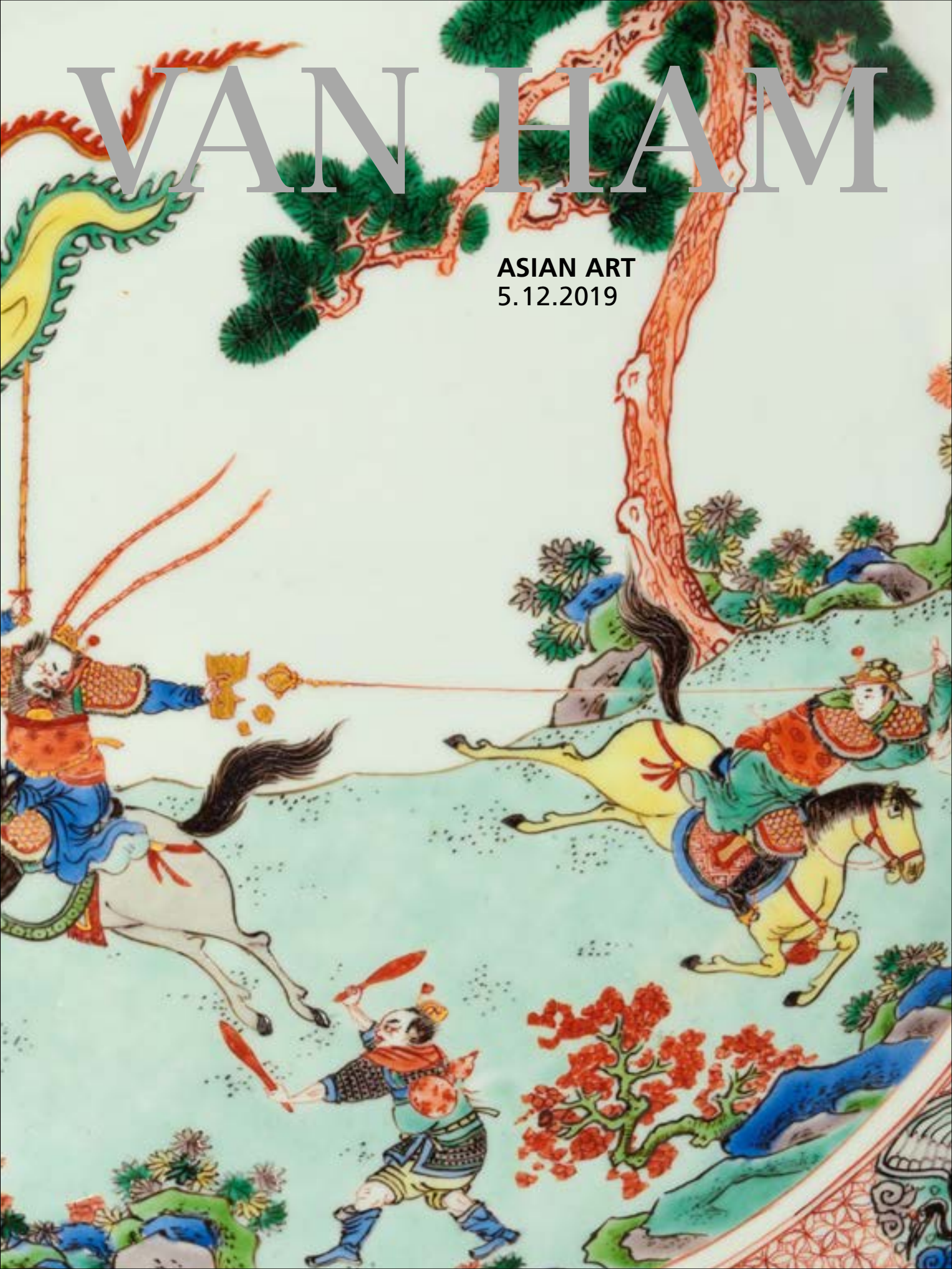


VAN HAM

ASIAN ART
5.12.2019



**Auktionen
Herbst 2019**

Europäisches Kunstgewerbe 13. Nov. 2019
Schmuck und Uhren 14. Nov. 2019
Alte Kunst 14. Nov. 2019
Vorbereitung: 8.–11. Nov. 2019

