or, less likely, 1909, and ending with the inscription Yuan (元), which could either be the name of the place where this brush pot was carved or the name of the carver.

Su Shi (8 January 1037 – 24 August 1101), also known as Su Dongpo, was a Chinese writer, poet, painter, calligrapher, pharmacologist, gastronome, and a statesman of the Song dynasty. A major personality of the Song era, Su was an important figure in Song Dynasty politics, aligning himself with Sima Guang and others, against the New Policy party led by Wang Anshi. Su Shi was famed as an essayist, and his prose writings lucidly contribute to the understanding of topics such as medicine and herbal literature or detailed information on the contemporary Chinese iron industry. His poetry has a long history of popularity and influence in China, Japan, and other areas in the near vicinity and is well known in the English-speaking parts of the world through the translations by Arthur Waley, among others. In terms of art, Su Shi has some claim to being “the pre-eminent personality of the eleventh century.”

Shape: Natural bamboo cylinder
Weight: 118 grams
Dimensions: Height 12.6 cm, diameter 6.2 cm
Condition: Good condition with several natural hairlines as visible on the picture
Provenance: French private collection


Auction result: comparison: IMPORTANT CHINESE WORKS OF ART (PART 6). Christie’s, Hong Kong. 28 November 2005, lot 1479. (for a similar brush pot from the 19th century) WINTER, SPRING AND SUMMER RETREAT COLLECTION – PLAY-THINGS. Christie’s, 02 June 2016, HONG KONG lot 47. (for another inscribed bamboo brush pot from the 19th century)

Qing Dynasty (1644–1911) is a period of China following the Ming Dynasty. Su Shi, known as Su Dongpo, was a significant figure in this period, known for his skills in poetry and calligraphy. His works often reflected a deep understanding of traditional Chinese aesthetics and his influence was widespread among later masters.

Estimate EUR 500,-
Starting price EUR 250,-

Estimate EUR 300,-
Starting price EUR 150,-
20
A CARVED AGATE ‘LOTUS’ WASHER QING DYNASTY, 18TH CENTURY

Translucent agate of golden-brown and amber tones, with shades of bluish-white, and few scattered speckles of dark brown. Outstanding polish China, 18th century.
The flattened vessel carved in the form of a curved lotus leaf, the rounded sides rising to a lobed rim gently curving inward, decorated in high relief on the exterior with a blooming lotus flower accompanied by its tendril and leaves, the translucent stone of attractive variegated tones of golden amber and honey suffusing with vermilion-red and dark-brown patches and bluish-white mottling. The inside naylnside with lotus-flower details.

Shape: Lotus leaf
Weight: 62 grams
Dimensions: 8.2 x 4.2 cm
Condition: Absolutely perfect condition
Provenance: United Kingdom private collection

Auction result comparison: IMPORTANT CHINESE ART. Sotheby’s, 03 APRIL, 2018, HONG KONG, lot 1867, (for an agate ‘lotus’ washer of similar size and style)

Estimate EUR 300,-
Starting price EUR 150,-

21
A ‘REALGAR’ IMITATION GLASS BRUSH POT. QING DYNASTY

The tapered body rising from a flat base, the glass of rich fiery orange-red tone China, 18th – very early 19th century.

‘Realgar’ glass is assumed to have been developed at the Imperial glassworks during the Kangxi period (1662-1722), when production was under the directorship of Kikan Stumpf and his fellow Jesuits, who set up the glassworks for the Emperor in 1699. Plain realgar glass items such as the present brush pot were made in large numbers throughout the 18th century and a large proportion of them were apparently produced at the court to be distributed as gifts. By the mid-Qing period, carved realgar, instead of plain realgar, began to take the lead among the glassworks and many fine examples were produced with this style of decoration.

Shape: Tapered cylindrical form
Weight: 137 grams
Dimensions: Length 20 cm
Condition: Excellent condition with extensive wear as expected on an old piece of impressed glass
Provenance: French private collection


Provenance: Chinese 19th century

Estimate EUR 200,-
Starting price EUR 150,-

22
A CARVED OPENWORK BOXWOOD ‘MOUNTAIN’ BRUSHREST, QING DYNASTY

The wood well carved in high relief with reticulated areas. Good patina China, 19th century.
The shaped wood carved as a craggy mountain range dotted with pine and cypress trees, the foreground with a solitary bridge approached by three small figures, fitted stand. (2)

Shape: Lotus leaf
Weight: 62 grams
Dimensions: Length 20 cm
Condition: Excellent condition with extensive wear as expected on an old piece of impressed glass
Provenance: French private collection


Provenance: Chinese 19th century

Estimate EUR 300,-
Starting price EUR 150,-

23
A FAMILLE VERTE ENAMELED PORCELAIN BRUSHSPOT, QING DYNASTY

Of cylindrical form, painted in vivid green, yellow, aubergine and blue enamels, as well as in iron-red, black and gold. The glaze is covering the interior and exterior walls as well as the circular depression at the center of the concave base, but not its outer edge.
China, 19th century.

Diately and lively painted depiction of three pral Buddha Lions, all fighting for the possession of a large jade ball, surrounded by iron-red flames and a gift magic pearl. The upper and lower end of the scene surrounded by a spinel- and a triangle-border respectively.

Shape: Cylindrical, with rounded lip
Weight: 634 grams
Dimensions: Height 13.4 cm, diameter 11.9 cm
Condition: Excellent, with some wear as expected on an old and authentic piece
Provenance: French private collection

Provenance: Chinese 19th century

Estimate EUR 400,-
Starting price EUR 200,-
24
A LIDDED QING DYNASTY FAMILLE VERTE BALUSTER JAR 'EIGHT IMMORTALS'
Porcelain with iron red, underglaze blue and multi-colored enamels throughout, in high relief. Depicted is the group of the eight immortals, Baxian, in a picturesque landscape with geometrically rendered rocks and trees. The immortals are playing with a kite. Seven of the lucky gods are at the outer body of the vessel, one is on the lid, next to a young servant. The kite motif is also seen at the decorative border at the shoulder of the vessel.

The neck of the jar shows a floral motif as does the knob of the lid. The underside bears an underglaze blue double-circle.

Shape: Baluster shape
Dimensions: Height 45 cm
Weight: 6.4 kilograms
Condition: Overall very good condition, one firing fault (not a crack) at the underside, resulting in a thin hairline at the lower part of the vessel
Provenance: Hungarian private collection

Materiel marks: Qianlong six-character reign marks and of the period (1736-1795)

Estimate EUR 500,-
Starting price EUR 300,-

25
A PAIR OF BLUE AND WHITE 'DRAGON' BOWLS, MARKS AND PERIOD OF GUANGXU
Material, color, techniques, functions etc. : Painted in intense and vivid cobalt blue under the glaze.

China, Guangxu six-character reign marks and of the period (1875-1908)

Description, school, inscriptions, marks, styles: Each with rounded sides rising from a high tapering foot to a slightly flaring rim, the exterior finely painted with two striding five-clawed dragons amidst flame scrolls, above stylized sea waves, ocean spray and petals around the base. The interior with a confronting third dragon within a double-circle medallion. The inner and outer lips and the foot rim each with a double-circle as well.

Shape: Bowl
Dimensions: Diameter 12 cm
Condition: Perfect condition with only minimal traces of old wear
Provenance: Dutch private collection

Auction result comparison: Chinese Ceramics, Works of Art and Textiles, Christie's, London, 11 November 2011, lot 1268 (for a related pair of Guangxu dragon bowls)

Estimate EUR 500,-
Starting price EUR 250,-
A VERY LARGE UNDERGLAZE COPPER-RED-DECORATED BOTTLE VASE, KANGXI PERIOD (1662–1722)

Elegantly potted in one piece, with a smooth transparent glaze, the unglazed base with concentric rings in slight relief, the inner of the neck unglazed as well.

China, Kangxi period (1662 – 1722)

The pear-shaped body rising from a round convex base to a tall cylindrical neck with a small opening, masterfully painted with three running mythical beasts, a bird, a buddhist lion and a deer, implying power, courage and gentleness; the three mythical animals have been executed, are still clearly visible.

Shape: Bottle vase

Weight: 2478 grams

Dimensions: Height 48.5 cm

Condition: Perfect condition

Provenance: Austrian private collection

Literature comparison: See also smaller vases of this type, such as one in the Shanghái Museum, Shanghái, illustrated in Kangxi Porcelain Wares from the Shanghái Museum Collection, Hong Kong, 1998, pl. 79; another included in the exhibition The Wonders of the Potter’s Palette. Qing Ceramics from the Collection of the Hong Kong Museum of Art, Hong Kong Museum of Art, Hong Kong, 1994, catalogue number 9.


Estimate EUR 2,000,-

Starting price EUR 1,000,
A VERY LARGE ‘CIZHOU’ SGRAFFIATO VASE WITH HANDLES, JIN DYNASTY, 1115–1234

Black-glazed stoneware with extensive patina
China, 1115–1234

The ovoid body swelling broadly at the shoulder and set with two tab handles before the short straight neck and wide everted mouth rim, applied overall with a lustrous black-glaze transmuting to russet-colored striations along the base strings, boldly cut through with a broad band of four meandering blossoms borne on leafy stems enclosed within a two incised double line borders, the glaze falling short as a wavy line significantly above the base, revealing the buff-colored stoneware body, with a few tears of glaze trickling down to the foot rim.

Shape: Vase with handles
Weight: 10.9 kilograms
Dimensions: height 50.5 cm
Condition: Extensive wear and traces of use, as is typical for this type of early Jin cizhou wares, some minor flake to lip and one handle, some glaze flakes, one manufacturing flaw to foot rim, overall outstanding condition for an original ceramic of this age, no restoration whatsoever

Provenance: Dutch private collection

Auction result comparison: FINE CHINESE CERAMICS & WORKS OF ART, 13 MAY 2009, LONDON, lot 73. (For a similar vase with handles, from the same period, but much smaller)

Estimate EUR 2,000,-
Starting price EUR 1,000,-
28

A PAIR OF FAMILLE ROSE ENAMELED PLANTERS, HONGXI MARKS, REPUBLIC PERIOD

The massive porcelain vessels painted in vivid Famille Rose enamels in tight relief. Five characteristic spur marks on the bottom of each planter

China, four-character Hongxi marks enameled in blue in a square reserve and possibly of the period (1915-1916), or earlier

Each thickly molded, raised on four low feet and delicately painted with a depiction of Chrysanthemum amid their leaves and tendrils on a turquoise ground. Each of the four corners with a gift shou longevity-character. The Chinese character shou (寿) is usually found on textiles, furniture, ceramics and jewelry, and may appear alone or surrounded by flowers, bats, or other good luck symbols, but will always hold a central position, such as in the present example. (2)

Shape: Square
Weight: 727 grams each
Dimensions: Each 12.4 x 12.4 x 6.2 cm
Condition: Perfect condition with only minor traces of wear, as expected on an old piece. Few minor manufacturing flaws
Provenance: American private collection


Auction result comparison: ASIAN DECORATIVE ARTS
Bonhams, 14 October 2014, SAN FRANCISCO, lot 6284. (for a related pair of Hongxi planters)

 Estimate EUR 600,-

Starting price EUR 300,-

29

A FAMILLE ROSE ‘COCKEREL EATING FLY’ PORCELAIN BOWL, 18TH CENTURY

Four-character Yongzheng mark painted in cobalt-blue under the glaze within a square reserve

China, 18th century

The shallow bowl is raised on a high foot and decorated on the exterior in vivid famille rose enamels with a cockerel amidst peony, dasu rocks and various other flowers. The gíst of this unusual scene, however, is that the cockerel has just caught a large fly in his beak. As we know, the cockerel, or rooster, is a honored creature in China and one of the twelve animals forming the Chinese zodiac. However, the cockerel is not only regarded as a fierce-so me, wise, courageous and loyal animal in Chinese society, it also was highly valued by ancient entomologists for working hard to eat up insect pests. Interestingly, the Chinese were, as in so many things, the first to discover the use of natural enemies to control pests, for example ants on citrus to reduce pest infestations, but also cockerels to combat fly pests. This movement started already around 300 b. c. and has a long tradition in agricultural China, because insect pests have always been a significant issue, especially during the earlier Qin dynasty, where they resulted in extreme famines. Even during the devastating period of the Sino-Japanese War (1937-1945), the Chinese governments made great efforts to mobilize applied entomologists to combat against agricultural insect pests. Summarizing, it can be said that the present bowl is not only a solid piece of 18th century famille rose porcelain, but also a fascinating testimonial to an important aspect of Chinese history, and furthermore, an ingeniously yet simple (and very Chinese) solution for a crucial problem.

Shape: Bowl
Weight: 105.4 grams
Dimensions: 11.3 cm diameter
Condition: There are some expected light surface wear to the enamels. The foot rim has possibly been lightly buffed. Otherwise absolutely perfect condition
Provenance: American private collection, purchase at Christie’s. A photocopy of the Christie’s invoice will be released to the new owner

Auction result comparison: Chinese Ceramics and Works of Art Including Export Art. Christie’s, London, 8 November 2005, lot 124. (for a comparison with an 18th century famille rose ‘cockrell and insects’ dish)

 Estimate EUR 1,000,-

Starting price EUR 550,-
A LARGE FAMILLE ROSE 'FIVE BLESSINGS' PORCELAIN BOWL, DAOGUANG
DAOGUANG SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD
China, 1821-1850

The exteriors are each brightly enamelled on a green ground with four shou characters between pink bats and endless knots, alternating with four lotus blossoms, all amidst foliate scrolls and between a band of rays-heads at the rim and a band of lappets above the foot. The interior is glazed in crisp turquoise and contains a gift shou medallion, with two incorporated osmiolke symbols, encircled by five pink bats, the symbol for the ‘five blessings’, namely longevity, wealth, health and composure, virtue, and the desire to die a natural death in old age. Old box. (2)

Shape: Porcelain bowl
Weight: 1080 grams
Dimensions: 26.4 cm diameter
Condition: There is expected surface wear, minor scratches and minute nicks to the foot. Otherwise in absolutely perfect condition. Old Chinese paper label
Provenance: George Pantages Page (1917-1988) Collection, Hayward, California. An American west coast private collection


Auction result comparison: FINE CHINESE ART. Bonham’s, 7 November 2013, LONDON, lot 185. (for a Daoguang ‘marriage bowl’ similar in execution and style)

Old Chinese label
Provenance: George Pantages Page (1917-1988) Collection, Hayward, California. An American west coast private collection


Auction result comparison: FINE CHINESE ART. Bonham’s, 7 November 2013, LONDON, lot 185. (for a Daoguang ‘marriage bowl’ similar in execution and style)
The bowl is painted in cranberry red enamels on the exterior with two medallions enclosing scenes from the *Mudan T'ing* "Peony Pavilion" play, all surrounded by butterflies, chrysanthemum, peasies and peaches on a lime-green ground. The cover is similarly decorated below the circular knob. The time of the lobed bowl is gift as well as the circles framing the medallions. The inside of the bowl, the cover, the knob and the foot rim bear a turquoise glaze.

The *Peony Pavilion* (Chinese: 芍藥花亭; Japanese: 芍薔亭), also named The Return of Soul at the *Peony Pavilion*, is a romantic tragicomedy play written by dramatist Tang Xianzu in 1598, and the plot was drawn from the short story Du Lishi Xiexiu for Love. It depicts a love story between Du Lishi and Liu Mengmei, overcoming all difficulties, transcending time and space, life and death, and finally get together. Different from the short story, in Tang’s play, it is a dynamic integration of the legendary and the reality in Ming Dynasty. Scenes of love in dreams, Du Lishi's revival, or any supernatural element seem absurd in play, but it reflects the sprit of humanism, through protagonists' strong desire and unremittting pursuit of true love and uncovers the degeneracy of the society under feudalism at that time.

The scenes depicted on the present bowl are most likely ‘Discovering the Portrait’ and ‘Secret Rendezvous’, both of which belong to the small group of important scenes usually being adopted and performed onstage. It is known that this play was very popular during the mid-Qing period.

**Shape:** Porcelain bowl with cover

**Weight:** 650.3 grams total, 402.3 grams the bowl, 248 grams the cover

**Dimensions:** 16.9 cm diameter (the bowl), 16 cm diameter (the lid)

**Condition:** The glazing on the rim of the know has been redone, covering a very tiny chip. The inside of both bowl and lid shows old wear. Otherwise absolutely perfect condition.

**Provenance:** American private collection, purchase at Christie's. A photocopy of the Christie's invoice will be forwarded to the new owner.

**Estimate EUR 2,000.-**  
Starting price EUR 1,000.-
32

A FINELY CARVED SQUARE WOODEN TWO-STOREY HIGH TABLE, QING DYNASTY

Made of several printed pieces of dark hardwood, possibly hargoaru, with a good patina.
China, late Qing Dynasty

This appealing two-story high table is standing on four legs, that end in lion paws atop little spheres. Lion heads are supporting the tabletop, with flowers carved underneath them. Intricate reticulated panels are found on all four sides of both stories, incorporating various fruits and plants such as bamboo or pomegranates.

Shape: Square
Dimensions: 83 x 45 x 45 cm
Condition: Good condition with some wear and minor nicks here and there, some older scratches.
Provenance: Austrian private collection

Estimate EUR 300,-
Starting price EUR 150,-

33

33. A BLANC-DE-ChINE PORCELAIN FIGURE OF GUANYIN, QING DYNASTY, DEHUA

Molded white porcelain with carved details, impressed marks to backside
China, 19th century

The goddess stands on a rounded base with an incised ocean-wave and spray decor and holds a woven openwork basket containing a bunch of flowers in her right, and a spiky lotus stem and flower in her left, a following staff trails down towards the base as she is wearing her hair pinned up and bedecked with finely detailed tiara.

Shape: Sculptural
Weight: 1001 grams
Dimensions: Height 33.5 cm
Condition: Absolutely perfect condition, which is rare on such a fragile piece!
Provenance: Austrian private collection

Estimated price EUR 300,-
Starting price EUR 150,-

34

34. A SILVER 'DRAGON' WALKING CANE, QING DYNASTY

The shaft is made of black hardwood (possibly zitan), the handle of silver, incised with fine openwork detail.
China, late 19th century, with faint silver- or manufacturer-marks on the mane.

The handle with a fierce dragon barring its menacing fangs, w班车 end. Silver- or manufacturer-marks on the mane, scales and nostrils. Three-character engraving on his shellac coat, the collar and front, five gilt copper buttons, inside lined with silk.

Shape: L-shape
Dimensions: Length 87 cm
Condition: Excellent condition with only very few loose threads
Provenance: Old German private collection

Auction result comparison: Sotheby’s, SATURDAY AT SOTHEBY’S: ASIAN ART, 24 MARCH 2018, New York, lot 1599 (for a near identical robe)

Estimate EUR 1700,-
Starting price EUR 1000,-

35

35. AN INDIGO BLUE SUMMER DRAGON ROBE, GUANGXU PERIOD

Silk gauze with multi-colored silk threads, with woven application triangles and loops at the collar and front, five gilt copper buttons, inside lined with silk.
China, Guangxu period (1874 – 1908)

This delicate silk gauze summer robe shows counted stitch embroidery with gold-snaped and bright silk threads with nine five-clawed dragons pursuing “flaming pearl-amidst clouds, cranes, and auspicious emblems above crashing waves and lishu stripe.

Shape: Robe
Dimensions: Total width (measured with stretched out sleeves) 190 cm; maximum length 134.5 cm
Condition: Excellent condition with only very few loose threads
Provenance: Old German private collection

Estimated price EUR 800,-
Starting price EUR 400,-
36

A "PEONY AND ROCK" PAINTING BY WU CHANGSHUO, DATED 1921

Ink and color on paper, mounted to a brocade coated paper scroll with wooden handles. Accompanied by an inscribed Japanese wood box, noting the painting was mounted in Showa 10 (1935), Japanese private collection.

China, dated 1921

Wu Changshuo (September 12, 1844 – November 29, 1927) was a prominent painter, calligrapher and seal artist. Initially, he devoted himself to poetry and calligraphy with a strong interest in early scripts. He also led the Kiling Society of the Seal Art, an academic organization for Hangzhou-based seal artists. Only later did he consider himself a painter associated with the "Shanghai School." As a painter, he was noted for helping to rejuvenate the art of painting flowers and birds. He considered carving seals and doing paintings to be integrated to each other. His work was highly regarded in Japan.

Shape: Rectangular vertical shape
Dimensions: 150.5 x 39.3 cm (painting size), 205 x 61 cm (mounting)
Condition: The painting is in good condition. Slight traces of age and wear, in the form of creases and moldy spots, are discernible
Provenance: Japanese private collection

Auction result comparison: Christies, Fine Chinese Modern Paintings, 25 - 26 November 2013, Hong Kong, lot 1361. (for a comparable, slightly smaller, Peony and rock painting by Wu Changshuo)

this original artwork by Wu Changshuo is signed by the artist "Laofou Changshuo," dated 'at the age of seventy-eight' (1921), and bears two artist's seals 'Wu Changshuo' and 'Wu Jun zheng yin'. Depicted is one of the artist's most well-known subjects 'Peonies and rock'.

With free brushstrokes the flowers show a vivid pink color and expressive leaves. They are growing from a bluish-grey rock formation.

Inscribed Japanese Box, noting the painting was mounted in 1935 (c. Showa 10)
A ‘BLOOMING PLUM BLOSSOM BRANCHES’ PAINTING BY WU CHANGSHUO, DATED 1919
Ink and color on paper, mounted to a brocade coated paper scroll with wooden handle(s)
China, dated 1919

This original artwork by Wu Changshuo is signed and dated by the artist ‘Painted by Wu Changshuo in the year Jie (1919) during the severe frost in the age of 76 years’ and bears two artist’s seals.

Depicted is one of the artist’s most well-known subjects ‘Plum blossoms’. With free brushstrokes the flowers show a vivid pink color and are growing from expressively gnarled branches that are growing vertically.

Wu Changshuo (September 12, 1844 – November 29, 1927) was a prominent painter, calligrapher and seal artist. Initially, he devoted himself to poetry and calligraphy with a strong interest in early scripts. He also led the Xiling Society of the Seal Art, an academic organization for Hangzhou-based seal artists. Only later did he consider himself a painter associated with the “Shanghai School.” As a painter, he was noted for helping to rejuvenate the art of painting flowers and birds. His work was highly regarded in Japan.

Shape: Rectangular vertical shape
Dimensions: 152 x 41.5 cm (painting size), 237 x 61 cm (mounting)
Condition: The painting is in good condition. Slight traces of age and wear, in the form of creases, slight browning at the margins and moldy spots, are discernible. One small hole and few small tears are hardly noticeable due to the mounting.

Provenance: From an old German private collection, bought by an Austrian collector at Lempertz, 09 Dec 2011, Cologne, Germany, ASA\TISCH\E KUNST, Lot number 78

Auction result comparison: Christie’s, Fine Chinese Modern Paintings, 26 - 27 November 2011, Hong Kong, lot 1302. (for a comparable, slightly smaller, Plum blossoms painting by Wu Changshuo, also dating to 1919)

Estimate: EUR 3,000,-
Starting price: EUR 1,500,-
A PAINTING DEPICTING A MEIREN WITH A DEHUA CUP, QING DYNASTY
Ink and color pigments on paper
China, Qing dynasty, late 18th – early 19th century

Depiction of a Meiren in festive garment. The beautiful woman wears an intricate robe and precious jewelry, such as a white jade and enamelled silver lotus’ brooch on her chest. Her hair is pinned up with a white chrysanthemum flower. A white dehua porcelain cup is located on a small table next to her. The figure stands out prominently against the ochre background.

