

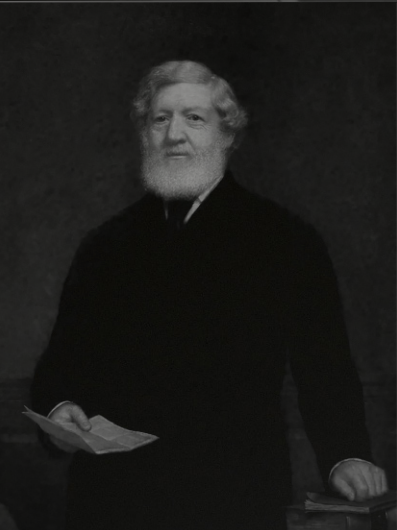


Chinese Archaic Jades from Old Collections

舊藏中國古玉

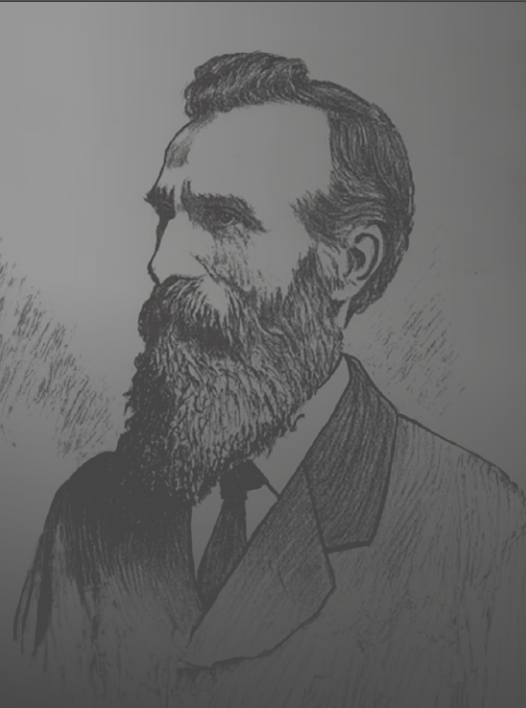
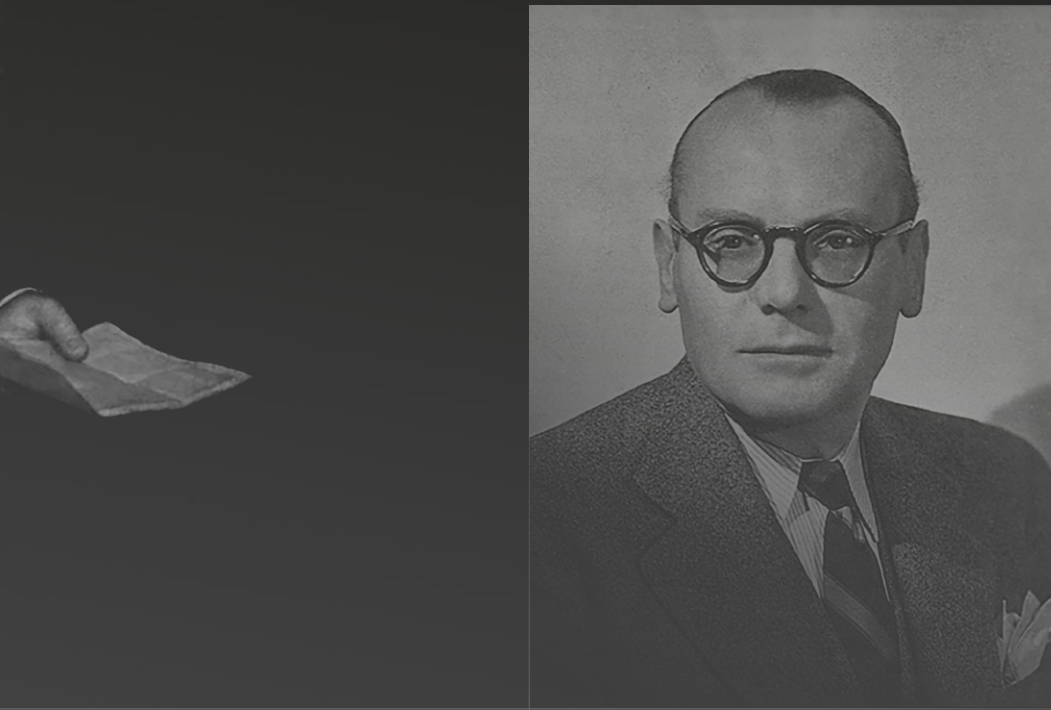
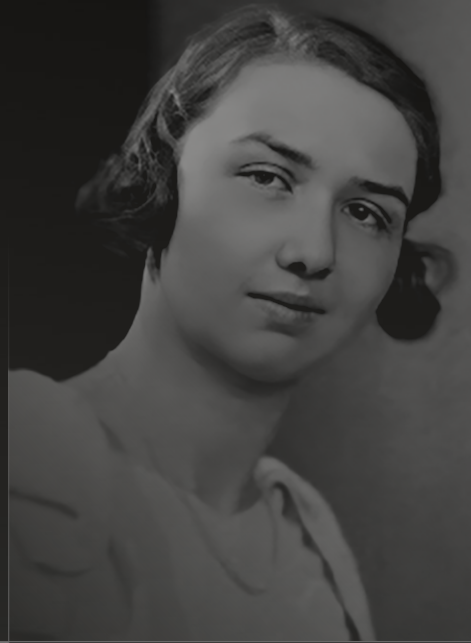
AUCTION

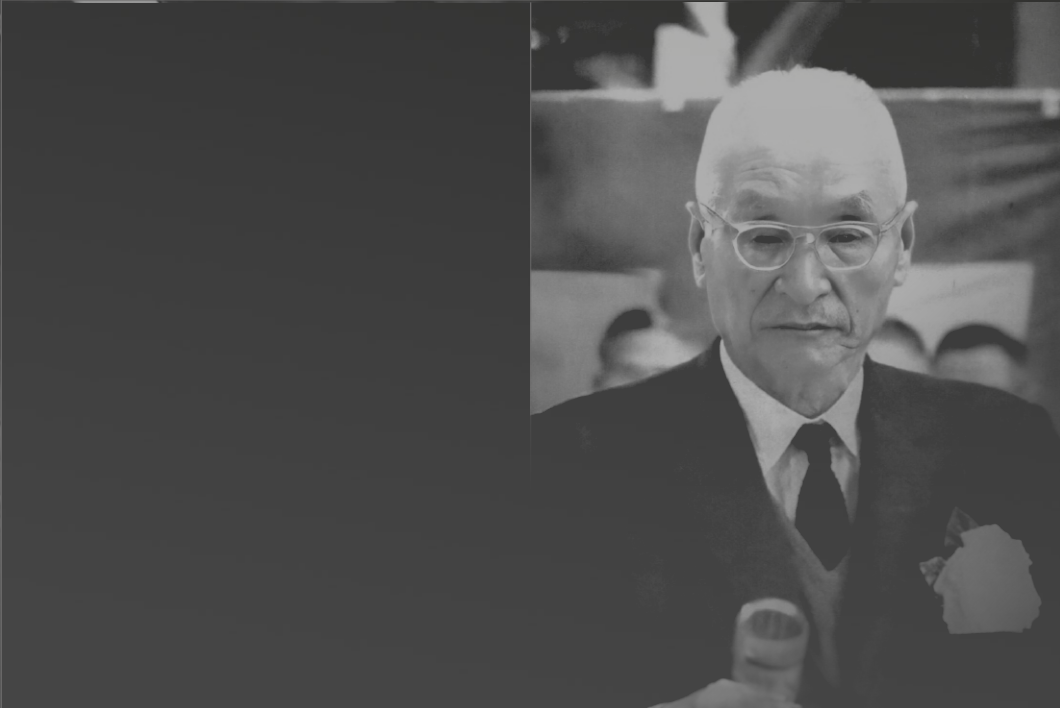
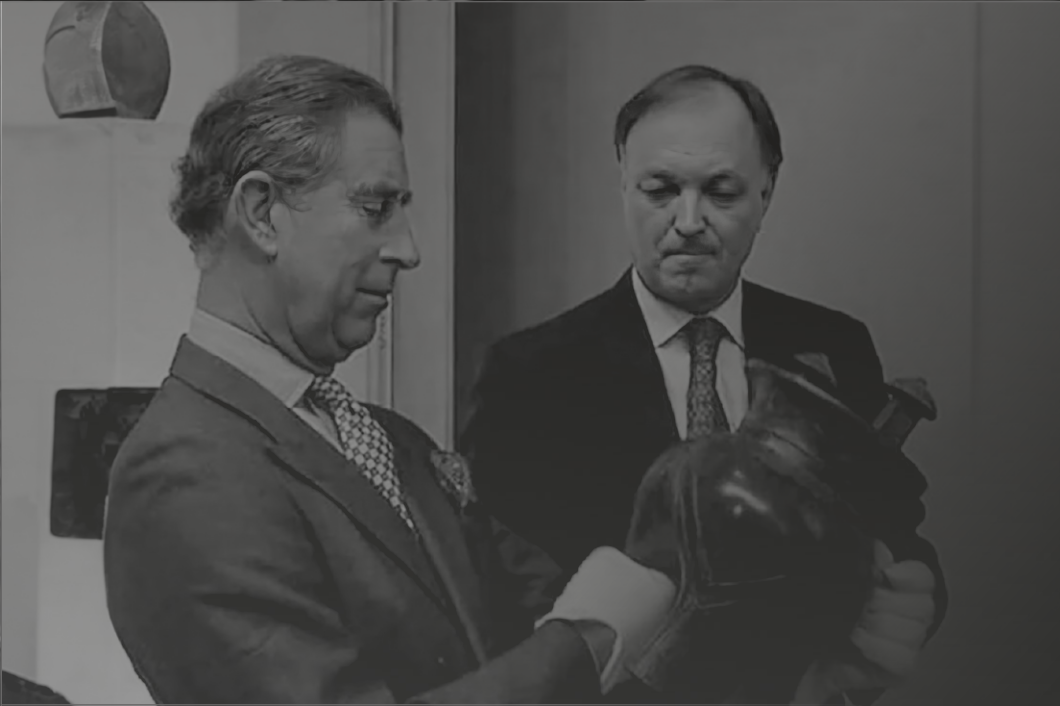
12 October 2023



ZACKE

SINCE 1968





Chinese Archaic Jades from Old Collections

舊藏中國古玉

AUCTION

Thursday, 12 October 2023, 11 am CET

CATALOG AJ1023

EXHIBITION

2 - 10 October

Monday - Friday 10 am - 6 pm
as well as by appointment

GALERIE ZACKE

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SINCE 1968

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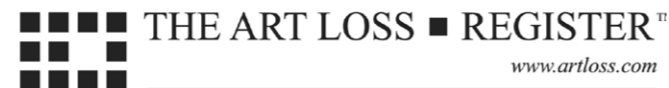
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ON DATE **12 OCTOBER 2023, AT 11AM CET**

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PREFACE

Dear Clients,



Alexander Zacke
Senior Expert

this catalog contains 50 ancient Chinese jades, two ritual bone carvings (lots 1013 and 1014) and one ancient soapstone blade (lot 1048), coming without exception from documented old provenances. At least two pieces are fragments of originally larger carvings (lots 1012 and 1043) and one figure shows heavy calcification and perfectly preserved areas at the same time, thus serving as an interesting study object (lot 1047).

The names of some of the previous owners may sound familiar to lovers of archaic jades, among them being several collector behemoths of the 20th century:

Harry Geoffrey Beasley (1881-1939)
Alfred William Cowperthwaite (1890-1964)
Robert (1903-1968) and Isabelle de Strycker (1915-2010)
Dr. Wou Kiu-an (1910-1997)
Robert Rousset (1901-1982)
Sir Percival David (1892-1964)
Henry Dyer (1848-1918)
David Taylor (1876-1958)
Idemitsu Sazo (1885-1981)

While certainly all of the provenances above have interesting back stories to share, the following one may stand out as exemplary for the current state of the global market for ancient jades.

David Taylor (1876-1958) was a successful businessman of Scottish descent who was born in Northern Ireland into a rather prominent political family. His grandfather, Sir David Taylor (**fig. 1**), the family patriarch, was born in 1815 in Scotland, and moved to Belfast, Northern Ireland, in 1842. Only twenty-five years later, in 1867, he was elected the city's mayor for the first time. In 1883, he was then elected once again, this time serving two consecutive terms. David Taylor, the grandson, resided in Belfast and owned several commercial buildings and businesses. He also had a substantial portfolio of securities, stocks and various other investments. During his travels to East Asia in the early 20th century, Taylor acquired



fig. 1

a notable collection of Chinese jades. He brought back 32 pieces to England long before the second world war, and the group of objects was kept in the family for nearly a century, well beyond David Taylor's passing in 1952. Only in 2020, at the beginning of the coronavirus pandemic, the whole group eventually surfaced at an auction house in the United Kingdom.

Whilst certain scholars may find an ancient jade collection from such a distinguished provenance an intriguing matter deserving of a deeper inquiry, it appears that the auction house, perhaps in haste of completing the catalog to an upcoming sale, swiftly labelled the entire group as archaic, dating the 32 carvings without exception as "probably Qing dynasty". The collection was then split into 6 lots containing anywhere between two and nine jades each. Not all lots sold the first time around, but eventually the entire assemblage went for a total of 22,900 pounds hammer, averaging roughly 715 pounds per item.

Zacke subsequently sold seven jades from this group between 2021 and 2022, which can be looked up on www.zacke.at by using the search term "David Taylor". Three of these were actually archaic, dating from the Song, Yuan and Ming periods, but none from the Qing dynasty. Four were archaic carvings, three dating from the Western Zhou period (one of these was only a fragment)



fig. 2

and one dating from the Shang dynasty, the latter selling for EUR 14,300 (**fig. 2**). The group of seven carvings fetched a total of EUR 33,000, driving the average up to EUR 4,700, or roughly six times of what they previously went for in the UK.



fig. 3

At Asia Week New York in spring 2023, two Shang dynasty jades from the David Taylor collection (**fig. 3** and **fig. 4**) re-surfaced at Sotheby's, selling for USD 91,440 and USD 76,200. These results were equivalent to ten times their high estimate, and one hundred times of what they had achieved only two years earlier at auction in the UK. In the Sotheby's catalog, David Taylor was described as a "Scottish businessman based in Belfast, Northern Ireland, who traveled extensively in East Asia in the early 20th century, when these jades are said to have been acquired".



fig. 4

While it should be noted that the two carvings at Sotheby's are indeed of exceptional quality and also quite well preserved, unlike several other jades in the Taylor collection, this event of course raised some eyebrows among

collectors, and here at Zacke we received numerous inquiries if we still had access to jades from the Taylor provenance.



fig. 5

Two lots in the present catalog are from the David Taylor collection. A yellow jade 'Kneeling Figure' (lot 1033) dates from the Shang dynasty, and a pale celadon 'Dragon and Phoenix' ornament (lot 1004) dates from the Western Zhou period (**fig. 5** and **fig. 6**). The humanoid figure is remarkable, because the color of the jade is simply magnificent, and the carving is exceptionally well-preserved, showing just enough natural wear, weathering and erosion to the stone to reveal its age of more than 3,000 years to the experienced eye.



fig. 6

You may observe that the starting prices for these two lots do not align with the recent sale results of the Taylor pieces at Sotheby's. This is because here at Zacke, we firmly believe in allowing fate to take its course and let the market determine the prices for the lots in our auctions. In my humble opinion, the current catalog serves as a prime illustration of this strategy, which has been a key principle of this firm since 1968.

Good luck in bidding!

1001

**A PALE YELLOW JADE
DOUBLE-HOLE ORNAMENT PLAQUE,
HONGSHAN CULTURE**

China, Neolithic period, 3500-2500 BC. With two primary perforations, the two semi-circular shapes connect in the middle. Four funnel shaped piercings, two on each half, drilled through for suspension. The smoothly polished, translucent stone is of a fine pale-yellow and celadon tone with russet and chestnut-brown inclusions. Areas of opaque creamy-white calcifications interspersed with gray speckles.

Provenance: Collection of Harry Geoffrey Beasley and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite, acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.



Harry Geoffrey Beasley (1881-1939) (left)

Condition: Very good condition, commensurate with age, with expected wear and minor weathering, small nicks which have smoothed over time. The stone with natural inclusions and fissures, some of which may have developed into small hairline cracks over time.

Weight: 70.6 g
Dimensions: Length 13.5 cm

With an associated metal stand. (2)

This type of jade plaque, initially modelled with only two perforations, is believed to originate from the Xinkailiu culture (c. 5300-4800 BC) and continued to be produced in subsequent Northeast prehistoric sites including those of the Hongshan culture.

LITERATURE COMPARISON

Compare a closely related jade pendant, dated to the late Neolithic period, see the Complete Collection of Jade Unearthed in China, Volume 2, page 210 (fig. 1). Compare a related pendant in the form of a disk, 11.1 cm, dated to the Neolithic period, in the National Museum of Asian Art, Smithsonian Institution, accession number S2012.9.66.



AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's Hong Kong, 9 October 2020, lot 35
Price: HKD 226,800 or approx. **EUR 29,000** converted and adjusted for inflation at the time of writing
Description: A celadon jade three-hole plaque, Neolithic period, Hongshan culture
Expert remark: Compare the related form and color of the jade. Note the three apertures and smaller size (8.8 cm).



Estimate EUR 4,000
Starting price EUR 2,000

1002

**A WHITE AND YELLOW JADE AX, FU,
NEOLITHIC PERIOD**

China, c. 3rd millennium. The quite thick yet translucent blade is elegantly shaped and of rectangular form flaring slightly toward the sharp beveled edge, pierced from the front side with a hafting hole. The jade is of a fine white tone with yellow and russet shadings as well as cloudy inclusions, that look like lambent flames when held against the sunlight (see detail image).

Provenance: Galerie Beer, Brussels, 20 June 1951 (according to an ancient family ledger inspected by Cabinet Portier, Paris, France, during their appraisal of the complete de Strycker estate; this ledger remains in the possession of the de Strycker family and may not be copied). Collection of Robert and Isabelle de Strycker, acquired from the above and thence by decent in the same family. Robert de Strycker (1903-1968) was a French engineer who specialized in metallurgy. He was a Stanford graduate, a professor at the University of Leuven, a director of the Institute of Metallurgy at the Université Catholique de Louvain, and one of the most influential members of the faculty of applied sciences. After World War II, he made large contributions to France's post-war recovery. Robert and his wife Isabelle (1915-2010) first encountered Chinese art at the British Museum during a stay in London in the 1930s. Enamored with the style and beauty, they both decided to study and collect Chinese works of art. In 1938 they eventually began to build their collection, buying from Belgian, Parisian, and English dealers. They kept close contact with the famous English collector Sir Harry Garner (1891-1977) and noted Czech collector and expert Fritz Low-Beer (1906-1976).



Isabelle and Robert de Strycker, c. 1930-1935

Condition: Good condition with wear, minor signs of weathering and erosions, minor chips and losses to the edges. The stone with natural fissures, some of which may have developed into small hairline cracks. Good ancient polish with an unctuous feel overall.