Modern 27. Nov. 2019
Post War 27. Nov. 2019
Contemporary 27. Nov. 2019
SØR Rusche Collection – Part IV 27. Nov. 2019
Vorbereitung: 22.–25. Nov. 2019

Discoveries 4. Dez. 2019
Vorbereitung: 30. Nov.–2. Dez. 2019

Asiatische Kunst 5. Dez. 2019
Vorbereitung: 30. Nov.–4. Dez. 2019

**ONLINE ONLY-Auktionen
Herbst 2019**

Photography
8.–21. November 2019

Fine Art
15.–28. November 2019

Joseph Beuys
22. November – 5. Dezember 2019

**Auktionen
Frühjahr 2020**

Art & Interior 29.+30. Januar 2020
Vorbereitung: 25.–27. Januar 2020

Europäisches Kunstgewerbe 13. Mai 2020
Schmuck und Uhren 14. Mai 2020
Alte Kunst 14. Mai 2020
Vorbereitung: 8.–11. Mai 2020

Modern 28. Mai 2020
Post War 28. Mai 2020
Contemporary 28. Mai 2020
Vorbereitung: 23.–26. Mai 2020

Discoveries 9. Juni 2020
Vorbereitung: 5.–7. Juni 2020

Asiatische Kunst 10. Juni 2020
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**No. 2010 IMPORTANT IMPERIAL DISH
WITH AN OPERA SCENE FROM THE
STORY OF THE THREE KINGDOMS.**
China. Qing dynasty.
Kangxi period (1661–1722)

Abbildung Rückseite:
**No. 2317 EXQUISITE NETSUKE OF
A SNAIL (KATATSUMURI)**
Japan. Edo period (1603–1868). 19th c.
Tadatoshi (ca. 1770–1840). Nagoya Schod.

**Asian Art
Asiatische Kunst
5. Dez. 2019**

**Preview
Vorbereitung
30. Nov.–4. Dez. 2019**

**亚洲古董珍玩
第443届拍卖会
2019年12月5日**

**預展時間
2019年11月30日-12月4日**

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Dates
Termine

Sale
Auktion

Donnerstag, 5. Dezember 2019
ab 11.00 Uhr
Sammlung Sonderhoff,
Part III 2000–2008
China 2009–2055
Buddhistische Kunst 2056–2110
Südostasien & Indien 2111–2154
Japan 2155–2168

ab 14.00 Uhr
Netsuke & Inro 2169–2358
Asiatische Kunst, Part II 2359–2584

Preview
Vorbesichtigung

30. Nov. – 4. Dez. 2019
Samstag 10 bis 16 Uhr
Sonntag 11 bis 16 Uhr
Montag 10 bis 18 Uhr
Dienstag 10 bis 18 Uhr
Mittwoch 10 bis 18 Uhr

拍賣流程: 2019年12月5日星期四 上午11時開始 桑德霍夫私人藏品·三 中國藝術品 佛教藝術 東南亞藝術 日本藝術品	2000-2008號 2009-2055號 2056-2110號 2111-2154號 2155-2168號	預展時間: 2019年11月30日-12月4日 11月30日星期六 10-16時 11月31日星期日 11-16時 12月1日星期一 10-18時 12月2日星期二 10-18時 12月3日星期三 10-18時 12月4日星期四 10-18時
下午14時開始 日本根附、印籠 圖錄第二部分	2169-2358號 2359-2584號	拍賣會後營業時間: 星期一至星期五 10-17時 星期六 10-13時 德國科隆 VAN HAM (範·漢姆) 藝術拍賣公司 Hitzeler Str. 2, Cologne, Germany 電話: +49(221)925862-0 傳真: +49(221)925862-4 郵箱: info@van-ham.com 網址: www.van-ham.com