Dimensions: 49 x 34 cm (painting), 107 x 54 cm (frame)
Condition: The painting is in good condition. Signs of age and wear in the form of minor creases, small stains and abrasions. The mount has traces of use, soiling and wear, and some discoloration. Framed. Provenance: American Private Collection. The backside with a manual inscription indicating that the painting was re-framed in October 1976

Auction result comparison: Sotheby’s, FINE CHINESE CERAMICS & WORKS OF ART, 19 MARCH 2013 - 20 MARCH 2013, NEW YORK, lot 469. (for a painting of Meiren, dating to the same period) Fine Chinese Art, Zekle Auctions, September 30th, 2017, lot 120. (for a painting of Meiren, dating to the same period)

Estimate EUR 800,-
Starting price EUR 400,-

AVERY RARE SILK KESI THANGKA WITH AVALOKITESHVARA, 18th CENTURY
Silk with Kesi weaving, silk and gold threads, silk fringes
China, 18th century

This religious wall-hanging is executed in Kesi technique and shows the Buddha of compassion, Avalokiteshvara, in classical attire. The Bodhisattva is seated in lotus posture on a colorful lotus pedestal. His jewelry and aureole feature precious gold coated silk threads and in his four hands he holds a precious wishing jewel at the heart as well as a lotus flower and a Mala.

Below is a worshipper figure with a high chignon, seated on a prayer rug. The backdrop is highlighted by stylized fog, clouds and flowers.

Shape: Rectangular vertical shape
Dimensions: 82 x 147 cm
Condition: Excellent condition with only very few loose threads and minor soiling.
Provenance: British collection

Auction result comparison: Koller International Auctions, ASIATICA, 27 MARCH 2010, Zurich, lot 140 (for a comparable Kesi thangka depicting a white Tara).

Estimate EUR 1.500,-
Starting price EUR 750,-
40
A RARE 19TH CENTURY THANGKA ‘HVASHANG RETURNING TO CHINA WITH THE 16 ARHATS’
Distemper and gold paint on cloth, framed in silk brocade mounting with segmented inner rims
Sino-Tibetan, late 19th century

This thangka shows the rare motif of Buddha Shakyamuni in union with Tsongkhapa, throning above him, at the center of theقود scenery depicting the legend of Hvashang returning to China with the 16 Arhats by crossing the ocean. The Arhats are accompanied by their attendant Dharmata and in the foreground we see the four heavenly kings of the cardinal directions guiding them. Next to the kings is a boat where inside Hvashang is sealed with some servants at his side.

The painting is executed with much attention for detail, at the very sea we find countless auspicious objects and very fine gold paint inscription. Inscriptions to backsides as well.

According to legend within the Tibetan book, inviting the Arhats, Hvashang was sent to India by a Chinese Tang emperor to invite the sixteen great arhats so that they may transmit Buddhism throughout China and Tibet.

Shape: Rectangular vertical shape
Dimensions: 62 x 41 cm (painting size), 119 x 73 cm (mounting)
Condition: The painting is in overall good condition with some crasses and abrasions. One small burn on the backside has resulted in a small tear (hardly noticeable). The mount is in fine condition as well.

Provenance: Hungarian Private Collection

41
A RARE 19TH CENTURY THANGKA DEPICTING PEHAR GYALPO
Distemper and gold paint on cloth, framed in plain linen mounting
Sino-Tibetan, 19th century

This thangka shows the rare motif of Pehar Gyalo, the worldly protector king, as the central figure. The wrathful deity with blue skin is shown seated on a white elephant and in holding a dagger and a vajra-string in his hands. The flame back-drop adds to the powerful appearance of the portrayal. The central figure is surrounded by the five forms of Pehar Gyalo, all riding a different beast. At the very top is a Buddha figure holding a bowl and showing the gesture of bestowing wishes.

Shape: Rectangular vertical shape
Dimensions: 70 x 43 cm (painting size), 120 x 59 cm (mounting)
Condition: The painting is in overall good condition with some stains and abrasions. The linen mount is soiled and shows several stitches and loose threads.

Provenance: Hungarian Private Collection

Auction result comparison: Sotheby’s, THE RICHARD R. & MAGDALENA EINSTEIN COLLECTION OF HIMALAYAN ART, 22 MARCH 2018, New York, lot 964 (for a Thangka with the same motif).

Estimate EUR 400,-
Starting price EUR 200,-
42 A 19TH CENTURY THANGKA DEPICTING AMITABHA IN SUKHAVATI
Dilwemper on cloth, framed in plain linen mounting, with silk protection cover. Sino-Tibetan, 19th century

This thangka shows the rare motif of the pure land of Sukhavati with red Buddha Amitabha, the head of the lotus family, as the central figure. Buddha is seated om his lotus and peacock throne inside a wonderful landscape with an Amitayus temple complex. Various bodhisattvas, deities, Panchen Lamas and monks are filling the scenery, most prominently presented are Amitabha’s principal attendants white Avalokiteshvara and blue Mahakasthamaprapta (Vajrapani).

Some of the smaller portrayals show finely executed inscriptions below.

Shape: Rectangular vertical shape
Dimensions: 66 x 50 cm (painting size), 115 x 73 cm (mounting)
Condition: shows staining, soiling, creases and some abrasions. The mount and cover with stains and open stitches.
Provenance: German Private Collection

Auction result comparison:
Sotheby’s, THE RICHARD R. & MAGDALENA DENT COLLECTION OF HIMALAYAN ART, 22 MARCH 2018, New York, lot 972 (for an 18th-19th century Thangka with the same motif)

Estimate EUR 400,-
Starting price EUR 200,-

43 A FINE 18TH CENTURY THANGKA DEPICTING AVADGITESHVARA SHADAKSHARI
Dilwemper and gold paint on cloth, with brocade and velvet mounting, behind glass in modern frame. Sino-Tibetan, 18th century

This thangka shows the Buddha of compassion, Avalokiteshvara, in his four-armed Sadasakati form. The all-buddhatosata is seated in vajraparyankasana and has his main hands folded at his heart. In his raised hands he holds a lotus flower and a Mala. The portrayal is set in a mesmerising landscape with detailed floral decoration and at the upper center is a precious canopy as well as a miniature three-headed deity. In the four corners we find distinctive portraits of Padmasambhava, Vajrasattva, Maratashi and Vajrapani – clockwise starting in the upper left corner.

Shape: Rectangular vertical shape
Dimensions: 50 x 33 cm (painting size), 90 x 56 cm (frame)
Condition: The painting is in overall good age-related condition with some creases and abrasions. The brocade mount is very fine with material loss and tears.
Provenance: Austrian Private Collection

Auction result comparison:
Sotheby’s, CHINESE ART, 01 JUNE 2015 - 02 JUNE 2015, HONG KONG, lot 627 (for a Thangka with the same motif, yet less refined – in a lot of two)

Offers (lot 639) 蘇富比

Starting price EUR 400,-
44
A MAGNIFICENT THANGKA OF GURU RINPOCHE IN ZANGDOK PALRI
Distemper and gold paint on cloth, framed by segmented silk brocade mounting, metal handles, protective silk cover
Sino-Tibetan, early 20th century

This thangka shows the detailed motif of Guru Rinpoche / Padmasambhava in his pureland, the so-called Zangdok Palri. A top a mountainous island with lush vegetation we see the central image of Guru Rinpoche with his classical attributes, a vajra and a kapala, in his hands. The concept of heaven and hell are captured in this vivid painting with celestial beings at the upper part and wrathful deities at the lower end. The thangka bears an inscription and a stupa symbol on the backside.

Zangdok Palri, known as the Glorious Copper-Colored Mountain, is the terrestrial pure land of Guru Padmasambhava (also known as Guru Rinpoche). Zangdok Palri is located on the southwestern subcontinent of Tibet (sometimes identified with Sri Lanka), which was an unruled abode of demons until Guru Padmasambhava subdued them and transformed them into compassionate beings by means of his miraculous powers. It is believed that Guru Padmasambhava lives today, in an indestructible body, in his palace atop the Copper-Colored Mountain.

Shape: Rectangular vertical shape
Dimensions: 72 x 53 cm (painting size), 129 x 150 cm (mounting) Condition: The painting is in overall good condition with some creases and abrasions. The mounting is in fine condition as well
Provenance: Austrian Private Collection

Starting estimate: EUR 250,-

45
A FINE THANGKA WITH DEITIES IN LOTUS TREE
Distemper and gold paint on cloth, framed by segmented silk brocade mounting, protective silk cover
Sino-Tibetan, around 1900

This thangka shows the unusual motif of a tree seemingly made from lotus petals with wrathful Vajrapani at the centre. At the very top we see Samantabhadra with his consort in Yab Yum or a green and a white tara. The lower end bears a portrayal of Guru Rinpoche in the left and of wrathful deities in the right corner. The backside with inscription.

Shape: Rectangular vertical shape
Dimensions: 62 x 49 cm (painting size), 121 x 92 cm (mounting) Condition: The painting is in overall good condition with some creases, stains and abrasions. The mounting is in fine condition as well
Provenance: Austrian Private Collection

Starting price: EUR 400,-
46
A 19TH CENTURY MANDALA THANGKA
Dismember, oil color and gold paint on cloth, with fabric and silk mount, inscription on backside
Sino-Tibetan, 19th century
This well executed thangka features a detailed Mandala with the wheel of Life at the center. The four corners are four deities and at the top we see Samanthabhadra with his consort in Yab Yum. The artwork bears an inscription on the backside and is finely mounted by a broad silk and fabric border.
Shape: Rectangular vertical shape
Dimensions: 24 x 20 cm (painting size), 71 x 48 cm (including mounting)
Condition: Shows abrasions and surface scratches as well as slight soiling
Provenance: Hungarian Private Collection

47
A 19th CENTURY THANGKA DEPICTING BUDDHA AMITABHA
Dismember and gold paint on cloth
Sino-Tibetan, 19th century
This thangka shows the rare motif of the pure land of Sukhavati with Buddha Amitabha, the head of the lotus family, as the central figure. Buddha is seated on his lotus throne inside a wonderful landscape. He is surrounded by various Buddhist emblems showing different mudras. At his throne we see two standing guards and at the lower part his principal attendants Avalokiteshvara, Guru Rupacche and the wrathful Vajrapani. The backside bears several inscriptions.
Shape: Rectangular vertical shape
Dimensions: 75 x 50 cm
Condition: Shows soiling, soiling, creases and abrasions
Provenance: German Private Collection

48
A MAKSHO TIBETAN SADDLE RUG WITH BUDDHIST LIONS, 19th CENTURY
Wool and fabric
Tibetan, 19th century
This Maksho saddle rug shows ornate decoration in form of clouds and other geometrical patterns standing out prominently against the orange colored backdrop. Confronting Buddhist lions are featured in pairs on either part of the rug. Framed by a fabric border and with fabric lining on backside.
Shape: Rectangular horizontal shape
Dimensions: 96 x 69 cm
Condition: The rug is lush yet the colors are somewhat faded
Provenance: German Private Collection

49
A FIGURE FILLED MANDALA THANGKA WITH CHAKRASAMVARA IN YAB YUM
Dismember and gold paint on cloth, framed by segmented silk brocade mounting
Sino-Tibetan, late 19th or early 20th century
This thangka shows a central portrayal of Chakrasamvara with his consort in Yab Yum. The deity is framed by a colorful mandala which flowers in a picturesque landscape which is inhabited by deities, religious leaders and monks.
Shape: Rectangular vertical shape
Dimensions: 68 x 54 cm (painting size), 130 x 86 cm (mounting)
Condition: The painting is in overall good condition with some creases and abrasions. The mounting is in fine condition as well
Provenance: German Private Collection

AN INDIAN PICHVAI PAINTING WITH WORSHIP OF SHRINATHJI, 1900s
Body color on cloth
Nadhwa, Rajasthan, around 1900

The painting depicts the worship of Shrinathji. At the top the temple can be seen and at the lower end is a lotus pond. Villagers and many manifestations of the royal couple embody the center part. The margins show a pretty painted floral border.
A Pichvai is an Indian temple hanging consisting of cotton cloth painted with scenes from the life of the Hindu deity Lord Krishna and used as a backdrop for his idol, also used decoratively in homes.

Shape: Rectangular vertical shape
Dimensions: 154 x 119 cm
Condition: The painting is in overall good condition with some stains and abrasions. One tear has been closed off at the backside
Provenance: German Private Collection
Estimate EUR 400,-
Starting price EUR 200,-

51
AN OTTOMAN DRAWING OF A PERI WITH SHURALE
Ink and gold on very thin paper, laid down on cardboard, with painted cardboard frame, behind glass inside modern frame
Ottoman Empire, 17th/18th century or even earlier

This masterful Ottoman drawing shows the scenery of a Peri in the forest. An infilt or Shurale is pouring liquid from a bottle into the battle of the kneeling Peri. At the top another horned forest demon can be seen. The actual drawing is framed by a decorative border hand painted with flowers.
The peri represents the ‘Safiric tranquility of the enchanted forest’ and can be seen in the present example holding a bottle, with wings and a leafy hat, comparable to sax leaves. Shurale also live in the forest. They have horns and a woolly body. Legend says they lure victims to a thicket and can tickle them to death.

Shape: Rectangular vertical shape
Dimensions: 20,5 x 15,5 cm (painting size), 26 x 19,5 cm (including floral cardboard mounting), 28 x 21,5 cm (size of frame)
Condition: The drawing is in overall good condition with some minor creases and foldings
Provenance: German Private Collection

Literature comparison: A number of Ottoman drawings of peris exist as part of albums, including one in the Topkapi Saray Museum. Two pages of which are published in ibid, pp.102-103, nos.44a & b.
The present finely-executed example shares characteristics with both these drawings, in the treatment of both the face and hat of the former, and the wings and loose ribbons of the latter (attributed to the artist Veker). Other examples can be found in the Musée Aga Khan, Paris and the Freer Gallery of Art, Washington DC (see Peterspolos1982, pp.196-7, nos.188-190), whilst a seated peri was in the collection of Edwin Binney III (published in E. Binney III, Turkish Treasures from the Collection of Edwin Binney III, Portland, 1976, pp.76-77, no.47).

Auction result comparison: Sotheby’s, AN EYE FOR OPULENCE: ART OF THE OTTOMAN EMPIRE, 24 APRIL 2012, London, lot 263 (for an Ottoman Peri drawing, dated to the 16th century).

Estimate EUR 1.000,-
Starting price EUR 500,-
CHINESE JADES
Lots 53, 68, 67 and 65
A FINELY CARVED CELADON JADE MODEL OF ‘WATER BUFFALO AND QILIN’ 18TH CENTURY

Nephrite of pale celadon color, several rusted veins and some white clouds, excellent surface polish

China, 18th century

The beast is naturally shown in a recumbent position, with its head slightly raised. A finely incised rope is threaded through its well-detailed small nostrils and draped over its pronounced spine. A Chinese douli bamboo hat has been left to rest on the buffalo’s back. The carving shows the legs tucked beneath the full, rounded body with the tail flexing to one side, large ears, the ears well hollowed beneath the pair of massive, ridged horns curved back onto the neck. While the subject of ‘water buffalo and boy’ is quite common among 18th century jade carvings, the present witty variation with only the farm boy’s douli remaining on the buffalos back seems to be rather unique.

Shape: Natural
Dimensions: Length 12.8 cm
Weight: 376 grams
Condition: Perfect condition. Several natural veins in the mineral, as visible on the photos.
Provenance: American private collection


Estimate EUR 1.500,-
Starting price EUR 750,-

A PALE CELADON JADE ‘BUFFALO AND QILIN’ GROUP, QIANLONG PERIOD (1736-1795)

The pale celadon nephrite with areas of rusted inclinations. Excellent surface finish

China, Qianlong Period (1736-1796)

Masterfully carved in the round as a recumbent water buffalo, its head turned to the right to face a small cub-like qilin. The buffalo exhales a cloud of smoke supporting its front hooves as well as the qilin. The details of both animals, finely rendered, the buffalo is highly realistic with ridged horns, incised facial features and bold ridges indicating the animal’s ribs. It has been suggested that jades figures such as these were based on the ceramic and bronze water droppers in the shape of a buffalo with a boy seated on its back that were popular during the Yuan period. For this option, see literature comparison below.

Shape: Natural
Dimensions: Length 11.2 cm
Weight: 495 grams
Condition: Perfect condition.
Provenance: Hungarian private collection

Literature comparison: Jessica Rawson, Chinese jade from the Neolithic to the Qing. London, 1995, page 371
Auction results comparison: Important Chinese Jades from the Personal Collection of Alan and Simone Hartman. Christie’s, Hong Kong, 26 November 2006, lot 1428. (for a very similar piece)

Estimate EUR 1.500,-
Starting price EUR 750,-
A RARE GREY JADE 'LINGZHI AND BAMBOO' RUYI SCEPTER, MING DYNASTY, MUSEUM PROVENANCE

The nephrite is of greyish-white color with several black streaks. Smooth surface polish and good patina. China, Ming dynasty (1368-1644)

The handle is curved in high relief with several lingzhi as well as bamboo leaves on an elongated bamboo stem, stemming from a craggy rock situated at the lower end of the handle. The head is carved with a group of two further lingzhi, one large and one small. The lingzhi is known as a symbol of Longevity and Happiness. Scepters of this form are auspicious objects which were given as birthday presents to emperors in conveying the wish for Prosperity.

Shape: Ruyi scepter
Dimensions: Length 33 cm
Weight: 261 grams
Condition: There are four horizontal cracks going through the handle, one associated small chip and minor nibbling. Otherwise good condition

Auction results comparison: ARTS D'ASIE, Christie's, Paris, 15 June 2004, lot 71. (for a Ming jade ruyi scepter of comparable size, all yellow and russet colors)

Estimate EUR 1,500,
Starting price EUR 750,
A SUPERB AND VERY LARGE CELADON AND RUSSET ‘SEVEN IMMORTALS’ JADE MOUNTAIN, 17TH – 18TH CENTURY

Nephrite of intense celadon color with several areas of deep russet, cleverly highlighting the carving as well as a few opaque sand-colored veins.Excellent patina and smooth surface polish, as expected on a late Ming / early Qing jade.

Exquisitely carved in high relief with several areas of over-spread and some reticulated sections. China, 17th–18th century.

Depiction of the seven immortals, e.g. the Seven True Daxius of the North, followed by two assistants carrying a pile of books and a scroll, climbing a mountain path towards a pavillion near the summit, all within a craggy landscape of layered rocks and crevices with scattered vegetation and pine trees, a waterfall emerging beneath. Two of the scholars are taking a short break from the climb to play a game of weiqi inside a small grove.

This scene with a pair of deer under a dominant pine tree on a rocky outcrop, sided by several lingzhi fungi and a smaller sprouting tree, and two cranes, one standing on a rock and holding lingzhi in his beak, the other flying above the scene, the massive rockwork rendered in varying layers of relief.

Jade is a material that from ancient times has been associated with longevity and immortality. It is therefore a particularly appropriate medium from which to carve representations of the mountainous realm of the Daxius Immortals. During the Qianlong reign, the emperor requested that jade mountains, as well as plaques and panels with mountainous landscapes, should take their artistic influence from the work of famous painters.

Carvings of mountains can be found in a number of different sizes, and depicting varied scenes representing idealized landscapes upon which the collector could contemplate. The virtuosity of the carver is demonstrated here with the remarkable depth and use of the relief carving to depict the layered mountain and three-dimensional scenes, cleverly using the intense russet inclusions to even enhance the latter.

On the present boulder the theme of longevity is clearly evident with the depiction of the immortals on the main side and the deer under a pine tree on the reverse. The elongated form of the boulder and the skilful layering of rockwork help to create a magical atmosphere, thereby contributing to the Daxius themes of mysticism and immortality.

Shape: Boulder
Dimensions: Length 32 cm. Height 21 cm. Weight: 7,700 grams.
Condition: Excellent condition. Several natural veins, which over time may have developed into minor hairlines. A few of these show tiny remains of old war fill.
Provenance: Property from an old Swiss private collection. Previously bought at Nagel auctions, Stuttgart.

Literature comparison: A slightly smaller boulder of similar shape and composition of three sages, is illustrated by Roger Keverne (ed.), Jade. London, 1993, p. 174. fig. 117: Jade boulders of this type range considerably in size, with the largest and most famous in the collection of the Palace Museum, Beijing, measuring over seven feet tall and three feet wide (cf. Zhongguo Yuanyou Quan, vol. 6, no. 255, and nos. 252–255 for the series of boulders in the Palace collection. Cf. a boulder of similar shape and size, included in the exhibition The Reflective Taste of the Emperor: Special Exhibition of Archiac and Pictorial Jades of the Ch’ing Court, National Palace Museum, Taipei, 1997, illustrated in the Catalogue, no. 47: An extensive range of large-white celadon and spriggreen jade boulders is illustrated in a romance with jade from the De An Tang Collection, Hong Kong, 2004, pls. 41–42, 47, 49–51, 55, 60–41, 66, and 69–70. Specifically compare this scene with one depicted on a massive jade mountain in the Palace Museum, Beijing, illustrated in Complete Treasures of the Palace Museum, Jadeware (III), Hong Kong, 1995, no. 77.

Auction results comparison: A number of large boulders, sometimes even with imperial inscriptions, have been sold at auction. For example: The Imperial Sale Important Chinese Ceramics and Works of Art. Christie, Hong Kong, 31 May 2010, lot 1900: (for a large jade mountain, showing a similar pattern of russet and celadon color) Important Chinese Jades from the Personal Collection of Alan and Simona Nathan Part II. Christie, Hong Kong, 27 November 2007, lot 1109: (for a comparably large celadon jade mountain)

Estimate: EUR 8,000.
Starting price EUR 4,000.
76 A CELADON, GREY AND RUSSET ‘CHILONG’ JADE BELT HOOK, MING DYNASTY

The celadon and grey nephrite retaining a richly colored russet skin across the sides, with beautiful clouds of intense iron-red. China, 17th – 18th century

Provenance: The Property of Mr Philip Cardero, Carol Michaelson, Knapton Rock Asian Art, London 2009, lot 33.

The twin horned dragon head hook depicted with a raised snout above the skillfully carved jaw, the line-misted eyelashes and long mane as it faces two-young, entwined chilong deeply carved on top of the wide S-shaped spathulate handle, the large button on the reverse extending almost to the edges of the handle.

Shape: Belt hook
Dimensions: Length 9 cm
Weight: 83.1 grams
Condition: Very good condition with two small old nicks (almost invisible to the naked eye). Some miniscule natural flaws in the mineral

Estimate EUR 500,-
Starting price EUR 250,-

57 A SMALL OPENWORK ‘STAG AND LINGZHI’ JADE BELT HOOK, EARLIER QING DYNASTY

The nephrite varying from even celadon to dark-brown color. Good surface polish. China, late 17th – 18th century

Well carved to depict a stag’s head as the hook, with its typical bifurcated horns, well hollowed ears and nostrils, the handle with reticulated length in high relief, showing some neatly incised reticulated work. The button on the reverse of oval shape and extending almost to the edges of the handle.