Weight: 108.1 g
Dimensions: Length 9.2 cm

LITERATURE COMPARISON

Compare a related brown jade ax, 16.3 cm long, dated c. 3300-2250 BC, in the National Museum of Asian Art, Smithsonian Institution, accession number F1916.498 (**fig. 1**). Compare a related green jade ax, 15.5 cm long, dated to the Neolithic period, in the British Museum, registration number 1937,0416.16. Compare a related gray jade ax, 13.3 cm long, dated between 3000-2500 BC, in the British Museum, registration number 1991,0223.2.



fig. 1

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's Hong Kong, 27 November 2019, lot 2740

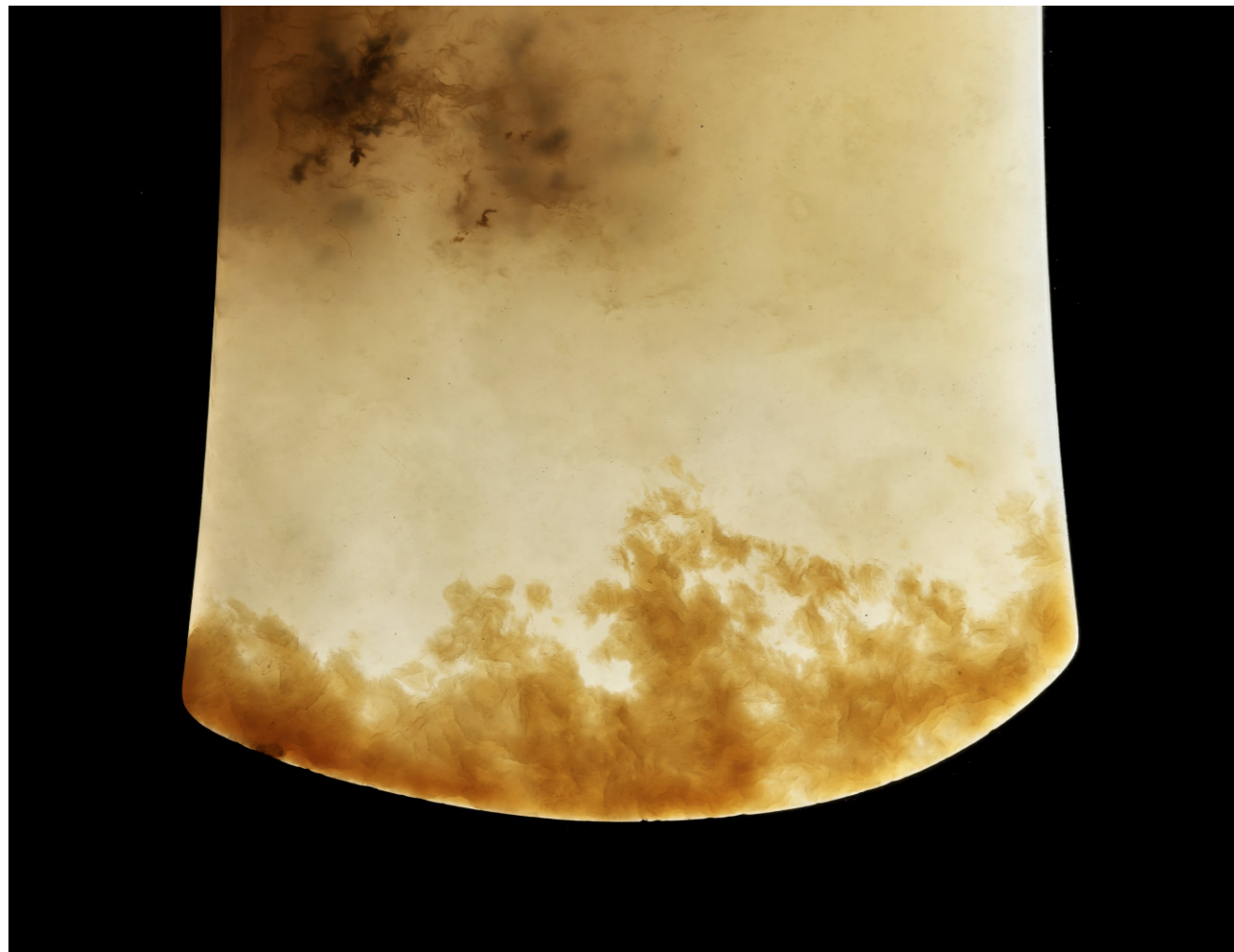
Price: HKD 437,500 or approx. **EUR 55,500** converted and adjusted for inflation at the time of writing

Description: A jade axe, Longshan culture, circa 2500-2000 BC

Expert remark: Note the larger size (13.9 cm).



Estimate EUR 4,000
Starting price EUR 2,000

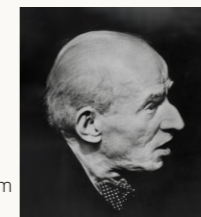




1003
AN IMPORTANT AND RARE JADE 'MASK' PENDANT,
HUANG, LIANGZHU CULTURE

China, circa 3300-2200 BC. Finely decorated to all sides and edges with neatly applied incision work depicting cosmic cloud scrolls, the present Huang has a prominently carved godhead mask located at the center of the front side, just beneath a zoomorphic bird head with a pointed beak at the top. Both wings are pierced with funneled apertures for suspension. The opaque stone is of a brown hue with beige clouding and dark brown inclusions.

Provenance: From the Sir Percival David collection, according to an old paper label reading "The Percival Collection, of Chinese Jades" and manually inscribed "Zoomorphic Figure". Collection of Harry Geoffrey Beasley, probably acquired from the above between 1923 and 1939, and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite, acquired from the above c. 1939 and thence by descent in the same family.



Sir Percival David

Sir Percival David (1892-1964) was a Bombay-born British financier who is best known as a scholar and collector of Chinese ceramics, postal stamps, and jades. He became enamored with Chinese art after his visit to China in 1923 and started the Percival David Foundation to promote the research of Chinese art and culture. His collection grew to an astounding 1,700 pieces, which are now on display at the British Museum. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Very good condition, commensurate with age. Extensive wear and weathering, as expected, with rubbing and abrasion to the fine incision work, and some nicks and chips which have smoothed over time. The stone with natural inclusions and fissures, some of which may have developed into small hairline cracks over time. Calcification throughout.

Weight: 73.7 g
 Dimensions: Length 10.3 cm

With an associated metal stand. (2)

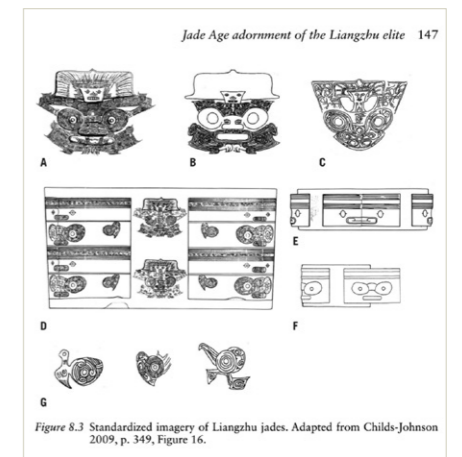
Huang were a part of the elite adornments

during the Neolithic period, especially within Hongshan, Liangzhu, and Longshan cultures. These were worn along with headgear, knee decorations, elaborate beaded necklaces, and other body ornaments all made primarily from jade. Dr. Elizabeth Childs-Johnson dubs these cultures a part of the 'Jade Age', a period during which an abundance of jade objects accompanied the elite burials for the first time. The imagery carved on these jade adornments was highly standardized, and the most prominent image, which appears on this lot, is that of the godhead (also called a spirit person, shenren, or an anthropomorphized deity). This image is flat, often covered in cosmic cloud scrolls, and has zoomorphic attributes combining bird and semi-human elements.

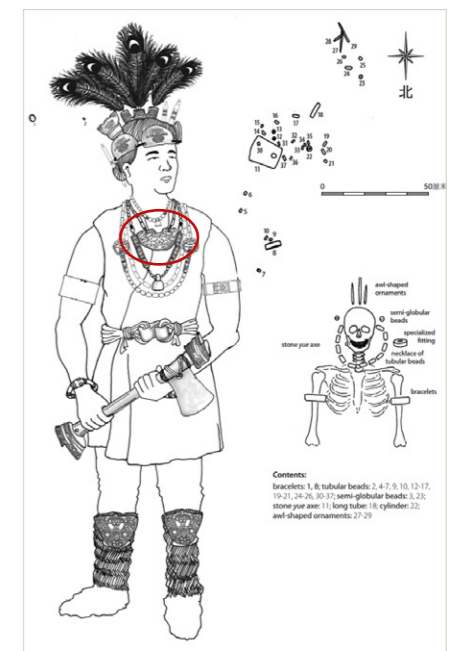
A reconstruction of a Liangzhu leader based on jade paraphernalia found in various Liangzhu elite tombs, prominently showing a Huang (Childs-Johnson 2009, pp. 158)

Literature comparison: Compare a closely related but much smaller jade pendant with godhead incision work, 6.3 cm long, dated to the Neolithic period, Liangzhu culture, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.734. Compare also a related jade ornament with a mask godhead, 8.3 cm wide, dated to the Neolithic period, Liangzhu culture, in the Metropolitan Museum of Art, accession number 18.63.

Estimate EUR 8,000
 Starting price EUR 4,000



Several versions of the godhead image of Liangzhu jades (Childs-Johnson 2009, p. 349)



Comments:
 bracelets: 1, 8; tubular beads: 2, 4-7, 9, 10, 12-17,
 19-21, 24-26, 30-31; semi-globular beads: 3, 25;
 stone pair ear: 11; long tube: 14; cylinder: 22;
 oval-shaped ornaments: 27-29



1004
A PALE CELADON JADE
'DRAGON AND PHOENIX' ORNAMENT,
WESTERN ZHOU DYNASTY

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

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



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

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

Weight: 34.3 g
 Dimensions: Length 9.6 cm

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

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

AUCTION RESULT COMPARISON

Type: Near identical
Auction: Christie's Hong Kong, 29 November 2017, lot 2743
Price: HKD 2,375,000 or approx. **EUR 307,000** converted and adjusted for inflation at the time of writing
Description: A very rare pale celadon jade 'dragon and phoenix' ornament, Western Zhou dynasty
Expert remark: Compare the near identical form and decoration. Note the related size (10.5 cm).



Estimate EUR 8,000
 Starting price EUR 4,000

1005
A PALE GREEN JADE 'PIG-DRAGON', ZHULONG,
NEOLITHIC PERIOD, HONGSHAN CULTURE

China, c. 4000-3000 BC. Of iconic form with a coiled body and superbly rendered head, subtly detailed with round eyes, a wrinkled snout, and flared nostrils, the neck pierced with an aperture for suspension. The partly translucent, smoothly polished stone of a pale green color with russet patches, cloudy inclusions, and dark veins.

Provenance: From an old private collection in Budapest, Hungary, acquired during the first half of the 20th century.
Condition: Good condition with expected old wear, traces of use, natural erosion, and minuscule nibbling here and there.

Weight: 86 g
 Dimensions: Diameter 6.2 cm

Considered to represent the prototype of depictions of mythological dragons in later Chinese art, zhulong are some of the most interesting creations of the Hongshan culture, and evidence the existence of a complex belief system in supernatural forces. Jade zhulong have been recovered at various tomb sites in Northern China, often placed on the chest of the tomb occupants, suggesting they were worn as chest ornaments.

Literature comparison: For other examples of pig-dragons carved in a similar style with a single aperture, compare with a dark green jade example, 16.6 cm high, unearthed from Yangcheng, Bairin Right Banner, Inner Mongolia Autonomous Region, now in the Bairin Right Banner Museum, illustrated *ibid.*, p. 105, no. 9; a celadon one, 15 cm high, in the Liaoning Provincial Institute of Archaeology and Cultural Relics, illustrated in *Hongshan wenhua yuqi jianshang*, Beijing, 2014, p. 94, no. 1; and a third example, 13 cm high, from the Irving Collection, sold at Christie's New York, 21 March 2019, lot 1180.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Paris, 10 June 2021, lot 83
Price: EUR 327,100 or approx. **EUR 363,000** adjusted for inflation at the time of writing
Description: An important celadon and russet jade 'pig-dragon', zhulong, Neolithic period, Hongshan culture
Expert remark: Note the size of this zhulong (8.5 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Paris, 10 June 2021, lot
Price: EUR 50,400 or approx. **EUR 56,000** adjusted for inflation at the time of writing
Description: A rare and subtly carved celadon jade 'pig-dragon', zhulong Neolithic period, Hongshan culture
Expert remark: Compare the size (6 cm).



Estimate EUR 3,000
 Starting price EUR 1,500





The Cranmore Ethnographical Museum, 1933

1006
A PAIR OF C-SHAPED 'DRAGON' PENDANTS,
ERLITOU PERIOD TO SHANG DYNASTY

China, c. 1900-1050 BC. Both figures with curled bodies and upturned noses, flat with a straight slit for a mouth and a small aperture for an eye. Both consist of thin translucent celadon jade with dark cloudy inclusions around the head and a magnificent ancient polish.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. The cover of the presentation box inscribed 'Joe. C. 1500 BC - 89 AD (Know too long a period).' Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Good condition with expected wear around the edges, as well as light weathering and erosion. Light scratches and light calcification.

Weight: 4.6 g and 4.7 g
 Dimensions: 3.9 cm and 3.9 cm

With an old presentation box and glass cover. (3)

Literature comparison: Compare a related jade notched pendant in the form of a dragon, dated Erlitou period to Shang dynasty, c. 1900-1050 BC, in the Ashmolean Museum, Oxford, accession number EA1956.1591.

Estimate EUR 4,000
 Starting price EUR 2,000





1007
A SPINACH-GREEN JADE AXE BLADE, FU,
NEOLITHIC PERIOD

China, 3000-2000 BC. Of flattened trapezium form with rounded edges and two circular hafting holes drilled from both sides. The dark green opaque stone with areas of dark cloudy inclusions and russet flecks, reminiscent of a misty mountain landscape.

Provenance: Shore Galleries, Chicago, Illinois, 1959, lot 357. An old private collection in New England, USA, acquired from the above. A copy of a page from a typewritten auction catalog for the Shore Galleries auction where the present lot was sold in 1959, with the catalog entry for the present lot describing it as an 'Archaic green jade axe head', as well as a copy of handwritten collector's notes for the present lot, 'Not sure if jade but in a special lined box etc. An old burial piece - Probably Han', accompany this lot. The box with an old label, inscribed 'Stone axe from Han dynasty'.

Condition: Good condition, commensurate with age. Minor losses, signs of weathering and erosion, small nicks, minor chips, encrustations.

Weight: 414.2 g
 Dimensions: Length 15.5 cm, width 13.5 cm, aperture 1.4 cm (each)

With a padded silk storage box. (2)

Knife- and axe-shaped blades made from stone were probably working tools in Neolithic societies. Jade is hard but brittle, so the blades made from this beautiful material are unlikely to have been put to practical use. Instead, they would have been held by chieftains as symbols of authority. Large quantities of jade blades have been excavated in different regions in China, indicating their widespread use over a span of more than 3,000 years.

LITERATURE COMPARISON

Compare closely related jade axes dated to the Neolithic period, from the collection of Max Loehr, sold at Sotheby's Paris, 15 December 2016, lots 55 (fig. 1) and 65. Compare a related jade axe, also dated to the Neolithic period, dated 6000-3000 BC, 10 cm high, in the British Museum, registration number 1937,0416.15. Compare a related jade axe, also dated to the Neolithic period, c. 2500 BC, 15.5 cm long, in the British Museum, registration number 1937,0416.108.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams London, 7 June 2021, lot 422
Price: GBP 20,250 or approx. **EUR 29,000** converted and adjusted for inflation at the time of writing
Description: A rare archaic spinach-green jade axe blade, Ge, Neolithic Period
Expert remark: Note the length (18 cm).



Estimate EUR 3,000
 Starting price EUR 1,500

1008
AN ARCHAIC CEREMONIAL JADE BLADE, YUE,
NEOLITHIC PERIOD TO SHANG DYNASTY

Published:

Henry Trubner and Tsugio Mikami, Ancient Chinese Arts in the Idemitsu Collection, Tokyo, 1989, no. 108.
 Roger Keverne Ltd., Winter Exhibition, London, 2004, no. 86.

China, c. 3500-1500 BC. The slender slab tapers toward the back where there is a small hole drilled from one side. One long edge and the cutting edge are beveled, and now slightly worn. A longitudinal rib made by the saw runs along one face. The translucent stone is a deep olive-green tone.

Provenance: Idemitsu Museum, Tokyo, Japan, prior to 1989. Roger Keverne, London, United Kingdom, 2004. Private English collection, acquired from the above. The Idemitsu Museum of Arts was opened in 1966 as an exhibition hall for the private collection of Idemitsu Sazo. Idemitsu Sazo (1885-1981) was a Japanese businessman, founder of Idemitsu Kosan, a petroleum company, and an important art collector. He acquired his first work of art at the age of 20, which was a painting of the Chinese monk Putai by Sengai Gibon. In later years, his collection grew, culminating in a large number of Chinese ceramics, paintings, jades, and other works of art. Roger Keverne served as the Chairman of Asian Art in London and as the President of BADA. He began his 50-year career with Spink & Son, rising to head the Asian department by the age of only 28. He left Spink in 1992 to start his own gallery together with Miranda Clarke, his wife and business partner, in Mayfair, London, which eventually closed its doors in June 2020.



Idemitsu Sazo



Roger Keverne with Prince Charles at Compton Verney Art Gallery

Condition: Excellent condition, commensurate with age. Ancient wear, minor signs of weathering and erosion, tiny nibbles. Minute chips to edges, one at the top has been smoothed probably millennia ago. The jade with natural fissures, some of which may have developed into small hairline cracks.

Weight: 68.1 g
 Dimensions: Length 16.7 cm

Literature comparison: Compare a related jade blade in The Hubei Provincial Institute of Cultural Relics and Archaeology, The Panlongcheng Site: Report of Archaeological Excavation from 1963-1994, pl. CXVII, fig. 6. Compare a related jade blade illustrated in Liu and Capon's book *Masks of Mystery: Ancient Chinese Bronzes from Sanxingdui*, no. 36, p. 104. Compare a related jade blade excavated by the Institute of Archaeology, CASS, illustrated in Tomb of Lady Hao at Yinxu in Anyang, pl. 20, fig. 1. Compare a closely related jade blade, 19.5 cm long, dated to the Neolithic period, in the collection of the Harvard Art Museums, accession number 1943.50.113, illustrated in *Ancient Chinese Jades from the Greenville L. Winthrop Collection in the Fogg Art Museum, Harvard University*, no. 1, pp. 4-5. Compare a related jade blade illustrated *ibid.*, no. 202, pp. 159.

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 19 March 2015, lot 545
Price: USD 16,250 or approx. **EUR 19,000** converted and adjusted for inflation at the time of writing
Description: A mottled blackish-green opaque jade axe, late Neolithic period, 3rd-early 2nd millennium BC
Expert remark: Compare the related form. Note the darker color and the larger size (23.8 cm).



Estimate EUR 4,000
 Starting price EUR 2,000





1009
A PAIR OF JADE BEAD ORNAMENTS WITH GODHEAD MASKS, SHENREN, LIANGZHU CULTURE

China, circa 3300-2200 BC. The tubular beads are carved in a cylindrical form, tapered and rounded on the top and flat at the bottom, with two boldly incised masks, each with raised features, including teardrop-shaped eyes joined by a wide bridge above a bar-shaped mouth and a broad channel drilled from both ends. The opaque stone is covered entirely with calcified alteration, lustrous and ivory-white in color. (2)

Provenance: Collection of Harry Geoffrey Beasley and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite, acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Good condition, commensurate with age, with expected ancient wear, minuscule chips, some smoothened over time. The stone with calcifications, weathering, and natural fissures, some of which have developed into small hairline cracks over time.