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Asian Art Part I



Collection Sonderhoff Part III

Dr. jur. Roland Sonderhoff was born in 1897 in Harburg. From 1916 he studied law in Munich and Jena, where he also received his doctorate early in 1920. In Hamburg, he worked briefly in the civil service at the court and began in the same year with the training at the Norddeutsche Bank. After three years he was appointed authorized officer and led the legal department from 1925 to 1929. When in 1927/28 the takeover of Norddeutsche Bank by a larger company with a well-equipped legal department became apparent, Sonderhoff saw for a new field of activity in his wide circle of acquaintances. Among others, he got in contact with the lawyer Dr. Karl Vogt via the Hamburg-based representative of the Yokohama Specie Bank Sonoda Saburo. Vogt was looking for a German lawyer for his law office, he had established 1912 in Japan. As early as 1929, March 1st Sonderhoff joined the office in Tokyo as an employee. At the beginning of 1932 he became a partner and from now on the office was run as Drs. K. Vogt and R. Sonderhoff. Through his studies of Japanese language and writing Sonderhoff gained a strong interest in Asian art and used his travels to acquire numerous works of art. In China, he visited Beijing, but also the city of Harbin, where Vogt maintained an office to serve the patent and trademark interests of German clients in Mandchukuo. Already in his time in Hamburg, Sonderhoff had come to know the bookseller Erna Kracht. In 1923 she had co-founded the Hamburger Buecherstube

Felix Jud & Co. in the Colonnaden as a partner. 1933 she followed Sonderhoff to Japan, where soon their two children Ursula and Hartwig were born. After the end of the war, most Germans living in Japan were expelled and the Sonderhoff family also had to travel to Germany with small luggage. The collection of artworks remained with trusted friends in Japan, who later returned them one after the other. Sonderhoff was exonerated and moved with his family to Hamburg. In 1952 Sonderhoff returned to Japan with the Japanese visa No. 1 to resume the operations of the lawyers office. Since his arrival in East Asia, Dr. Roland Sonderhoff bought bronzes, porcelains, scroll paintings, screens and other art - he assembled an important collection. In the period after 1952 it was supplemented only with a few more pieces in Hong Kong and Tokyo until about 1976. Sonderhoff meticulously documented his purchases in detailed descriptions with date, location and provenance as well as the prices paid. The documentation shows his broad interests. In addition to the East Asian works of art he also collected ceramics from Peru, Persian-Iranian objects, Khmer figures, Buddha from Thailand and works of art from Tibet. Unfortunately only the second volume of the records has been found so far. In this identical stickers with printed four-digit numbers are used as on the undersides of the porcelain. Additional information about the pieces could be found in a list written by Dr.



Roland Sonderhoff

Ursula Lienert, b. Sonderhoff after the handwritten notes of her father and supplemented by her immense expertise. Dr. Lienert worked in the Museum of East Asian Art in Berlin and later as a curator in the Museum of Arts and Crafts in Hamburg. Added to the objects are, as far as available, information sheets typed by the collector or his daughter. Also photos from the period and later. The photo above shows the chimney room of the villa in Hamburg, Alsterkamp 19, where the family lived from 1970 to 1981 at least six months a year.



法學博士羅蘭德·桑德霍夫1897年於出生德國哈爾堡。從1916年起，他在慕尼黑和耶拿學習法律，並在1920年初獲得博士學位。之後他作為公務員在漢堡法院工作了一段時間，同年開始在北德意志銀行接受培訓。三年後，他被任命為授權代理人，並於1925年至1929年擔任法律部門領導。1927年至1928年當北德意志銀行即將被一家更大的企業收購時，他開始在朋友範圍內尋求新的事業機會，這期間他通過日本橫濱正金銀行駐漢堡的代表人園田佐武郎認識了律師卡爾·沃格特博士。沃格特博士於1912年在日本成立了一家律師事務所，正在尋找一位德國律師。1929年3月1日桑德霍夫開始在位於東京的這家律師事務所工作，1932年初就晉升到了合夥人位置，事務所也更名為兩人的名字。通過學習日語語言和文字，桑德霍夫對亞洲藝術產生了濃厚興趣，開始以旅行之便收集各種藝術品。在中國，他不僅去過北京，還到了哈爾濱，那裡有事務所一個辦事處，專門在滿洲國維護