Shape: Belt hook
Dimensions: Length 8 cm
Weight: 34.7 grams
Condition: Perfect condition

Estimate EUR 500,-
Starting price EUR 250,-
58

**A CHICKEN BONE ‘SAN YANG’ THREE RAMS JADE GROUP, 17TH CENTURY**

The greyish-white nephrite suffused with streaks of dark-brown and black. Excellent surface polish. Good patina.

China, 17th century

The recumbent carvings depict three intertwined, recumbent rams with their characteristic large, curved horns grasping several lingzhi fungi in their mouths. At the top of the group we find an auspicious yin yang pearl. Good detail work to the hoofs, horns and fungi in deep relief.

**Shape:** Sculptural

**Dimensions:** Length 9.5 cm.

**Weight:** 210 grams

**Condition:** Excellent

**Provenance:** United Kingdom private collection

Auction results comparison: Fine Chinese Ceramics & Works of Art, Christie’s, London, 10 November 2015, lot 85. (For another white and grey jade three rams group, of similar size, dated to the 16th / 17th century)

Estimate EUR 800.-

Starting price EUR 400.-

59

**A WHITE JADE CARVING OF AN APSARA, MING DYNASTY OR EARLIER**

The stone is of an even tone, with a narrow russet vein running along to the edge, excellent surface finish. China, 12th - 16th century

Published: The Property of Mr Philip Cardeix, Carol McElney, Knepton Nazi Asian Art, London 2005, lot 14.

Carved and pierced with the angelic figure floating elegantly whilst wearing long flowing robes, celestial scarf and headdress with finely incised detail, and an openwork cloud scroll at the lower end. Apsaras are often depicted as flying figures in the mural paintings and sculptures of Buddhist cave sites in China such as in the Mogao and Yunlin caves, and the Yungang and Longmen grottoes, and may also be depicted as dancers or musicians. They are referred to as female (女神) in Chinese.

**Shape:** Sculptural

**Dimensions:** Length & 9 cm

**Weight:** 93.5 grams

**Condition:** Very good condition. Some minuscule natural flaws in the mineral and a minor deterioration of the mineral along the russet vein.

**Provenance:** The Philip Cardeix collection of Chinese jade, built from 1968 until the early 1990s

Estimate EUR 1,000.-

Starting price EUR 500.-
Lot 60
A SMALL CELADON AND RUSSET JADE CARVING OF A CROUCHING BEAR
XIONG, MING DYNASTY

with 4 illustrations
The Property of Mr Philip Cardeiro, Carol Michaelson, Knapton Rast Aske Art, London 2009, lots 24, 34, and on the inside front cover.
**60**

**A CELADON AND RUSSET JADE CARVING OF A CROUCHING BEAR, XIONG, MING DYNASTY**

The mottled celadon jade with hues of russet and cream as well as fine dark-brown streaks and veins. Smooth surface finish. The body with a pierced vertical hole.

China, Ming Dynasty (1368-1644)

Provenance: The Property of Mr Philip Cardeiro, Carol Michaelis, Knapton Rast Asian Art, London 2009, lot 44, and on the inside front cover!

Estimate: EUR 1,250,-

**61**

**A CELADON AND RUSSET JADE “RECLINING CRANE AND PEACHES” CARVING, MING DYNASTY**

The nephrite celadon jade colored with black inclusions on the lower end, the back with an even and intense russet skin. Excellent surface polish. Good patina.

China, Ming dynasty (1368-1644)

Provenance: The Property of Mr Philip Cardeiro, Carol Michaelis, Knapton Rast Asian Art, London 2009, lot 44.

The crane is shown with legs tucked underneath the body and the head turned back to grasp a gnawed, leafy branch bearing two ripe peaches in its long, characteristic beak. The details of the wings and tail of the crane as well as the leaves of the peach branch are finely incised.

Shape: Pebble

Dimensions: Length 8.3 cm

Weight: 115.5 grams

Condition: Absolutely perfect condition. Some miniscule natural flaws in the mineral

Provenance: Nagata, Chicago, USA. The Philip Cardeiro collection of Chinese jade, built from 1968 until the early 1990s, one label to back

Literature comparison: In Pursuit of Antiquities, 35th Anniversary Exhibition of the Min Chiu Society, Hong Kong, 1995, page 211, nr. 169

Auction results comparison: Fine Chinese Ceramics and Works of Art, Christie, New York, 20 - 21 March 2014, lot 2489 (for a carving with the same subject, dated to 17th – 18th century)

Estimate EUR 1,000,-

Starting price EUR 750,-
A WHITE JADE FIGURE OF AN IMMORTAL AND ATTENDANT, 18TH CENTURY

White jade of almost absolute purity, with only one faint vein of russet. Very fine surface polish.

Published: The Property of Mr Philip Cardeon, Carol McFarlan, Knapton Rast Asian Art, London 2009, lot 126.

A white jade group of a standing immortal, sporting a long moustache and finely incised brows, wearing flowing robes and a tall tabbed hat with a fixing pin and raised chrysanthemum flower on top, an attendant beside him holds a large ruyi spray with both hands, which extends over his head, the reverse with folds of clothes and a neatly carved shou sign on the back of the immortal’s head.

Shape: Statue
Dimensions: Height 27.6 cm
Weight: 99.6 grams
Condition: Absolutely perfect condition
Provenance: The Philip Cardeon collection of Chinese jade, built from 1968 until the early 1990s, one label to back.

Auction results comparison: Fine Chinese Ceramics and Works of Art, Christie’s, London, 13 May 2014, lot 224 (for an 18th century white jade figure of the same subject, but smaller).
A CELADON AND RUSSET ‘MANDARIN DUCK RESTING IN LOTUS’ JADE PEBBLE, MING DYNASTY

A celadon nephrite pebble with suffused hues of russet and some dark brown motting, both highlighting the overall design. Rare patina and good surface finish.%

China, Ming dynasty, 16th – 17th century

Published: The Property of Mr Philip Cardeon, Carol Michelsoon, Knapton Radit Asian Art, London 2009, lot 45.

An exquisite natural pebble carvings that fully retains its original shape! Finely carved in the round to depict a recumbent mandarin duck resting in a large upturned lotus leaf, a lotus flower depicted in high relief to cover the duck’s tail feathers, the crest and wings neatly incised to detail plumage, a large spray of lotus foliage graced in the bird’s beak. The subject matter of the duck resting in a large lotus leaf is not only extraordinary and rare, it also lends itself perfectly to the contours of the pebble, with the plant forming the base and the bird clinging to the surface, while the natural colors of the mineral reflect the plumage and the veins of the subjects. The craftsman has skilfully utilized the stone to provide a sense of naturalistic interaction between the lotus plant and the Mandarin duck. Mandarin ducks (Latin: Aix galericulata), known as Yuan Yang in Chinese, mate for life and are renowned for their attachment to each other. In Chinese art mandarin ducks have been profoundly adopted to symbolize conjugal bliss and fidelity.

Shape: Pebble
Dimensions: Length 11.8 cm
Weight: 642.5 grams
Condition: Excellent condition with old wear and microscopic old nibbling, as expected on a fifing jade
Provenance: The Philip Cardeon collection of Chinese jade, built from 1968 until the early 1990s, one label to bottom

Literature comparison: Compare with Robert Klenner, Chinese Jades from the Collection of Alan and Simone Hartman, Hong Kong, 1996, no. 61, and Jade at Sotheby’s, Minneapolis, Minneapolis and Indianapolis Museum of Art, 1975, no. 8.

Auction results comparison: Important Chinese jades from the Personal Collection of Alan and Simone Hartman Part II, Christies, Hong Kong, 27 November 2007, lot 1566. (a pair of Mandarin ducks from the same period and of similar size)

Estimate EUR 1,200,-
Starting price EUR 600,-
A RUSSET SKIN PALE CELADON JADE ‘SCHOLAR’ BOULDER, QING DYNASTY

The nephrite of pale celadon color with some almost white areas. The magnificent russet tone masterfully used by the carver to enhance the dramaticality of the depiction. Good surface finish and patina.

China, 18th – 19th century

The boulder carved with a craggy mountain scape, the front depicting a sage holding a staff crossing a stone bridge amidst an overhanging waterspout, tree, accompanied by an attendant grasping a large fish on stem, the reverse similarly carved with dominating rocky cliffs and a crane standing within the mountain crevasse.

The present jade boulder is exquisitely carved enabling the beholder to first appreciate the luminous quality of the celadon and white jade stone highlighted against the contrast of the russet-toned deftly carved mountains. A second look observes the graduated mountains geometrically yet naturally carved. The eye is then free to roam the scene of the two sages, which seem so minute yet peaceful in the tranquil mountain landscape. The crane represents longevity and a crane standing alone can also represent success in becoming a high government official. The quality, imaginative design and technical virtuosity achieved by the carver exemplifies the zenith of jade craftsmanship achieved by the jade artists during the 18th and early 19th century. This is made even more remarkable given the rarity of such extraordinary jade materials, which only became more available following the Qing Emperor’s conquest of the Dzungar Khansate, now known as Xinjiang, between 1755 and 1759. The rarity and jewell-like quality of the present jade boulder indicates it may have been specially commissioned for an important occasion.

Provenance: United Kingdom private collection

Literature comparison: Similar workmanship, particularly evident in the distinct sharp contours and manner of execution of the mountains, can be seen on an imperially-inscribed pale green and russet jade boulder, Qing dynasty, from the Qing Court Collection, illustrated in The Complete Collection of Treasures of the Palace Museum: Jade 6 (Qing Dynasty, Beijing, 2010, no 120).

Auction results comparison: Fine Chinese Ceramics and Works of Art, Christie’s, London, 6 November 2012, lot 4. (For an ovoid jade boulder with a similar russet skin) Important Chinese Ceramics and Works of Art, Christie’s, Hong Kong, 30 November 2011, lot 2003. (For an imperial celadon jade rhyton with a similar russet skin)

Auction results: Fine Chinese Ceramics, Works of Art and Textiles, Christie’s, London, 12 November 2010, lot 177. (For a celadon jade version of the subject, dating from the 18th century) IMPORTANT CHINESE ART, Sotheby’s, 10 MAY 2012, LONDON, lot 279. (For a quite similar white jade version of the subject, here with both cranes drinking, from the Qianlong period)

67

A RUSSET SKIN PALE CELADON JADE ‘SCHOLAR’ BOULDER, QING DYNASTY

68

A GREY AND BROWN "CRANE DRINKING FROM WATERFALL" JADE MOUNTAIN, 17TH CENTURY

Grey nephrite with white mottling and hues of dark brown. Excellent surface polish and good patina.

China, 17th century

Published: The Property of Mr Philip Cardeña, Carol McManemon, Knapton Raiti Asian Art, London, 2009, lot 66.

The mountain carved in deep relief and with neatly incised details to depict a crane drinking from a waterfall arising from craggy rocks. The crane is standing under a gnarled pine tree while a second one is flying on top of the scene, apparently preparing to land nearby. The backside shows further layered rockwork. Cranes are an important motif in Chinese mythology. There are various myths involving them, and they are in general symbolically connected with the idea of immortality.

Shape: Boulder
Dimensions: Height 17.8 cm
Weight: 1473 grams
Condition: Tiny chip to foot, some natural hairlines, overall excellent condition

Provenance: The Philip Cardeña collection of Chinese jade, built from 1968 until the early 1990s, two labels to bottom

Estimate EUR 2,000,-
Starting price EUR 1,000,-
A CARVED CELADON JADE ‘LOTUS AND CRANES’ VASE, QING DYNASTY

Translucent celadon jade of pure color, smooth surface finish. Pattern of corn, all carved surrounded by smaller lotus flowers, leaves and ears of corn, all carved in openwork and with finely incised details, the sides with a standing and a sitting crane, the plumage neatly engraved. The body elegantly curved in form of a lotus flower, surrounded by smaller lotus flowers, leaves and ears of corn, all carved in openwork and with finely incised details, the sides with a standing and a sitting crane, the plumage neatly engraved.

Cranes, or herons as they are also referred to as, play an important role in Chinese mythology. In Chinese culture, the crane is the venerated as the prince of all feathered creatures and thus has a legendary status. Embodying longevity and peace, it is the second most favored bird symbol after the phoenix. Throughout the imperial times, crane motifs were used on the robes of civil officials to depict their ranks. Because of its ability to fly high and over long distances, its wings were used as an amulet for protection against exhaustion.

Shape: Lotus flower
Dimensions: Height 15 cm
Weight: 387 grams
Condition: Excellent, with some wear and traces of use
Provenance: Dutch private collection
Auction result comparison: FINE CHINESE CERAMICS AND WORKS OF ART, Christie’s, London, 1 November 2004, lot 1031 (for another, similar lotus vase)

Estimate EUR 600,-
Starting price EUR 300,-

A LARGE SPINACH-GREEN JADE ‘DOUBLE CARP’ GROUP, QING DYNASTY

Nephrite of a pure and deep spinach-green tone accented with intense russet inclusions on the head of the upper carp, and some white and russet streaks on the reverse. China, Qing Dynasty, late 18th – 19th century

Meticulously carved in the form of two carps, emerging from tempestuous waves in an upright manner, their undulating talk flattened, their bodies naturally carved to simulate an even scale texture, their heads conjured, the opaque stone of a deep spinach-green tone with attractive russet streaks. The present piece is notable for its dynamic and crispily carved depiction of two fish which skillfully capture a sense of movement and power while retaining the fine detail and finished surface that were appreciated by the jade connoisseurs of the Qing dynasty. The robust forms of the creatures and broadly formed waves of water drew attention to the spinach jade stone from which it has been fashioned, a material that was particularly treasured by the Qing dynasty Emperor.

Shape: Natural boulder form
Dimensions: Height 24.5 cm
Weight: 4660 grams
Condition: Excellent condition with some natural fractures
Provenance: Christie’s, London, 15-16 June 1987, lot 331

Literature comparison: Compare with a remarkable yellow jade vase with dragon-carps, the russet tones of the stone clearly incorporated into the composition, included in the exhibition Chinese Jade Through the Ages, Victoria and Albert Museum, London, 1975, cat. no. 421, and another of spinach-green jade, illustrated in The Complete Collection of Treasures of the Palace Museum (Jade Shui (III), Hong Kong, 1995, pl. 49).

70 A MASSIVE SPINACH GREEN JADE MODEL OF A RECUMBENT RAM, QING DYNASTY

The stone is of characteristic and intense spinach green tone mottled with black inclusions. Good surface polish and fine patina. China, Qing Dynasty (1644-1912)

The peaceful recumbent ram facing forward, realistically modelled with a slightly alert expression, framed by massive long S-shaped horns detailed with carved parallel markings, a lengthy raised beard, his front leg tucked up, the typical ears deeply hollowed.

Shape: Sculptural
Dimensions: Length 16 cm
Weight: 1056 grams
Condition: Excellent
Provenance: American private collection
Auction result comparison: In Pursuit of Refinement - A Legacy of the YC. Chen Collection, Christie’s, Hong Kong, 29 May 2013, lot 1962 (for a pair of standing spinach green rams)

Estimate EUR 400,-
Starting price EUR 200,-
A YELLOW AND RUSSET JADE ‘BUDDHIST LION’ SNUFF BOTTLE, 1750-1850

The stone of an elongated ovoid shape, with neck slightly flattened, body shallow, and slightly wider at the base. The surface is smooth, with a light russet layer, carved with a lotus leaf pattern. The stopper is a coral cabochon on a faceted turquoise disk. The neck: 23 mm. Weight: 80.5 grams. Condition: Excellent. Provenance: American private collection, old collector's number to bottom. Estimate EUR 2,000.- Starting price EUR 500.-

A MOTTLED LAVENDER, WHITE AND EMERALD-GREEN JADEITE SNUFF BOTTLE, 1780-1880

The stone of which is a mottled lavender, white and emerald-green jadeite. The spectacular bottle is of a rectangular form with a minimally flared neck, the translucent stone of pale and deep lavendarbluish, white, and sage-green with one small emerald-green vein. The base: Rectangular with raised foot rim. Stopper: Coral cabochon on a faceted turquoise platelet with good patina, possibly matching. Height: 10.7 cm. Weight: 1200 grams. Condition: Very good. Provenance: American private collection, Christie's, Hong Kong, 25 April 2004, lot 870 (for a jadeite bottle of similar color pattern). Estimate EUR 3,000.- Starting price EUR 1,000.-

A NEW YORK, 25 APRIL 2004, LOT 870

The spectacular bottle is of a rectangular form with a minimally flared neck, the translucent stone of pale and deep lavender-bluish, white, and sage-green with one small emerald-green vein. The base: Rectangular with raised foot rim. Stopper: Coral cabochon on a faceted turquoise platelet with good patina, possibly matching. Height: 10.7 cm. Weight: 1200 grams. Condition: Very good. Provenance: American private collection, Christie's, Hong Kong, 25 April 2004, lot 870 (for a jadeite bottle of similar color pattern). Estimate EUR 3,000.- Starting price EUR 1,000.-

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74 A WHITE JADE FACETED SNUFF BOTTLE, 1750-1850
Nephrite of even white color with a smooth surface polish.
China, 1750-1850 (tendentially rather 18th century)

The slightly tapering rectangular bottle is raised on a foot of conforming outline, and each side is framed by a narrow-grooved border. The softly polished stone is semi-matt and has a luminous quality.

Shape: Rectangular
Mouth, neck and lip: Cylindrical neck, very small mouth
Base: Rectangular with raised flat foot rim
Stopper: Apple green jade on a black plateau
Height of the bottle with stopper: 6.7 cm
Width of the mouth: 5 mm
Width of the neck: 17 mm
Weight: 87.2 grams
Condition: Perfect
Provenance: American private collection


Estimate EUR 500,-
Starting price EUR 250,-

75 A CARVED APPLE-GREEN AND RUSSET JADEITE ‘HORSES’ SNUFF BOTTLE, QING DYNASTY
Apple-green jadeite with veins of russet, carved in relief with neatly incised detail work and a good surface polish.
China, 19th century

Good depiction of two standing horses on a rocky ground, the backside with two auspicious deer and a ram. The natural inclusions in the stone well used to enhance the three-dimensional character of the scene.

Shape: Flattened round shape.
Mouth: Excellent.
Mouth, neck and lip: Short sprawling neck with slightly convex top and small mouth.
Base: Oval convex base with small flat rim.
Design: Marks, school. Possibly master of the rocks.
Stopper: Glass in imitation of coral on a carved turquoise plateau.
Height of the bottle with stopper: 6.4 cm
Width of the mouth: 6 mm
Width of the neck: 20 mm
Weight: 97 grams.
Condition: Perfect
Provenance: Hungarian private collection


Estimate EUR 600,-
Starting price EUR 300,-

76 AN APPLE GREEN JADEITE BOTTLE, QING DYNASTY
Intense apple green color with shades of crystalline white, some russet inclusions near the neck, and a small russet vein near the foot. Good surface polish.
China, 1780-1880

Bottles from this group remain highly desirable, especially when the color is as even and striking as in the present example.

Shape: Slightly bulbous oval shape.
Mouth, neck and lip: Sprawling neck with slanted lip and flat top.
Base: Flat oval.
Stopper: Old porcelain stopper in imitation of coral on a girt plateau.
Height of the bottle with stopper: 6.4 cm
Width of the mouth: 6 mm
Width of the neck: 19 mm
Weight: 69 grams.
Condition: Excellent condition with some surface wear.
Provenance: American private collection

Auction result comparison: A Collecting Legacy: Fine Chinese Jade Carvings and Works of Art from the Lüzzadro Collection (Part II). Christie’s, New York, 19 September 2013, lot 1223. (for another spade-shaped white jade bottle)

Estimate EUR 1,800,-
Starting price EUR 900,-

77 A SPADE-SHAPED WHITE JADE SNUFF BOTTLE, 1750-1850
The softly polished stone is of very pale greenish-white color.
China, 1750-1850

The rounded, spade-shaped bottle is raised on a minimalistic flat foot and has a deeply seaweed neck. This is a rare type of bottle within the group of plain white jades, because it poses a significant challenge to the carver to create a thin yet heavy bottle in such balanced manner that it safely stands upright.

Shape: Flat spade
Mouth, neck and lip: Waxed neck with sprawling slanted lip, flat top and small mouth
Base: Flat saucer foot
Stopper: Red coral waxed with a coiled chilong, possibly matching
Height of the bottle with stopper: 7.1 cm
Width of the mouth: 6 mm
Width of the neck: 22 mm
Weight: 79.3 grams.
Condition: Perfect
Provenance: American private collection


Estimate EUR 800,-
Starting price EUR 400,-
78
A ROOT-AMBER SNUFF BOTTLE, 1770-1860
Root amber of intense honey-brown color with clouds of russet, good surface finish and patina.
China, 1770-1860
Of bulbous, ovoid form, the deep honey-brown transparent material with large opaque clouds of milky-russet color, the sides masterfully carved with masks and fixed-ring handles. A particularly striking example from the mid-Qing group of plain amber bottles!

Shape: Bulbous ovoid form
Hollowing: Excellent
 Mouth, neck and lip: Cylindric neck with flat top and very small mouth
 Stopper: Oval with raised foot rim
 Weight: 35.3 grams
 Condition: Excellent condition with minor natural flaws and some minuscule nibbling
Provenance: Hungarian private collection


Auction result compar.: THE BLANCHE B. EXSTEIN COLLECTION OF CHINESE SNUFF BOTTLES, Christie’s, New York, 21 March 2002, lot 105 (for a similar bottle)

Provenance: Hungar.

Estimate EUR 600,-
Starting price EUR 300,-

79
A LARGE GOLDEN AMBER SNUFF BOTTLE, ATTRIBUTED TO THE BEIJING PALACE WORKSHOPS, 1760-1820
Golden root amber with superb agate-patina.
China, 1760-1820
Of sweeping form with a large oval foot and very finely carved mask and ring handles at the shoulders, the bright golden yellow material suffused with deeper orange markings, diagonal striations and a faint craquelure overall.
As yellow was a color reserved specifically for the Emperor, golden amber was a particularly prized material, and early products of the Imperial workshops are rare. The mask-and-ring handles on the present bottle are remarkably well carved - the masks take on the pugnacious visages of Pelasgian gods, with deeply carved eyes and cheeks and delicately fluted war - characteristic workmanship of the Palace workshops. Because golden amber was so rare and hard to get, flawed material was often used by the palace workshops, such as in the present bottle, we several of such flaws have meticulously been filled with smaller pieces of amber (see detail images).

Shape: Flattened sweeping form
Hollowing: Outstanding
 Mouth, neck and lip: Sweeping cylindric neck, slanted lip and minuscule opening
 Stopper: Oval with broad, raised foot rim
 Weight: 32.3 grams
 Condition: Old wear and traces of use, mirror nibbling, a few nicks and several larger natural flaws, especially around the neck
Provenance: Hungarian private collection

Auction result compar.: FINE CHINESE CERAMICS & WORKS OF ART, Sotheby’s, 31 March 2005, NEW YORK, lot 411. (for another imperial golden amber bottle)

Estimate EUR 800,-
Starting price EUR 400,-
AN EMBELLISHED LACQUER ON METAL ‘TSUDA FAMILY’ SNUFF BOTTLE, 1890-1930

Masterfully carved soapstone and mother-of-pearl inlays delicately painted in lacquer on a metal body.
Kyoto, Japan, 1890-1930

Of flattened spade form rising to a slightly everted rim, short rectangular foot rim, the recessed base marked with Qianlong marks in iron-red, the exterior walls decorated with three boys picking peaches from a tree that springs from a dachshund, the reverse with a noble lady under a weeping tree, standing near a screen decorated with flowers and a dragonfly, the sides neatly painted in gold lacquer on black ground to depict a river landscape.