Weight: 5.3 g and 5 g
 Dimensions: 1.7 cm and 1.6 cm

During the Neolithic period, especially within Hongshan, Liangzhu, and Longshan cultures, a large number of jade ornaments were buried with the elite. Beads like the one in this lot were worn along with headgear, knee decorations, elaborate necklaces, and other body ornaments all made primarily from jade. Dr. Elizabeth Childs-Johnson dubs these cultures a part of the 'Jade Age,' a period during which an abundance of jade objects accompanied the elite burials for the first time. The imagery on these adornments was highly standardized, and the most prominent image, which appears on this lot, is that of the godhead (also called a spirit person, shenren, or an anthropomorphized deity).

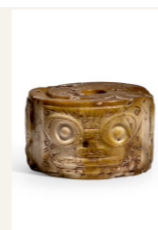
LITERATURE COMPARISON

Compare a related jade bead from the Liangzhu culture, 2.6 cm high, dated to the Neolithic period, in the British Museum, registration number 2022,3034.64.



AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams New York, 21 March 2022, lot 237
Price: USD 62,812 or approx. **EUR 62,000** converted and adjusted for inflation at the time of writing
Description: A Liangzhu jade bead ornament with carved masks, Neolithic period
Expert remark: Note the similar style of carving and the calcified jade. Note the size (2.8 cm).



Estimate EUR 3,000
 Starting price EUR 1,500



1010
A PAIR OF CYLINDRICAL 'TAOTIE MASK' JADE BEADS, SHANG DYNASTY

China, 1600-1046 BC. Of tapering form, both are carved with a finely detailed taotie mask. Each has a small piercing drilled through the front, joining the main vertical tunnel, and the is back flattened. The opaque stone is covered extensively with milk-white calcification and some faint russet inclusions. (2)

Provenance: Collection of Harry Geoffrey Beasley and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite, acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.
Condition: Very good condition, commensurate with age, with expected old wear and minuscule, mostly smoothened nicks. The stone with natural inclusions and fissures which have developed into small hairline cracks over time.



Harry Geoffrey Beasley (1881-1939)

Weight: 2.7 g and 2.6 g
 Dimensions: Length 1.4 cm and 1.4 cm

LITERATURE COMPARISON

Compare a related tubular bead with taotie, 4 cm high, dated to the Shang dynasty, in the National Museum of Asian Art, Smithsonian Institution, accession number S2012.9.428.



AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's London, 8 December 2022, lot 154
Price: GBP 88,200 or approx. **EUR 106,000** converted and adjusted for inflation at the time of writing
Description: A mottled pale gray jade bead, Shang/Western Zhou dynasty
Expert remark: Compare the similar form with a flattened reverse. Note the larger size (2.5 cm).



Estimate EUR 3,000
 Starting price EUR 1,500



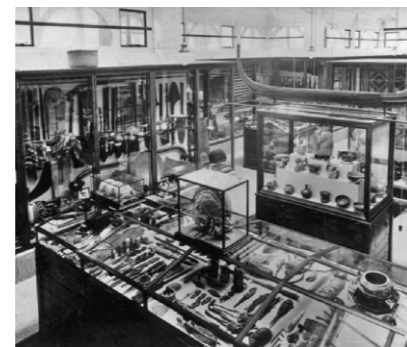
1011
A JADE TORTOISESHELL-FORM BEAD,
WESTERN ZHOU DYNASTY

China, 1027 – 771 BC. Realistically carved in the form of a slightly crested carapace, the bead has a single aperture extending between the two halves of the shell drilled longitudinally. The sloping sides are neatly incised with a lozenge pattern, deeply grooved at the ends. The opaque stone is of a lustrous, ivory-white tone.

Provenance: Collection of Harry Geoffrey Beasley and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite, acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Good condition, commensurate with age, with significant old wear, minor nicks and signs of weathering, small remnants of pigment around the center. The stone with natural inclusions and fissures, some of which may have developed into small hairline cracks over time.

Weight: 5.9 g
 Dimensions: Length 2 cm



The Cranmore Ethnographical Museum, 1933

LITERATURE COMPARISON

A related tortoiseshell-form bead is illustrated in Gugong bowuyuan cangpin daxi: yuqi bian (Compendium of Collections in the Palace Museum: Jade), Vol. 2, Xia, Shang, Zhou, Beijing, 2011, p. 248, no. 302. Compare also the similar jade tortoiseshell illustrated by Jenyns, Chinese Archaic Jades in the British Museum, London, 1951, pl. XXIIc. Compare with a jade tortoiseshell-form bead, Western Zhou Dynasty (1027 – 771 B.C.), with J.J. Lally & Co, New York, Nr. 63, Length 3/4 inch (2 cm).



Estimate EUR 2,000
 Starting price EUR 1,000



1012
A JADE 'TAOTIE MASK' ORNAMENT,
ZHOU DYNASTY

China, 8th-3rd century BC. Of triangular section, finely incised to the front with double-line grooves to depict two taotie mask designs, the back with geometric decorations and a central groove leading to a pierced aperture at one end of the pendant. The translucent stone of a green tone with pale brown shadings, icy veins, and areas of creamy white calcification.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. With an old label tied to the suspension hole, inscribed in ink 'Face of "Big Nose God"'. Part of Set. Zhou Dyn. Rare Central Pendant. Good Khotan Jade. 53-011.' Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Very good condition with minor wear, nibbling, minor signs of weathering and erosion with associated loss to one side. The stone with natural fissures, some of which may have developed into small hairline cracks over time.



Harry Geoffrey Beasley (1881-1939) (left)

Weight: 6.1 g
 Dimensions: Length 3.6 cm

Expert's note: The fragmentary nature of the incision work, which is especially evident with the geometric decorations to the back, indicates that this pendant was repurposed from an originally larger jade which broke into pieces thousands of years ago.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 18 March 2009, lot 297
Price: USD 40,000 or approx. **EUR 52,500** converted and adjusted for inflation at the time of writing
Description: A Rare White Jade Taotie Mask Necklace Closing Device
Expert remark: Note the fragmentary nature of this lot, evident from the interrupted design on the lower end of the carving. Note the similar size (4.2 cm).



Estimate EUR 2,000
 Starting price EUR 1,000

1013

A RARE CARVED BONE FIGURE OF A TIGER, SHANG DYNASTY

China, 11th century BC. Well carved in the round as a crouching tiger with tucked-in legs, curled tail, and forward-facing head, the rib cage neatly incised, the ears pricked and eyes open in an alert expression. The bone has a superb, naturally grown, warm patina.

Provenance: From the collection of Dr. Wou Kiuan. Wou Lien-Pai Museum, coll. no. E.4.13. Dr. Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art. His father, Wou Lien-Pai (1873-1944), was one of the leading political figures of early 20th century China, remembered for his role as speaker and leader of parliament during the turbulent years of the Republican era. Dr. Wou himself embarked on an illustrious career in diplomacy until his retirement in 1952, when he settled in London and devoted the rest of his life to the study of Chinese art. It was no doubt fortuitous that Dr. Wou's years of collecting coincided with an abundant availability of exceptional Chinese art on the London market. From the mid-1950s to the late 1960s he was able to form a collection of well over 1,000 works that together represented virtually every category of Chinese art. At the heart of Dr. Wou's drive to collect was a burning desire to preserve the relics of China's rich historical past scattered across Europe, and to promote Chinese art and culture. It is unclear when Dr. Wou conceived the idea to create a place to house his collection, but in 1968, he opened the doors to the Wou Lien-Pai Museum, named in honor of his father. Over the years the museum became a 'must see' destination for collectors, academics, and visiting dignitaries, and Dr. Wou would delight in leading his visitors through the galleries, recounting stories of China's glorious history.

Condition: Good condition, commensurate with age. Displaying exceptionally well. Extensive wear, minor losses, chips, expected age cracks and other natural flaws in the bone, minor old repairs, signs of weathering and erosion, encrustations. Note that the patina took more than 3,000 years to develop and therefore is not only spectacular in appearance, but literally one-of-a-kind.

Weight: 61.5 g
Dimensions: Length 12.5 cm

Bone was widely used for both practical and decorative purposes in ancient China. It was made into vessels, spoons, and personal adornments. With its coiled tail and long muzzle, this bone carving of a tiger was probably used as an amulet or talisman, protecting its wearer from harm and danger.

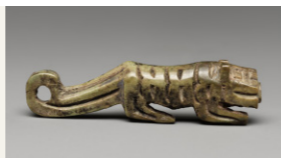


Dr. Wou Kiuan,
Paris, November
1939

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

LITERATURE COMPARISON

Compare a related bone carving of a tiger, 4.3 cm long, dated 13th-11th century BC, in the Metropolitan Museum of Art, accession number 1985.214.119. Compare a related bone carving of a tiger, 11.1 cm long, dated late Shang dynasty, 11th century BC, illustrated and exhibited by Eskenazi in Early Chinese Art from Private Collections, 3-25 November 2016, London.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 22 March 2013, lot 1192
Price: USD 30,000 or approx. **EUR 36,000** converted and adjusted for inflation at the time of writing
Description: A rare carved bone figure of a tiger, late Shang dynasty, 11th century BC
Expert remark: Compare the related pose, with similar coiled tail and long muzzle, and patina. Note the size (11.1 cm).



Estimate EUR 8,000
Starting price EUR 4,000



1014
**AN ARCHAIC CEREMONIAL BONE CARVING,
SHANG DYNASTY**

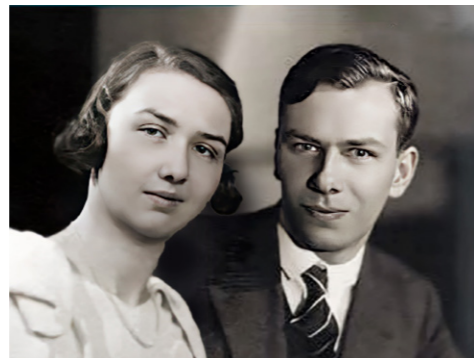
China, 14th-11th century BC. A thin fragment of a hip bone, likely from a medium sized canine. Carved to one side with an impressive taotie mask and two kui dragons within a key-fret (leiwen) border, all in deep and high relief, adorned with neatly applied incision work, below a further key-fret band. The solid bone is smoothed around the edges with a fine sheen to the decorated surface.

Provenance: Galerie Wannieck, Paris, September to October 1942 (according to an ancient family ledger inspected by Cabinet Portier, Paris, France, during their appraisal of the complete de Strycker estate; this ledger remains in the possession of the de Strycker family and may not be copied). Collection of Robert and Isabelle de Strycker, acquired from the above and thence by descent in the same family. The display stand with three old collection labels. Robert de Strycker (1903-1968) was a French engineer who specialized in metallurgy. He was a Stanford graduate, a professor at the University of Leuven, a director of the Institute of Metallurgy at the Université Catholique de Louvain, and one of the most influential members of the faculty of applied sciences. After World War II, he made large contributions to France's post-war recovery. Robert and his wife Isabelle (1915-2010) first encountered Chinese art at the British Museum during a stay in London in the 1930s. Enamored with the style and beauty, they both decided to study and collect Chinese works of art. In 1938 they eventually began to build their collection, buying from Belgian, Parisian, and English dealers. They kept close contact with the famous English collector Sir Harry Garner (1891-1977) and noted Czech collector and expert Fritz Low-Beer (1906-1976).
Condition: Good condition, commensurate with age. Possibly with some old fills. Extensive wear, losses, natural imperfections including foramina and fissures, encrustations, signs of weathering and erosion.

Weight: 29.2 g (excl. stand)
Dimensions: Length 9.8 cm (excl. stand)

With an old fitted velvet display stand, dating to the first half of the 20th century. (2)

Literature comparison: For other examples of rare Shang bone carvings with similar taotie decoration included in the exhibition Early Chinese art from private collections, Eskenazi Ltd., London, 2016, cat. no. 2. Compare the carved bone example excavated from the tomb of the Shang royal consort Fu Hao, Anyang, Henan province, illustrated in Yin hsu Fu Hao mu, Beijing, 1980, pl. 179:1. A larger bone carving similarly adorned with ferocious masks and stylized cicadas, formerly in the Gibson and Stoclet collections, is said to have been discovered together with five other examples in Anyang, Henan; see Georges A. Salles and Daisy Lion-Goldschmidt, Collection Adolphe Stoclet, Brussels, 1956, pp. 328-31.



Isabelle and Robert de Strycker, c. 1930-1935

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 9 October 2022, lot 104
Price: HKD 378,000 or approx. **EUR 46,000** converted and adjusted for inflation at the time of writing
Description: An archaic bone carving, Shang dynasty, Anyang period, 14th-13th century BC
Expert remark: Note the near-identical size (9.4 cm), the related carving work and applied technique.



Estimate EUR 8,000
Starting price EUR 4,000





1015
A JADE 'SILKWORM' PENDANT,
LATE NEOLITHIC PERIOD TO SHANG DYNASTY

China, c. 1300 BC or earlier. The pendant pierced vertically and carved in the form of a silkworm, incised at one end with its head, detailed with large rounded eyes and slightly open mouth, the body with stylized 'comma-scrolls'. The translucent stone of a pale celadon tone with few dark inclusions and patches of opaque creamy-white calcification.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Good condition, commensurate with age. Wear, minor nibbling, small chips, some of which have smoothed over time, signs of weathering and erosion. The stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 5.4 g
 Dimensions: Length 4.5 cm



The Cranmore Ethnographical Museum, 1933

LITERATURE COMPARISON

Compare a related jade pendant in the shape of a silkworm, dated ca. 10th century BC, 4.8 cm long, in the Metropolitan Museum of Art, accession number 2006.398 (fig. 1). Compare a related jade ornament in the form of a silkworm, 7.8 cm long, in the Harvard Art Museums, object number 1943.50.314.



AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's Hong Kong, 29 November 2017, lot 2702
Price: HKD 1,375,000 or approx. **EUR 182,000** converted and adjusted for inflation at the time of writing
Description: A pair of jade silk worm-form pendants, late Hongshan culture, circa 3500-3000 BC
Expert remark: This pair of jade silkworm pendants is likely earlier and a prototype for the present lot, which is more stylized with its 'comma-scroll' decoration. Note that this lot comprises a pair. Note the size (4.4 cm).



Estimate EUR 2,000
 Starting price EUR 1,000



1016
A PALE CELADON 'FISH' PENDANT,
LATE SHANG TO EARLY WESTERN ZHOU DYNASTY

China, 12th-10th century BC. The thick pendant is of curved shape and finely carved as a fish with subtle incision work at the back and neck as well as large round eyes. The translucent stone with a good polish and of a pale celadon tone with dark specks and opaque areas of beige and white calcification. One small hole for suspension.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.



Harry Geoffrey Beasley (1881-1939)

Condition: Very good condition with minor wear and minuscule nibbles. The stone with natural fissures, some of which may have developed into small hairline cracks.

Weight: 7.2 g
 Dimensions: Length 6 cm

Literature comparison: Compare a related jade fish, with similar sparse incision work, also dated late Shang to Western Zhou dynasty, 6.2 cm long, in the British Museum, registration number 1947.0712.439.

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 13 September 2019, lot 814
Price: USD 50,000 or approx. **EUR 53,500** converted and adjusted for inflation at the time of writing
Description: A White and Beige Jade Fish-Form Pendant
Expert remark: Compare the related form, gills, fins and eyes. Note the size (7.5 cm).



Estimate EUR 2,000
 Starting price EUR 1,000



1017
A DEEP CELADON JADE 'FISH' PENDANT,
LATE SHANG TO WESTERN ZHOU DYNASTY

China, 11th-10th century BC. Of flattened form, finely carved as a fish with a curved body and round eyes, the long dorsal fin rising along the spine and two smaller fins extending from the stomach, the mouth with an aperture for suspension. The semi-translucent stone of a deep celadon tone with areas of white calcification and pale russet clouds.

Provenance: Collection of Robert and Isabelle de Strycker, and thence by descent in the same family. Robert de Strycker (1903-1968) was a French engineer who specialized in metallurgy. He was a Stanford graduate, a professor at the University of Leuven, a director of the Institute of Metallurgy at the Université Catholique de Louvain, and one of the most influential members of the faculty of applied sciences. After World War II, he made large contributions to France's post-war recovery. Robert and his wife Isabelle (1915-2010) first encountered Chinese art at the British Museum during a stay in London in the 1930s. Enamored with the style and beauty, they both decided to study and collect Chinese works of art. In 1938, they eventually began to build their collection, buying from Belgian, Parisian, and English dealers. They kept close contact with the famous English collector Sir Harry Garner (1891-1977) and noted Czech collector and expert Fritz Low-Beer (1906-1976).
Condition: Very good condition with expected old wear, signs of weathering and erosion, encrustations, minuscule nibbling to edges.

Weight: 7.1 g
 Dimensions: Length 7.3 cm

LITERATURE COMPARISON

Compare a related fish-shaped pendant, 10.1 cm long, dated c. 1200-901 BC, in the British Museum, registration number 1937,0416.82. Compare a similar pendant in the form of a fish, 6.2 cm long, dated c. 1300-1050 BC, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.473 (fig. 1).



fig. 1

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's New York, 10 September 2019, lot 37
Price: USD 17,500 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing
Description: A calcified jade 'fish' pendant, Shang-Western Zhou dynasty
Expert remark: Note the slight larger size (8.8 cm).



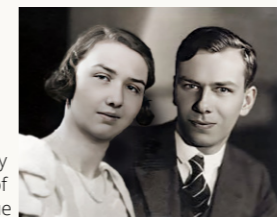
Estimate EUR 3,000
 Starting price EUR 1,500



1018
A GREEN JADE 'FISH' PENDANT,
LATE SHANG TO WESTERN ZHOU DYNASTY

China, 11th-10th century BC. The flattened plaque finely carved in the form of a fish with an elegantly curved tail and long snout, finely incised with round eyes as well as gills and fins. The slightly translucent stone of a dark green hue with cloudy yellow inclusions, russet patches, and gray calcification.

Provenance: Collection of Robert and Isabelle de Strycker, and thence by descent in the same family. Robert de Strycker (1903-1968) was a French engineer who specialized in metallurgy. He was a Stanford graduate, a professor at the University of Leuven, a director of the Institute of Metallurgy at the Université Catholique de Louvain, and one of the most influential members of the faculty of applied sciences. After World War II, he made large contributions to France's post-war recovery. Robert and his wife Isabelle (1915-2010) first encountered Chinese art at the British Museum during a stay in London in the 1930s. Enamored with the style and beauty, they both decided to study and collect Chinese works of art. In 1938, they eventually began to build their collection, buying from Belgian, Parisian, and English dealers. They kept close contact with the famous English collector Sir Harry Garner (1891-1977) and noted Czech collector and expert Fritz Low-Beer (1906-1976).
Condition: Good condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, scratches, chips, encrustations. Remnants of an aperture for suspension near the mouth.



Isabelle and Robert de Strycker, c. 1930-1935

Weight: 11.4 g
 Dimensions: Length 12.3 cm

LITERATURE COMPARISON

Compare a related jade fish, 12 cm long, dated to the Western Zhou dynasty, in the Minneapolis Institute of Art, accession number 50.46.361 (fig. 1). Compare a related fish pendant, 11 cm long, dated c. 1100-950 BC, in the Victoria and Albert Museum, accession number FE.141-1974.



fig. 1

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's Hong Kong, 30 November 2020, lot 2271
Price: HKD 60,000 or approx. **EUR 7,400** converted and adjusted for inflation at the time of writing
Description: A greenish-white jade fish-form pendant, Western Zhou dynasty
Expert remark: Note the much smaller size (9.5 cm).