德國客戶在專利和商標法方面的權益。早在漢堡生活期間，桑德霍夫就認識了圖書商人愛爾納·卡拉赫特女士。她在1923年作為股東創建了位於漢堡的Felix Jud & Co.書店。1933年她跟隨桑德霍夫去了日本，不久在那裡生下了他們的一雙兒女。二次世界大戰結束後，大多數居住在日本的德國人被驅逐，桑德霍夫一家也攜帶少量行李回到了德國。他們收藏的藝術品留在了日本的好朋友處，之後被逐漸全數歸還。桑德霍夫攜全家人搬到了漢堡，並在那裡完成了第二次國家考試，拿到了漢堡法院授權的律師資格。1952年正值德國欲重建被搶奪的資產之際，桑德霍夫持一號簽證重返日本，以恢復事務所的運作。自從他最初到東亞後，就開始收藏青銅器、瓷器、卷軸畫、屏風等藝術品，建立個人收藏。1952年以後直至1976年左右，他又在香港和日本補充了少量藏品。桑德霍夫以學術方式詳細描述了他的藏品，並記錄下購買日期、地點、來源與支付的價格。這足見他涉獵之廣泛。除

了東亞藝術品之外，還有來自秘魯的陶器、波斯伊朗地區的藝術品、紅棉造像、泰國佛像以及西藏藝術品。可惜迄今為止只找到了這些記錄的第二冊。這裡面貼有與瓷器底部相同的印有四位數字的標籤。他的女兒烏爾蘇拉·里內爾特（原名桑德霍夫）博士根據父親手寫的字條並憑著自己龐大的專業知識，建立了一份清單，裡面有關於這些藏品的更多信息。里內爾特博士層供職於柏林東亞藝術博物館，之後擔任過漢堡藝術和工藝博物館的策展人。這些藏品信息是用打字機寫成的，由桑德霍夫本人或他女兒完成，還配有當時及之後的照片。此處的照片顯示的是他們在位於漢堡Alsterkamp街19號別墅裡的一間有壁爐的房間，1970年至1981年間他們每年都會在這裡住上至少半年。

2000
LARGE CABINET WITH DOUBLE DOORS AND INSIDE DRAWERS.
GROßER SCHRANK MIT DOPPELTÜREN UND INNENSCHUBLADEN.
China. Qing dynasty (1644-1911).

Hardwood (hongmu) with elegant grain polished and lacquered. Inside and other parts from different wood. Fittings from brass. The cabinet divided inside with a shelf and a compartment with two drawers. The doors have panels inside the frame reinforced at the back with slants. The high legs connected at the front by an apron carved in relief with spiral tendrils. Height 193.5cm, Width 124.5cm, depth 53.5cm. Condition A/B.

Makes a pair together with cat. No. 2001.

Provenance:
-Private collection Sonderhoff.

大方角櫃（與圖錄編號2001號成對）
清 高193.5cm/長124.5cm/寬53.5cm
紅木（局部為其它木材），上亮漆並拋光。一封書式，硬擠門。雙櫃門以標準格角攢邊打槽裝獨板面心，木紋優美，背面安三根穿帶出梢裝入門框。門下安沿邊起線帶淺浮雕迴紋牙條，左右兩面牙條光素。櫃身之四組長方形合頁、面頁、紐頭與吊牌皆為黃銅。櫃內中央有格板裝兩具抽屜，配黃銅拉手，其上另有一層屜板。品相等級A/B。
來源：桑德霍夫私人舊藏。

€ 3.000 – 5.000 | \$ 3.330 – 5.550

2001
LARGE CABINET WITH DOUBLE DOORS AND INSIDE DRAWERS.
GROßER SCHRANK MIT DOPPELTÜREN UND INNENSCHUBLADEN.
China. Qing dynasty (1644-1911).

Hardwood (hongmu) with elegant grain polished and lacquered. Inside and other parts from different wood. Fittings from brass. The cabinet divided inside with a shelf and a compartment with two drawers. The doors have panels inside the frame reinforced at the back with slants. The high legs connected at the front by an apron carved in relief with spiral tendrils. Height 194.5cm, Width 126.5cm, depth 55cm. Condition A/B.

Makes a pair together with cat. No. 2000.

Provenance:
-Private collection Sonderhoff.