Shape: Flattened spade
Hollowing: Standard
Mouth, neck and lip: Short cylindrical neck with a slightly everted rim
Base: Rectangular raised foot rim
Design, marks, school: Tsuda Family, Kyoto, Japan, 1890-1930
Stopper: Matching soapstone stopper with old spoon
Height of the bottle with stopper: 8.6 cm
Width of the mouth: 8 mm
Width of the neck: 12 mm
Weight: 75.5 grams
Condition: Excellent condition with some wear
Provenance: American private collection

Auction result comparison: CHINESE SNUFF BOTTLES. Bonham’s, 12 September 2016, NEW YORK, lot 9101. (for another metal and lacquer bottle by the Tsuda family, also with the flattened spade shape)

Estimate EUR 600,-
Starting price EUR 300,-

A LARGE CINNABAR LACQUER ‘SCHOLARS AND ATTENDANTS’ SNUFF BOTTLE, QING DYNASTY

Strikingly detailed cinnabar lacquer carving in high relief with extensive miniature incising. Good patina. Copper body. The foot with black lacquer coating.
China, 19th century.

Deeply carved with an intriguing continuous scene depicting several scholars with their attendants engaged in various activities, set in an impressive moated palace compound nestled amongst lush weeping trees, massive rocks, a groto with a small entrance door, all above a band of vertical lappet petals, surrounding an oval foot ring, below a band of clouds, a key fret band, and a nuji band surrounding the neck.

Shape: Slightly flattened globular shape.
Hollowing: Standard
Mouth, neck and lip: Cylindrical neck with small mouth, the top made of a copper platelet
Base: Convex oval base with massive flat oval foot rim
Stopper: Matching cinnabar lacquer stopper with floral decor in high relief, gilded old spoon
Height of the bottle with stopper: 8.8 cm
Width of the mouth: 7 mm
Width of the neck: 24 mm
Weight: 86 grams
Condition: Two microscopic nicks, otherwise absolutely perfect condition
Provenance: American private collection


Auction result comparison: CHINESE SNUFF BOTTLES FROM THE COLLECTION OF BARBARA AND MARVIN DICKER. Bonham’s, 16 March 2015, NEW YORK, lot 1070. (for a related, yet smaller bottle)

Good patina. Copper body. Short rectangular raod, stand firmly to a slanted rectangular band from a large, round lappet petals, surroundng an oval foot ring, below a band of clouds, a key fret band, and a nuji band surrounding the neck.

Shape: Rectangular
Hollowing: Standard
Mouth, neck and lip: Cylindrical neck with small mouth, the top made of a copper platelet
Base: Rectangular raised foot rim

Auction result comparison: CHINESE SNUFF BOTTLES FROM THE COLLECTION OF BARBARA AND MARVIN DICKER. Bonham’s, 16 March 2015, NEW YORK, lot 1070. (for a related, yet smaller bottle)

Condition: Excellent condition with some wear
Provenance: American private collection

Estimate EUR 400,-
Starting price EUR 200,-
82

A RED OVERLAY SNOWFLAKE GLASS ‘KUILONG’ SNUFF BOTTLE, QIANLONG MARK AND OF THE PERIOD

Bubble-suffused transparent ‘snowflake’ glass with ruby-red overlay, carved in high relief and with neatly incised detail.

China, incised vertical two-character Qianlong mark and of the period (1736-1795)

Of flattened ovoid shape, the bubble-suffused ground with the ruby-red glass overlay carved as two pairs of kuiilong forming a stylized shou-character as a symbol of longevity, each pair holding one flaming pearl in their mouth.

While this is clearly an 18th century bottle, it was not possible to find another ruby-red overlay bottle of this period bearing a similar mark. Therefore, the possibility that the mark is a later addition cannot be excluded without any doubt. This, however, does not alter the fact that this bottle is indeed from the Qianlong period.

Shape: Ovoid

Hollowing: Standard

Mouth, neck and lip: Spraying neck with an overlay ring, flat top and small mouth

Base: Oval base with raised and flattened overlay foot rim

Stopper: Red glass stopper in imitation of coral, on a yellow platelet, good old spoon

Height of the bottle with stopper: 7.1 cm

Width of the mouth: 5 mm

Width of the neck: 19 mm

Weight: 57.5 grams

Condition: Excellent condition with natural old wear and some very tiny nailing to inner foot rim

Provenance: French private collection

Literature comparison. The Blair Bequest, Chinese Snuff Bottles from Princeton University Art Museum. Michael C. Hughes. Lots 159-169. (For a comprehensive overview on 18th century ruby-red overlay snuff bottles for comparison)

Price realised, Christie’s New York, October 1993, lot 1031

Estimate EUR 800,-

Starting price EUR 400,-

83

A RUBY-RED ‘CARP’ SNOWFLAKE-GLASS SNUFF BOTTLE, POSSIBLY IMPERIAL, 18TH CENTURY

Bubble-suffused transparent snowflake-glass with translucent ruby-red overlay, carved and incised in high relief.

China, 1750-1790

Of elongated tear drop form, finely carved through the ruby-red glass to the bubble-suffused clear ground with a single large carp rising up from curling ocean waves and spray surrounding the oval foot towards the neck of the bottle. The fish depicted with its typical, elongated barbel.

The bold conception of this overlay glass bottle is impressive and is a variation on the design of the ‘Carp leaping through Dragon Gate’, which alludes to the attainment of rank and fulfillment of one’s ambitions, as when the carp transforms into the dragon according to legend.

Shape: Bulbous tear drop form

Hollowing: Standard

Mouth, neck and lip: Spraying elongated neck with flat top and very large mouth, typical for imperial bottles from this period

Base: Oval, spiral form base, carved from ocean waves

Design, marks, school: Attributed to the Beijing Palace Workshops, 1750-1790

Stopper: Carnealian on a black platelet with good old spoon

Height of the bottle with stopper: 8.3 cm

Width of the mouth: 9 mm

Width of the neck: 15 mm

Weight: 43.5 grams

Condition: Good condition with two tiny polished flaws, a few open bubbles and part of one barbel replaced

Provenance: American private collection, old labels to top

Literature comparison. Compare a similar bottle in the Marian Meyer Collection with the same type of elongated glass snuff bottle with a red overlay fish wrapped around the foot, with the only difference being that this one sports a pavilion from its mouth on one side. Illustrated in Mali, Chinese Snuff Bottles II, London, 1989, no. 44. See also another bottle of similar shape and decoration but on clear ground from the Eric Young Collection sold in Sotheby’s Hong Kong rooms, 28th October 1993, lot 1031.

Auction result comparison. FINE CHINESE CERAMICS & WORKS OF ART. Sotheby’s, 31 MARCH - 01 APRIL, 2005, NEW YORK, lot 359. (For a similar bottle)

18th century Imperial ruby-red overlay glass bottle, possibly for the imperial court.

Condition: Generally good, with some old and natural flaws.

Provenance: Private collection, from Prima Hong Kong Palace Workshops.

Weight: 74.7 grams

Condition: Excellent condition with natural old wear and some small chips.

Literature: Illustrated Young Collection, Hong Kong, 28th October 1993, lot 1031.

Estimate EUR 600,-

Starting price EUR 300,-
84
A DOUBLE-OVERLAY WHITE GLASS 'BRONZE CENSERS' SNUFF BOTTLE, YANGZHOU SCHOOL
Deeply carved transparent emerald-green and opaque dark-brown overlay on opaque white ground, with neatly incised detail work.
China, Qing Dynasty, 19th Century
Unusual depiction of seven different bronze incense burners on both main sides. Two smaller censers are shown on the narrow sides. This is one of the few designs featuring a grouping of traditional bronze censers to be found among the multiple-overlay output of the ‘Yangzhou’. Stylistically, the vessels are distinctive and show various archaistic designs popular during the Qing period. Overall an interesting example of the rare double-overlay style of the school, with a dynamic color combination, served to high standards.
Shape: flattened rectangular
Hollowing: Standard
Mouth, neck and lip: Sprawling neck, flat top and wide mouth
Base: Oval base with raised green overlay foot rim
Design, marks, school: Yangzhou school
Stopper: Camellia on a black plateau, good spoon
Height of the bottle with stopper: 7.2 cm.
Width of the mouth: 7 mm.
Width of the neck: 14 mm.
Weight: 35.6 grams
Condition: Perfect condition
Provenance: Hungarian private collection
Auction result comparison: SNUFF BOTTLES FROM THE MARY & GEORGE BLOCH COLLECTION. PART VI. Sotheby’s, 26 MAY 2014, HONG KONG, lot 1027. (For another double overlay Yangzhou bottle from the 19th century)

 Estimate EUR 400,-
Starting price EUR 200,-

85
A GOLDEN-BROWN OVERLAY YELLOW GLASS 'CHILONG' SNUFF BOTTLE, QING DYNASTY
Of transparent golden-brown and semi-transparent yellow glass, the former with a few scattered air bubbles, the latter suffused with them.
China, late 18th to earlier 19th century
Carved as a single overlay with a chilong on each main side, one with a long, sinuous section from its tail held in its mouth. The medley of various tones of yellow on glasswork was apparently developed during the Qianlong period, probably in the middle or second half of the reign. Among them, the most common tonal combination was a range of translucent yellow tones over a transparent ground that varies from a distinct golden yellow to the toffee brown as seen on the present example. Its visual similarity with some topaz, which is sometimes called huangyu ('yellow jade') in Chinese, suggests that it could have been inspired by the translucent gemstone.
Shape: Bulbous oval shape
Hollowing: Standard
Mouth, neck and lip: Short neck with very wide opening
Base: Raised oval base in yellow overlay
Stopper: Pink tourmaline on yellow plateau with good old spoon
Height of the bottle with stopper: 6.5 cm.
Width of the mouth: 2 mm.
Width of the neck: 11 mm.
Weight: 26.1 grams
Condition: Absolutely perfect. Some open air bubbles.
Provenance: Hungarian private collection
Auction result comparison: SNUFF BOTTLES FROM THE MARY AND GEORGE BLOCH COLLECTION. PART VI. Sotheby’s, 27 MAY 2013, HONG KONG, lot 263. (For a related bottle)

 Estimate EUR 400,-
Starting price EUR 200,-
A RARE ENAMELED ‘LOTUS POND’ BLUE GLASS SNUFF BOTTLE, 18TH CENTURY
Faceted sapphire-blue glass painted in green and white enamels. China, 18th century
The transparent dark blue glass bottle, of compressed rounded shape, is enamelled on one side with blossoming lotus plants, the leaves having naturalistically detailed reverse strokes. Remnants of enameling of what may once have been another lotus scene. Bottles from this group of enamelled sapphire-blue glass are rare. There are two possibilities regarding the enameling: either the glass ground was originally intended to be enamelled, or the glass bottle, which in both cases was probably produced in the Paulowna workshops, was originally intended to stand alone, but was later enamelled by the glass-sauce group of painters (although the present bottle is unmarked, likely because the mark was worn off). Shape: Compressed rounded form. Hollowing: Standard. Mouth, neck and lip: Sprawling short neck, convex top and large mouth. Base: Flat rectangular. Design, marks: Imperial glass workshops Beijing, possibly later enamelled by the glass-sauce group of painters, the mark likely worn off over time. Stopper: Tournmaline cabochon on a white platelet, good opaque. Height: of the bottle with stopper: 6 cm. Width of the mouth: 7 mm.

A REALGAR-SPASHLED DOUBLE-GOURED GLASS BOTTLE, 18TH-19TH CENTURY
Transparent brown glass bottle with scattered realgar inclusions. Some air bubbles. Intense colors. China, 18th – early 19th century
The bottle is of elongated, elongated oval form and of a peacock tone accented with brilliant splashes of orange and realgar. ‘Realgar’ glass is assumed to have been developed at the imperial glassworks during the Kangxi period (1662-1722), when production was under the direction of Kilan Shumt and his fellow Jesuits, who set up the glassworks for the Emperor in 1696. Plain realgar glass snuff bottles were made in large numbers throughout the 18th century and a large proportion of them were apparently produced at the court to be distributed as gifts. By the mid-Qing period, carved realgar began to take fashion among the glassworks and many fine examples were produced with this style of decoration.
Literature comparison: Mioz, Graham, Tang, in A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 5, Part 1, Glass, Hong Kong, 2002, pp. 138-9, no. 703, refer to a set of ten ‘realgar’ glass cups in Denmark that were purchased in Guangzhou and brought back to Europe aboard the Konregins Christian in 1732 (for an illustration of the cups see Ethnicorphic Objects: In The Royal Danish Kunstkammer 1650-1800, Nationalmuseum, p. 218, nos. Ebc 71-82).

Estimate EUR 500. Starting price EUR 250.
A VERY RARE RED HAIR CRYSTAL SNUFF BOTTLE, POSSIBLY IMPERIAL, 1760-1850

Transparent rock crystal with red ruby needles. Good surface finish. China, 1760-1850.

The flattened rectangular body subtly maintaining its shape up to the rounded shoulders surmounted by a thick neck and flat top, the well and symmetrically hollowed bottle with very fine red and pink ruby needles intersecting throughout. The shoulders with carved lion ring masks in high relief. These different varieties of so-called ‘red-crystal’ were used in China during the Qing Dynasty. The most common had inclusions of black, tourmaline crystals in a crystal matrix, but much rarer are those with red (or activable green) needle-like crystals.

Shape: Rounded and flattened rectangular Hollowing: Good, symmetrical to form
Mouth, neck and lip: Short cylindrical neck with flat top and small mouth
Base: Oval with raised foot rim
Design, marks, school: Possibly imperial, see literature and auction results
Comparison: Stopper: Quartz on a black platelet with old sponge
Height of the bottle with stopper: 6.5 cm. Width of the mouth: 6 mm.

A CARVED ‘QIAO SISTERS’ AQUAMARINE SNUFF BOTTLE, QING DYNASTY

The transparent stone of even aquamarine color, carved and incised in relief, good surface finish China, 1800-1850

The bottle carved in low relief with a scene of ‘The Two Qiao Sisters’, one riding on a horse and carrying a large banner, the other walking beside, all below a band of clouds. The scene continues to the reverse with a deer walking below a greatly pine tree. While the finest gemstones of aquamarine are of flawless blue color, pieces large enough to be fashioned into a snuff bottle are never flawless. As seen here, the material is permeated with natural flaws, which reflect the light and add a complementary shimmering effect to the material.

Shape: Flattened spade shape Hollowing: Good, symmetrical to the outside shape
Mouth, neck and lip: Short cylindrical neck with very small mouth, typical for the master of the rocks
Base: Rectangular base with rounded edges and raised foot rim
Design, marks, school: Master of the rocks school
Stopper: Good tourmaline stopper on a black platelet, fine old sponge
Height of the bottle with stopper: 7 cm.

A CARVED TRANSLUCENT AMETHYST SNUFF BOTTLE, 1750-1850

Very rare, almost flawless amethyst of pale purple color, with a smooth surface polish. China, 1750-1850

Of rounded rectangular form with flat top and recessed oval foot surrounded by a foot rim, the narrow sides slightly curved with mask-and-mandarin handles, the translucent stone of pale purple color suffused with vapor-like inclusions.

Crystalline quartz, whether colorless or of this amethyst variety, is sometimes found with a delicate network of markings resembling cracked ice or sea-spray. These appear here and are found on other bottles of the same group. The Chinese, with their passion for natural materials would have seen these “flaws” as inspiration for design and once filled with snuff, the inclusions would become more distinct, creating an abstract work of art.

Shape: Rounded rectangular Hollowing: Excellent, in perfect symmetry with the outer shape
Mouth, neck and lip: Tapered cylindrical neck with flat top
Base: Oval foot surrounded by a flat, broad foot rim
Stopper: White jadeite with splashes of emerald green, oval
Height of the bottle with stopper: 7.3 cm.
Width of the mouth: 7 mm.
Width of the neck: 19 mm.
Weight: 63.5 grams
Condition: Good condition, neck and lip with some microscopic nibbling and one tiny chip
Provenance: American private collection

Literature comparison: See a slightly larger, but otherwise very similar bottle, Moss, Graham, Tsang, The Art of the Chinese Snuff Bottle. The J & L Collection, no. 102.

Auction result comparison: The Merem Collection Important Chinese Snuff Bottles. Christie’s, New York, 19 September 2007, lot 678. (for another very similar bottle)

Estimate EUR 500,-
Starting price EUR 250,-

91
92 A TURQUOISE MATRIX 'PEA-POD' SNUFF BOTTLE, QING DYNASTY
Turquoise matrix with characteristic black veining and good yellowish patina.
China, 19th century
Reasonably well hollowed and carved in the form of two pea- or bean-pods growing from a severed branch with leaves and tendrils and two flying bats as symbols of luck in high relief.
Shape: Natural
Hollowing: Good
Mouth, neck and lip: Sufficient to depiction
Base: None
Stopper: Jadeite carved in the shape of a tendril
Height of the bottle with stopper: 6.2 cm
Width of the mouth: 6 mm
Weight: 124.6 grams
Condition: Excellent condition with one tiny chip and a few microscopic nubbles.
Provenance: Hungarian private collection
Literature comparison: A bamboo bean-pod snuff bottle in the National Palace Museum is dated by the museum to the 1780 – 1911 range.
Auction result comparison: FINE CHINESE ART. Bonhams, 25 May 2011, HONG KONG, lot 79 (for a related pea-pod bottle)

Estimate EUR 300,-
Starting price EUR 150,-

93 A TURQUOISE 'CARP' SNUFF BOTTLE, REPUBLIC PERIOD
Turquoise of even color and almost pure quality with only a few tiny black inclusions. Good slightly yellowish patina.
China, early 20th century
Delicately carved to depict a carp emerging from a wavy pattern which also forms the stand of this bottle. Neatly incised detail work.
Shape: Natural
Hollowing: Fair
Mouth, neck and lip: Flat top with small mouth
Base: Sufficient to depiction
Stopper: Coral carved in the shape of a branch
Height of the bottle with stopper: 6 cm
Width of the mouth: 4 mm
Weight: 29 grams
Condition: Excellent, with one tiny chip to one of the carp's fins
Provenance: Hungarian private collection

Estimate EUR 300,-
Starting price EUR 150,-
94  
A CARVED ‘BOYS AND BUFFALO’ LAPIS LAZULI SNUFF BOTTLE, 
QING DYNASTY  
The stone of intense blue color with a cloud of light aquamarine blue and 
small speckles of gold and silver. 
China, 19th century  
Neatly incised and skillfully carved in light relief to depict two boys, one 
holding a whip, and a water buffalo under a pine and w utang tree, both 
emerging from craggy layered rocks. The bark of the pine tree and the 
clothes of the boys rendered in full detail.  
Shape: Bulbous ovoid 
Hollowing: Good 
Mouth, neck and lip: Sprawling short neck, slanted lip and very small 
mouth. 
Base: Round flat base with tiny raised foot rim 
Design, marks, school: Official mark. 
Height of the bottle with stopper: 6.1 cm. 
Width of the mouth: 4 mm. 
Width of the neck: 16 mm. 
Weight: 68.3 grams. 
Condition: Perfect. 
Provenance: Hungarian private collection  

Estimate EUR 400,-  
Starting price EUR 200,-

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95  
A SMALL EMBELLISHED ‘POMEGRANATE’ CORAL SNUFF BOTTLE, 
19TH CENTURY  
Coral with neatly incised inlays made from turquoise, amber and lapis lazuli. 
The bottle: China, 19th century, possibly even a bit earlier  
The embellishment: Japan, late 19th – early 20th century  
Of peach form with flat top and recessed foot surrounded by an oval foot 
rim, the embellishments carved in crisp relief with a pomegranate on a 
stem with two slender leaves growing from an ornamental rock. 
Coral is a symbol of longevity, due to its resemblance to a tree that seems 
to last forever. It was also a symbol of the first rank as civil officers of 
the first rank wore coral buttons on their hats. Coral was highly valued 
at Court and was considered to be the third most valuable gem. In the 
catalogue of the Exhibition of Qing Dynasty Costume Accessories, page 
31, the order of value is given as pearl, ruby, coral, sapphire, lapis lazuli, 
quartz, shell etc. Coral was also the material used for the Emperor’s Court 
neclace when worshipp ing at the Altar of the Sun, matched by a coral 
bell. Coral snuff bottles were produced for the Court throughout the early 
to mid-Qing period, and apart from the Palace workshops, we are told 
in Masterpieces of Snuff Bottles in the Palace Museum, page 29, that the 
records reveal that snuff bottles made of gems and gemstones (which 
included coral) were mostly produced at Imperial lapidary workshops in 
Suzhou and Yangzhou by order of the Emperor. 
The rarity of genuine early and mid-Qing coral snuff bottles is presumably 
due to the fact that only the occasional branch was large enough to make 
even a small snuff bottle. Several of the earliest known coral bottles were 
made in segments joined together, or when made from sawn material 
(which was all that was available), requiring either patches of coral inlaid 
to fill flaws, or wax inlays.  
Shape: Pear 
Hollowing: Good 
Mouth, neck and lip: Flat top with tiny mouth. 
Base: Doul with raised foot rim. 
Stopper: Green nephrite. 
Height of the bottle with stopper: 4.6 cm. 
Width of the mouth: 4 mm. 
Width of the neck: 12 mm. 
Weight: 24.3 grams. 
Condition: Excellent. Reminders of old glue near the inlays. 
Provenance: Hungarian private collection  

Estimate EUR 400,-  
Starting price EUR 200,-
96  A 'FLOATER' SILHOUETTE AGATE SNUFF BOTTLE, OFFICIAL SCHOOL, 1780-1880
Agate, the colors varying from blackish-white to honey, amber and dark-brown. Smooth surface polish.
China, 1780-1880

A nice example from this group of earlier agates, with inclusions that leave a lot of keyway for the interpretation-game, which was so popular among court officials and collectors of the 18th and 19th century. The hollowing is so perfect that the bottle, although made of stone, is floating in the water!
Shape: Globular.
Hollowing: Outstanding!
Mouth, neck and lip: Short sprawling neck with convex top and slanted lip.
Base: Oval base with raised, broad foot rim.
Stopper: Good aventurine stopper with black platelet and fine spoon.
Height of the bottle with stopper: 7 cm.
Width of the mouth: 7 mm.
Weight: 71 grams.
Condition: One microscopic nick to foot, likely natural. Otherwise perfect condition.
Provenance: United Kingdom private collection.
Auction result comparison: Fine Chinese Ceramics and Works of Art, Christie’s, New York, 16 - 17 September 2010, lot 1189 (for a related bottle)

Estimate EUR 400,-
Starting price EUR 200,-

97  AN AGATE ‘DOUBLE-GOURD’ SNUFF BOTTLE, QING DYNASTY
Partly banded agate of even honey-yellow with hues of amber and dark-brown. Excellent surface polish.
China, 1780-1880

The gourd is popular as a charm to ward off evil spirits and diseases, because its first character (hulu) has the same pronunciation as the word to “protect” or “guard” (hu) and also the word for “blessing” (hu). Shape: Double-gourd.
Hollowing: Good.
Mouth, neck and lip: Elongated neck with convex top. Small mouth.
Base: Convex oval base with flat foot rim.
Stopper: Quartz stopper on black platelet with good spoon.
Height of the bottle with stopper: 6.4 cm.
Width of the mouth: 5 mm.
Width of the neck: 12 mm.
Weight: 39.5 grams.
Condition: Excellent. Some reminders of old snuff inside.