Estimate EUR 2,000
 Starting price EUR 1,000



1019
A DARK GREEN JADE 'FISH' PENDANT,
SHANG DYNASTY

China, 1600-1046 BC. Of slender form with a single aperture in the mouth for suspension. Mouth, eyes, and gills boldly carved with detailed incisions on the fins, a single character etched into one side of the fish. The partly translucent stone of a deep-green tone with darker shadings, giving it an almost black sheen.

Inscription: To one side, 'gu' (archaic).

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

Condition: Very good condition with natural wear, commensurate with age. Some weathering and erosion, calcification, minor nibbling.

Weight: 12.1 g
 Dimensions: Length 7 cm

Expert's note: Half of the stone is translucent while the other is opaque. With natural sunlight shining through, the translucent half is of a dark green color, bespeckled with dark brown flecks that create the appearance of fish scales.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 27 November 2020, lot 696
Price: HKD 52,920 or approx. **EUR 6,500** converted and adjusted for inflation at the time of writing
Description: A green jade 'fish' pendant, Shang dynasty
Expert remark: Note the size (5.9 cm).



Estimate EUR 2,000
 Starting price EUR 1,000



1020
A JADE 'FISH' PENDANT,
LATE SHANG TO EARLY WESTERN ZHOU DYNASTY

China, 1200-1100 BC. Of slender form with a long snout, pierced with a small aperture, the body neatly incised to represent the gills, fins, and tail of the fish. The opaque stone of a mottled pale gray, creamy yellow, and dark brown color. Good, ancient polish with an unctuous feel overall.

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

Condition: Good condition with signs of aged wear. Minor nibbling. The stone with natural fissures, some of which may have developed into small hairline cracks.

Weight: 11.7 g
 Dimensions: 8.4 cm

LITERATURE COMPARISON

Compare two similarly flat-nosed fish pendants with incised fins and tail in the British Museum, registration nos. 1937,0416.75-76 and 2022,3034.130.



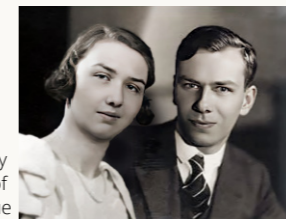
Estimate EUR 2,000
 Starting price EUR 1,000



1021
A YELLOW JADE 'FISH' PENDANT,
WESTERN ZHOU DYNASTY

China, 11th-9th century BC. Of slender rectangular form with a single aperture in the mouth. The mouth and tail flattened with carved gills and fins. The translucent stone of a yellow hue with shades of green, brown patches, icy and cloudy inclusions, and areas of opaque calcification.

Provenance: Collection of Robert and Isabelle de Strycker, and thence by descent in the same family. Robert de Strycker (1903-1968) was a French engineer who specialized in metallurgy. He was a Stanford graduate, a professor at the University of Leuven, a director of the Institute of Metallurgy at the Université Catholique de Louvain, and one of the most influential members of the faculty of applied sciences. After World War II, he made large contributions to France's post-war recovery. Robert and his wife Isabelle (1915-2010) first encountered Chinese art at the British Museum during a stay in London in the 1930s. Enamored with the style and beauty, they both decided to study and collect Chinese works of art. In 1938, they eventually began to build their collection, buying from Belgian, Parisian, and English dealers. They kept close contact with the famous English collector Sir Harry Garner (1891-1977) and noted Czech collector and expert Fritz Low-Beer (1906-1976).



Isabelle and Robert de Strycker, c. 1930-1935

Condition: Good condition, commensurate with age. Extensive wear, losses, signs of weathering and erosion, nicks, calcification, minor nibbling.

Weight: 8 g
 Dimensions: Length 10.3 cm

Literature comparison: Compare a related jade fish silhouette, 8 cm long, dated 11th-10th century BC, in the Harvard Art Museum, object number 1943.50.409.A.

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 13 September 2019, lot 818
Price: USD 12,500 or approx. **EUR 14,000** converted and adjusted for inflation at the time of writing
Description: A greyish-green jade fish-form pendant, Western Zhou Dynasty, 10th-9th century BC
Expert remark: Note the slightly larger size (12 cm), the losses to the fins, and the additional detail to the carving.



Estimate EUR 3,000
 Starting price EUR 1,500

1022
**A JADE 'DEER' PENDANT,
WESTERN ZHOU DYNASTY**

China, 11th-8th century BC. The thick flat pendant finely carved as a reclining stag with its head turned back, the animal well detailed with round eyes, pointed ears, and tall antlers, the body subtly incised, the pendant pierced through the deer's long neck and the front hooves. The opaque stone of a greenish-beige tone with dark and russet veins and black specks.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Very good condition with expected old wear, minuscule nibbling, a tiny loss to the front hooves, minor signs of weathering and erosion. The stone with natural fissures, some of which have developed into small hairline cracks.

Weight: 9.3 g
Dimensions: Length 3.6 cm



The Cranmore Ethnographical Museum, 1933

LITERATURE COMPARISON

Compare a related jade pendant in the form of a stag, also dated to the Western Zhou dynasty, dated ca. 1050-950 BC, 5.4 cm high, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.873. Compare a pair of related jade deer, also dated to the Western Zhou dynasty, 11th-8th century BC, 4.2 cm high, in the British Museum, registration number 2022.3034.125. Compare a related jade deer, also dated to the Western Zhou dynasty, 11th-9th century BC, 4.1 cm high, in the Metropolitan Museum of Art, accession number 24.51.14 (fig. 1).



AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's Hong Kong, 29 November 2017, lot 2737
Price: HKD 525,000 or approx. **EUR 69,500** converted and adjusted for inflation at the time of writing
Description: A jade deer-form pendant, mid-Western Zhou dynasty, circa mid-10th-mid-9th century BC
Expert remark: Compare the reclining pose and similar dark veins. Note the size (4.6 cm).



Estimate EUR 6,000
Starting price EUR 3,000



1023

**A YELLOW JADE 'TIGER' PENDANT,
LATE SHANG TO WESTERN ZHOU DYNASTY**

China, c. 1200-1100 BC. Finely carved as a crouching tiger in profile, its body decorated with finely incised double-line grooves, the ferocious beast baring its teeth, its ears laid back and its tail outstretched in an alert pose. The partly translucent stone of a pale-yellow hue with white veins and icy inclusions.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired several objects from Irene Beasley, including the present lot.



Harry Geoffrey Beasley (1881-1939) (left)

Condition: Excellent condition, commensurate with age. Old wear, signs of weathering and erosion, remnants of soil and pigment, encrustations, minor chips, minuscule nibbling to edges. The stone with natural fissures, some of which may have developed into hairline cracks.

Weight: 26.8 g (excl. stand)
Dimensions: Length 11.1 cm

With an associated metal stand. (2)

LITERATURE COMPARISON

Compare a related tiger silhouette of translucent pale green jade dated c. 12th century, 5.4 cm long, in the British Museum, registration number 2022,3034.120. Compare a related ornament in the form of a crouching tiger, 10.8 cm long, in the Saint Louis Art Museum, object number 485:1956. Compare a related pendant in the form of a tiger, 5.7 cm long, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.553 (**fig. 1**).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Paris, 15 December 2016, lot 9
Price: EUR 20,000 or approx. **EUR 23,500** adjusted for inflation at the time of writing
Description: Jade Pendant, Shang dynasty, c. 1200-1100
Expert remark: Compare the closely related form and decoration with similar double-line grooves.



Estimate EUR 8,000
Starting price EUR 4,000



The present lot in raking light position



The present lot in normal light position

1024

AN EXTREMELY RARE PAIR OF JADE 'GEESE' PENDANTS, SHANG DYNASTY

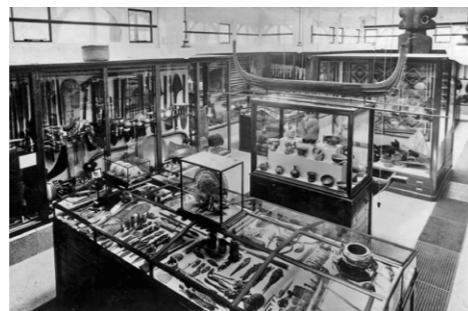
China, 15th-10th century BC. Each plaque is finely carved as a goose with its characteristic long neck, hooked beak, bifurcated tail feathers, and clawed feet. The large wings neatly incised with straight, curved, and scrolling lines. The partly translucent stone of a yellowish-white tone with large areas of creamy-white opaque calcification.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Very good condition with expected old wear, minuscule nibbling, minor weathering, remnants of soil and ancient pigment. The stone with natural fissures, some of which may have developed into small hairline cracks.

Weight: 6.7 g and 5.5 g
Dimensions: Length 3.2 cm and 3.4 cm

With an old presentation box and glass cover. (3)



The Cranmore Ethnographical Museum, 1933

LITERATURE COMPARISON

Compare a related jade pendant depicting a similar bird, also dated to the Shang dynasty, 4.9 cm long, in the British Museum, registration number 2022,3034.112. Compare a related jade pendant depicting a similar bird, also dated to the Shang dynasty, 3 cm long, in the British Museum, registration number 1927,0518.1 (fig. 1).



AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's Hong Kong, 29 November 2017, lot 2726
Price: HKD 625,000 or approx. **EUR 91,500** converted and adjusted for inflation at the time of writing
Description: A Celadon Jade 'Goose' Pendant
Expert remark: Compare the related form, feathers, feet, and eyes. Note the size (7 cm) and that this lot only comprises a single goose.



Estimate EUR 6,000
Starting price EUR 3,000





1025
A PALE CELADON AND RUSSET JADE 'BIRD' PENDANT, LATE SHANG DYNASTY

China, 1300-1050 BC. The flat stone worked in the form of a bird in profile, perched on its claws, with a distinct round beak pierced with a circular aperture for suspension, the head surmounted by a crest, and finely incised with plumage. The semi translucent stone of pale celadon color with russet inclusions and areas of white calcification.

Provenance: From the collection of Dr. Wou Kiuan. Wou Lien-Pai Museum, coll. no. E.3.21A-H. Dr. Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art. His father, Wou Lien-Pai (1873-1944), was one of the leading political figures of early 20th century China, remembered for his role as speaker and leader of parliament during the turbulent years of the Republican era.



Dr. Wou Kiuan, Paris, November 1939

Dr. Wou himself embarked on an illustrious career in diplomacy until his retirement in 1952, when he settled in London and devoted the rest of his life to the study of Chinese art. It was no doubt fortuitous that Dr. Wou's years of collecting coincided with an abundant availability of exceptional Chinese art on the London market. From the mid-1950s to the late 1960s he was able to form a collection of well over 1,000 works that together represented virtually every category of Chinese art. At the heart of Dr. Wou's drive to collect was a burning desire to preserve the relics of China's rich historical past scattered across Europe, and to promote Chinese art and culture. It is unclear when Dr. Wou conceived the idea to create a place to house his collection, but in 1968, he opened the doors to the Wou Lien-Pai Museum, named in honor of his father. Over the years the museum became a 'must see' destination for collectors, academics, and visiting dignitaries, and Dr. Wou would delight in leading his visitors through the galleries, recounting stories of China's glorious history.

Condition: Very good condition with expected old wear and weathering, little nibbling, and minuscule chips.

Weight: 3.2 g
 Dimensions: Height 2.7 cm

Literature comparison: Compare a related jade pendant of a bird, late Shang dynasty, 3.7 cm, in the Smithsonian Museum, accession number F1979.25.

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's New York, 22 September 2020, lot 248
Estimate: USD 8,000 or approx. **EUR 8,700** converted and adjusted for inflation at the time of writing

Description: A calcified jade 'bird' pendant, Shang dynasty or later
Expert remark: Compare the related flat form, pierced beak, and incision work. Note the slightly larger size (3.7 cm) and different color of the stone. Also note that this lot is possibly of a later date.



Estimate EUR 2,000
 Starting price EUR 1,000



1026
A JADE 'BIRD' PENDANT, LATE SHANG TO WESTERN ZHOU DYNASTY

China, 11th-8th century BC. The thick flattened plaque finely carved in the form of a recumbent bird in profile, detailed with incised feathers, sharp beak with pierced aperture for suspension, and round eyes. The opaque stone of a mottled greenish-brown tone with russet veins.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.



Harry Geoffrey Beasley (1881-1939)

Condition: Good condition with expected old wear, minuscule nibbling, small losses, tiny nicks, minor signs of weathering and erosion.

Weight: 8.6 g
 Dimensions: Length 5.7 cm

LITERATURE COMPARISON

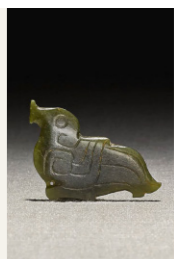
Compare a related jade bird, dated to the Western Zhou dynasty, 5.1 cm long, in the Minneapolis Institute of Art, accession number 50.46.247. Compare a related jade bird pendant, dated to the Western Zhou dynasty, 4.3 cm long, in the British Museum, registration number 2022.3034.111 (**fig. 1**).



fig. 1

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's Hong Kong, 2 April 2019, lot 3446
Price: HKD 75,000 or approx. **EUR 9,500** converted and adjusted for inflation at the time of writing
Description: A celadon jade 'bird' plaque, Shang dynasty
Expert remark: Compare the related form and incision work. Note the smaller size (4.7 cm).



Estimate EUR 2,000
 Starting price EUR 1,000

1027

**A 'TWO FACE' JADE PENDANT
DEPICTING A MYTHICAL WATERBIRD,
LATE SHANG TO WESTERN ZHOU DYNASTY**

China, 1300-900 BC. The flattened plaque depicting the bird standing in an upright position with a curved neck and long pointed beak, the side wings represented by neatly carved scroll below the back wing hovering above as if in a flapping motion. Pierced with a small aperture to the neck for suspension. The partly translucent stone of a green tone with brown and russet shadings and few dark specks as well as creamy opaque calcification. The non-calcified areas show a fine ancient polish.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired several objects from Irene Beasley, including the present lot.



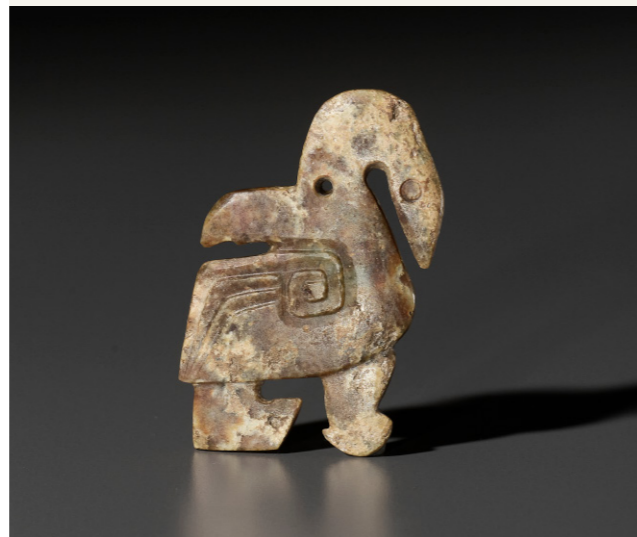
The Cranmore Ethnographical Museum, 1933

Condition: Good condition with minor wear, small nibblings, signs of weathering and erosion. The stone with natural fissures, some of which may have developed into small hairline cracks.

Weight: 9.3 g
Dimensions: Length 5.1 cm

EXPERT'S NOTE

The placement of the aperture plays with the eye, creating the appearance of a second head craned over the body. The back wing of the bird extends out from the main body.



LITERATURE COMPARISON

Compare a related jade finial in the form of a bird, dated ca. 1300-1050 BC, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.667. Compare a related jade figure of a cormorant eating a fish, dated circa 1100-901 BC, in the British Museum, registration number 1937,0416.175.

AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams New York, 15 March 2021, lot 16
Price: USD 22,812 or approx. **EUR 23,500** adjusted for inflation at the time of writing
Description: A 'Yellow' jade mythical bird Pendant
Expert remark: Note the yellow jade and larger size (7 cm), compare the depiction and structure of the incision work.



Estimate EUR 6,000
Starting price EUR 3,000





1028
A JADE 'BIRD' PENDANT,
SHANG TO WESTERN ZHOU DYNASTY

China, 12th-11th century BC. Of flattened shape, finely carved in the form of a bird in profile with a short sharp beak, large round eyes, subtly incised wings, and a long curved tail. The translucent stone shows a fine polish and is of a pale green tone with creamy-white and dark-brown patches as well as icy veins and small areas of calcification. One minuscule hole for suspension.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Very good condition with expected old wear, some weathering, soil residue, minuscule nibbles. The stone with natural fissures, some of which have developed into small hairline cracks.

Weight: 11.7 g
 Dimensions: Length 6.7 cm



Harry Geoffrey Beasley
(1881-1939) (left)

LITERATURE COMPARISON

Compare a related jade pendant in the form of a bird, dated ca. 1050-950 BC, 5.2 cm long, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.547.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 22 April 2021, lot 44
Price: HKD 441,000 or approx. **EUR 54,500** converted and adjusted for inflation at the time of writing
Description: A white jade 'bird' pendant, Late Shang - Western Zhou dynasty



Expert remark: Compare the closely related form and subtle manner of carving with relatively few incisions. Note that the jade is of a slightly purer color with less fissures and inclusions. Note the size (5.6 cm).

Estimate EUR 2,000
 Starting price EUR 1,000



1029
A JADE 'RABBIT' PENDANT,
LATE SHANG TO EARLY WESTERN ZHOU DYNASTY

China, 11th-10th century BC. The thick flattened plaque finely carved as a rabbit depicted crouching with its feet tucked underneath, slightly protruding rounded eyes beneath curved ears, and a short tail. The translucent stone with a good polish and of a white tone with russet-tinged creamy patches of calcification and dark specks. Small hole above the front paws for suspension.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Good condition, commensurate with age. Significant old wear as expected. Small chips, some of which have smoothened over time. The stone with natural fissures, some of which may have developed into small hairline cracks over time.

Weight: 10.5 g
 Dimensions: Length 4.9 cm

LITERATURE COMPARISON

Compare a closely related jade rabbit, dated Shang to Western Zhou dynasty, 1100-800 BC, 4.5 cm long, in the Cleveland Museum of Art, accession number 1962.427. Compare a closely related jade pendant of a rabbit, late Shang dynasty to Western Zhou dynasty, 3.5 cm, in the Smithsonian Museum, accession number S2012.9.852 (fig. 1). Compare two closely related rabbit-form pendants, dated to the late Shang dynasty, excavated from tomb no. 2 at Jingjiacun, Lingshi, Shanxi Province, in the Shangxi Provincial Institute of Archeology, and illustrated in The Complete Collection of Jades Unearthed in China, vol. 3, Beijing, 2005, p. 62-63 (fig. 2).



fig. 1



fig. 2

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's Hong Kong, 3 December 2021, lot 840
Price: HKD 94,500 or approx. **EUR 11,500** converted and adjusted for inflation at the time of writing
Description: An archaic jade 'hare' plaque, Shang dynasty



Expert remark: Compare the related form, pose, and manner of carving. Note the size (5.9 cm) and different color of the jade.