大方角櫃（與圖錄編號2000號成對）
清 高194.5cm/長126.5cm/寬55cm
紅木（局部為其它木材），上亮漆並拋光。一封書式，硬擠門。雙櫃門以標準格角攢邊打槽裝獨板面心，木紋優美，背面安三根穿帶出梢裝入門框。門下安沿邊起線帶淺浮雕迴紋牙條，左右兩面牙條光素。櫃身之四組長方形合頁、面頁、紐頭與吊牌皆為黃銅。櫃內中央有格板裝兩具抽屜，配黃銅拉手，其上另有一層屜板。品相等級A/B。
來源：桑德霍夫私人舊藏。

€ 3.000 – 5.000 | \$ 3.330 – 5.550



2002
TWO-PART DOOR WITH PLUMS,
CRANES AND MEDALLIONS OF
GOOD FORTUNE.

ZWEITEILIGE TÜR MIT
PFLAUMEN, KRANICHEN UND
GLÜCKSMEDAILLONS.
China. Qing dynasty (1644-1911).

Prob. elm or zelkova wood, carved
in bas-relief with dark lacquer and
polished. Door grip plates carved from
wood. The door is made of two wider
side and a central narrow part. It opens
asymmetrically.
The outer wings each divided in
Height into two panels, with a narrow
one in between. Both sides designed in
opposite directions: Above and below a
bat with ornamental wings connected
by knotted cords and archaic dragon
tendrils. The upper bat holds a chain
with a chime stone in its mouth, from
which a medallion with the character for
good fortune hangs with tassels. In the
other field flowering plums with bamboo
and a small crane. In the small field in
the middle flowering twigs or angular
tendrils.
The narrow part in the center with five
narrow, high rectangular fields with
flowering twigs or angular spirals.
The grip plates placed here. Two-part.
Height 210cm, Width 63 and 42.5cm.
Condition A/B. Chipped at the corners.
Traces of age and use.

Provenance:
-Private collection Sonderhoff.

木雕吉祥紋飾對開門（兩扇）
清 高210cm/通寬105cm
寬扇63cm/窄扇42.5cm
榆木或櫟木，上深色漆並拋光。門扇一寬
一窄，主體框架嵌四大七小嵌板，其上以
高浮雕工藝刻福罄壽紋與梧桐樹下仙鶴口
銜靈芝等祥瑞圖案。門扇咬合關閉時，整
體圖案呈田字形分佈，格內紋飾交叉對
稱。中央處前後各一精細木雕把手。金屬
合頁後配。品相等級A/B，邊角處有磕，
輕微磨損。
來源：桑德霍夫私人舊藏。

€ 2.000 – 3.000 | \$ 2.220 – 3.330



2003
ELEGANT ALTAR TABLE WITH RUYI.
ELEGANTER ALTARTISCH MIT RUYI.
China. Qing dynasty (1644-1911).

Dark hardwood (rosewood, hualimu)
with beautiful grain. Lacquered and
polished. The apron beneath the tabletop
carved with ruyi cloud heads. Each of
the spirals connected with a small bead
to the edge. Here, as at the edges of the
tabletop a fine relief line forms the border.
The wide top framed with a ledge. The
flat legs stabilized by a base ledge and
connected with a frame. Height 96.5cm,
152 x 43cm. Condition A/B.

Provenance:
-Private collection Sonderhoff.

夾頭樅帶托泥平頭案
清 高96.5cm/案面152x43cm
花梨木，上亮漆並拋光。案面攢框平裝光
素板，木質紋理自然。邊抹冰盤沿，下壓
邊線。案面下裝如意雲頭式牙頭與素牙
條，四只扁方直足與案面垂直相交，下承
直方托泥座，足間裝扁方梯枨，枨間為長
方圈口。品相等級A/B。
來源：桑德霍夫私人舊藏。

€ 1.500 – 1.800 | \$ 1.665 – 1.998

2004

**IMPORTANT SCREEN (BYÔBU) WITH
BIRDS, PLUMS AND BAMBOO.
BEDEUTENDER STELSCHIRM (BYÔBU)
MIT VÖGELN, PFLAUMEN UND
BAMBUS.**

Japan. Edo period (1603-1868).

17th/18th c. Kanô Chikanobu

(1660-1728), attributed.