Estimate EUR 200,-
Starting price EUR 100,-

98  A ‘MACARONI’ AGATE SNUFF BOTTLE, QING DYNASTY
Agate of pale brown color with scattered opaque white tubular striations and crystalline patterns. Good surface polish.
China, 1780-1880

A good representative from this group, well carved and polished, of surprisingly balanced form. Shape: Flattened heart from.
Hollowing: Excellent.
Mouth, neck and lip: Elongated cylindrical neck, slanted lip, convex top and small mouth.
Base: Flat oval base.
Design, marks, school: Official school.
Stopper: Jadeite with speckles of emerald-green, original metal mounting and spoon.
Height of the bottle with stopper: 6.3 cm.
Width of the mouth: 6 mm.
Width of the neck: 10 mm.
Weight: 90 grams.
Condition: Excellent.

Auction result comparison: Fine Chinese Ceramics and Works of Art, Christie’s, New York, 16 - 17 September 2010, lot 1175. (for a related bottle)

Estimate EUR 200,-
Starting price EUR 100,-

99  A LARGE PUDDINGSTONE SNUFF BOTTLE, 1740-1850
The grey bottle exhibits an attractive composition of medium-sized pebbles in colors of grey, orange and cream.
China, 1740-1850

The sides of the bottle are carved with impressive and dominant mask and ring handles. Puddingstone is the general term for a conglomerate of sedimentary flint pebbles in a matrix of chert - both part of the quartz family. Bottles carved from this striking material come in a wide variety of colors, textures, sizes and shapes. The stone’s appearance is not dissimilar to plum pudding, from which it derives its name. The variation in size of the pebbles sets up an attractive counterpoint to the beige matrix and the combination of shapes and sizes creates a strong design that complements the simple and tactile form.
Shape: Bulbous globular form.
Hollowing: Good to excellent.
Mouth, neck and lip: Spiralising short neck with slanted lip, flat top and large mouth.
Base: Oval with raised foot rim
Stopper: Old Beijing school shoulder agate.
Height of the bottle with stopper: 7.6 cm.

Estimate EUR 600,-
Starting price EUR 300,-
A BURLWOOD SNUFF BOTTLE, QING DYNASTY
Wood burL possibly huamu, birch burL with good patina and expressive grain, China, 19th century.

During the mid-to-late Qing dynasty, burlwood snuff bottles seemed to have become popular as relatively inexpensive bottles for the growing private market as the habit of taking snuff spread throughout the empire. This example is related to that group of bottles by its material, but the shape is a rare one for a wooden bottle and was presumably inspired by the spade-shaped jade bottles as popular during the second half of the Qing dynasty.

It is often difficult to identify the species of tree from which a burL has been taken, particularly in cut and polished examples, but this has the appearance of birch burL (huamu). Birch grows in Manchuria, homeland of the Qing rulers. BurL wood was used frequently in China and was also used for making the typical shallow two boxes used in Tibet and Mongolia.

The material would have been available to the Chinese throughout the Qing dynasty; and it is difficult to date many surviving examples because they lack decoration, dates, or inscriptions. The majority of burL wood snuff bottles were probably made from the mid-Qing dynasty onwards, and mainly for a non-imperial market. A bottle such as this, however, could date from mid-Qing and have courtly connections. For that period, we cannot rule out an Imperial product simply because of its common material.

Shape: Spade
Handle: Excellent

Mouth, neck and lip: Short sparrowing neck with flared top and small mouth.
Base: Tapered foot rim and flat oval base.
Stopper: Matching stopper and spoon handle for a cord, see Au Hang 1993, no. 238, where no. 239 is another, of the more typical late-Qing type having prominent mask handles and a matching stopper. For two other burL wood snuff bottles, see Gong and Zhao, nos. 429 and 430.

Auction result comparison: SNUFF BOTTLES FROM THE MARY AND GEORGE BLOCH COLLECTION: PART VI, Sotheby’s, 27 MAY 2013, HONG KONG, lot 153. For a dated example: SNUFF BOTTLES FROM THE MARY AND GEORGE BLOCH COLLECTION Part III, Bonhams, 27 May 2012, HONG KONG, lot 92 (for a similar example, but lacking the matching stopper).

Provenance: United Kingdom private collection.

Estimate EUR 300,-
Starting price EUR 150,-

A DUAN INKSTONE ‘DRAGON’ SNUFF BOTTLE, 1760-1820, POSSIBLY IMPERIAL

The duan stone of pure quality and with a good patina, smooth surface polish and neatly carved and inlaid decor in light relief China, 1760-1820.

Of flattened globular shape with tall neck, carved in low relief to the main side with a coiling dragon in a medallion amidst cloud scrolls, the narrow sides with horn-mask flared-rim handles, the backside left plain. The shape and the distinctive mask and ring handles, as well as the subject and style, identify it as one of a small group of bottles in this workshop which presumably all come from the same workshop. In fact, although this is a small group, it contains the majority of snuff bottles of DuAn work, which was not often used outside of the production of inkstones. They are characterized by low-relief designs of distinctive dragons, the distinguishing features of which are bulky haunches and short, multiple-spined tails, set amidst clouds; or by kui dragons, often in the form of the character lang (‘dragon’).

Shape: Flattened globular
Handle: Excellent
Mouth, neck and lip: Elongated sparrowing neck with convex top.
Base: Oval base with raised foot rim.
Design, marks, school: ATTRIBUTED TO GUANGDONG PROVINCE AND PROBABLY FROM A WORKSHOP IN GUANGZHOu.

Height of the bottle: 5.7 cm.
Width of the mouth: 6 mm.
Width of the neck: 15 mm.
Weight: 44.5 grams.
Condition: Excellent with only one tiny nick to lip and some microscopic nubbies to the mask handles.

Provenance: United Kingdom private collection.


Auction result comparison: Fine Chinese Snuff Bottles from the Holden Collection, Christies, New York, 21 March 2000, lot 178. For a related bottle)

The major source of the product s materi: Excellent

Estimate EUR 500,-
Starting price EUR 250,-
104 A DONG SON CULTURE SPEAR HEAD
Bronze with extensive natural patina and encrustation; comes with modern metal stand
Dong Son Culture (700 BC – 500 BC), Northern Vietnam / South China
This massive ancient bronze spear head originates from the Dong Son culture, a bronze age culture that existed in ancient Vietnam and South China. The weapon has a cylindrical NS two reticulated openings at the lower end of the head and a slender spiked head with a central ridge.
The Dong Son bronze industry started around 700-500 BC. At that time the main produce were bronze axes, spearheads and knives. This was followed by daggers, swords, drums, and slits from 500-0 BC. Finally, Chinese seals, coins, mirrors and halberds appeared in the first century AD.
Shape: Spearhead with NS
Dimensions: 39 cm (length), 9.2 cm (maximum width)
Weight: 287 grams
Condition: Good, age-related condition with natural patina, minor material loss to handle.
Provenance: Collection of an American gentleman
Estimate EUR 300,-
Starting price EUR 150,-

105 A DONG SON CULTURE RITUAL BRONZE BLADE
Bronze with extensive natural patina and encrustation; comes with modern metal stand
Dong Son Culture (700 BC – 500 BC), Northern Vietnam / South China
This ritual bronze blade originates from the Dong Son culture, a bronze age culture that existed in ancient Vietnam and South China. The blade is of trapezoid shape with reticulated areas at the NS.
The Dong Son bronze industry started around 700-500 BC. At that time the main produce were bronze axes, spearheads and knives. This was followed by daggers, swords, drums, and slits from 500-0 BC. Finally, Chinese seals, coins, mirrors and halberds appeared in the first century AD.
Shape: Blade with NS
Dimensions: 29 cm (length), 9.5 cm (maximum width)
Weight: 213 grams
Condition: Good, age-related condition with natural patina, minor material loss to margins.
Provenance: Collection of an American gentleman
Estimate EUR 300,-
Starting price EUR 150,-
107

OVER-LIFESIZE HEAD OF A TIANNWANG GUARDIAN GOD, YUAN –

EARLY MING DYNASTY

Massive cast iron with remains of gold lacquer, good natural patina

China, Yuan – Early Ming Dynasty

This head, very unusual in the power of its expression, is that of a

Tianwang. These are the temple guardians who were originally demon

kings that converted to Buddhism and were made guardians of holy sites.

As this head alone makes impressively clear, their appearance is powerful

and extremely athletic. The precise depiction of the facial expression in

its complete concentration on the greatest possible vigour is of great

artistic quality and has been reproduced with a rare degree of intensity.

These Tianwang, literally “Heavenly Kings”, are a quartet referred to as

the Sida Tianwang (the Four Great Heavenly Kings), as well as

the “Diamond Kings”, the Anganya, 凌雲, literally “precious and hard”.

This means that while they themselves can wound others, they cannot

be wounded. The Tianwang have bodies and heads “as strong as steel”,

something which the present head makes convincingly clear. Because

it lacks attributes it cannot be identified by name. While they are less

directly honored – compared to the Buddha, the bodhisattvas, deities – they

are still salutary figures, portrayed in Chinese mythology as guardians

located on the four corners of Mount Meru, the center of the cosmos,

where all four have their palaces.

This head has a tall shock of hair which emerges like a waterfall and

is held together by a prominent piece in shape of a mythical beast

with a u-shaped back. The interplay between the expressive shapes of

the screening, open mouth, the dynamically arched eyebrows (with

small volcanoes in the region around the nose’s bridge) and the umas

dramatically executed.

Shape: Sculptural

Weight: 35 kilograms

Dimensions: Height 56 cm

Condition: While certain signs of its old age are, of course, present,

this head’s very complete preservation is impressive. One major dent to

the backside. Minor chipping here and there, wear, some hardly visible

surface scratches.

Provenance: United Kingdom private collection

Literature comparison: Comparable examples can be found in “Complete

Works of Sculptures in Longmen Grottoes”, Beijing 2002, B. 28 to 30; in

“Ancient Chinese Buddhist Sculptures”, Tokyo 1988, no. 9; or in “Chinese


Sotheby’s, Contemporary Literatii: Curiosity. 05 APR 2015, HONG

KONG, lot 2843 (for another, yet smaller RARE LIMESTONE HEAD OF

A GUARDIAN, TANG DYNASTY). Compare also with a related head of the

guardian Dvarapala, Yuan dynasty, in the British Museum (acc. no.1960.0729.1).

Auction result comparison: Sotheby’s, IMPORTANT CHINESE ART, 15

March 2017, lot 547 (for a cast-iron head of a Guanyin, dating to the same

period)

Estimate EUR 3,000 –

Starting price EUR 1,500. –
110
A VERY LARGE AND IMPRESSIVE ARCHAISTIC BRONZE PEAR-SHAPED VASE, GU
Massively cast bronze with decor in deep and high relief, moveable bronze rings suspended on two looped handles, rich and dark patina
China, Ming dynasty
Rising from a splayed foot to a globular lower body and a gently splayed, tall, wide mouth above the dramatic tactual mythical beast-and-loop handles at the shoulders, the pear-shaped vessel cast with multiple layers of decoration, including taotie and leuven-filled lappet medallions at the lower body, two central bands of abstract bronze motifs, taotie bands, and bird motifs on leuven ground. The leuven still remarkably crisp!
The Song Dynasty saw a revival in the appreciation of the austere shapes and decorative motifs of ritual vessels of the Shang and Zhou periods. From the Song Dynasty onwards, bronze and ceramic vessels inspired by archaic bronzes but sometimes enriched with contemporary decorative elements, were produced for ritual and domestic use alike. Several vases comparable in shape and decoration to the present lot are illustrated by R. Kerr, Later Chinese Bronzes, London, 1990, plates 31-38, where mostly dated to the Song or Yuan Dynasties. In the same volume, however, Kerr remarks that the decorative bands on bronze vessels would be applied separately to a core unit before casting, thus belonging to a repertory of standard patterns that could also be reproduced on later artefacts, such as the present lot.

Shape: Gu
Weight: 10 kilograms
Dimensions: Height 61.5 cm
Condition: Superb condition with minor traces of wear and use as expected on a bronze of this age, two repairs to base and neck, the base refitted, overall still in good condition with spectacular appearance
Provenance: German diplomats private collection, acquired in China prior to 1970

Auction result comparison: ASIAN ART, Bonham’s, London, 3 Nov 2014, lot 252 (for a similar hu).

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

111
AN ARCHAISTIC BRONZE VASE, GU, YUAN DYNASTY
Massively cast bronze with decor in crisp relief, the surface patinated to a warm variegated brown tone
China, 13th-14th century
Of archaistic gu form, the square body robustly cast with a short, tapered central section, widely flaring to a trumpet mouth, all supported on a splayed foot. The upper section bordered with four archaic cicada blades, below a key fret band, with a set of three massive flanges to each corner. The central section decorated with archaistic reliefs against a leuven ground and set with a pair of flanges on each corner. The foot cast in relief with two pairs of stylised, confronting ku dragons against a leuven ground, interrupted by another trio of raised flanges.

Shape: Gu
Weight: 2.366 grams
Dimensions: Height 30.5 cm
Condition: Superb condition with only minor traces of wear
Provenance: South German private collection, in the family since the 1950s

Auction result comparison: LATE CHINESE BRONZES FROM THE COLLECTION OF ULRICH HAUßMANN, Sotheby’s, 08 October 2014, HONG KONG, lot 315 (for a related bronze from the same period)

Estimate EUR 300,-
Starting price EUR 150,-

112
AN ARCHAISTIC BRONZE VASE, HU, QING DYNASTY
Massively cast, with gilded areas, good patina
China, 18th-19th century
The hu shaped bronze vase with a central band of raised taotie on leuven ground, interrupted by two vertical flanges, above which are two rings suspended by handles with further taotie masks on top. All below a band of confronted archaistic pairs of phoenixes on a leuven ground, and above a border with six archaic cicada blades.

Shape: Hu
Weight: 3.1 kilograms
Dimensions: Height 29 cm
Condition: The base is restored. Otherwise good condition with minor wear and traces of use
Provenance: The Eckhart Muthesius private collection, Berlin, 1904-1989

Auction result comparison: CHINESE ART, Sotheby’s, 10 NOVEMBER 2017, LONDON, lot 378 (for a related hu).

Estimate EUR 300,-
Starting price EUR 150,-
112
A LARGE ARCHAISTIC BRONZE CENSER, QING DYNASTY, 18th-19th century
Cast and incised bronze with natural dark patina.
The cloud-shaped, lobed body rises from four finely chiselled feet to a wasted and flaring rim, flanked by a pair of archaic handles with incised detail work, the body cast with a raised spiral band, above an archaic pendant lappets band on a leonine ground.
Shape: Cloud-shaped
Weight: 2310 grams
Dimensions: Length 39.5 cm
Condition: Excellent with minor wear. Good, old patina. The inside with some verdigris
Provenance: American private collection

Auction result comparison: CHINESE ART. Sotheby’s, 10 NOVEMBER 2017, LONDON, lot 378. (For an archaic bronze vase with comparable pendant lappets band decor, dated to Qing Dynasty, 18th-19th century). CHINESE CERAMICS & WORKS OF ART. Sotheby’s, 11 SEPTEMBER 2012, New York, lot 185. (For an archaic bronze tripod censer with comparable pendant lappets band decor, dated to the 17th-18th century).

Estimate EUR 300,-
Starting price EUR 150,-

113
A LARGE ARCHAISTIC BRONZE CENSER, QING DYNASTY, 18th-19th century
Cast and incised bronze with a good, ancient patina.
Each cast as a recumbent Buddhist lion with its head raised, rivetingly staring at the beholder. Their facial features, mane, backbone and bushy tail are all well detailed. (2)
Shape: Sculptural scroll weights
Weight: 410 grams together
Dimensions: Length 7.2 cm each
Condition: Both in good condition with natural traces of use and wear, as expected on a bronze of this age
Provenance: American private collection

Auction result comparison: CHINESE CERAMICS & WORKS OF ART. Christie’s, London, 8 November 2015, lot 1434. (For a single Buddhist scroll weight of the same period and similar size).

Estimate EUR 300,-
Starting price EUR 150,-

114
A PAIR OF BRONZE ‘BUDDHIST LION’ SCROLL WEIGHTS, MING DYNASTY
Each cast as a recumbent Buddhist lion made of bronze with natural dark patina. Weighing 1089 grams (lion) and 71 grams (brocade ball).
Condition: Good condition with only minor wear. The undersides of the paws show remnants of old mountings. The original screw attaching the brocade ball to the lion is lost.
Provenance: Property from the Wunsch collection, Mannheim, Germany, assembled in China prior to 1905, and thence by descent

Auction result comparison: FINE CHINESE ART. Bonhams, 17 May 2018, LONDON, lot 211. (For another 17th-century gilt-bronze buddhist lion, but much smaller). CHINESE ART. Bonhams, 17 May 2018, LONDON, lot 211. (for another 17th-century gilt-bronze buddhist lion, but much smaller)

Estimate EUR 400,-
Starting price EUR 200,-
A VERY LARGE AND IMPORTANT ZANABAZAR 18TH CENTURY GILT BRONZE FIGURE OF BUDDHA

Fine-gilt bronze, remains of original cold paint
Mongol, Zanabazar School, early 18th century

Buddha is seated in dhyanasana on an elevated double-lotus base that is adorned with bead borders as well as two neatly chased hems with floral decoration. His right hand is shown in bhumisparshamudra and the left holding a bowl in his lap. Buddha is clad in a closely-fitting samghati with a floral and curlicue border, the folds elegantly draped over the shoulder and turning below the ankles. The face shows heavy-lidded fish-shaped eyes and is centered by a raised um, the hair in very fine tight curls over the prominent ushnisha and topped with a knob. The underside is sealed with a copper inset with a gilt double-vajra symbol.

The imperial art school founded by Zanabazar (1635-1723), religious leader, artist, and master craftsmen, produced some of the finest bronzes in the history of Mongolian art. Characterized by richly gilt surfaces overall, finely modeled and smoothly sloping contours with embellishments limited to borders, full figures standing or seated on an elevated double-lotus base, the un-gilt base sealed with a gilt double-vajra, and a minimalist aesthetic that endorses the figures with a sense of stability. Zanabazar bronze sculptures exhibit a cohesive style testament to the vision of the great leader. Subjects span the full Buddhist pantheon.

Shape: Figural
Dimensions: 29.5 cm (height), 21.5 cm (width), 13 cm (depth)
Weight: 6.9 kilograms
Condition: Good and original condition with smooth patina, abrasions to gliding
Provenance: Private collection, acquired in San Francisco, USA, in the 1990s. Thence private collection, Austria, acquired at Christie’s London.


Auction result comparison: Christie’s, Indian and Southeast Asian Art, 19 March 2013, New York, lot 219. (for a near identical Zanabazar Buddha sculpture of comparable size)

Estimate EUR 12,000,-,
Starting price EUR 4,000,-
A CAST AND REPOUSSÉ GILT-BRONZE FIGURE OF SYAMATARA, DOLLORON, QING DYNASTY, 18TH CENTURY

Cast bronze statue with massive fine-gilding and nearly incised detail work. Several parts such as the bands, earrings, lotus flower holders executed in copper repoussé. Remainder of old pigments. Inlaid turquoise and coral pearls. The base with old, most likely original gilding. Qian Dynasty, 18th century.

This beautiful sculpture depicts the young goddess Spermata, who is venerated as a liberator, able to free devotees from the chains of birth and rebirth and all the suffering that ensues. In myth, she emerged from the tears of Avalokiteshvara as he wept for the suffering of all sentient beings. It is a testament to her supreme compassion and agency. As such, she is depicted with her right leg outstretched, readily to respond to one’s suffering, and her right hand in the gesture of charity. The figure sits in dhyanasana on a double-lotus base with both hands held in vitarkamudra. Clay is flowing dhooṭi with hemi nearly incised with a foliate pattern and adorned with various jewels. The face shows a serene expression and the hair is pulled into a tall chignon. The exquisitely worked, separate lotus stems, bands and earrings are hallmarks of the finest works from Dolonor in Inner Mongolia, which catered to the rapid expansion of Tibetan Buddhist temples along the border regions of the Qing empire, particularly under the Qianlong emperor (1735-1796). However, there is flare and curiosity about the present sculpture that may indicate it even slightly predates his reign.

Shape: Statue
Dimensions: Height 21.5 cm
Condition: Good original condition. Some inlaid coral and turquoise pearls as well as parts of the left band and the lotus flowers missing.
Provenance: Hungarian private collection. Old collector label with description on the bottom.

Literature comparison: The treatment of common stylistic features, such as the large pendant earrings, long chain necklaces, and the broad, smooth lotus petals around the base, compare favorably with a Marziphan in the Rieburger Museum, and figures of Ushnishaheva and Medhyasa in the Jacques Marchais Museum of Tibetan Art, New York (see Ullman, On the Path to Enlightenment, Zürich, 1990, p.114, no.85, and Iqbal & Reynolds, Treasures of Tibetan Art, New York, 1996, pp.116 & 143, nos.51 & 68, respectively). Further examples in the Kandell Collection are published in Rhe & Thuman, A Shrine for Tibet, New York, 2010, pp.76-99, nos. 1, 14a, b & 15a-b, respectively.

Auction result comparison: Fine Chinese Ceramics and Works of Art, Christies, New York, 16 September 2011, lot 1231. (For another Qianlong cast and repoussé Spermata) IMAGES OF DEVOTION: Bonhams, 3 October 2017, HONG KONG, lot 36. (For another Drolleron Spermatala)

18世纪青銅胎鎏金臥佛像
青銅胎鎏金臥佛，臥佛前放珊瑚串珠，頭戴寶冠，身披法衣，形象逼真，臥佛空心，可安放一尊小佛像於臥佛腹中，增加佛像之神聖感。

Estimate EUR 1,005,-
Starting price EUR 500,-

A SMALL GILT-COPPER ALLOY FIGURE OF SYAMATARA, TIBET, 17TH-18TH CENTURY

Cast and chased copper alloy with massive fine-gilding and remnants of old pigments. The base originally sealed off Tibet, 17th-18th century.

Elegantly seated in laitana on a double-lotus pedestal, the hands in varada mudra and vitarka mudra, framed by two lotuses rising to the shoulders, the serene face framed by an elaborate hair and earrings, wearing a dhoṭi delicately adorned with beaded necklaces, armlets and bracelets.

The present lot demonstrates an excellent craftsmanship of the 17th century by showing a well-proportioned body with an elegantly-curved torso and a delicate execution on the jewel adorning. Tara is represented here as an elegant and slender goddess, superbly cast with long graceful fingers, finely chased details and inset turquoise and coral jewelry. Her crown supports a single strand of pearls that loops across her forehead.

The spiritual and compassionate Tara is highly revered in Tibet as a female Bodhisattva, considered as the Goddess of Universal Compassion and the manifestation of the actions of all Buddhas. There are twenty-one forms of Tara and the two most popular ones are the Green Tara, particularly under the Qianlong emperor (1735-1796). However, there is flare and curiosity about the present sculpture that may indicate it even slightly predates his reign.