Estimate EUR 2,000
 Starting price EUR 1,000

1030

**A JADE 'RABBIT' PENDANT,
LATE SHANG TO WESTERN ZHOU DYNASTY**

China, 1100-1000 BC. Well carved in a dynamic position with the legs bent underneath, the mouth open, the ears swept backward, and short tail slightly upswept. Pierced through the neck for suspension. The translucent stone of a pale celadon tone with black veins and patches. Note the neatly incised and distinct double-line grooves typical for the late Shang to Western Zhou period.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the



The Cranmore Ethnographical Museum, 1933

early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Excellent condition with some old wear, expected signs of weathering and erosion, minimal nibbling, losses, encrustations. Remnants of ancient pigment.

Weight: 18.5 g
Dimensions: Length 6.1 cm

LITERATURE COMPARISON

Compare a related jade rabbit with similar double-line grooves, dated to the Shang dynasty, circa 1200-1050 BC, 4 cm long, in the British Museum, registration number 1973.0726.117. Compare a related jade rabbit, dated 11th-10th century BC, 3 cm long, in the Harvard Art Museums, object number 1943.50.305, illustrated in Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection* in the Fogg Art Museum, Cambridge, 1975, p. 246. cat. no. 365 (fig. 1).



fig. 1

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 13 September 2019, lot 817
Price: USD 52,500 or approx. **EUR 58,000** converted and adjusted for inflation at the time of writing



Description: A dark green jade rabbit-form pendant, late Shang-early Western Zhou dynasty, 11th-10th century
Expert remark: Compare the related flat form, pose, and open mouth. Note the smaller size (4.2 cm) and the lack of detailed incisions.

Estimate EUR 8,000
Starting price EUR 4,000



1031

A JADE 'ELEPHANT' PENDANT, LATE SHANG DYNASTY, ANYANG PHASE

China, 13th-11th century BC. The thick flattened jade plaque finely carved in the form of an elephant with an upward-curling trunk and a slightly open mouth, with thread relief and incised lines to express the eyes, ears, and tail, as well as geometric decorations. The translucent stone of a white tone with areas of creamy-white calcification, cloudy inclusions, and few dark specks. The tip of the trunk with a small 'natural' aperture for suspension.

Provenance: Collection of Harry Geoffrey Beasley and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite, acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Beasley. Shortly after Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.



Harry Geoffrey Beasley (1881-1939)

Condition: Excellent condition with extensive wear, microscopic soil encrustations and remnants of ancient pigment.

Weight: 12.3 g
Dimensions: Length 4.8 cm

During the Shang dynasty, the Central Plain of China enjoyed a warm and humid climate and provided a suitable habitat for elephants. The archaeological ruins of Anyang, one of the Shang capitals, yielded large amounts of ivory and elephant bones, indicating that the Shang nobility sacrificed elephants in their rituals. The Lüshi Chunqiu (Spring and Autumn Annals of Master Lü) records the Shang people's taming of elephants, "The Shang people trained elephants, which they used to oppress the Eastern Yi people. The Duke of Zhou consequently chased them with his armies to the Jiangnan region."

LITERATURE COMPARISON

Compare a related jade figure of an elephant, dated Shang dynasty, 12th-11th century BC, 7.3 cm long, exhibited by J. J. Lally & Co. in Ancient Chinese Jade: From the Neolithic to the Han, 10 March - 2 April 2016, no. 21. Compare two related jade elephants carved in the round, excavated from the tomb of Fu Hao, measuring 6-6.5 cm in length and 3-3.3 cm in height, illustrated in Zhongguo gu qingtongqi xuan, Beijing, 1976, pl. 91. One of these elephants is also illustrated in Zhongguo meishu quanji, Diaosu bian, vol. 1, Beijing, 1988, p. 51 (fig. 1). Compare the small jade figure of an elephant unearthed from tomb 1728 at the Shang dynasty royal cemetery site in Xibeigang, Henan province, illustrated by Lee (ed.) in Yinxi chutu qi wu xuancui (Selected Works Unearthed from Yinxi), Taipei, 2009, p. 216, no. 201; and the larger jade elephant of similar form unearthed from tomb 1567 at the same royal cemetery, illustrated by Lee (ed.), op. cit., pp. 196-197, no. 175. Compare also the jade figure of an elephant simply carved as a small free-standing silhouette in the collection of the Tianjin City Art Museum illustrated in Tianjin shi yishu bowuguan cang yu (Jades from the Tianjin City Art Museum), Hong Kong, 1993, no. 51.



fig. 1

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's Hong Kong, 28 November 2019, lot 706
Price: HKD 250,000 or approx. **EUR 32,000** converted and adjusted for inflation at the time of writing
Description: A brown jade 'elephant' pendant, late Shang dynasty, Anyang phase
Expert remark: Compare the related form with similar upward-curling trunk and slightly open mouth. Note the different color, lack of thread relief, and the size (2.9 cm).



Estimate EUR 3,000
Starting price EUR 1,500



1032

A PALE YELLOW JADE 'TIGER' PENDANT, WESTERN ZHOU DYNASTY

China, 1046-771 BC. Of elongated flattened form, the arc-shaped pendant worked in the form of a crouching tiger with legs tucked beneath the body and a furcated tail that curls upwards, pierced at the snout and tail. The translucent stone of a pale yellow tone with hues of pale celadon, cloudy inclusions and areas of white calcification.

Weight: 18.7 g
Dimensions: Length 9.9 cm

Provenance: From the collection of Dr. Wou Kiuan. Wou Lien-Pai Museum, coll. no. E.3.21A-H. Dr. Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art. His father, Wou Lien-Pai (1873-1944), was one of the leading political figures of early 20th century China, remembered for his role as speaker and leader of parliament during the turbulent years of the Republican era. Dr. Wou himself embarked on an illustrious career in diplomacy until his retirement in 1952, when he settled in London and devoted the rest of his life to the study of Chinese art. It was no doubt fortuitous that Dr. Wou's years of collecting coincided with an abundant availability of exceptional Chinese art on the London market. From the mid-1950s to the late 1960s he was able to form a collection of well over 1,000 works that together represented virtually every category of Chinese art. At the heart of Dr. Wou's drive to collect was a burning desire to preserve the relics of China's rich historical past scattered across Europe, and to promote Chinese art and culture. It is unclear when Dr. Wou conceived the idea to create a place to house his collection, but in 1968, he opened the doors to the Wou Lien-Pai Museum, named in honor of his father. Over the years the museum became a 'must see' destination for collectors, academics, and visiting dignitaries, and Dr. Wou would delight in leading his visitors through the galleries, recounting stories of China's glorious history.



Dr. Wou Kiuan, Paris, November 1939

Condition: Old wear, some weathering, soil encrustations, surface alterations and traces of use, all as expected. Minor nibbling. The jade was broken into three pieces and reassembled, with associated small losses.

Expert's note: Bi disks of the Neolithic period lost their attraction to early Western Zhou dynasty nobility, leading to the repurposing of the circular bi into curved pendants that could be reworked by Western and Eastern Zhou craftsmen into attractive new forms. Such curved pendants, often in the form of birds or tigers, are frequently found amongst the artifacts from the tombs of Zhou period royalty (see image section). See Qian Yang's thesis: The Circulation of Jades in Early China (Late Neolithic - Eastern Zhou, ca. 4500 -221 B.C.).

LITERATURE COMPARISON

Compare a related jade pendant depicting a tiger, 7 cm, dated late Shang to Western Zhou dynasty, in the British Museum, museum number 1945,1017.118.



AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's Hong Kong, 2 April 2019, lot 3435
Price: HKD 93,750 or approx. **EUR 12,000** converted and adjusted for inflation at the time of writing
Description: A jade 'tiger' pendant, Western Zhou dynasty
Expert remark: Compare the related motif, form, and pierced ends.



Estimate EUR 2,000
Starting price EUR 1,000



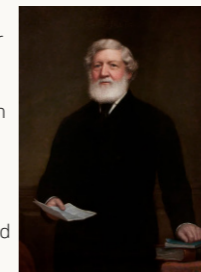
1033

**AN EXTREMELY RARE YELLOW JADE
'KNEELING FIGURE', SHANG DYNASTY**

China, c. 1200 BC. Exquisitely carved, depicted with the head facing forward, the figure rendered kneeling with the body upright and the hands resting on the knees, portrayed with large eyes, a broad nose, and full lips, flanked by ears subtly detailed in thread relief, the chest, back, arms, and thighs similarly decorated with scrolling motifs. The back of the head pierced with an aperture. The translucent stone of a fine yellow tone with russet patches and veins.

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

Condition: Superb condition, commensurate with age. Ancient wear, signs of weathering and erosion, few tiny nibbles, natural fissures and inclusions, one side with russet-colored encrustations. Overall presenting exceptionally well, with distinctive signs of age and burial, further adding to its remarkable appearance.



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

Weight: 49.5 g
Dimensions: Height 4.6 cm

Kneeling figures of this type are among the rarest jade artifacts from the Shang dynasty. Examples carved with related features have been found at the tomb of Lady Hao, dated to around 1200 BC, suggesting that this piece was made at around the same time. While the identification and function of these kneeling figures is a matter of speculation, their rarity suggests that "they are likely to have been extremely valuable and to have offered Fu Hao some sort of power or access to power" (see Jessica Rawson, *Mysteries of Ancient China*, London, 1996, page 108).

Ai Wei Wei notes about a kneeling jade figure from the Tomb of Fu Hao that "Some people believe this small carving represents Fu Hao herself, but I believe it's more mythological than memorial in function — a ritual object related to a higher power" (see Ai Weiwei on a Shang Dynasty jade from the tomb of Fu Hao, published in *It Speaks to Me: Art That Inspires Artists*, 2019).

The Tomb of Fu Hao is an archaeological site at Yinxu, the ruins of the ancient Shang dynasty capital Yin, within the modern city of Anyang in Henan Province, China. Discovered in 1976 by Zheng Zhenxiang, it was identified as the final resting place of the queen and military general Fu Hao, who died about 1200 BC. She was likely to have been the Lady Hao inscribed on oracle bones by king Wu Ding as well as one of his many wives. The artifacts unearthed within the grave included 755 jade objects, including besides contemporary Shang jades also Longshan, Liangzhu, Hongshan, and Shijiahe jades. It is to date the only Shang royal tomb found intact with its contents and excavated by archaeologists, never having been looted probably due its considerable distance from other known tombs.



LITERATURE COMPARISON

Compare a closely related jade kneeling figure, dated late Shang, 13th century-1046 BC, 5.6 cm high, unearthed from the Tomb of Fu Hao at Xiaotun, Anyang, 1976, and now in the Henan Museum, illustrated 23 June 2023 on www.alaintruong.com (fig. 1). Compare three closely related jade kneeling figures from the Tomb of Fu Hao, exhibited by the National Museum of China in Beijing. Five kneeling figures from the tomb of Fu Hao are illustrated in Tomb of Fu Hao at Yinxu in Anyang, Beijing, 1980, pls. 129 and 130, together with two related jade heads, pl. 131, nos. 1 and 2. Compare a related jade kneeling figure, 4.3 cm high, dated 12th-11th century BC, in the collection of the Harvard Art Museums, object number 1943.50.317, included in the exhibition Ancient Chinese Jades, Fogg Art Museum, Harvard University, Cambridge, 1975, cat. no. 121.

Compare a related jade kneeling figure from the collection of Jay C. Leff at Sotheby's New York, 25 October 1975, lot 98. Compare a seated figure with knees raised, illustrated in Teng Shu Ping, One Hundred Jades from the Lantien Shanfang collection, Taipei, 1995, pl. 37, together with a jade head, pl. 36.



fig. 1

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 2 April 2019, lot 3412
Price: HKD 1,000,000 or approx. **EUR 122,500** converted and adjusted for inflation at the time of writing
Description: An extremely rare white and russet jade 'kneeling figure', Shang dynasty
Expert remark: Compare the closely related modeling with similar pose, and manner of carving with similar thread-relief decorations, and pierced aperture to the back of the head. Note the different color of the jade as well as the smaller size (4 cm).



AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's New York, 22 March 2023, lot 639
Price: USD 91,440 or approx. **EUR 81,500** converted at the time of writing
Description: An archaic jade bird, late Shang / Zhou dynasty
Expert remark: This archaic jade bird was, like the present lot, **acquired by David Taylor** in the early 20th century. Before it sold at Sotheby's for \$91,440, it was at an auction house in England, offered in a mixed lot of eight jade pendants dated "probably Qing dynasty" which sold for GBP 3,200. For a discussion on archaic jades and the current asymmetries in the market, see the foreword in the printed catalog for this auction. Note that like the present lot, this bird is similar in style to a jade from the tomb of Fu Hao. Note the smaller size and mottled color of the jade (3.4 cm).



Type: Related
Auction: Sotheby's New York, 22 March 2023, lot 641
Price: USD 76,200 or approx. **EUR 68,000** converted and adjusted for inflation at the time of writing
Description: An archaic jade owl, late Shang dynasty
Expert remark: This archaic jade owl was, like the present lot, **acquired by David Taylor** in the early 20th century. Before it sold at Sotheby's for \$76,200, it was at an auction house in England, offered in a mixed lot of eight jade pendants dated "probably Qing dynasty" which sold for GBP 3,200. For a discussion on archaic jades and the current asymmetries in the market, see the foreword in the printed catalog for this auction. Note the mottled color of the jade and the similar size (4.8 cm).



Estimate EUR 30,000
Starting price EUR 15,000



1034
A JADE 'DRAGON' PENDANT, HUANG,
WESTERN ZHOU DYNASTY

China, 11th-8th century BC. The arc-shaped pendant neatly incised to either side with a stylized motif representing the dragon's body and legs, terminating at each end with an abstract dragon head. A hole for suspension is drilled at each end. The translucent stone of a white color with pale brown shadings and creamy patches of opaque calcification.

Provenance: Collection of Harry Geoffrey Beasley and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite, acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Beasley. Shortly after Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.



Harry Geoffrey Beasley (1881-1939) (left)

Condition: Very good condition with extensive old wear as expected, tiny nibbles, minor weathering.

Weight: 9.6 g
 Dimensions: Length 6.5 cm

LITERATURE COMPARISON

Compare a related jade huang with slightly different decoration and of similarly small size, dated Western Zhou dynasty, 9th-8th century BC, 5.8 cm long, in the Harvard Art Museums, object number 1943.50.623, illustrated in Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University, Fogg Art Museum, Cambridge, 1975, cat. no. 328, p. 220.*



AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's Hong Kong, 28 November 2018, lot 2741
Price: HKD 437,500 or approx. **EUR 57,000** converted and adjusted for inflation at the time of writing
Description: A celadon jade 'dragon' pendant, huang, mid-Western Zhou dynasty, circa mid-10th-mid-9th century BC
Expert remark: Compare the related arc form and stylized dragon decoration (albeit in thread relief). Note the size (11.3 cm).



Estimate EUR 2,000
 Starting price EUR 1,000



1035
A JADE 'DRAGON' PENDANT, HUANG,
WESTERN ZHOU DYNASTY

China, 10th-8th century BC. The arc-shaped pendant incised to either side with a stylized motif representing the dragon's body and legs, terminating at each end with an abstract dragon head. A hole for suspension is drilled at each end. The translucent stone of a white color with cloudy inclusions.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Fair condition, commensurate with age. Strong wear, with some of the incision work considerably worn off due to extensive handling of the piece over a long period of time. Minor nibbling to edges.



Weight: 14.3 g
 Dimensions: Length 6.5 cm

Auction result comparison:

Type: Related
Auction: Sotheby's Hong Kong, 28 November 2018, lot 4
Price: HKD 225,000 or approx. **EUR 29,500** converted and adjusted for inflation at the time of writing
Description: An archaic yellowish-celadon jade pendant, huang, Han dynasty or earlier
Expert remark: The difference between estimate (HKD 20,000-30,000) and hammer price strongly indicates that bidders believed that this huang is not archaic and likely to be of an earlier date than the Han dynasty. Note the size (9.4 cm).

Auction result comparison:

Type: Related
Auction: Sotheby's Hong Kong, 8 April 2023, lot 3807
Price: HKD 177,800 or approx. **EUR 21,000** converted at the time of writing
Description: A pale greyish-celadon jade 'dragons' pendant, huang, Mid-late Western Zhou dynasty
Expert remark: Note the size (8.5 cm).

Estimate EUR 3,000
 Starting price EUR 1,500

For an ancient drawing of a huang with dragon related to the present lot, see Wu Dacheng, Gu Yu Tu Kao (*Investigations into Ancient Jades with Illustrations*), 1889, Shanghai



The present lot in normal light position



The present lot in raking light position

1036
A JADE 'DRAGON' BI DISK, WESTERN ZHOU DYNASTY

China, 10th-9th century BC. The jade disk is carved on both sides with profiles of dragon heads and joined by scroll motifs. The contours and details are rendered with double-line grooves. The translucent stone is of a pale celadon tone with russet and brown shadings and veins.

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

Condition: Good condition commensurate with age with some ancient wear, minor chips and nibbles, signs of weathering and erosion. The stone with natural inclusions and fissures, some of which have developed into small hairline cracks over time.

Weight: 177.3 g
 Dimensions: Diameter 14.5 cm

Literature comparison: Compare a related jade bi, 17 cm diameter, dated to the Spring and Autumn period, ca. 7th-6th century BC, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.674.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's Hong Kong, 28 November 2018, lot 2730

Price: HKD 437,500 or approx. **EUR 57,000** converted and adjusted for inflation at the time of writing

Description: A celadon jade 'dragon' disc, bi, mid-Western Zhou dynasty

Expert remark: Compare the closely related circular form and decoration with similar double-line grooves. Note the much smaller size (6.1 cm).



Estimate EUR 6,000
 Starting price EUR 3,000

1037
**A PALE CELADON JADE
 'BIRD' CIRCULAR PENDANT,
 WESTERN ZHOU DYNASTY**

China, 10th-9th century BC. Well carved to both sides with single and double groove lines to depict a bird with a hooked beak, coiled around the central aperture. The translucent stone is of a pale celadon tone with cloudy inclusions, dark specks, and areas of white calcification.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Very good condition with expected old wear, minuscule nibbling, remnants of soil.

Weight: 13.6 g
 Dimensions: Diameter 4.8 cm

A Confucian text likely dating to the Western Han period, the Zhou Li, or Rites of Zhou, states that the six ritual jades, or Liu Yu Liu Rue, comprise the bi, cong, gui, zhang, hu, and huang, among which the bi disk and the cong tube were by far the most important and the most long-lived. The bi, a circular disk with a circular perforation in the center, was said to symbolize the sun and to have been used in ceremonies paying homage to the sun. As a parallel, the cong - an implement square in section, open at both ends, and with a cylindrical passageway connecting the two ends - was believed to represent the earth and to have been used in ceremonies honoring the earth. Alas, the exact meaning and function of the bi and cong remain unknown, as those ritual implements originated in Neolithic times, more than 2,000 years before the Zhou Li was written. In all probability, that text thus merely states the conventional wisdom held at the time of its writing, which may or may not have anything to do with the implements' original use and significance or their evolution over the millennia.