Six-part. Ink, partly washed and a few pigments on paper, partly with gold speckles. Narrow brocade frame, fabric frame, wooden frame. Under an old, flowering plum tree, a pair of pheasants with a chick. He looks around at the flock geese high up. A pair of mandarin ducks swims on the water. The representation mainly in ink and interrupted by clouds. Picture size 355 x 161cm. Complete size 370 x 176.5cm. Sign.: Chikanobu hitsu & seal. Condition A/B. Damaged and partly restored, a few cracks.

Provenance:

-Private collection Sonderhoff.

Compare:

-Watanabe: Of Water and ink. 1986.

P. 170-171, a similar screen by Tôhaku (1539-1610).

€ 5.000 – 8.000 | \$ 5.550 – 8.880



2005

**SCREEN (BYÔBU) WITH CRANES,
PINES AND BAMBOO.**

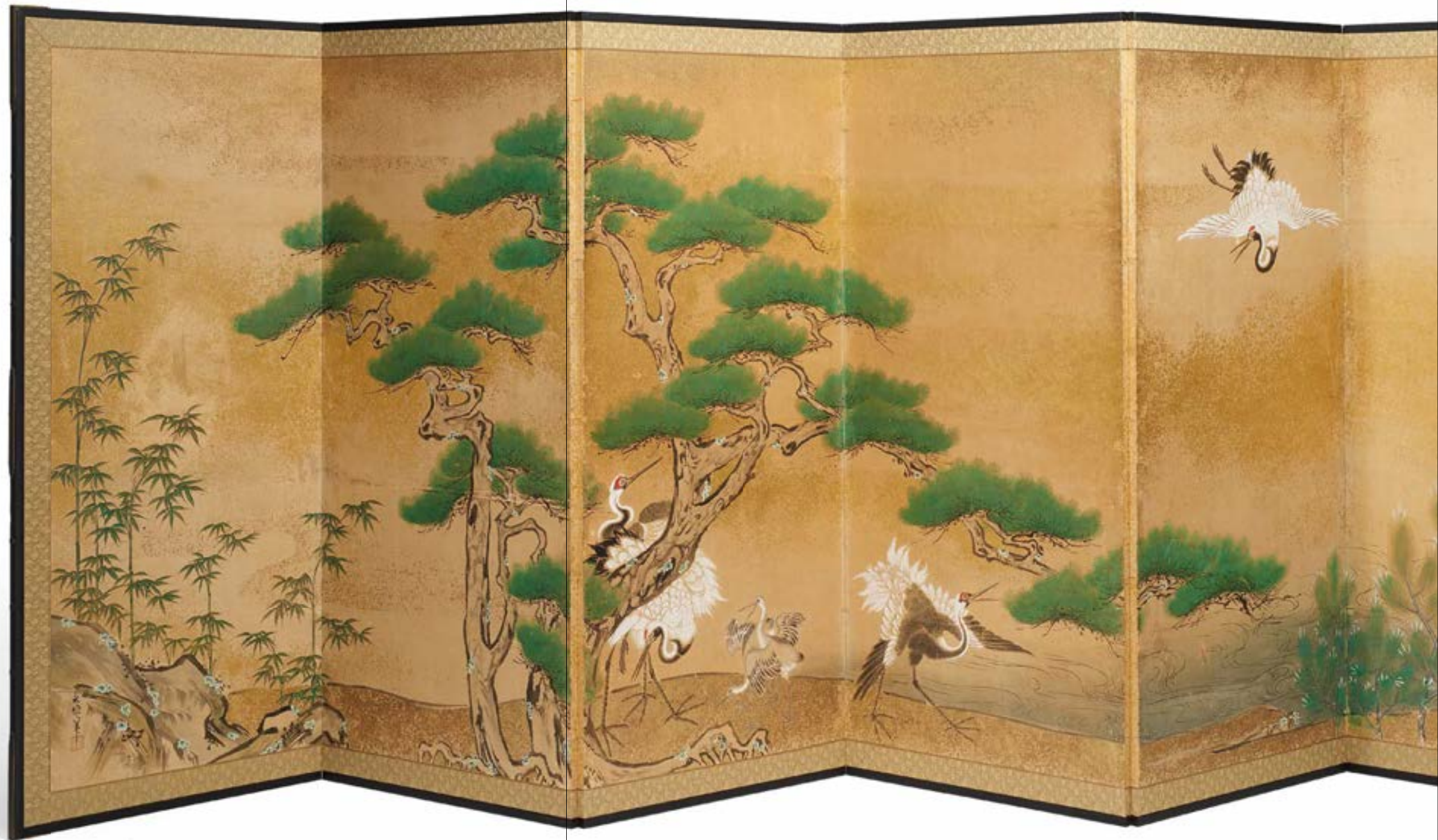
**STELLSCHIRM (BYÔBU) MIT
KRANICHEN, KIEFERN UND BAMBUS.**
Japan. Edo period (1603-1868).