Shape: Statue
Dimensions: Height 21.4 cm
Condition: Outstanding condition with some wear and traces of age as expected on a piece from this period, some of the inlaid coral and turquoise missing.
Remnants of old pigments.
Provenance: Hungarian private collection.

Literature comparison: Casey Singer & Denwood, Toward a Definition of Style, p. 74, no. 52. (For a Dalī at the Los Angeles County Museum of Art (M83.221), showing a comparable treatment of the base) lotus petals, Ulling, On the Path to Enlightenment, p. 153, p. 98. (For a comparable base of a 14th century figure of Ushnishaheva in Rieburger)

Auction result comparison: ARTS D’ASIE, Sotheby’s, 27th June 2016, PARIS, lot 132. (For a comparable copper alloy statue dated to the 14915th century, with the same size and motif)

Estimate EUR 1,500,-
Starting price EUR 750,-
117 A MING DYNASTY COPPER BRONZE FIGURE OF MAHAKALA
Copper bronze, mounted to modern wooden base 89 cm
Provenance: German private collection
Condition: Fine Provenance: German private collection Condition: Fine
Estimate EUR 500,- Starting price EUR 250,-

118 A GILT BRONZE STATUE OF THE GREEN TARA, QIANLONG
Cast and fine-gilt bronze, sealed, good patina
China, Qianlong period (1736-1795)
Elegantly seated in bhumisparsha on a double-lotus pedestal, the hands in vajra mudra and dharma mudra, flanked by two lotuses rising to the shoulders, the serene face framed by an elaborate tika and earrings, wearing a dhoti delicately adorned with beaded necklaces, armlets and bracelets. The base with original, incised copper plate sealing.
Shape: Sculptural
Weight: 138.5 grams
Dimensions: 8.6 cm (height)
Condition: Excellent with minor wear
Provenance: German private collection
Estimate EUR 400,- Starting price EUR 200,-

119 A BRONZE FIGURE OF GUANYIN HOLDING A RUYI SCEPTER, MING DYNASTY
Cast bronze with incised detail work.
Good patina
China, Ming dynasty (1368-1644)
Seated in a pose of meditation vajrasana on an oval plinth with a ruyi scepter held to the front in both hands, the brocade-patterned robe and cloak with incised flower-border, flaring out to the front and covering both shoulders, an openwork crown, ornate earrings and multi-strand necklace framing the serene visage with its downcast eyes, the hair combed to a chignon.
Shape: Sculptural
Weight: 1939 grams
Dimensions: Height 24 cm
Condition: Good condition with old wear and excellent patina, traces of use as expected on a bronze of this age, unrestored
Provenance: German private collection, assembled between 1960 and 2013
Auction result comparison: ASIAN ART, Bonhams, San Francisco, 21 June 2011, lot 8186A. (for a gift version of the same subject, Guanyin also holding a ruyi scepter, of comparable size)
Provenance: German private collection
Condition: Good condition with old wear and excellent patina, traces of use as expected on a bronze of this age, unrestored
Estimate EUR 500,- Starting price EUR 250,-
A TIBETO-CHINESE BRONZE FIGURE OF BEGTSE, QING DYNASTY
Cast bronze with finely incised and chased detail work. Fine patina.
Tibet / China, 18th – 19th century

Begtse is portrayed standing in alabhasa with a horse and samphased human underfoot, the left hand holding a human heart towards the growing mouth, the right holding a flaming sword with its handle carved in the shape of a horse’s head, clad in armor with a string of human heads worn as a tiara, the fearsome countenance with three protruding eyes, beneath flaming hair. The lotus base unsealed.

One of the eight wrathful protectors of Buddhist doctrine, Begtse is an important guardian of the Geluk order.

Shape: Sculptural
Weight: 105.5 grams
Dimensions: 7.5 cm height
Condition: Good condition with wear, traces of use and some minor dents, unsealed
Provenance: Property from an important German private collection, assembled between 1980 and 2012

Auction result comparison: ASIAN ART. Sotheby’s, 19 MARCH 2016, NEW YORK, lot 1551. (for a gilt bronze with the same subject, but larger)

Estimate EUR 300,-
Starting price EUR 150,-

A GILT-BRONZE FIGURE OF WHITE JAMBHALA RIDING ON A DRAGON, CHINA, 18TH CENTURY
Cast, sculpted and gilt bronze with finely incised and chased detail work. Remnants of old pigments. Fine patina.
China, 18th century

Shape: Sculptural
Weight: 61 grams
Dimensions: 5.5 cm height
Condition: Excellent with only minor wear
Provenance: Property from an important German private collection, assembled between 1980 and 2012

Auction result comparison: IMAGES OF ENLIGHTENMENT: DEVOTIONAL WORKS OF ART & PAINTINGS. Sotheby’s, 16 SEPTEMBER 2015, NEW YORK, lot 406. (for a gilt bronze with the same subject, but larger)

Estimate EUR 300,-
Starting price EUR 150,-

A TIBETO-CHINESE MINIATURE BRONZE OF SAMVARA AND CONSORT, QING DYNASTY
Cast bronze-alloy with incised detail work. Good patina.
Tibet / China, 19th century

The four-armed Samvara seated in vajrasana on a lotus base, holding vajra and ghanta in his hands showing the karana mudra and embracing his two-armed consort, holding kapaela and karika, both wearing elaborate jewelry and a tiara, Samvara with a finely incised dress and scap.

Shape: Sculptural
Weight: 103 grams
Dimensions: Height 7 cm
Condition: Excellent condition with some wear and traces of use, unsealed
Provenance: Property from an important German private collection, assembled between 1980 and 2012

19世纪西藏铜镀金文殊菩萨铁身
Provenance: Property from an important German private collection, assembled between 1980 and 2012

Estimate EUR 300,-
Starting price EUR 150,-
**125**

**A METAL-LINED AND TURQUOISE INSET RITUAL KAPALA SKULL CAP, 19TH CENTURY**

Bone, metal and turquoise

Tibet, 19th century

The ritual skull is framed by a metal rim and bears metal lining at the interior. At the inside center is an inset turquoise stone. Believed to house mane, turquoise is highly prized in Tibet. The semiprecious stone is often used to enhance Tibetan Buddhist images and rituals. As seen at the center of this kapala, the spider-web matrix formed by inclusions in Tibetan turquoise is unequalled by turquoise from any other part of the world.

Shape: Skull cap
Dimensions: 18.5 cm (length) 14.5 cm (width) 7.5 cm (height)
Weight: 372 grams
Condition: Very good condition with age-related signs of wear and small nicks.
Provenance: Austrian private collection

Literature comparison: Himalayan Art Resources online archive shows a near identical turquoise inset Kapala under item no. 41066.

Auction result comparison: Bonhams, INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART 17 Sep 2014, NEW YORK, lot 75 (for a near identical, silver lined, Kapala)

Estimate EUR 300,-
Starting price EUR 150,-

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**126**

**AN 18TH CENTURY BRONZE VAJRA WITH MAKARA HEADS**

Cast bronze, fine chiseling work

Tibetan-Chinese, 18th century

The handle of this 18th century Ghanta bell is cast with the head of Vairocana supporting a half, five-pronged vajra-shaped terminal. The shoulder of the bell is cast with lincas characters within lappets, below is an intricate pattern with kirtimukha, garland and vajra motif.

Inside where the tongue of the bell is suspended we find a fine stylized double vajra symbol.

Shape: Bell shape
Dimensions: 14.5 cm (height) 7.2 cm (bottom diameter)
Weight: 212 grams
Condition: Very good condition with age-related signs of wear and small nicks
Provenance: Austrian private collection

Auction result comparison: Sotheby’s, IMPORTANT CHINESE ART, 09 NOVEMBER 2016, LONDON, lot 268 (for a near identical, larger Ghanta bell)

Estimate EUR 300,-
Starting price EUR 150,-

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**127**

**AN 18TH CENTURY BRONZE VAJRA WITH MAKARA HEADS**

Cast bronze, fine chiseling work

Tibetan-Chinese, 18th century

This fine bronze Vajra has a spherical center with adjoining lotus petals. On each side are four figural prongs made in the shape of makara beasts. From the mouths of the makara come tongues which come together at a point. A fifth prong is running inside. The lotus motif is repeated at the underside of the mythical beings.

Shape: Figural thunderbolt shape
Dimensions: 10 cm (length) 3.8 cm (width)
Weight: 83 grams
Condition: Very good condition with age-related signs of wear
Provenance: Austrian private collection

18世纪铜百宝金刚杵 山东 - 铜制雕刻 现藏 - 18世 纪 山东

Estimate EUR 300,-

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**128**

**A BRONZE STUPA, TIBET, 18TH – 19TH CENTURY**

Globular body, 18th – 19th century,

The bronze stupa elegantly modelled rising from a stepped square plinth to a tiered base supporting the domed body, set on the front with a framed and incised niche, surmounted by a central parasol flanked by foliate scrolls below a finial.

Shape: Stupa
Weight: 88 grams
Dimensions: 7.5 cm (height)
Condition: Good condition with wear, traces of use and some minor dents, unsealed
Provenance: Property from a Dutch private collection acquired pre-1990

Literature comparison: Compare with a related gilt-bronze stupa seated on a square lion throne, 18th century, in the Museum Rietberg Zürich, illustrated by H.Lüning in On the Path to Enlightenment: The Berth Aichhammer Foundation of Tibetan Art at the Museum Rietberg Zürich, Zurich, 1995, Catalogue nr. 165.

Estimate EUR 200,-
Starting price EUR 100,-
AN IMPORTANT TANG DYNASTY TERRACOTTA STATUE OF A ZHENMUSHOU

Terracotta with remains of cold paint in red, white and black hues.

China
Tang dynasty (618-907)

TL Test confirms the dating (see further down below)

This powerful and impressively crafted sculpture depicts an animalistic tomb guardian known by the name Zhenmushou.

The Chinese name Zhenmushou (貞武首) is composed of the characters Shou, which signifies a beast or magical creature, Mu, which signifies the grave and, Zhen, the guardian.

This sculpture portrays the guardian animal sitting with outspread claws on an angularly cut, rocky pedestal. A carnivorous set of teeth, bulging eyes which fixate its opponent and eyebrows that are wavy and with volutes at the ends, all enhance the ferocious appearance of the guardian. His perked ears are pointed as are the tips of his beard and his mane that is rendered in the form of large flanges to the sides of his head.

Rich remains of the original cold paint on top of an entirely white foundation are preserved, presumably the only colors were white, black and a bright red, with the colors intended to have an extremely bright effect, since it was completely dark inside the grave.

Shape: Figural
Dimensions: 50 cm (height), 32 cm (maximum width)
Weight: 15.7 kilograms
Condition: Excellent optical appearance; as customary with Tang Dynasty terracotta excavations, this piece has been reassembled in some areas with slight traces such as hairlines remaining visible.

Provenance: From an old Austrian private collection

Scientific testing: The Institute for Preservation Sciences at the University for Applied Arts in Vienna has confirmed the guardian’s age, listed above, using thermoluminescence dating.

Auction result comparison: Christie’s, The Exceptional Sale, New York, 20 April 2018, lot 8. (for a magnificent pair of Zehmmushou, larger in size and entirely cold painted)

 Estimate EUR 3.000,-
Starting price EUR 1.500,-
A SONG - YUAN DYNASTY STONE HEAD OF A LUOHAN

This spirited portrayal of a Luohan was masterfully carved from grayish stone with white speckles and ochre encrustation. The holy man shows an elongated forehead and chubby features, typical for depictions of Luohans throughout the times. Remarkable is the facial expression as in contrast to most Luohan sculptures who are rendered with a pious smile, the present portrait shows a grumpy look if not to say demented with arched eyebrows and closed eyes.

Shape: Figural head
Dimensions: 10 cm (height of head), 14.5 cm (height including stand)
Condition: Good, age-related condition with natural patina and some notch here and there
Provenance: Collection of an American gentleman

Estimate EUR 500,-
Starting price EUR 200,-

A MON-DVARAVATI STUCCO MASK OF A GROTESQUE MAN, 8th / 9th CENTURY

Stucco, firmly mounted to modern plexiglas stand

This little stucco artwork shows a male head with grotesque facial features, bulging eyes, curly hair and an outlandish pompadour.

The Dvaravati period lasted from the 6th to the 11th century. Dvaravati refers to a culture, an art style, and a disparate complement of principalities. Dvaravati itself was heavily influenced by Indian culture and played an important role in introducing Buddhism and particularly Buddhist art to the region. Stucco motifs on the religious monuments include parasas, makaras, and nagas. Additionally, groups of musicians have been portrayed with their instruments, prisoners, females with their attendants, soldiers indicative of social life. Stela tablets have also been found, also molds for tin amulets, pottery, terracotta trays, and a bronze chandelier, earing, bells and cymbals.

Shape: Figural, flatterd mask shape
Dimensions: 5.5 cm (height), 8.5 cm (length)
Condition: Age-related good condition with encrustation and material loss as seen on the pictures
Provenance: Chai Mia Collection, Bangkok - acquired 1988; collection of an American gentleman

Estimate EUR 300,-
Starting price EUR 150,-

A GANDHARA SCHIST FIGURE OF THE BODHISATTVA MAITREYA, 3rd – 4th CENTURY

Grey schist, with modern metal base

This masterful Schist sculpture of the Bodhisattva Maitreya originates from the ancient Kingdom of Gandhara. Maitreya is the Buddha of the Future and as a holy man, he shows the garment and jewelry of a prince. As visible in the present lot, he can be identified by the sacred water flak on his left hand. Maitreya is standing on a pedestal with two large lotus blossoms. His nimbus and aura are convying his divine nature. His locked topknot with beaded ornament is a handly common to images of Maitreya. Naturalism pervades his bee musculature. The elegant folds of his robe reflect the aesthetic influences of the Mediteranean. In contrast, the articulation of his face deviates from this realism - its eyes and mouth are rendered in an idyllic manner, emphasizing the transcendental and compassionate nature of the bodhisattva.

The kingdom of Gandhara lasted from 530 BC to 1021 AD, when it was invaded by the ho people. 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, Hellen, Persian and Indian artistic influences. Gandharan style flourished and reached 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.

Shape: Figural shape
Dimensions: 51 cm (height of sculpture alone), 18 cm (maximum width), 57 cm (height with base)
Condition: Good condition, fully consistent with the age of the sculpture, material loss to some exposed areas
Provenance: Laurent Salmon Collection, Singapore. Acquired in France during the late 1990s – early 2000s

Estimate EUR 4,000,-
Starting price EUR 2,000,-
A Gandhara Terracotta Statue of a Bodhisattva with Magnificent Curls, 4th-5th Century

Terracotta with white slip and remains of cold paint; with modern metal base
Ancient region of Gandhara, Kushan period – 4th-5th century

The Kingdom of Gandhara lasted from 530 BC to 1021 AD, when the nose and a gentle smile, all enhance the spiritual radiance of this Buddhist sculpture. One shoulder is bared, jewelry cuff around the upper arm, as well as on the wrist. Very fitting is the splendid, flowing hairstyle which is typical for Bodhisattva portrayals of the period.

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. Only very few terracotta statues from this period have ever been recorded.

Shape: Figural shape
Dimensions: 68 cm (height of sculpture alone), 28 cm (maximum width), 79 cm (height with base)

Condition: Good condition, fully consistent with the age of the sculpture, material loss to some exposed areas, crazing and hairline visible.

Provenance: From the collection of Arthur Huc (1854–1932), France. The hosts of this collection go back to Evandre Regis Hus (1833–1860), a French missionary and discoverer who became known for his travels through Mongol, Tibet and China. Mr. Arthur Hus became the editor-in-chief of La Dépêche in Touquet in 1880 and was a popular political journalist and a reputed artist critic until his death in 1932. In 1895 he married into the wealthy and noble Theron family from Marseille, which enabled him to expand the collection inherited from Evandre Hus. After his death, his collection was inherited by his wife, and, after her death, by their children.

Scientific testing: The Institute for Preservation Sciences at the University for Applied Arts in Vienna has confirmed the dating of the sculpture, listed above, using thermoluminescence dating.

Auction result comparison: As Gandhara terracotta artworks are very rare and hardly ever appear on the market the examples given here show various examples from the Kushan period but not the same motif. See Christie’s, Indian and Southeast Asian Art, 19 March 2013, NEW YORK, lot 212 (for a terracotta head of a bodhisattva) or Sotheby’s, IMAGES OF ENLIGHTENMENT: DEVOTIONAL WORKS OF ART AND PAINTINGS, 17 SEPTEMBER 2014, NEW YORK, lot 410 (for a terracotta head of a Buddha).

133

Estimate EUR 5,300,-
Starting price EUR 2,500,-
A LARGE GANDHARA SCHIST HEAD OF GODDESS
HARI, 2ND – 3RD CENTURY

Grey schist with good age-patina, modern metal base

Ancient region of Gandhara, 2nd – 3rd century

This rare Gandhara Schist head depicts Hari, the goddess of children and one of the very few female deities portrayed during the Gandhara reign. She is shown with a serene smile, the head tilted to the side with a warm and loving facial expression. The aristocratic facial features, a precious earring and the braided headdress below the turban all attest to the divinity of the portrait.

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.

Shape: Figural shape
Dimensions: 43 cm (height of head alone), 32 cm (maximum width), 56 cm (height with base)
Condition: Good condition, fully consistent with the age of the sculpture, material loss to exposed areas
Provenance: Collection of an American gentleman

Auction result comparison: Christie’s, INDIAN, HRALAYAN & SOUTHEAST ASIAN ART
21 November 2001, Amsterdam, lot 20 (for a comparable Gandhara Schist head, also attributed to Hari).

Estimate EUR 6,000,-
Starting price EUR 3,000,-
135

A LARGE WOOD FIGURE OF A DAOIST IMMORTAL, LATER SONG–EARLIER MING DYNASTY

Carved of a single piece of solid hardbarked, with remainders of original lacquer and gesso painting in pigments of green, red and black.

China, 13th–16th century

The sage seated as a dignitary wearing an elaborately decorated, layered cap of office, the face with a benevolent expression with downcast eyes and a gentle smile. His beard is hanging down his chest, he 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.

This statue is particularly attractive for the soft and expressive modelling of the figure's facial features, which exudes a sense of serenity and confidence. 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.

Shape: Sculptural.
Weight: 20.6 kilograms
Dimensions: Height 95 cm
Condition: Original unrestored condition. Age cracks, losses, deterioration to backside. Still quite impressive condition given the age of this statue.

Provenance: Austrian private collection

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 Zhonggao meishu quanjian. Diaoou bian (The complete series on Chinese art. Sculpture), vol. 5, Beijing, 1998, pl. 84, together with a much larger polychrome painted example, dressed in a similar robe, pl. 69. Another wood figure of a seated female Daoist immortal, but of larger size (152 cm. high) and dated to the Song dynasty, from the Liangsheng Tang Collection is illustrated in Ancient Chinese Sculpture II, Kaeilsang Museum of Fine Arts, Taiwan, 2000, p. 90, no. 35: Another figure shown standing and dated to the Northern Song dynasty, is illustrated in Zhonggao meishu quanjian, diaoou bian; Wuwei Song diaoou, Beijing, 1998, vol. 5, p. 91, no. 84.

Auction result comparison: Fine Chinese Ceramics and Works of Art, Christie’s, New York, 37 September 2008, lot 383: (for another wooden Daoist immortal, dated to the song dynasty, height 89 cm.)

Estimate EUR 4.000,-
Starting price EUR 2.000,-
A RARE POLYCHROME CARVED WOOD FIGURE OF ‘GUANYIN OF THE LION ROAR’, MING DYNASTY
Carved of several joined pieces of hardwood, original polychrome lacquer painting.
China, Ming dynasty (1368-1644)
The Bodhisattva seated in a position of royal ease on a recumbent, roaring Buddhist lion with menacing fangs, wearing loosely draped robes and a long flowing scarf falling around her shoulders and arms, her face with meditative expression framed by long pendulous ears and hair piled high behind a tara, she wears a floral necklace. The ‘third eye’ on the forehead possibly once inlaid with now lost gemstone. The statue set on an oval base.
Guanyin depicted in the posture known as the ‘royal ease’ became standard representation of the Bodhisattva of Compassion in paradise after the tenth century. This sculpture represents ‘Guanyin of the Lion Roar’ (Simhanada Avalokitesvara), with the roar symbolizing the moment of transcendent understanding and Guanyin’s supernatural wisdom.
The present figure is particularly fine in its modelling, with Guanyin conveying a sense of profound thought and wisdom while the lion with its mouth wide open showing ferocious strength. The two figures together represent an image of controlled power and stability.

Shape: Sculptural
Weight: 10 kilograms
Dimensions: Height 83 cm
Condition: Original unrestored condition. Age cracks, losses, deteriorations. Very impressive condition given the age of this statue
Provenance: The Reinhold Hofstätter collection, Vienna, and thence by descent. Acquired before 1980

Literature comparison: See a wood figure of Guanyin seated on a lion, attributed to the 13th and 14th centuries, in the exhibition Ancient Chinese Sculpture, Edeynew, London, 1985, cat.no. 15.

Auction result comparison: FINE CHINESE CERAMICS AND WORKS OF ART. Sotheby’s, 12 JULY 2006, LONDON, lot 15, (for a statue with the same subject) Art d’Asie. Christie, Paris, 11 June 2008, lot 291, (for another statue with the same subject)

 Estimate EUR 3,000,-
Starting price EUR 1,500,-
A LARGE AND IMPORTANT BRONZE FIGURE OF BUDDHA SHAKYAMUNI, SUKHOTHAI STYLE, KAMPHAENG PHET, 14th – 15th CENTURY

Massively cast bronze with elegant olive-brown patina

Seated in vajrasana, the right hand in bhumi-sparsha mudra, the left in ukhasaka mudra, clad in an elegant yet simple uttarasangha covering the left shoulder.

This large and well-cast sculpture exemplifies the Kamphaeng Phet style, with a particularly well-achieved phithum that undulates and confidently defines the contours of his mild and approachable smile, a classic three-layered flame finial (as opposed to four, which is a signature detail in Kamphaeng Phet), abbreviated ‘fishta’ lapel by the navel and planar feet. Old, tailored mahogany base. (2)

Shape: Sculptural
Weight: 24.5 kilogramms
Dimensions: Height 71 cm
Condition: Superb condition (given the age of this bronze) with some losses and cracks to base, minor deteriorations to upper arms and chest, with an associated minor repair to neck.

Provenance: The Estate of Mrs. Jane Rau, New York, acquired by 1971


Auction result comparison: ARTS D’ASIE, Sotheby’s, Paris, 12 DECEMBER 2017, lot 203. (for a very similar statue)

Estimate EUR 6,000,-
Starting price EUR 3,000,-
**A BLACK STONE FIGURE OF VISHNU, PALA PERIOD**

The black phyllite stone skillfully carved and incised. Good patina.

**Northeastern India, 11th – 12th century**

Standing in samapadasana and dressed in a short, straited dhoti and adorned with a pendant parand, sacred thread, and various necklaces, the face with bow-shaped mouth and elongated eyes surmounted by a tall conical headdress. Finely carved with extensive detail, this impressive statue of Vishnu, the god of Preservation, demonstrates the masterful craftsmanship of twelfth century artists working in Northeast India. The present figure of Vishnu is shown in all his glory, with every single detail of the depiction carefully addressed by the carver.