**Harry Geoffrey Beasley
 (1881-1939)**

The earliest bi disks, which date to the Neolithic period, are undecorated, and were crafted in a variety of colored hardstones. They tend to be large, relatively thick, and sometimes slightly irregular in shape. Occasionally slightly off-center, the central perforation was typically worked from both sides, with the result being that a low ridge often encircles the middle of the perforation, indicating the point where the tools met. By the Shang dynasty, bi disks, though still undecorated but with the perforation perfectly centered, were very regular in form, usually crafted in sea-green or bluish-green nephrite, and generally thinner than earlier examples. In the late Eastern Zhou, most bi disks were finished with a subtly raised border around the periphery and another around the central perforation; in addition, the surface of the usually pale greenish white stone, sometimes enlivened with a splash of brown, was typically ornamented with an array of small, spiral, or comma-shaped embellishments that are regularly spaced and rise in low relief, known as guwen or guliwen, meaning 'grain patterns.' (For a short essay on the emergence, development, and decline of the late Eastern Zhou relief embellishment, see Marcel Loehr, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Cambridge, 1975, pp. 21-28.)

Literature comparison: Compare a closely related jade pendant disk, also dated to the Western Zhou dynasty, 10th-9th century BC, in the Art Institute of Chicago, reference number 1950.561. Compare a related jade pendant in the form of a disk with dragons and bird, also dated to the Western Zhou dynasty, ca. 950-850 BC, 5.2 cm diameter, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.628.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Hong Kong, 30 November 2020, lot 2760
Price: HKD 250,000 or approx. **EUR 32,500** converted and adjusted for inflation at the time of writing
Description: A yellowish-green and russet jade 'bird' circular pendant, Western Zhou dynasty
Expert remark: Note the closely related form, decoration, and size (5 cm).



Estimate EUR 4,000
 Starting price EUR 2,000



The present lot in raking light position



The present lot in normal light position

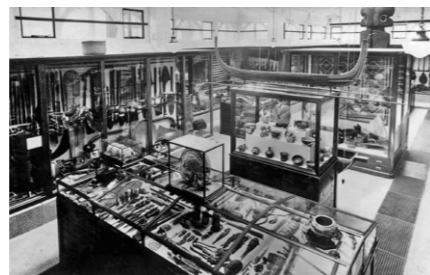


1038
A JADE RING, HUAN, EASTERN ZHOU DYNASTY

China, 7th-4th century BC. The slightly convex ring is neatly incised to both sides with two line borders enclosing six evenly spaced interlocking-scroll designs. The translucent stone is of a grayish-white tone.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Very good condition with minor wear, tiny nibbles, minuscule nicks, remnants of soil. The stone with natural fissures, some of which may have developed into small hairline cracks.



The Cranmore Ethnographical Museum, 1933

Weight: 11.4 g
 Dimensions: Diameter 5.2 cm

LITERATURE COMPARISON

Compare a related jade ring, dated to the Warring States period, 3.65 cm diameter, in the Asian Art Museum of San Francisco, object number B60J569. Compare a related jade ring, dated to the Warring States period, 3.9 cm diameter, in the National Museum of Asian Art, Smithsonian Institution, accession number S2012.9.1313 (fig. 1). Compare a related jade bi carved with similar scroll designs, 12.2 cm diameter, dated to the Spring and Autumn period, ca. 600-476 BC, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.933.



Estimate EUR 3,000
 Starting price EUR 1,500

1039
A WHITE JADE 'DRAGON' CYLINDRICAL BEAD, LATE SPRING AND AUTUMN PERIOD

China, c. 570-476 BC. The tall bead of slightly tapering form is carved to the sides in relief with a stylized dragon motif of C and S-scrolls. The semi-translucent stone is of a fine white tone with hues of yellow, brown, and gray as well as areas of opaque calcification.

Provenance: From an old private collection in Budapest, Hungary, acquired during the first half of the 20th century.
Condition: Good condition, commensurate with age. Wear, signs of weathering and erosion, nibbling. Minor losses.

Weight: 11.1 g
 Dimensions: Length 8 cm

Literature comparison: Compare with a similar columnar bead from the same period in the Minneapolis Institute of Art, accession number 50.46.363. Compare a tall cylindrical bead in the Asian Art Museum, object number B60J589.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Hong Kong, 29 November 2017, lot 2749
Price: HKD 475,000 or approx. **EUR 63,000** converted and adjusted for inflation at the time of writing
Description: A white jade 'dragon' cylindrical bead, late Spring and Autumn period, circa 570-476 BC
Expert remark: Note the much larger size (15.5 cm).

Estimate EUR 3,000
 Starting price EUR 1,500



1040

A GREEN JADE 'DRAGON' SILHOUETTE PENDANT, MID-EASTERN ZHOU DYNASTY

China, 5th-4th century BC. Finely carved in the form of a dragon in profile with neatly incised circular eyes, curling horns, and a prominent pierced snout, the beast arching its body forward and curling its tail in an S-shape. Each side of the body and tail is decorated with raised comma spirals and pierced with two apertures. The translucent stone of a deep green color with pale brown shadings, dark specks, and russet inclusions.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired several objects from Irene Beasley, including the present lot.

Condition: Excellent condition, commensurate with age. Old wear, signs of weathering and erosion, remnants of soil, encrustations, minor chips, minuscule nibbling to edges. The stone with natural fissures, some of which may have developed into hairline cracks.

Weight: 21.8 g (excl. stand)
Dimensions: Length 10.8 cm

With an associated metal stand. (2)



Harry Geoffrey Beasley (1881-1939) (left)

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's Hong Kong, 28 November 2018, lot 2761
Price: HKD 475,000 or approx.
EUR 62,000 converted and adjusted for inflation at the time of writing
Description: A celadon jade silhouette 'dragon and phoenix' pendant, Warring States period, 475-221 BC
Expert remark: Note the similar size (11.5 cm).



LITERATURE COMPARISON

Compare a related jade figure of a dragon dated to the Zhou dynasty, 9 cm long, in the British Museum, registration number OA+.36 (fig. 1). Compare a related dragon pendant dated to the Warring States period, 9 cm long, in the British Museum, registration numbers 2022,3034,147. Compare with a closely related jade dragon silhouette pendant dated to the Eastern Zhou dynasty, 10.8 cm long, in the Metropolitan Museum of Art, accession number 2009.94.



Estimate EUR 6,000
Starting price EUR 3,000



The present lot in normal light position



The present lot in raking light position

1041

**A CELADON AND BROWN JADE BI DISK,
EASTERN ZHOU TO WARRING STATES PERIOD**

China, 770-221 BC. Neatly carved on both sides in low relief with raised bosses in the form of comma spirals within finely incised lozenges formed by a grid of intersecting lines, within incised line borders encircling the rim and enclosing the central aperture. The translucent stone of a pale green tone with brown shadings, icy and cloudy inclusions, and dark veins and specks.

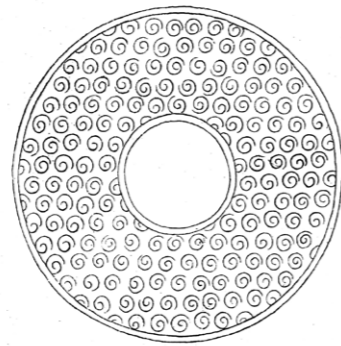
Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. The presentation box with three labels, reading 'On[e] antique jade. China, 19[... 19]5053 750 [...];' 'North China - along the Yellow River - classics,' and 'Ask me to interpret the symbolism.' Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired several objects from Irene Beasley, including the present lot.

Condition: Excellent condition, commensurate with age. Old wear, signs of weathering and erosion, minuscule nibbling, and tiny losses to edges which have smoothed over time. The stone with natural fissures, some of which may have developed into hairline cracks.

Weight: 178.5 g
Dimensions: Diameter 15.7 cm

With an old presentation box and glass cover. (2)

Literature comparison: Compare a similar bi disk dated to the 3rd century BC, 17.5 cm in diameter, in the National Museum of Asian Art, Smithsonian Museum, accession number F1917.85. Compare a similar bi disk dated to the 3rd century BC, 17.5 cm in diameter, at the Art Institute Chicago, reference number 1950.591.



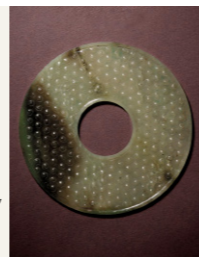
For an ancient drawing of a bi disk related to the present lot, see Wu Dacheng, *Gu Yu Tu Kao (Investigations into Ancient Jades with Illustrations)*, 1889, Shanghai



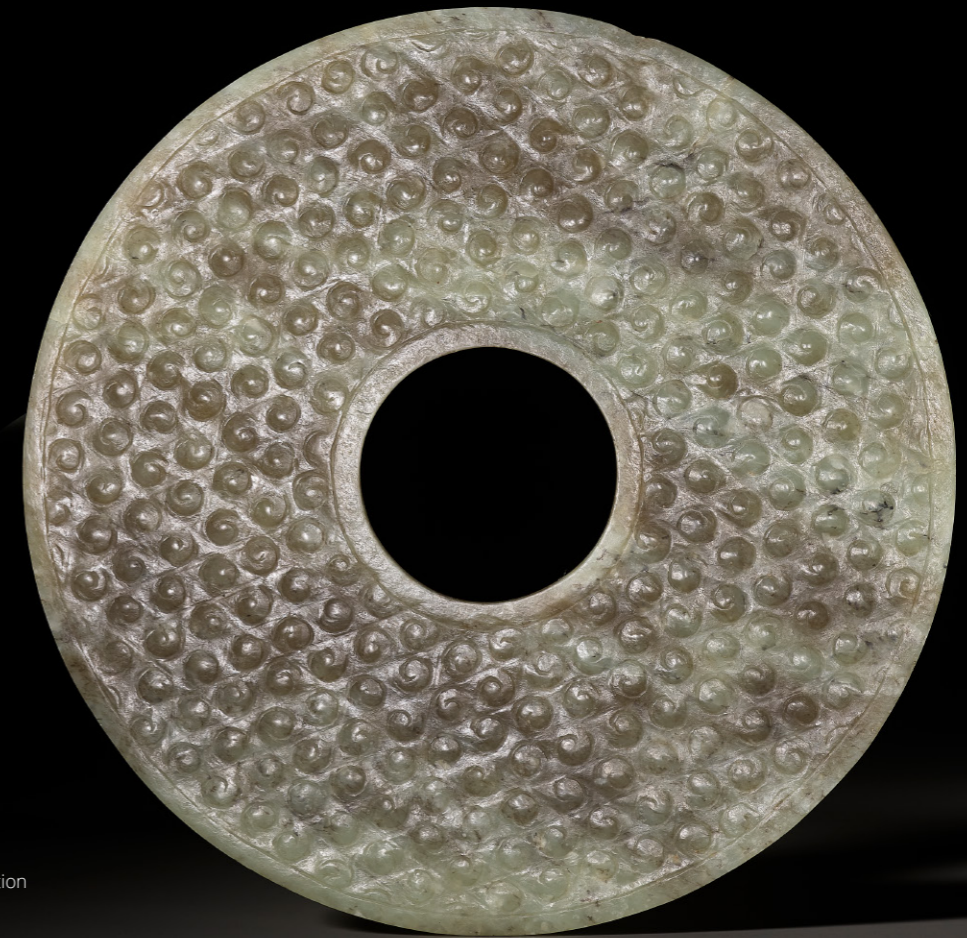
The Cranmore Ethnographical Museum, 1933

AUCTION RESULT COMPARISON

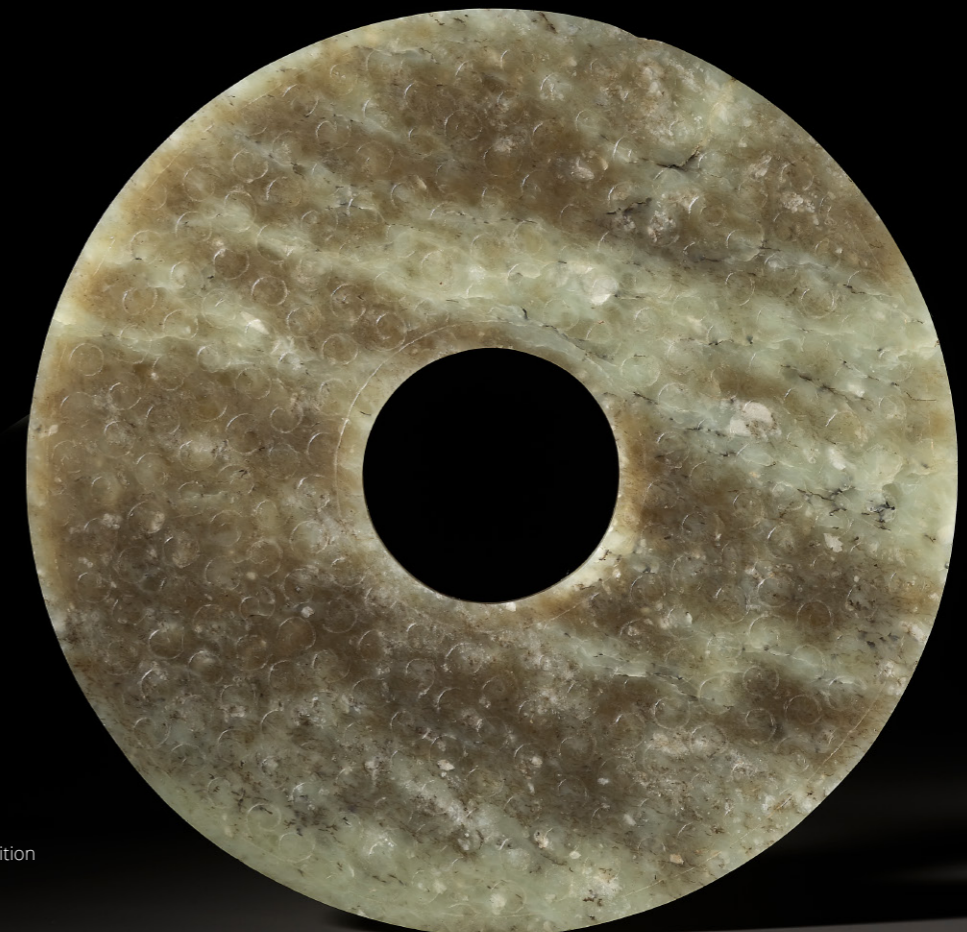
Type: Related
Auction: Christie's Hong Kong, 3 December 2021, lot 2728
Price: HKD 250,000 or approx. **EUR 31,000** converted and adjusted for inflation at the time of writing
Description: A pale celadon and russet jade disk, bi, mid Warring States period, c. 400-300 BC
Expert remark: Note the size (12 cm).



Estimate EUR 4,000
Starting price EUR 2,000



The present lot in raking light position



The present lot in normal light position



- Display Plaque - incorporating designs from the Shang and Zhou. Unique & of extreme importance. Ex: Dyer Coll'n

1042

AN IMPORTANT YELLOW JADE 'DOUBLE-BEAR' ORNAMENTAL SEAL AND RITUAL PLAQUE, SPRING AND AUTUMN PERIOD, CHINA, CIRCA 770 TO 481 BC

Expert's note (part I): This exceptional jade plaque, distinguished by its remarkable preservation and rarity, encompasses the craftsmanship styles of both the Shang and Zhou dynasties, as aptly noted by Harry Geoffrey Beasley in his commentary on this artwork a century ago (refer to provenance section below). It stands as an extraordinary testament to the legacy of the Spring and Autumn era. With a prestigious history, it was initially held in the esteemed collection of Henry Dyer, a renowned engineer and collector from Glasgow, Scotland, who was awarded the Order of the Rising Sun by Emperor Meiji. Subsequently, it found its place in the museum of Harry Geoffrey Beasley before eventually becoming part of the family collection of Alfred William Cowperthwaite in 1939. In terms of quality and condition, this jade plaque ranks alongside the finest surviving archaic jades in the rich history of ancient China.

The accompanying written note by Harry Geoffrey Beasley describes the present jade as a "Display Plaque" that combines designs from "the Shang and Zhou" dynasties. He emphasizes its uniqueness and significance by stating, "Unique and of extreme importance. Ex: Dyer Collection." A copy of this note, along with the presentation box in which it was discovered, is included with this lot. Please refer to the provenance section below for more details.

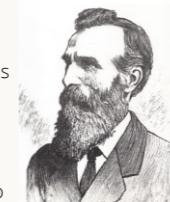
The plaque is entirely flat and exhibits meticulous carvings on both sides, portraying two crouching bears positioned back to back. These bears are intricately rendered with emphasized facial features and paws, all finely incised in deep and high relief. Additionally, the plaque is adorned with two stylized dragons on the back of each bear, accompanied by skillfully executed geometric designs. These designs are masterfully crafted using adjacent double- and single-line grooves, enhancing the overall aesthetic appeal of the piece.

The absence of any drilled holes or natural openings that would allow suspension leaves no doubt that this plaque was not intended to be worn merely as a piece of jewelry or an ornamental item, neither during one's lifetime nor in the afterlife. Instead, it was specifically crafted as a ceremonial centerpiece, likely revered and utilized in rituals spanning generations. It probably also served as a seal plaque and was ultimately interred alongside a significant noble leader. The substantial size of 12.8 cm further supports this evaluation.

The translucent stone is of a beautiful pale yellow tone with faint green hues and a few distinct russet spots. Calcification throughout.

Provenance:

- Henry Dyer (1848-1918), according to a copy of a handwritten note written by Harry Geoffrey Beasley found inside a presentation box, which was custom made for the present lot by the orders of Alfred William Cowperthwaite. Most likely acquired by Henry Dyer during his stay in Japan from 1873 to 1882, where he was awarded the Order of the Rising Sun, the highest Japanese honor available to foreigners, by the Emperor Meiji.
 - Harry Geoffrey Beasley (1881-1939), acquired from the above, probably after Dyer's death in 1918.
 - Irene Beasley, widow of Harry Geoffrey Beasley, by descent in 1939.
 - Alfred William Cowperthwaite (1890-1964), acquired from the above in 1939 or shortly thereafter.
 - Thence by descent within the Cowperthwaite family to the last owner.
- Condition:** Very good condition, commensurate with age. Wear, minuscule nibbling, signs of weathering and erosion, encrustations, all consistent with an extensive time of burial. Calcification throughout.



Henry Dyer (1848-1918)

Weight: 54.9 g
Dimensions: Length 12.8 cm

With an old presentation box and glass cover. (2)



A pencil abrasion of the present lot

Henry Dyer (23 August 1848 – 25 September 1918) was a noted Scottish Engineer and collector of Asian art. He is principally remembered for his contributions to curriculum development for the Imperial College of Engineering of the Meiji government of Japan, aimed at creating young Japanese engineers of various industrial fields to achieve rapid modernization. Dyer designed a six-year academic curriculum which was a revised version of the Royal Indian Engineering College curriculum adapted to Japan's specific scientific and technical needs. To provide practical training, Dyer helped set up the Akabane Engineering Works, the largest in the whole Empire of Japan. Many of the major engineering works carried out in Japan at the end of the 19th century were by his former students. When Dyer left Japan, Emperor Meiji awarded him the Order of the Rising Sun, the highest Japanese honor available to foreigners. Returning from Japan, Henry Dyer brought back various artifacts and works of art, some of which were later donated by his descendants to the Mitchell Library in Glasgow, and Edinburgh Central Library. A number of East-Asian musical instruments from his collection were lent to the National Museum of Scotland in 1906 and eventually bequeathed in 1937. There are also 199 East Asian works of art in the Special Collections section at The Mitchell Library, mainly composed of objects from the Henry Dyer Collection. Two archaic jades originally coming from the Dyer collection and then in the Yumi Zhai Collection were sold by China Guardian in 2017.

Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters.

Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Expert's note (part II):

The Spring and Autumn period was a time in Chinese history from c. 770 to 481 BC which corresponds roughly to the first half of the Eastern Zhou period. The period's name derives from the Spring and Autumn Annals, a chronicle of the state of Lu, which tradition associates with Confucius (551-479 BC). While the aristocracy of the Western Zhou frequently interacted via the medium of the royal court, the collapse of central power at the end of the first half of the Zhou dynasty left in its wake hundreds of autonomous polities varying drastically in size and resources, nominally connected by bonds of cultural and ritual affiliation. During this specific period, smaller noble lineages sought to enhance their cultural and ritual influence by adopting a symbolic representation reminiscent of the once powerful Eastern Zhou or Shang dynasties. The current jade serves as a compelling testament to these efforts.

Notably, the plaque's capability to also function as a seal, making an imprint of remarkable clarity and thus leaving a lasting impression, speaks volumes about its significance. The earliest known examples of seals in ancient China date to the Shang dynasty (c. 1600 – c. 1046 BC) and were discovered at archaeological sites at Anyang. However, how exactly these ancient seals were used remains to be uncovered, because it is only from the Spring and Autumn period (771–476 BC) onwards, that there is an increase in the quantity of seals paired together with textual references to them.

The Chinese employed leather, fabric, bamboo, wax, clay, pottery, and even bronze to imprint symbolic representations during the 1st millennium BCE. However, these materials were either too ephemeral, heavy or expensive for widespread use. Consequently, finding completely flat and even jade plaques from this period that show raised decorations suitable for imprinting them onto another media is exceedingly rare. Only the adoption of paper in the 1st century AD opened the door to the development of widespread printing technology. **The present artifact thus also holds historical value as evidence that advanced imprinting methods were already present half a millennium earlier.**

It is possible that another purpose of the motifs on the present plaque was to imprint the designs with washable dye, or blood, on the skin of human participants during ritual ceremonies or similar occasions. However, it is important to note that no historical evidence has definitively confirmed such a practice in ancient China to date. While the speculation exists, further research and documentation are required to establish the existence of this particular usage.

In the realm of early Chinese art, animal motifs can be classified into two main categories: naturalistic and highly stylized. Regardless of the style chosen, the artists of these works consistently demonstrate a profound connection and intimacy with the depicted animals. It is worth noting that the presence of these animal representations may or may not convey religious connotations or symbolic meanings. Therefore, delving into the significance of these images can provide insights.

The animal motifs found in early Chinese art can encompass depictions of fantastical creatures derived from imagination, as well as representations of real-world animals, **or a combination of both such as found in the present lot.** In either case, these motifs represent an innovative configuration within the context of archaic ritual art. When a jade object featuring an animal motif was purposefully designed and created, its intention was to provide a specific visual experience that would have been understood by the viewer.

In instances where real animals are portrayed in a naturalistic manner, their realistic features are always prominently displayed. This deliberate emphasis suggests that the objects themselves were meant to be imbued with a sense of animated power, affirming the viewer's existing knowledge and relationship with these animals. Overall, the use of animal motifs in early Chinese art reveals the cultures' profound connection and understanding of the animal kingdom.

In ancient ancestral worship, wild animals including bear, tiger, and boar were admired for their strength and craftsmen were mesmerized by their resilience and shrewdness, inspiring them to carve exceptional objects. The present jade plaque has the stylized features of the crouching bears sensitively rendered with skillful incisions. The overall representation is abstract, with use of scrolling geometric motifs to convey the archaic design, but with key features including the paws, eyes, brows, nostrils and snarling expression naturalistically depicted.

Compare a closely related plano-convex jade plaque,

4.7 cm long, dated to the late 7th to early 6th century BC, in the National Museum of Asian Art, Smithsonian Institution, accession number S2012.9.1129, and another related plaque, which is completely flat, accession number S2012.9.1224 (**fig. 1**). A plaque from the Song dynasty, smaller in size, embossed and carved in more detail, but with a somewhat diluted, less fundamental and strict symbolic language is in the same museum, accession number F1916.158.



fig. 1

Literature comparison: Related craftsmanship is evident on a Shang jade buffalo in the Harvard Art Museum, illustrated in Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection* in the Fogg Art Museum, Harvard University, Cambridge, 1975, cat. no. 148. The majority of early jade animal depictions are two-dimensional plaques: see for instance the jade water buffalo in the Mrs Edward Sonnenschein Collection, Chicago, illustrated by Alfred Salmony, *Carved Jade of Ancient China*, 1938, pl. XXIII (8), and the example in the Arthur M. Sackler Gallery, illustrated by Jessica Rawson, 'Animal Motifs in Early Western Zhou Bronzes from the Arthur M. Sackler Collections', *Chinese Bronzes: Selected articles from Orientations*, 1983-2000, Hong Kong, 2001, p. 20, fig. 12.

Estimate EUR 20,000
Starting price EUR 10,000



The present lot in raking light position



The present lot in normal light position



1043
A SMALL JADE 'DRAGON HEAD' PENDANT,
WARRING STATES PERIOD

China, 475-221 BC. Carved in the form of a powerful dragon head profile, the pendant has a single aperture drilled through the nose of the creature for suspension. The dragon with stylized curls and an open mouth finely incised. The smooth, partly translucent stone is of a pale green hue with russet inclusions and milky-white calcification throughout.

Provenance: Collection of Harry Geoffrey Beasley and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite, acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Very good condition, commensurate with age, with expected wear and weathering. Some small nicks which have smoothed over time. The stone with inclusions and natural fissures, some of which may have developed into small hairline cracks with time. Note that this was most likely once the top of a Huang, which broke to pieces, and has since been repurposed, probably already in ancient times.

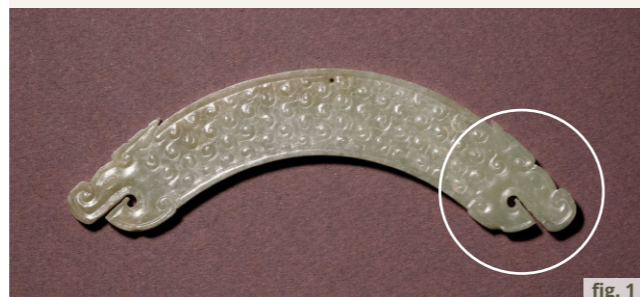


Harry Geoffrey Beasley
(1881-1939)

Weight: 3.1 g
 Dimensions: Width 2.4 cm

LITERATURE COMPARISON

Compare a related 'dragon head' jade pendant, Huang, at Christie's Hong Kong, 3 December 2021, lot 2737 (**fig. 1**). Compare the related dragon head with an identical aperture through the nose, 9.6 cm long, dated to the Warring States period, in the National Museum of Asian Art, Smithsonian Institution, accession number F1931.16.

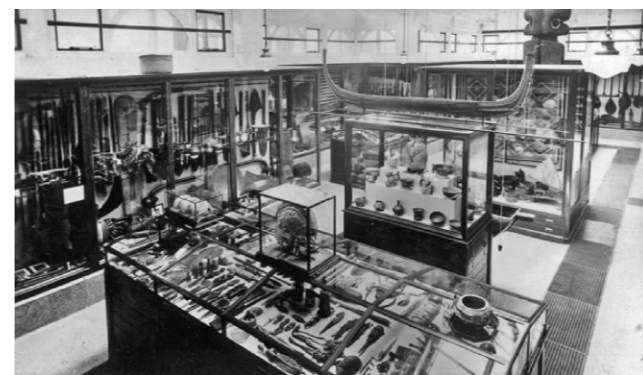


Estimate EUR 1,000
 Starting price EUR 500



1044
A JADE 'DRAGON' MINIATURE PENDANT,
WARRING STATES PERIOD

China, 475-221 BC. The flat arc-shaped pendant carved in the form of a stylized dragon, its head with notched edges. The translucent stone of a green tone with few dark inclusions and one distinctive circular white inclusion which has been skillfully incorporated by the carver as the dragon's eye. Pierced to the center with two small apertures for suspension.



The Cranmore Ethnographical Museum, 1933

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Very good condition with minor wear, nibbling, minor signs of weathering and erosion with associated loss to one side.

Weight: 1.1 g
 Dimensions: Length 3.9 cm

Estimate EUR 1,000
 Starting price EUR 500



1045
A RECTANGULAR GREEN JADE
'DOUBLE DRAGON' PLAQUE,
LATE WARRING STATES PERIOD
TO EARLY WESTERN HAN DYNASTY

China, c. 300-141 BC. Intricately carved, depicting two sinuous dragons facing out from one another, striding towards the plaque's border. The partly translucent stone is of a dark green hue with distinct russet and brown inclusions.



Harry Geoffrey Beasley (1881-1939) (left)

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired several objects from Irene Beasley, including the present lot.

Condition: Excellent condition, commensurate with age. Old wear, signs of weathering and erosion, remnants of soil, encrustations, minor chips, minuscule nibbling to edges. The stone with natural fissures, some of which may have developed into hairline cracks.

Weight: 38.5 g (excl. stand)

Dimensions: Length 10 cm

With an associated metal stand. (2)

AUCTION RESULT COMPARISON

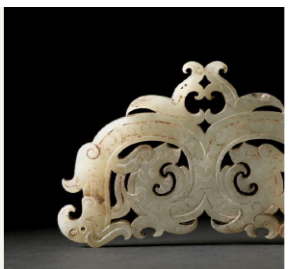
Type: Related

Auction: Christie's Hong Kong, 3 December 2021, lot 2723

Price: HKD 6,580,000 or approx. **EUR 810,000** converted and adjusted for inflation at the time of writing

Description: A very rare and finely carved grayish-white jade reticulated 'dragon and phoenix' pendant, late Warring States period to early western Han dynasty, c. 300-141 BC

Expert remark: Compare the related double dragon design. Note the different form and the closely related size (10 cm).



Estimate EUR 8,000
 Starting price EUR 4,000



1046
**A SUPERB CELADON AND BROWN
 JADE 'DRAGON' PENDANT,
 WESTERN HAN DYNASTY**

China, 206 BC-AD 8. Of flattened form, the S-shaped dragon is finely carved in openwork with subtle incision work detailing the eyes, ears, and mane of the dragon, and neatly decorated with spiral and cross-hatched designs. The fierce dragon bares its teeth, the horn is pierced with a small aperture for suspension. The translucent stone is of a celadon hue with a dark brown patch at the head, the horn and ear of a paler beige tone, the shadings of the stone skillfully incorporated by the lapidary.

Provenance: From an old private collection in southern Germany, assembled via inheritance in the 1950s and acquisitions from the 1960s to the 1980s, and thence by descent within the family. With an old label, 'Jade Hanzeit. C. OTV. Drache.' (Jade, Han period, Dragon)

Condition: Good condition with expected old wear, weathering and erosion, minor nibbling, few tiny nicks, natural inclusions and fissures, some of which may have developed into small hairline cracks.

Weight: 25.8 g
 Dimensions: Length 6.1 cm

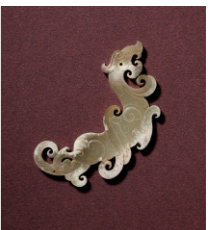
AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's Hong Kong, 29 November 2022, lot 2727

Price: HKD 2,520,000 or approx. **EUR 294,000** converted and adjusted for inflation at the time of writing

Description: A jade dragon-form pendant, Western Han dynasty

Expert remark: Compare the related flattened form, modeling with similar head and curling mane and tail, and manner of carving with similar spiral decorations. Note the size (7.7 cm).



Estimate EUR 3,000
 Starting price EUR 1,500

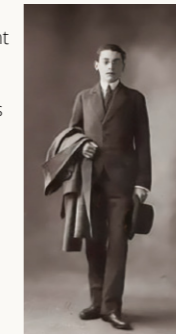
1047

A WHITE JADE FIGURE OF A PIG, HAN DYNASTY

China, 206 BC to 220 AD. Of elongated form, finely carved, detailing the recumbent pig with ears tucked back, a prominent snout, incised brows, and incised eyes outlined in red pigment. The opaque jade once of superb and pure color, now covered almost entirely in calcification, with several distinct areas of erosion.

Expert's note: Studying a well-documented ancient jade figure, with a bulletproof provenance such as the present lot, can be quite fascinating, especially when it exhibits distinct regions of natural erosion while also retaining some parts of the original jade in pristine condition, all within the same artifact. In the past, esteemed Chinese collectors of archaic jades used to keep multiple such study pieces as references.

Provenance: The personal collection of Robert Rousset, acquired before 1935. Thence by descent to Jean-Pierre Rousset. Robert Rousset was a former French radio officer in the merchant navy, who became one of the most prominent pioneers of the Chinese art market in Paris. As a child, his father, an insurance agent, would take him to Hôtel Drouot where he started to buy at a very young age. His true passion for Asian art started in the 1920s, when he was sent on a mission to Beijing after the decline of the Qing empire, along with Osvold Sirén, the famous Swedish Asian art historian and connoisseur. He then became one of the main contributors of Chinese antiques for the Compagnie de la Chine et des Indes, founded in Paris in the early 20th century by the Blazy brothers. After the 1929 stock market crash, he had the opportunity to acquire the company. With his sister Suzanne in charge of the porcelain, they developed the business and became one of the most important dealers in France, selling pieces to the greatest museums, including the Musée Guimet and the Metropolitan Museum of Art.



Robert Rousset (1901-1982)

Condition: Some old wear, signs of weathering and erosion with associated losses, encrustations, few minor chips, all as can be expected from a jade with 2,000 years of age.

Weight: 102.8 g
Dimensions: Length 11.5 cm

The present jade carving, with its curved bodyline and shaped snout and tail, is more realistically represented than most jade pigs from the Han dynasty. A very similar jade pig dating to the late Eastern Han dynasty was unearthed from Tomb no. 1 in Dongyuancun in Haoxian, Anhui province, illustrated in *Zhongguo meishu quanji*, vol. 9, Jade, Beijing, 1986, pl. 195 (fig. 1). It was believed that jade pigs were placed for protection of the dead. This practice is connected with the Daoist belief, as stated in the 4th century text *Baopuzi* by Ge Hong, 'when gold and jade plug the nine orifices, man dies but his body does not decay'. Pairs of jade pigs were placed in the hands of the deceased. Funerary jade pigs from this period are often carved with a few deep calculated cuts, known as the Eight Cuts of Han.

Literature comparison: Compare similarly carved jade pigs, Han dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 4*, Beijing, 2011, p.130, nos.152-153.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 8 April 2023, lot 3842
Price: HKD 609,600 or approx. **EUR 70,500** converted at the time of writing

Description: A calcified jade recumbent pig, Western Han dynasty
Expert remark: Compare the closely related manner of carving, calcification, and size (11.9 cm).



Estimate EUR 6,000
Starting price EUR 3,000

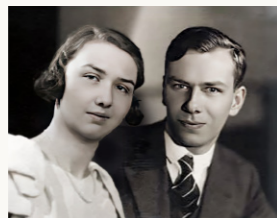


1048

**A RARE SOAPSTONE 'TAOTIE' CEREMONIAL BLADE,
HAN DYNASTY**

China, 2nd century BC to 2nd century AD. The curved blade powerfully carved to both sides with a two-horned taotie mask with sharply detailed features such as almond-shaped eyes below elegantly curved brows centered by a cross-hatched lozenge design, framed by ruyi and scroll designs, all above a pierced round mouth. The blade is sharpened to one side, while the blunt side is pierced with two further circular apertures flanking a neatly incised rope-twist design. The opaque stone is of a mottled buff color with extensive calcification as well as russet and cloudy white inclusions. Nice polish, with an unctuous feel overall.

Provenance: Collection Huet, Paris. Hôtel des ventes Giroux, 22-23 February 1952 (according to an ancient family ledger inspected by Cabinet Portier, Paris, France, during their appraisal of the complete de Strycker estate; this ledger remains in the possession of the de Strycker family and may not be copied).



Isabelle and Robert de Strycker, c. 1930-1935

Collection of Robert and Isabelle de Strycker, acquired from the above and thence by descent in the same family. One side with an old collection label. Robert de Strycker (1903-1968) was a French engineer who specialized in metallurgy. He was a Stanford graduate, a professor at the University of Leuven, a director of the Institute of Metallurgy at the Université Catholique de Louvain, and one of the most influential members of the faculty of applied sciences. After World War II, he made large contributions to France's post-war recovery. Robert and his wife Isabelle (1915-2010) first encountered Chinese art at the British Museum during a stay in London in the 1930s. Enamored with the style and beauty, they both decided to study and collect Chinese works of art. In 1938 they eventually began to build their collection, buying from Belgian, Parisian, and English dealers. They kept close contact with the famous English collector Sir Harry Garner (1891-1977) and noted Czech collector and expert Fritz Low-Beer (1906-1976).

Condition: Good condition, commensurate with age. Extensive ancient wear from pre-burial worship, signs of weathering and erosion, encrustations, nicks, possibly minuscule old fills, the stone with natural inclusions and fissures, some of which have developed into small hairline cracks. Naturally grown patina overall, with some areas of post-burial wear to calcification.

Weight: 355.4 g
Dimensions: Length 28.5 cm

The Taotie is an ancient Chinese mythological creature that was commonly emblazoned on a variety of materials during the 1st millennium BC. The first historically confirmed usage of Taotie is in the classic Zuo Zhuan, a narrative history of China written in 30 chapters between 722 and 468 BC, where it is used to refer to one of the Four Perils (Si Xiong), the four evil creatures of the world: a greedy and gluttonous son of the Jinyun clan, who lived during the time of the mythical Yellow Emperor. Within the Zuo Zhuan, taotie is used by the writer to identify a glutton.

**LITERATURE
COMPARISON**

Compare two related soapstone animal masks unearthed in 1978 from Western Han tombs in Maxiping, Xupu (fig. 1), and another unearthed from an Eastern Han tomb in Guojiapu, Changde, all three now in the Hunan Provincial Museum. Compare a related jade love token ornament, depicting a similarly carved grotesque face, 12.4 cm wide, also dated to the Han dynasty, in the Metropolitan Museum of Art, accession number 18.43.14



fig. 1



fig. 2

(fig. 2). Compare a related jade hu-form vessel with a similar taotie mask handle, dated to the Eastern Han dynasty, at Sotheby's Hong Kong, 9 October 2020, lot 3.

Estimate EUR 10,000
Starting price EUR 5,000





1049
A PALE CELADON JADE SWORD POMMEL,
WESTERN HAN DYNASTY

China, 206 BC-8 AD. Of circular form, finely carved in low relief with a central spiral design encircled by lappet motifs, all interspersed by neatly incised cross-hatched designs and curved lines. The back with a central circular aperture flanked by two small pierced holes. The stone of a pale celadon tone with dark gray and cloudy inclusions as well as areas of white calcification. Good polish and elegant luster.

Provenance: Collection of Harry Geoffrey Beasley and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite, acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Beasley. Shortly after Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.



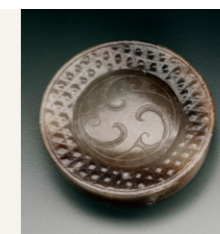
Harry Geoffrey Beasley
(1881-1939)

Condition: Good condition with minor old wear, minuscule nibbling, minor signs of weathering and erosion, and iron rust encrustations. The stone with natural fissures, some of which have developed into small hairline cracks over time.

Weight: 21.3 g
 Dimensions: Diameter 3.8 cm

LITERATURE COMPARISON

Compare a related jade pommel, dated ca. 3rd-1st century BC, 4.6 cm diameter, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.599. Compare various other pommels excavated from the tomb of the King of Nanyue and illustrated in *Jades from the Tomb of the King of Nanyue*, pls. 204, 210, 211, and 212.



AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's Hong Kong, 30 November 2021, lot 461
Price: HKD 176,400 or approx. **EUR 21,000** converted at the time of writing
Description: A jade sword pommel, Han dynasty
Expert remark: Compare the related form and design. Note the size (5.7 cm).



Estimate EUR 3,000
 Starting price EUR 1,500

1050

A CELADON AND BROWN JADE BI DISK, WESTERN HAN DYNASTY

China, 2nd-1st century BC. Each side finely carved in low relief with a dense pattern of raised bosses neatly arranged in a hexagonal grid pattern, within narrow plain borders encircling the rim and enclosing the central aperture. The translucent stone of a pale yellowish-green color pale brown shadings, cloudy inclusions, and grayish-white calcification.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired several objects from Irene Beasley, including the present lot.

Condition: Excellent condition, commensurate with age. Old wear, signs of weathering and erosion, minuscule nibbling, few minor nicks, tiny losses to edges which have smoothed over time.

Weight: 212.8 g
Dimensions: Diameter 15 cm

A Confucian text likely dating to the Western Han period, the Zhou Li, or Rites of Zhou, states that the six ritual jades, or Liu Yu Liu Rue, comprise the bi, cong, gui, zhang, hu, and huang, among which, the bi disk and the cong tube were by far the most important and the longest lived. The bi, a circular disk with a circular perforation in the center, was said to symbolize the sun and to have been used in ceremonies paying homage to the sun. As a parallel, the cong - an implement square in section, open at both ends, and with a cylindrical passageway connecting the two ends - was believed to represent the earth and to have been used in ceremonies honoring the earth. Alas, the exact meaning and function of the bi and cong remain unknown, as those ritual implements originated in Neolithic times, more than 2,000 years before the Zhou Li was written. In all probability, that text thus merely states the conventional wisdom held at the time of its writing, which may or may not have anything to do with the implements' original use and significance or their evolution over the millennia.

The earliest bi disks, which date to the Neolithic period, which are undecorated and were crafted in a variety of colored hardstones, tend to be large, relatively thick, and sometimes slightly irregular in shape. Occasionally slightly off-center, the central perforation typically was worked from both sides, with the result that a low ridge often encircles the middle of the perforation, indicating the point where the tools met. By the Shang dynasty, bi disks, though still undecorated but with the perforation perfectly centered, were very regular in form, were usually crafted in sea-green or bluish-green nephrite and were generally thinner than earlier examples. In the late Eastern Zhou, most bi disks were finished with a subtly raised border around the periphery and another around the central perforation; in addition, the surface of the usually pale greenish-white stone, sometimes enlivened with a splash of brown, was typically ornamented with an array of small, spiral, or comma-shaped embellishments that are regularly spaced and rise in low relief and that are known as guwen or guliwen, meaning



The Cranmore Ethnographical Museum, 1933

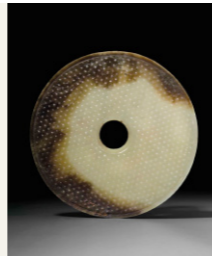
'grain patterns.' (For a short essay on the emergence, development, and decline of the late Eastern Zhou relief embellishment, see Marcel Loehr, Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Cambridge, 1975, pp. 21-28.)

As demonstrated by this exquisite example, the late Eastern Zhou preference for thin bi disks in white or pale greenish white jade marked with brown persisted into the Western Han, as did the taste for subtly raised borders and ornamented surfaces. In Western Han disks, however, the relief embellishments are polygonal, rather than round or comma-shaped, and they line up in very neat, regular rows and columns, in appearance often seemingly diagonally set, that well-defined order clearly reflecting the method with which the stone was worked. (Of course, the nearly arranged and regularly spaced spiral embellishments on late Eastern Zhou jades also appear in regular rows, but usually not in both rows and columns or set on diagonals.)

Literature comparison: Compare a closely related bi disk with similar decoration, dated 475-100 BC, 13.7 cm diameter, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.594. Compare two closely related jade disks, also dated to the Western Han dynasty, 14 cm and 14.1 cm diameter, in the Grenville L. Winthrop Collection at the Harvard Art Museums, object numbers 1943.50.545 and 1943.50.550. A jade disk of related size and decorated with a similar hexagonal grid pattern was included in the National Palace Museum exhibition and illustrated in A Catalogue of National Palace Museum's Special Exhibition of Circular Jade, Taipei, 2006, pl. 82.

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 19 March 2015, lot 592
Price: USD 106,250 or approx. **EUR 127,000** converted and adjusted for inflation at the time of writing
Description: A pale greenish-white and brown jade bi disk, Western Han dynasty, 206 BC-AD 8
Expert remark: Note the size (15.8 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Hong Kong, 29 November 2022, lot 2711
Price: HKD 226,800 or approx. **EUR 27,500** converted and adjusted for inflation at the time of writing
Description: A carved jade disc, bi, Western Han dynasty 206 BC-AD 8
Expert remark: Note the size (14 cm).



Estimate EUR 4,000
Starting price EUR 2,000



1051

**A JADE 'MUSICIAN' BELT PLAQUE,
TANG DYNASTY**

China, 618-907. Of square form with slightly tapered sides, the top finely carved in relief with a musician of Central Asian origin seated on a mat and playing percussion instruments held in each hand. His robe neatly incised with folds, his boots with decorative designs, a scarf swirling around him. The back is pierced for attachment. The partly translucent stone of a white tone with extensive opaque calcification, showing a good surface polish and beautiful luster.

Provenance: Collection of Harry Geoffrey Beasley (1881-1939) and thence by descent to his widow Irene Beasley. Collection of Alfred William Cowperthwaite (1890-1964), acquired from the above c. 1939 and thence by descent in the same family. Harry Geoffrey Beasley (1881-1939) was a British anthropologist and museum curator who developed an important ethnographic collection during the early 20th century that is now held in various British museums. With his wife Irene, Beasley set up the Cranmore Ethnographical Museum which eventually held more than 6,000 objects of ethnographical interest. The Beasleys collected objects from across Europe, buying from auction houses and local museums to expand the collection, which contained material from the Pacific, Asia, Africa, and Northwestern America. Beasley wrote numerous articles for anthropological journals and was considered an expert in his field. He died in 1939 and his collection was stored with the British Museum collections during the war, which was fortunate as the Cranmore Museum was destroyed by bombing. After the war substantial portions of the collection were passed to the British Museum, the Royal Museum in Edinburgh, the Museum of Archaeology and Anthropology, the University of Cambridge, the Pitt Rivers Museum, and the Merseyside County Museum. Other pieces, such as the present lot, were sold by his widow and, after her death in 1974, by their daughters. Alfred William Cowperthwaite (1890-1964) was a contributor to the Cranmore Museum and became good friends with Harry Beasley. Shortly after Harry Beasley's death, he acquired a number of objects from Irene Beasley, including the present lot.

Condition: Very good condition with expected old wear, tiny nicks and minuscule chips to edges which have smoothed over time. The pierced apertures with remnants of corrosion from ancient metal fittings. Some malachite and cuprite encrustations to the stone in these areas.

Weight: 30.5 g
Dimensions: Size 4.7 x 4.8 cm

Plaques such as the present example were produced from the early Tang dynasty in sets to adorn belts, with each plaque variously carved with musicians playing different instruments or as servers bearing tribute. Many of the figures are dressed in Central Asian style, in keeping with the fashion seen on foreigners in the Tang dynasty capital.



**Harry Geoffrey Beasley
(1881-1939) (left)**

LITERATURE COMPARISON

Compare two related jade belt plaques decorated with foreign figures playing musical instruments, illustrated in *Jadeware (II) - The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, pls. 22 and 23. Compare a set of ten belt plaques (fig. 1 - one element) of this type the Metropolitan Museum of Art, accession number 1992.165.22a-j, described as depicting dancers and musicians of Central Asian origin, probably of Kizil ethnicity.*



fig. 1

**AUCTION RESULT
COMPARISON**

Type: Closely related
Auction: Bonhams London, 12 May 2022, lot 16
Price: GBP 63,300 or approx.
EUR 81,500 converted and adjusted for inflation at the time of writing
Description: Two very pale green jade square belt plaques, Tang dynasty
Expert remark: Compare the closely related form and design. Note that this lot comprises two belt plaques. Note the smaller size (3.9 cm).



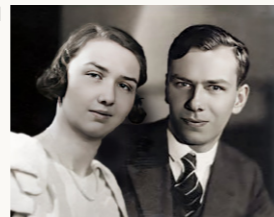
Estimate EUR 6,000
Starting price EUR 3,000



1052
**AN ARCHAISTIC YELLOW JADE
'DRAGON AND PHEONIX' PENDANT,
SONG TO MING DYNASTY**

China, 960-1644. Of flattened form, finely carved in openwork on both sides as a dragon shown in profile, intertwined with a phoenix, the body issuing a further bird head. The surface decorated with dots and comma scrolls, some of which are interconnected. The smooth, superbly polished, translucent stone is of a fine yellow tone with pale brown shadings.

Provenance: Collection of Robert and Isabelle de Strycker, acquired from the above and thence by descent in the same family. One side with an old collection label. Robert de Strycker (1903-1968) was a French engineer who specialized in metallurgy. He was a Stanford graduate, a professor at the University of Leuven, a director of the Institute of Metallurgy at the Université Catholique de Louvain, and one of the most influential members of the faculty of applied sciences. After World War II, he made large contributions to France's post-war recovery. Robert and his wife Isabelle (1915-2010) first encountered Chinese art at the British Museum during a stay in London in the 1930s. Enamored with the style and beauty, they both decided to study and collect Chinese works of art. In 1938 they eventually began to build their collection, buying from Belgian, Parisian, and English dealers. They kept close contact with the famous English collector Sir Harry Garner (1891-1977) and noted Czech collector and expert Fritz Low-Beer (1906-1976).



**Isabelle and Robert de Strycker,
c. 1930-1935**

Condition: Very good condition with only minor old wear. The stone with natural fissures, some of which may have developed into small hairlines. Magnificent ancient polish with a decent sheen overall.

Weight: 48.3 g
Dimensions: Length 10.7 cm

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 25 September 2020, lot 1766
Price: USD 11,875 or approx. **EUR 13,000** converted and adjusted for inflation at the time of writing
Description: A pale gray jade archaistic 'dragon' pendant, Song-Ming dynasty
Expert remark: Note the size (12 cm).



Estimate EUR 6,000
Starting price EUR 3,000



The present lot in raking light position



The present lot in normal light position



1053
A GRAY JADE 'DRAGON' PENDANT,
LATE MING TO EARLY QING DYNASTY

China, 17th/18th century. Of flattened form and finely carved in openwork to depict a coiling dragon, the body neatly decorated with partly interlocking C-scrolls, curling horn, long tail, beard, hair, flaring nostrils, and open mouth subtly incised. The opaque jade of a fine gray tone with cloudy dark-gray and black inclusions. Excellent polish, the surface with an unctuous feel overall.

Provenance: From the collection of Dr. Wou Kiuan. Wou Lien-Pai Museum, coll. no. Q.S.123. Two old paper labels, one mentioning a purchase date of 1935, and referring to the Beasley collection. Dr. Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art. His father, Wou Lien-Pai (1873-1944), was one of the leading political figures of early 20th century China, remembered for his role as speaker and leader of parliament during the turbulent years of the Republican era.



Dr. Wou Kiuan,
Paris, November
1939

Dr. Wou himself embarked on an illustrious career in diplomacy until his retirement in 1952, when he settled in London and devoted the rest of his life to the study of Chinese art. It was no doubt fortuitous that Dr. Wou's years of collecting coincided with an abundant availability of exceptional Chinese art on the London market. From the mid-1950s to the late 1960s he was able to form a collection of well over 1,000 works that together represented virtually every category of Chinese art. At the heart of Dr. Wou's drive to collect was a burning desire to preserve the relics of China's rich historical past scattered across Europe, and to promote Chinese art and culture. It is unclear when Dr. Wou conceived the idea to create a place to house his collection, but in 1968, he opened the doors to the Wou Lien-Pai Museum, named in honor of his father. Over the years the museum became a 'must see' destination for collectors, academics, and visiting dignitaries, and Dr. Wou would delight in leading his visitors through the galleries, recounting stories of China's glorious history.

Condition: Good condition with some wear, minor signs of weathering and erosion, nibbling, small nicks. The stone with natural fissures, some of which have developed into small hairline cracks.

Weight: 19.7 g
 Dimensions: Length 5.8 cm

AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams Hong Kong, 27 November 2018, lot 140
Price: HKD 150,000 or approx. **EUR 18,500** converted and adjusted for inflation at the time of writing



Description: A rare yellow and russet jade 'dragon' carving, 17th/18th century

Expert remark: Compare the closely related manner of carving with similar C-scrolls, openwork, and incision work. Note the slightly more rounded form, yellow and russet color, and the size (8 cm).

Estimate EUR 3,000
 Starting price EUR 1,500



TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE®, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Sterngasse 13, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

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

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

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

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% of the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, Sterngasse 13, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

§ 12) The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

§ 13) Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

§ 14) Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

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

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

§ 17) Payments made to the company by mistake (through the payer's fault) (e. g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

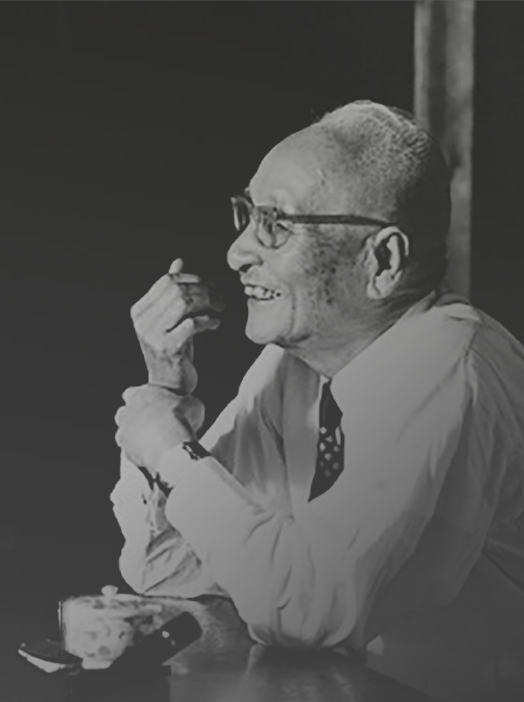
§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

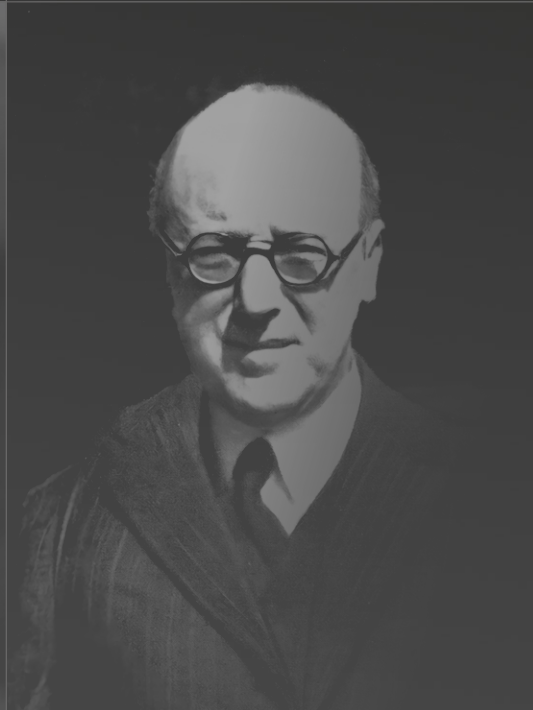
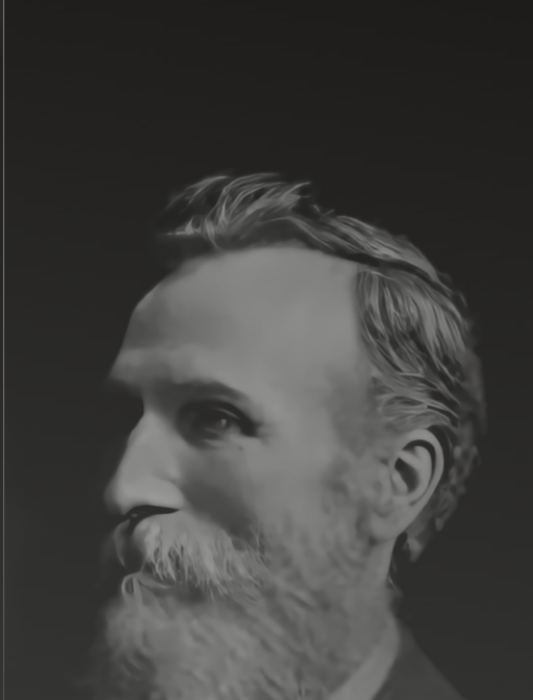
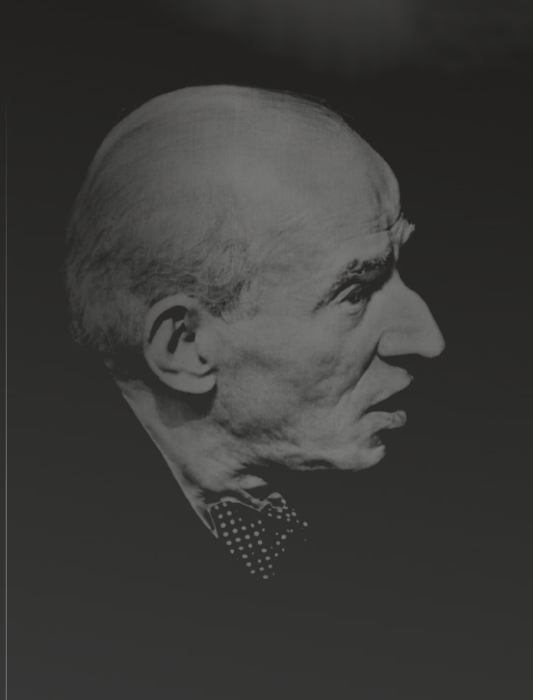
§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

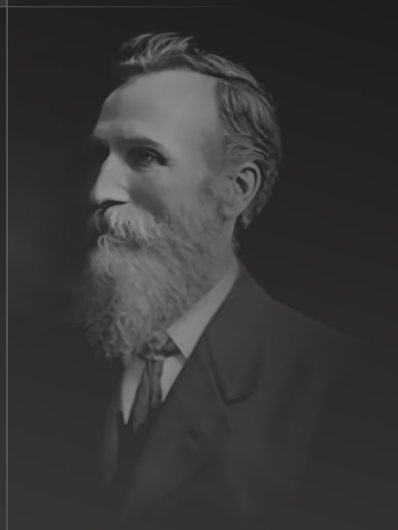
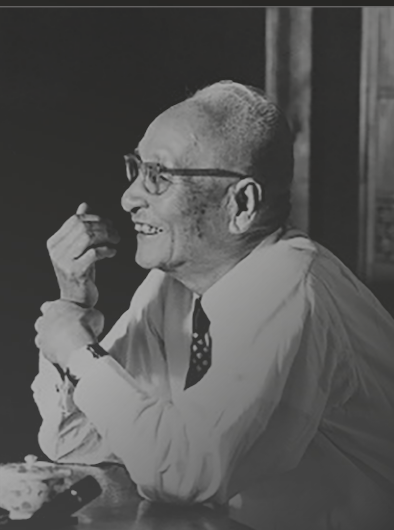
§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.





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