**Shape:** Sculptural

**Weight:** 6.1 kilograms (including the base)

**Dimensions:** Height 48 cm (the statue) and 55 cm (the statue including the base)

**Condition:** Losses and damages as visible on the pictures as well as further images available online. Overall outstanding preservation give the age of this statue.

**Remainers of old shellac coating**

**Provenance:** Private collection


**Estimate EUR 3,000,-**

**Starting price EUR 1,500,-**
A LARGE AND IMPORTANT SANDSTONE STELE OF MAHAVIRA, MADHYA PRADESH, 16TH – 18TH CENTURY

Red sandstone, sculpted, carved and incised, well-grown age-patinia
Central India, Madhya Pradesh, 16th – 18th century

Mahavira sits in Dhyana asana on a simple throne in front of a halo, encompassed by a semicircle of sun rays, which themselves are surrounded by a foliate lobe band. His hands show the gesture of Dhyana mudra.

Mahavira was the twenty-fourth Tirthankara (ford-maker) of Jainism which was revived and re-established by him. After getting enlightened, Mahavira synthesized and revived the philosophies and promulgations of the ancient ramaic traditions laid down by the first Jain tirthankara Rishabhdeva. In the Jain tradition, it is believed that Mahavira was born in the early part of the 6th century BC into a royal family in what is now Bihar, India. At the age of thirty, abandoning all worldly possessions, he left his home in pursuit of spiritual awakening and became an ascetic.

The wheel-shaped halo references his teachings which form the basis of the Jain philosophy: Ahimsa (non-violence), aparigraha (non-attachment), asteya (no theft), brahmacharya (chastity), and satya (truthfulness). Behind his steadfast gaze, the nimbus holds several open lotus flowers, a symbol interchangeable with that of the sun, whose rays metaphorically radiate from his head.

Mahavira is usually depicted in a sitting or standing meditative posture with the symbol of a lion beneath him. Such a lion may have once been a separate component of an ensemble of which the present statue was the centerpiece. The earliest iconography for Mahavira is from archaeological sites in the north Indian city of Mathura. These are variously dated from the 1st century BC to the 2nd century AD. The day Mahavira was born is celebrated as Mahavir Janma-kalyanak (popularly known as Mahavir Jayanti), and the day of his liberation is celebrated by Jains as Tirthankari. In 1973, which was the 2,500th anniversary of the Nirvana (or Moksha) of Mahavira, monks of the various sects of Jainism assembled to resolve their differences and arrive at some common points of agreement about the history and philosophy of Jainism.

Shape: Sculpture on a stele
Weight: 295 kilograms
Dimensions: Height 95 cm, width 64 cm, depth 41 cm
Condition: Excellent condition with losses, cracks and abrasions as well visible on the images in the catalogue and online
Provenance: German private collection


Auction result comparison: INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART. Bonhams, 14th March 2016, NEW YORK, lot 74. (for a related Mahavira sandstone stele, dated to the 10th century)

Estimate EUR 6,000.-
Starting price EUR 3,000.-
Lot 140 – Full View
A LARGE AND IMPORTANT SANDSTONE STELE OF MAHAVIRA, MADHYA PRADESH, 16th-18th CENTURY

Lot 141
A BRONZE FIGURE OF BUDDHA
SHAKYAMUNI, KHMER, 12th-13th CENTURY

Cast bronze with extensive dark green patina
Cambodia, Khmer, Angkor Vat period, 12th-13th century

A rare bronze statue of a crowned Buddha Shakyamuni standing in samapada. The characteristic rendition with distinct, meditative facial features, the head crowned by a fascia, ear adornments, the hands in vitarkamudra revealing chakras on the palms, dressed in a sheer robe that hangs gracefully from his forearms, with a beaded pleat and tapering hems, crested with foliate belt and jewelry, the face with almond-shaped eyes and raised urna, the hair above in neat rows pulled into a chignon and secured with a headband.

Shape: Sculptural
Weight: 1191 grams
Dimensions: Height without base 28,2 cm, height with base 32,5 cm
Condition: Extensive wear and patina. Losses to left hand. Minor damages through corrosion, mostly to the backside, well-visible on the pictures available online. Overall still excellent condition given the age of this statue.
Provenance: German private collection
Estimate: EUR 2,000,-
Starting price: EUR 1,000,-
142

A BRONZE BUDDHA SHAKYAMUNI SEATED IN VIRASANA, SUKHOTHAI, 15TH–16TH CENTURY
Cast bronze with original lacquer gilding. Good patina.
Sukhothai, 15th–16th century
Seated in virasana on a massive stepped pedestal, both hands in dhyanamudra, wearing samghati, his face with serene expression, arched eyebrows set above incised downcast eyes, aquiline nose, gracefully smiling lips, elongated earlobes, curved hairdress and ushnisha, the latter with flame.
Shape: Sculptural
Weight: 2042 grams
Dimensions: Height 204 cm (height), 20 cm (length), 18 cm (width), 2.1 kilograms
Condition: Good condition with appealing patina and several age hairlines.
Provenance: Austrian private collection.
Estimate EUR 500,-
Starting price EUR 250,-

143

A BURMESE, PAGAN STYLE, GILT AND LACQUERED HEAD OF BUDDHA SHAKYAMUNI, 18TH–19TH CENTURY
Hollow cast composite with modelled lacquer-work and original gilding.
Burma, 18th–19th century
The face with a serene, meditative expression. Arched eyebrows set above downcast eyes, peacefully smiling lips, elongated earlobes, spiked hairdress and ushnisha, the latter with a carved flame. Modern base.
Shape: Sculptural
Weight: 905 grams (the head only)
Dimensions: Height 20 cm (head) and 41 cm (head with base)
Condition: Good and fully original condition with some age cracks, extensive wear and patina, minor losses.
Provenance: American Private collection; acquired 2009 from Stefanin Grummeier, Belgium.
Estimate EUR 1000,-
Starting price EUR 500,-

144

A 19TH CENTURY INDO-PERSIAN IVORY SCULPTURE OF A PRIEST
Ivory, India, 19th century
This finely carved ivory sculpture depicts a priest or a dignitary with a scroll in his hands. His long garment is richly incised with patterns at the hems and he wears a longish headdress with a leaf crown. At his earlobes are seen spherical earring and his facial features are naturally captured.
Shape: Figural
Dimensions: 19 cm (height)
Weight: 232 grams
Condition: Good condition with appealing patina and several age hairlines.
Provenance: Austrian private collection.
Estimate EUR 100,-
Starting price EUR 50,-

145

A WHIMSICAL KONDH TRIBAL BRONZE IN SHAPE OF A FROG
Copper bronze, remains of cold paint.
Northern India, Kondh Tribe, late 19th–early 20th century
This little frog sculpture is a work by a member of the Kondh tribe in Northern India. The animal is made up of copper bronze. It has an almost humanized face, an opening at the belly and restitution at the lower back.
Kondh or Kandh are one of the largest tribal groups in Odisha, inhabiting the entire area around Ganjam and Phulbani districts till the forested lands of Telangana. They are also found in the Konkapot, Kalinga and Belangir districts. Divided into many sub-groups, the prominent amongst them are the Kutia Kondhs, Malia Kondhs and Dongaria Kondhs. Up to this day they maintain very strong animal beliefs with different animals and birds having their own symbolism and role: Bronze figures of peacocks, chameleons, frogs, serpents, crabs, horses, deer, tigers, elephants, human figures and musicians were cast using the cire perdue (lost-wax technique) process to be used as playthings as well as after pieces.
Shape: Figural
Dimensions: 6.5 cm (length), 3.3 cm (height)
Weight: 36.2 grams
Condition: Very good condition with appealing patina
Provenance: Austrian private collection.
Estimate EUR 200,-
Starting price EUR 100,-

146

A LARGE KONDH TRIBAL BRONZE OF A MOTHER WITH TWO CHILDREN
Copper bronze.
Northern India, Kondh Tribe, late 19th–early 20th century
This expressive sculpture is a work by a member of the Kondh tribe in Northern India. Depicted is a mother holding her two tiny babies close to her body. Her hair is tied back and in her face we see typical Kondh tribe facial tattoos. She is wearing small jewelry with most remarkable are her tubular beads. Clearly this sculpture symbolizes fertility and birth giving.
Kondh or Kandhs are one of the largest tribal groups in Odisha, inhabiting the entire area around Ganjam and Phulbani districts till the forested lands of Telangana. They are also found in the Konkapot, Kalinga and Belangir districts. Divided into many sub-groups, the prominent amongst them are the Kutia Kondhs, Malia Kondhs and Dongaria Kondhs. Up to this day they maintain very strong animal beliefs with different animals and birds having their own symbolism and role: Bronze figures of peacocks, chameleons, frogs, serpents, crabs, horses, deer, tigers, elephants, human figures and musicians were cast using the cire perdue (lost-wax technique) process to be used as playthings as well as after pieces.
Shape: Figural
Dimensions: 30 cm (height), 18 cm (length)
Weight: 2.1 kilograms
Condition: Very good condition with appealing patina
Provenance: Austrian private collection.
Estimate EUR 400,-
Starting price EUR 200,-
147 A LARGE JAPANESE CLOISONNÉ ENAMEL VASE WITH CHERRY BLOSSOMS AND SPARRROWS
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enamels

Reserved on a midnight blue, almost black ground is a branch of a saucer tree with beautifully blossoming flowers. A sparrow is seated with its head turned backwards looking towards his companion in flight. Underneath are orange and yellow kiku blossoms (Chrysanthemum). The reverse is decorated with a leafy stalk and a lonely chrysanthemum flower. The rim and base with a floral brocade band.
Shape: Ovoid shape with a long and wide neck and outward flaring circular mouth
Dimensions: 22.5 cm (height)
Condition: Excellent condition with minor scratches to enamel
Provenance: Austrian private collection

Estimate EUR 500,-
Starting price EUR 200,-

148 A JAPANESE CLOISONNÉ LIDDED VASE WITH A DESIGN OF PHOENIXES AND DRAGONS
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enamels

The top section is decorated with scrolling vines and floral motifs in circular reserves. Below are shield-shaped reserves with alternating designs of stylized phoachines and dragons. The rims with a brocade pattern, all against a beige-grey ground. The lid with the same scrolling vines décor and a pink knob.
Shape: Baluster shaped vase with a slim body, circular base and lid
Dimensions: 14 cm (height)
Condition: Good condition with two small hairlines around the mouth
Provenance: Austrian private collection

Estimate EUR 400,-
Starting price EUR 200,-

149 A PAIR OF JAPANESE CLOISONNÉ ENAMEL IRIS VASES WITH GINBARI BLOSSOMS
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enamels

Reserved on a light blue celadon ground are yellow and purple iris blossoms, the petals executed in ginbari. Marked on the base.
Shape: Ovoid shape with a very short neck and circular mouth
Dimensions: 15.5 cm (height)
Condition: Good general condition with expected wear; with small hairlines around the base of one and tiny flaking around the mouth of the other
Provenance: Austrian private collection

Estimate EUR 800,-
Starting price EUR 400,-

150 A JAPANESE CLOISONNÉ ENAMEL CIRCULAR BOX AND COVER WITH IRIS BLOSSOMS
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enamels

Depicted is one flowering and one closed blue iris blossom with green enamel leaves all reserved on a new bright lemon-yellow ground; the inside yellow with silver rims.
Shape: Circular box with cover
Dimensions: 8 cm (diameter), 5 cm (height)
Condition: Good and complete condition with one small crack on the cover with emerging hairlines
Provenance: Austrian private collection

Estimate EUR 400,-
Starting price EUR 200,-
A 'WINTER' CLOISONNÉ PLATE, BY NAMIKAWA SOSUKE, SIGNED WATANABE SEITEI
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enameled

Watanabe Shotei aka Watanabe Seitei (1851 in Edo – 1918) was a Nihonga painter and one of the first to visit Europe, attending the 1878 International Exhibition in Paris and being awarded a medal. His works have enjoyed great popularity in the West, and a large number are to be seen in both European and American collections. On his return from Europe, Seitei started to create designs for cloisonné, working closely with the accomplished cloisonné artist Namikawa Sosuke (1847–1910), this cooperation leading to further acclaim from abroad. Sosuke’s perhaps greatest achievement was his development of a technique called musen-shippo, also known as wireless enameling. This enabled him and Seitei exclusively to recreate brush painting on paper or silk in cloisonné, a modus operandi completely unknown before and well visible on this plate, with the multicolored enamels in the snow-covered tree, and a little circle dropping down like the picturesque stroke of a brush. Today, some collectors regard the output of the short yet fruitful cooperation between Seitei and Sosuke as the pinnacle of Sosuke’s cloisonné work.

Technically speaking, this work is a combination of inlaid wire and musen-shippo, which marks the transition from one technique to the other. It can hence be dated to after 1879, because it must have been created shortly after Seitei’s return from Europe. The flat, four-lobed plate shows a brown sparrow, or suzume, sitting on the snow-covered branch of a pine tree on a light grey background. His wings are retracted as he is mildly freezing. The sparrow is a symbol of friendship and is also called ‘lucky sparrow’. Golded rim, small border with very finely inlaid meander. Stylized cloisonné blossoms and many spirals on the black-grey underside.

Shape: Clover shaped plate
Dimensions: 28.8 cm (diameter)
Condition: Very good condition
Provenance: Austrian private collection

Auction result comparison: For a similar plate by Namikawa Sosuke depicting a sparrow in the spring see Bonhams, Fine Japanese Art, 13 September 2017, lot 1020.

Estimate EUR 5.000,-
Starting price EUR 2.500,-
152
A FINE JAPANESE CLOISONNÉ ENAMEL VASE WITH PERSIMMONS BY ANDO JUBEI
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enamels

Depicting beautiful bright orange and ripe persimmons on a leafy branch against a cream-colored ground. The persimmons become ripe in autumn as the leaves slowly disintegrate as is cleverly shown by use of grey enamels in the green leaves, making this a truly beautiful vase for the autumn season.

Ando company mark inlaid in silver wire on the base. The persimmon design by Ando Jubei is a highly sought after and rare design, sometimes even executed in moriage.

Shape: Ovoid body with short neck
Dimensions: 19 cm (height)
Condition: Mint condition
Provenance: American private collection

Auction result comparison: For a similar cloisonné vase in moriage see Bonhams, Fine Japanese Works of Art, 20 March 2012, lot 2241.

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

153
A LARGE PAIR OF JAPANESE ENAMEL CLOISONNÉ VASES WITH YURI LILIES AND MANY SEASONAL FLOWERS
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enamels

The scene is dominated by a tall stalk of yuri (lilies) with three yellow blossoms of which one is beautifully opened. Below is a dense arrangement of seasonal flowers including sprays of kiku blossoms (chrysanthemum), kiku (Chinese bellflower) and mokuren (magnolia). The reverse is decorated with its blossoms and beautiful fuyo flowers (rose mallow). All reserved on a cream-colored ground, the rim decorated with a floral brocade pattern.

Shape: Baluster shaped vases with a short neck and circular rim
Dimensions: 24 cm (height)
Condition: One vase with a small crack with emerging hairline; otherwise good condition; the other in excellent condition
Provenance: Austrian private collection

Estimate EUR 1,000,-
Starting price EUR 500,-
A JAPANESE CLOISONNÉ ENAMEL VASE WITH KIKU AND FUYO BLOSSOMS
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enamels
Reserved on a deep blue ground are beautiful pink fuyo (rose mallow) above a dense spray of variously colored kiku blossoms (chrysanthemum) and blue morning glories. The reverse with a mimimalistic short growth of morning glories and a budding iris.
Shape: Ovoid shape with a long thin neck and outward flaring circular rim
Dimensions: 15.5 cm (height)
Condition: Mint condition
Provenance: Austrian private collection
Estimate EUR 400,-
Starting price EUR 200,-

A JAPANESE CLOISONNÉ VASE WITH IRIS BLOSSOMS IN THE STYLE OF NAMIKAWA SOSUKE
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enamels
Depicting many blue and purple flowering iris blossoms worked in wireless musen-schippo against a dark celadon blue ground. Stylistically, this would be Namikawa Sosuke.
Shape: Slender body with a long-tapered neck
Dimensions: 15.5 cm (height)
Condition: Mint condition
Provenance: Austrian private collection
Auction result comparison: For a similar cloisonné vase in the style of Namikawa Sosuke see Doyle’s, Asian Works of Art, 19 March 2018, lot 2.
Estimate EUR 400,-
Starting price EUR 200,-

A PAIR OF JAPANESE CLOISONNÉ VAES WITH RED CROWNEO CRANES
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enamels
Reserved on a dark grey ground and executed in various colored enamels are two red-crowned cranes tanchô – a popular symbol of longevity.
Shape: Slender vase with long-tapered neck and circular rim
Dimensions: 18.5 cm (height)
Condition: Mint condition
Provenance: Austrian private collection
Estimate EUR 800,-
Starting price EUR 400,-

A JAPANESE CLOISONNÉ VASE WITH BUTTERFLIES
Japan, Meiji period (1868 - 1912)
Cloisonné with colored enamels
Reserved against a midnight blue ground are depictions of four beautifully executed butterflies in various colored enamels.
Shape: Ovoid body with a tapered mid-section and short neck
Dimensions: 10.5 cm (height)
Condition: Mint condition
Provenance: German private collection
Estimate EUR 600,-
Starting price EUR 300,-
A FINE JAPANESE CLOISONNÉ ENAMEL TEAPOT ATTRIBUTED TO NAMIKAWA YASUYUKI (1845 – 1927)

A fine, rich and diversely crafted teapot with a tapered spout and movable looped handle, a lid and three legs. All worked in gold and silver wire, the top section shows a band of floral and geometrical motifs. The main section with a continuous design of golden scrolling foliage with many differently shaped reserves containing various designs in differently colored enamels including butterflies, sin dragons, phoeruses and floral elements. The lid with silver chrysanthemum handle shows further fine floral compositions as does the looped handle which is attached with four silver chrysanthemum screws. Gold metal fittings.

Namikawa Yasuyuki (1845–1927) was one of the most famous and brilliant Japanese cloisonné artists. 1886 he was awarded the honorary title of ‘Teishitsu Gigen’ (artist-craftsman to the imperial household). 158 - all worked

Shape: Teapot with looped handle and curved tapered spout
Dimensions: 16 cm (width), 16 cm (height with handle upright)
Condition: Excellent condition
Provenance: German private collection


Estimate EUR 4,000,-
Starting price EUR 2,000,-

A RARE, FINE AND SMALL JAPANESE CLOISONNÉ MILK JUG ATTRIBUTED TO NAMIKAWA YASUYUKI (1845 – 1927)

Decorated in similar style and part of the same set of teawares attributed to Namikawa Yasuyuki as no. 158 - all worked in gold and silver wire in the form of a small jug with curved handle and three feet. With a continuous design of scrolling foliage in gold in-between irregular reserves with depictions of rain dragons, phoeruses and floral compositions. The handle worked with a similar design of scrolling gold foliage.

There are several known examples of teapots decorated in this style which are attributed to Namikawa Yasuyuki (as no. 158) - however almost no milk jug have been preserved, making this example exceedingly rare and of great demand for anyone with the matching teapot.

Namikawa Yasuyuki (1845–1927) was one of the most famous and brilliant Japanese cloisonné artists. 1886 he was awarded the honorary title of ‘Teishitsu Gigen’ (artist-craftsman to the imperial household).

Shape: Jug with curved handle
Dimensions: 6.5 cm (height)
Condition: Good, complete condition with expected wear to enamel
Provenance: German private collection

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

159
160

A LARGE AND FINE JAPANESE TUSK VASE DEPICTING YAMABUSHI WARRIOR PRIESTS BY KOZAN

Japan, Meiji period (1868 - 1912)

Ivory with wood base

Finely carved in high relief are three yamabushi warrior priests trekkking through a mountaneous landscape with pine trees, bamboo and a waterfall. They have made a stop while one navigates painting upwards, another stands with a staff in one hand and a war fan in the other and the last one is tying his laces. Their robes are intricately carved and adorned, the details are stained with ink. Signature on the base of the trunk of the prominent pine tree – KOZAN with a red kao. Inscription in ink on the inside, with original base.

Shape: Elongated tusk shape

Dimensions: 22 cm (height without base), 23 cm (height with base)

Condition: Good condition with minor wear to staining and a natural flaw to the rim of the base

Provenance: Austrian private collection

Auction result comparison: For a pair of tusk vases in the same style and quality see Bonhams, Fine Japanese Art, 12 May 2016, lot 637.

Estimate EUR 1,000,-

Starting price EUR 500,-

161

A JAPANESE WOOD AND IVORY INLAID LACQUER STANDING SCREEN BY SHUNKO

Japan, 19th century

Wood, lacquer, ivory, gold

A small, decorative tuskate, inlaid with wood and ivory in a semi-sculptural manner showing grotesque scenes on both sides. One side shows a man struck with horror by a small monster, reminiscent of a mokugyo temple altar bell in its shape, but with eyes and paws. The man’s apron features foliage decorations, his belly appears like a monster’s head and he has dropped a hossu, a Buddhist attribute. The other side shows a man and woman; the bearded man has a long, cane-like nose resembling a tengu is wearing a tatty umbrella as a hat. His companion, with apish fuji-like skin, shows with animal heads and carrying a heavy sack, is appalled. The details in this depiction are finely crafted. This side also shows the red painted signature SHUNKO (寛) with a seal KO.

Shape: Square shaped screen on a two footed pedestal

Dimensions: 23.5 cm (height)

Condition: Some chips on the frame and few fine age-cracks, the images in very good condition

Provenance: Austrian private collection

Estimate EUR 1,000,-

Starting price EUR 500,-
162 AN JAPANESE IVORY TUSK FUDETATE BRUSH POT WITH FOUR MONKEYS
Japan, Meiji period (1868 – 1912)
Ivory

Rounded shape with curvature corresponding to the material. The lively saru monkeys show amusing expressions, with dense, colored fur and very expressive, semi-sculptural eyes. The largest monkey is screaming fearfully, as a wasp is trying to land on its head.

Shape: Circular base, tusk shape Dimensions: 13.2 cm (height)
Condition: Good condition with one very age crack to on the side near the base
Provenance: English private collection

Estimate EUR 800,-
Starting price EUR 400,-

163 A FINE JAPANESE IVORY CIGARETTE CASE WITH MONKEYS
Japan, Meiji period (1868 – 1912)
Ivory

A rectangular cigarette case with depictions of monkeys on the front and back. One monkey has its young on the shoulder and is screaming fearfully as a hungry insect is approaching. The other monkey is staring at a blossom it is holding with a butterfly fluttering above. The hinge is made from metal and the two clasps on the inside are of gold, with a gold seal.

Shape: Rectangular hinged case with metal clasp on the inside Dimensions: 9.7 x 5.7 x 2.3 cm
Condition: Very good condition
Provenance: From an English private collection

Estimate EUR 400,-
Starting price EUR 200,-

164 AN INLAID AND LACQUERED JAPANESE SHIBAYAMA STYLE GROUP CONSISTING OF AN AIDE MEMOIRE, A PURSE AND A MATCHBOX
Ivory, lacquer, horn, coral and mother of pearl
Japan, Meiji period (1868 – 1912) or later

The aide memoire or card case in the form of a multi-sectional case showing images of flowers and birds, kake-ke, on both sides. One side shows a gift tansu tais; or red-crowned crane, a symbol of longevity, surrounded by blossoms. The other side shows a bird on a branch with blossoms, inlaid with horn, coral and mother-of-pearl. There are several very flat sheets between the two outer covers that open like a fan. The purse with metal hinges, ivory clasp and silk lining on the inside. The front is lacquered in gold with a leafy branch on which a beetle and a butterfly sit – inlaid in horn and mother of pearl. The rectangular matchbox with openable ivory clasp is elegantly inlaid in mother of pearl with fuji blossoms (rose mallow) beneath a butterfly; the reverse similarly decorated.

Shape: Various; see description
Dimensions: Card case 7,5 x 4,2 cm; Purse 5,2 x 4,2 cm; Matchbox 6,6 x 2,7 cm
Condition: Good condition with very minor wear to lacquer on the card case
Provenance: English private collection

Estimate EUR 1.000,-
Starting price EUR 500,-

165 TWO INLAID JAPANESE IRON CIGARETTE CASES BY THE KOMAI COMPANY
Japan, Meiji period (1868 - 1912)
Iron with gold

The first depicting a leafy bamboo stalk, the reverse with bamboo leaves – all finely inlaid in gold. The inside is signed with a gold seal Nihonkoku Kyoto no ju Komai sei beneath a dragonfly. The second with two krawelling Bijin

Inlaid in gold and silver – their robes beautifully adorned with geometrical patterns. The reverse is decorated with two golden cranes beneath a silver inlaid Mount Fuji, signed with gold seal Nihonkoku Kyoto no ju Komai sei in a square reserve.

Condition: Very good condition
Dimensions: 8.5 x 7.5 and 5.1 x 9.2 cm

Estimate EUR 500,-
Starting price EUR 250,-
Heber Reginald Bishop (1840 – 1902) was a noted businessman, philanthropist and an influential trustee of the Metropolitan Museum of Art in its formative years. He is well known for his superior taste and important collections, especially his jade collection which is published in two volumes and exhibited in the Metropolitan Museum of Art in New York. The two Japanese lacquer objects in this catalogue (nos. 166 and 167) come from his extensive and important lacquer collection.

Portrait in Jade of Heber R. Bishop, 1898 – Courtesy of the Metropolitan Museum of Art, New York

AN IMPORTANT AND MASTERFULLY EXECUTED JAPANESE LACQUER TEBAKO WITH MOUNT FUJI, DRAGON AND SEASHellS
Japan, Edo period (1603 - 1868)
Lacquered wood

Published and illustrated with both sides in Thomas E. Kirby, The Art collection formed by the late Heber R. Bishop, New York, 1906 – catalogue number 1546.

One side of the cover is decorated with a view of Mount Fuji in gold and silver takamak-e with swirling clouds and pine. In the middle there is a sensu (fan) with dense nashiji and on the other side many pine groves in silver and gold. The sides are decorated with shells and seaweed in silver and gold takamak-e on a beautifully polished togadachi-e ground; weaving varying shades of gold, silver and red. Furthermore, hinami takes all around. The inside with swirling waves and clouds with an inset tray depicting a golden dragon amongst swirling clouds, grasping an inset gold pearl, the underside with dense nashiji. This rare double-fan shaped tebako is exemplary for its many lacquer techniques and the setup – all three plains are represented with the sea on the bottom, the celestial dragon in the middle and the great Mount Fuji with pine trees on the top.

Shape: Double-fan shaped tebako
Dimensions: 13 cm (width), 4.1 cm (height)
Condition: Excellent condition, one tiny nick on the cover – restored to invisibility. Three small hairlines on the edges.
Provenance: From the important collection of Heber R. Bishop

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

Thomas E. Kirby, The Art Collection formed by the Late Heber R. Bishop, New York, 1906, (engravings by G. E. Burr)
167
A FINE AND RARE JAPANESE LACQUER TRAY SUPPORTED BY TWO KARAKO
Japan, Edo period (1603 - 1868), 18th century
Lacquered wood

The tray is decorated in dense matt and sprinkled gold with gold and silver himemaki-e painting of ferns on a hillock with invasive. The border with floral foliage and the base with dense nashiji. The tray is supported by two joyful karako facing each other. Their robes are elaborately adorned in gold, silver and red lacquer with floral and brocade patterns. The sleeves of one boy decorated in gold and silver himemaki-e depicting various takaromono, the treasures associated with the seven lucky gods. Rare and beautifully executed composition.

Shape: Figural shape; the tray of flat, lobed form
Dimensions: 22.8 cm (width), 12.5 cm (height)
Condition: Outstanding and fully original condition with one chip on the foot of one boy and a small scrape to the edge of the robe
Provenance: From the important collection of Heber R. Bishop with collection no. 4048 on the base

Estimate EUR 2,000,-
Starting price EUR 1,000,-
168

A FINE AND ELABORATELY INLAID AND LACQUERED JAPANESE PANEL DEPICTING FROLICKING FROGS BY RYOSAI

Japan, Edo period (1603 - 1868) – 19th century
Wood, lacquer, mother of pearl, ivory, silver, gold, copper and soapstone

All set on a wood panel in the form of a slightly crumpled lotus leaf with a beautiful grain, is a depiction reminiscent of the Choyo-inkotobusiga scrolls from the 12th-13th century. Three frolicking anthropomorphic frogs wearing lotus leaf skirts are inlaid in copper, silver and gold. Many but not rounded by lively stalks and lilies are lacquered and inlaid in ivory or mother of pearl. Two natural holes in the corner cleverly used to imitate the partially rotting lotus leaf.

Signed in a square soapstone reserve with seal signature RYOSAI (上方), who must have been an artist with a multitude of skills as the panel would have required a high level of skill in metalwork, lacquer, inlays and carving.

Shape: Lobed panel in the form of a lotus leaf
Dimensions: 63 x 43.5 cm
Condition: Good condition with only very minor wear to lacquer
Provenance: Austrian private collection

Estimate EUR 1,000–
Starting price EUR 500–

169

A RARE GOLD AND BLACK LACQUER JIKIRO (CEREMONIAL FOOD CONTAINER)

Japan, Edo period (1603 - 1868)
Lacquered wood

The exterior lacquered in matt black and elegantly decorated in gold hiranmai-e with scrolling vines and flowers. The interior lacquered in red. Large food containers like this were presented at important ceremonies or weddings and would have contained sweets or other delicacies.

Shape: Large oval container with lid and raised on a high pedestal foot
Dimensions: 26 cm (height with lid), 36.5 cm (diameter)
Condition: Small chips along the borders and surface, one chip in the interior, subtle scratches and a crack on the interior red lacquer
Provenance: From an old Austrian private collection acquired before 1930 – with old collection numbers of the base

Auction result comparison: For a similar jikiro with a different design see Borhams, Fine Japanese and Korean Art, 12 September 2012, lot 3323.

Estimate EUR 400–
Starting price EUR 200–

170

A RARE LACQUERED TSUBA WITH FULL MOON AND GEESE BY YAMADA TSUNEYOSHI

Japan, Edo period (1603 - 1868)
Lacquered wood

The edge of this tsuba in mokkogata (lobed form) is slightly raised. The images in nakamai-e with subdued relief on both sides are set against a black-brown sendo-nuri background and show a body of water with reeds, low-hanging clouds, the dark, silver full moon and birds in flight. One the side featuring the artist’s signature are two geese on the shore as well as two flying upwards. Even the smallest details are very finely worked, impressive accents in golden kinkozan; the idyllic nature of the scene is expressively poetically. The signature reads: "YAMADA (上方) TSUNE-YOSHI (中央) 7 cm with a kao. This 19th-century lacquer artist is also known by the name SHO-KOSAI.

Shape: Lacquered mokkogata tsuba
Dimensions: 8.2 cm (height)
Condition: Good condition with very minor nicks to the edges, restored to invisibility
Provenance: German private collection

Estimate EUR 400–
Starting price EUR 200–
172
**A VERY LARGE AND IMPRESSIVE JAPANESE BRONZE STATUE OF KANNON**

*Japan, Meiji period (1868 - 1912)*

Bronze

The goddess of mercy is standing tall on a lotus pedestal, her hands held in anjali mudra with praying beads around them. Her robes are beautifully incised with various floral elements and scrolling foliage and she bears an accomplished dignified expression.

An exceedingly fine casting in which the carving is minutely executed, with a sense of delicacy and refinement that extends to the smallest detail.

The face of Kannon is superbly meditative. Her gesture that is said to provide connection with the divine in all things. Hence, performing anjali mudra is a honoring of both the self and the other as the gesture acknowledges the divinity of both practitioner and recipient. The sign is used to invoke the deepest respect that an individual may feel towards another entity that they may have, irrespective of age, gender, race or religion.

Around the face are incised locks of hair surmounted by a crown of Hibiscus flowers, a homage to the Hindu goddess Kali, destroyer of all evil. Over this crown is a draped hood of her robes, which fall in perfect arcs and loops to the base of the stepped lotus throne with gatherings of fabric thinned at the edges to suggest stiffness and transparency.

*Shape: Figa*...is a lobed, veined lotus flower, with a capacity of at least 100 liters.

Taking into account the salient provenance of this fountain, it is most likely that it was originally brought to Austria as a key exhibition object for the Japanese garden at the Vienna World Fair from 1873. This open-air garden was the most admired and prized part of the Japanese pavilion and consisted of artificial water courses, bridges, bamboo groves, pagodas and shrines. It soon became a center of attraction at the world fair, because it was actually the first time in history that Europeans were given the opportunity to study Japanese garden architecture, with all its elementary components, such as the ever obligatory stone lanterns and lotus fountains.

Three cojoined elephants stand on a hexagonal plinth, which is decorated with finely carved dragons in reserves. The elephant’s tusks, legs and trunks all naturallyistically modelled, with a good eye for the fine and important details, adding niceness to the imposing yet peaceful appearance of this stunning piece of Japanese garden architecture. The upper part of the fountain consists of a lobed, veined lotus flower, with a capacity of at least 100 liters.

173
**A VERY LARGE ‘LOTUS AND ELEPHANTS’ FOUNTAIN (133 CM)**

*Japan, Meiji period (1868 – 1912) – late 19th century*

Bronze

The fountain consists of three parts, massively cast in bronze with a dark, almost black patina.

Starting price EUR 1,500,-

**Provenance:** French private collection

**Estimate EUR 1,500,-**

Starting price EUR 750,-
JAPANESE MEIJI BRONZES
Lots 172 and 175
174
A RARE AND COMPLETE JAPANESE TATAMI-DO GUSOKU ARMOR
Japan, Edo period
Iron, fabric, wood, leather and lacquer

An impressive and complete armor set – the iron kabuto with five lame shikoro held together by blue fabric laces. The mandate of gold lacquered wood in the shape of a crescent moon. The harnocks of black lacquered iron with the inside lacquered in red and four lame yodare-kae (throat guards). The chestpiece ‘do’ with kusari (mail) with several arranged rectangular brown lacquered iron plates. The shoulder pads sode, forearm-guards kote with handguards all similarly arranged in kusari with iron plates. The high-coverings hadate with kusari with an iron chrysanthemum by the end, and the shin guards sune-ate with four vertical iron bands above a blue fabric with beautifully woven brocade pattern.

Shape: Complete tatami-do gusoku armor
Dimensions: 177 cm (height)
Condition: Good and complete condition with wear consistent with age and use (wear to lacquer, leather and iron), some minor losses
Provenance: Hungarian private collection

Auction result comparison: For a similar armor with red lacquered plates see Bonhams, Antique Arms and Armor, 11 May 2016, lot 2.
Estimate €2,000,-
Starting price €1,000,-

175
A FINE AND LARGE JAPANESE BRONZE OF A ZORI SANDAL MAKER TAKING A SMOKING BREAK BY TAKAHASHI RYOUN
Japan, Meiji period (1868 - 1912)
Bronze

The old man is seated on a straw mat, pensively smoking his kiseru while holding his tobacco pouch with ashtray netsuke in the other hand. The unfinished zori sandal is tied to his foot, a finished sandal is met to him. Particularly the expressive facial features and his garments are finely cast. Signed with a seal in a square reserve on the base – TAKAHASHI RYOUN 椎原正邦

Shape: Figurative shape, rectangular straw mat
Dimensions: 43 cm (height), 41.5 cm (width)
Condition: Good condition with expected wear and fine patina, the tip of the kiseru is lost, a small section of one foot is worn off
Provenance: Austrian private collection

Auction result comparison: For a large bronze by the same artist see Bonhams, Fine Japanese Art including two Masterpieces by Kiiroji Rosanjin (1883 – 1959), 7 November 2013, lot 556.
Estimate €2,000,-
Starting price €1,000,-
A TANTO IN A LACQUERED SAYA DEPICTING A DRAGON
Japan, Edo period (1603 – 1868) (blade and koshirae)

Blade
Shobu tsukuri with quadruple hamon, very lively and approaching tonai-ba. Nakago with one mekugi-ana, ki-jiri, and kikko mekugi.

Koshirae
Gilt habaki with neko-gaki and decorative carving. Black lacquer saya and tsuka with a dense, fine-grained structure and depictions in relief and partly with red lacquer. The saya shows a grim, scaled dragon surrounded by red flames. There is a signature towards the end of the saya. The tsuka shows three figures, one with a peach on his head, presumably the “Peach Boy” Momotaro. Horn fuchi-kashira and kashira.

Dimensions: 17.7 cm (nagasa), 29.2 cm (total length)
Condition: The blade in very good condition with only very minor wear. The koshirae in excellent condition.
Provenance: Hungarian private collection

Estimate EUR 600,-
Starting price EUR 300,-

A KAIUKI DAGGER
Japan, Edo period (1603 – 1868) (blade and koshirae)

Blade
Straight shape with iori mune.

Koshirae
Saya and tsuka with green-grey and partly black lacquer finish. Copper kojiri and fuchi-kashira with silver takazogan, showing clouds in different shapes, possibly depicting various animals. With mounting eyelie.

Dimensions: 16.2 cm (nagasa), 28.7 cm (total length)
Condition: The blade in very good condition with only minor surface scratches. Parts of the nakago are missing. The koshirae in complete condition, but with a worn lacquer surface.
Provenance: Austrian private collection

Estimate EUR 400,-
Starting price EUR 200,-

A TANTO BY KUNIYOSHI
Japan, Edo period (1603 – 1868) (blade and koshirae)

Blade
Even shape with iori mune and boh, nakago with two mekugi-ana, ki-jiri, Me (signature) HO [KUNIYOSHI] [1]. Ho being an abbreviation for Bungo or Buzen province. Swordsmiths named Kuniyoshi worked in both of these provinces.

With a laminated Japanese expertise.

Koshirae
The iron tsuka has an oval shape and is flat on both sides, with one hitsu-ana and a weavy structure. Iron fuchi-kashira with landscape motifs and same gold nunsome and tanzogan. Both menuki with gilt hoko (phoenix). Kuro-urushi finished saya.

Dimensions: 26.2 cm (nagasa), 44.5 cm (total length)
Condition: The blade in good condition, with very minor blemishes and tiny nick to the blade edge. The koshirae in good condition with minor wear to lacquer. The kozuka is missing.
Provenance: Hungarian private collection

Estimate EUR 1.500,-
Starting price EUR 750,-
179
A WAKIZASHI BY YUKIMITSU
Japan, Edo period (1603 – 1868), late 16th century (blade);
Edo period (1603 – 1868) (koshirae)
Blade
Shinogi-tsukuri with iori mune, probably suguhha hamon.
Nakago with one mekugi-ana, sujikai yasumatu and ha-
agari kuri tsuba. Signed Bushi Otsuane YUKIMITSU(信光) 白濱.
Bushi Otsuane referring to the place and province as well as
Bozen Otsuane, one of the top sword making schools
in Japan during the 14th and 15th centuries.
Koshirae
Round, iron tsuba with two hitu-ana, carved in relief
with crashing sea waves, dense clouds and the claws,
tail and head of a dragon. Shikoku fuchi-kashira with
fine manakeji in takazogan with gold, showing a resting
warrior in armor – judging from his facial expression,
it could be benkei – and a floral composition with
blossoms. Beautiful saya with very dense inlaid mosaic of
mother-of-pearl shimmering in different colors.
Dimensions: 44.9 cm (nagasa), 80 cm (total length)
Condition: The blade extensively worn. The koshirae in
good condition with a larger crack through the saya.
Provenance: Austrian private collection.

Estimate EUR 1,900,-
Starting price EUR 750,-

180
A TACHI WITH LACQUER AND MOTHER OF PEARL SAYA
Japan, late Sengoku (1477 – 1573) to early Edo period
(1603 - 1868) (blade); c. 18th century (koshirae)
Blade
Shinogitsukuri with iori mune, suguhha hamon with
ime, possibly tame-masame hada. The nakago has
three mekugi-ana, two of which are closed. One of
the holes is very close to the kiri (p) end of the nakago,
suggesting it was shortened from tachi length to that of
a katana.
Koshirae
Midogata tsuba with two hitu-ana, one of
them closed, carved in relief with a landscape
with mountains, water, temples and pavilions.
Iron fuchi-kashira inlaid with gold and
copper, showing a warrior and a horse. The mensa
shows dragons coiled around a ken-round. The saya
features mother-of-pearl in different colors, finished
with kuro-urushi.
Dimensions: 67.5 cm (nagasa), 95.8 cm (total length)
Condition: The blade shows several blackish blisters,
possibly from the forging process or due to age, which
appear like corrosion. The koshirae is in good condition.
Provenance: Hungarian private collection.

Estimate EUR 1,800,-
Starting price EUR 900,-
181

A WAKIZASHI BY KATSUYOSHI

c. 17th century (blade); Edo period (1603 – 1868) (koshirae)

Blade
Shinogi tsuki with iori mune, chuji-midare hamon. The nakago is iku and features an ana, suguha yasurime and inajumako jiri. Signed on one side ‘Yamamoto Musashi no Kami Mino Moto KATSUYOSHI’ 邑部右近宗右衛門宗右衛門．Hawley lists three swordsmiths who signed their work in this way, all of whom lived in the 17th century. This sword was probably crafted by the swordsmith from Echizen.

Koshirae
Square iron tsuka with rounded corners, a relief border and two hito-ana, carved in relief with a large shishi, its head on one side and a part of the back portion of its body on the other, below the signature UNZAN 例 and Kao. Shakudo fuchi and tsuka-gashira with fine nanakoji and gilt borders as well as metal parts on the saya. The menmaki shoyu tsuka. The kozuka handle shows a blossom, foliage and a shishi. Dark grey lacquer saya with a fine-grained structure.

Dimensions: 49.6 CM (najasa), 76.5 CM (total length)
Condition: The blade in very good condition with only very minor surface wear. The koshirae is in overall good condition.
Provenance: Hungarian private collection

Estimate EUR 1,500.–
Starting price EUR 750.–

182

A TACHI WITH LACQUER ‘ICE CRACK’ SAYA

Japan, early Edo period (1603 – 1668) (blade); late 17th to 18th century (koshirae)

Blade
Shinogi tsuki with iori mune, gunome hamon with nie, kame-masame hada. The nakago features two mekugi-ana and has an appealing structure due to aging. The barely visible yasurime are partly sujikai and partly kiri.

The nakago jiri is kiri.

Koshirae
Iron sukashi tsuka with wavy border and openwork, with both hito-ana and a motif of prunus flowers. The fuchi and tsuka-gashira engraved with floral designs. The menmaki shows a berry-like fruit with foliage. The saya is finely crafted lacquer with a dark brown color and a yellowish pattern with an ‘ice crack’ effect.

Dimensions: 65.7 cm (najasa), 105.5 cm (total length)
Condition: The blade shows several blackish kizu, possibly from forging. The koshirae in excellent condition with only minor leveling to lacquer

Provenance: Hungarian private collection

Estimate EUR 1,800.–
Starting price EUR 900.–

183

A WAKIZASHI

Japan, mid-Edo period (1603 – 1668) (blade); probably Momoyama period (1596 – 1615); 15th-16th century (koshirae)

Blade
Shinogi tsuki with iori mune, der notare hamon with nie, kame hada. Nakago with large mekugi-ana, mume, kuri jiri, no yasurime.

Koshirae
The round, iron ko-koshira tsuka with sukashi and a hito-ana is flat on both sides and shows an openwork umeblossom (prunus). Shakudo fuchi-kashira with very fine nanakoji and a floral depiction with gilt tuccote. One menmaki shows a male figure with a cow, while the other shows a sage as immortal. Lacquer saya with fine-grained structure, the upper third with mother-of-pearl as well as a flat, black-lacquer ribbing.

Dimensions: 37.5 cm (najasa), 56.3 cm (total length)
Condition: The blade in good condition, with very minor blemishes and scratches to surface. The koshirae in excellent condition, with minor wear to lacquer. The kozuka is missing.
Provenance: Hungarian private collection

Estimate EUR 1,500.–
Starting price EUR 750.–
184
A MINO WAKIZASHI ATTRIBUTED TO KANEMOTO
Japan, 17th century (blade); Edo period (1603 – 1868) (koshirae)

Blade
A magnificently crafted blade in shirasaya with a characteristic o-koikai! Shinogi tsukuri with mitsu mune, guruma-mokute-hamono with nie und in part sunagash), distinct nakogiri on the koikai. Nakago with two mekugi-ana, kiri jiri and mixed yasumine.

Provenance: Hungarian private collection

Estimate EUR 4,000,-
Starting price EUR 2,000,-

185
A KATANA ATTRIBUTED TO KANENOBU
Japan, Shinto, c. 17th to first half of 18th century (blade)

Blade
Shinogi tsukuri with o-koikai, choji-mokute hamon and mune mokute. Nakago with large mekugi-ana, mumei, kiri jiri and o-nokai yasumine.

Provenance: Hungarian private collection

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

186
A KATANA
Japan, mid-Edo period (1603 – 1868) (blade); c. 18th century (koshirae)

Blade
Shinogi tsukuri with mune mokute, the hamon is part sugahara and possibly roseine, but hard to clearly identify. Ubu nakago, mumei, with a mekugi-ana, yasumine kiri, kiri jiri.

Koshirae
An iron shikara tsuka, flat on both sides and with two hita, showing an ornamental abstract motif of the longevity mushroom. Shakudo fuchi and kashira with the finest nanwai, the motifs partly gilded takabori depict ten hares in a lively manner. Both menuki show the longevity symbols tauro (turtles) and ninogama (turtle). The black lacquer saya has a fine mokume structure.

Provenance: Hungarian private collection

Estimate EUR 1,800,-
Starting price EUR 900,-
A KATANA
Japan, possibly Muromachi period (1336 – 1573), around 14th century (blade), c. 17th century (koshirae)

Blade
Shinogi tsukuri with iori mune and a ko-ihi up to the nakago, gunome-midare hamon and masame hada. The nakago is suiran, with two mekugi-ana and kiri pi.

Koshirae
The oval iron namban tsuba with both hito-ana and openwork, showing a complex composition with two dragons chasing a flaming pearl. Iron fuchi and tsuka-gashira with gilt borders. Shakudo menuki with gold, showing foliage. Saya with black lacquer in a gilt leather cover. The handachi koshirae shows decorative, black-lacquered details.

Dimensions: 60.6 cm (nagasa), 89.6 cm (total length)
Condition: The blade in good condition, considering the age – some blemishes and kizu. The koshirae shows signs of wear which are normal for its age.
Provenance: Hungarian private collection

Estimate EUR 1,800,-
Starting price EUR 900,-