Pigments, shell lime (gofun) white and ink with gold speckles on paper. Under an old pine a couple of dancing cranes with two chicks. A little further another crane calling out for its flying partner. On the left, a bamboo grows behind rocks, on the right some young pines (wakamatsu). Six-part. Picture size 350 x 125cm. Complete size 368 x 140cm. Sign.: Eisa hitsu & Seal. Condition A/B.

Provenance:

-Private collection Sonderhoff.

€ 4.500 – 7.000 | \$ 4.995 – 7.770



2006
SCREEN (BYÔBU) WITH SCENES FROM
THE GENJI MONOGATARI.
STELLSCHIRM (BYÔBU) MIT SZENEN
AUS DEM GENJI MONOGATARI.
Japan. 19th c. Tosa School, unsigned.

Pigments, shell lime (gofun) white and ink with gold leaf on paper. Frame from silk brocade and lacquered wood with bronze fittings. Golden clouds reveal a view on scenes from the famous novel about the Prince Genji. The elegant Gentleman is

recognizable by his light blue Nôshi robe and shown in the palace, on journeys and in company of beautiful Ladies. Six-part. Picture size 224 x 108cm. Complete size 275 x 122cm. Condition A/B. Damaged, cracks, rubbed. Backside renewed.
Supplement: Pair side holder for screens in the shape of mandarin ducks. Bronze, silvered, gilt. Japan. 20th c. L.11cm. Weight each 1.5kg. Condition A/B.

Provenance:
-Private collection Sonderhoff.

€ 3.000 – 5.000 | \$ 3.330 – 5.550



2007
DANCER (GENROKU BIJIN).
TÄNZERIN (GENROKU BIJIN).
Japan. Edo period (1603-1868).

Painting size 57 x 27cm. With frame 71.5 x 38cm. Unsigned. Condition A/B.
Supplement: Color print. Ono no Komachi. Sôshi arai. Japan, Meiji period, dated 1906. Framed behind glass. 35x22.5cm. Frame 60.5x42cm. Condition A/B.

Provenance:
-Private collection Sonderhoff.

€ 500 – 800 | \$ 555 – 888



2008
HEAD OF A BUDDHA.
KOPF EINES BUDDHA.
Thailand. Early Ayutthaya period (1350-1767). 14th-16th c.

Bronze with dark and partly patina. The calm and introverted facial features are of great elegance. The bridge of the nose runs out into the two high browed arches, the eyes almost closed and filled with residue of lacquer for the missing inlays. The hair formed as small spirals covering the head with the ushnisha, crowned by a flame. Height 30cm. Mounted on a wooden base. Condition A/B. Tip broken off a long time ago and polished. Left earlobe broken, but preserved.

Provenance:
-Private collection Sonderhoff.

€ 1.200 – 1.500 | \$ 1.332 – 1.665

China



2009

**RARE YUHUCHU VASE WITH
DRAGONS AMIDST FLOWER SCROLLS.**

SELTENE YUHUCHUN-VASE
MIT DRACHEN ZWISCHEN
BLÜTENRANKEN.

China.

Porcelain decorated in underglaze blue and carmine red (yanzhihong) enamel. Elegant pear-shaped vase with high neck on a flared foot ring. The patterns arranged in borders of different widths: Banana leaves and flowers with tendrils on the neck, small stylized ruyi cloud heads on the shoulder, strong five-clawed dragon in profile shown between dense tendrils with large flowers, including lotus, peonies, chrysanthemums and daylilies, stylized lotus leaves and lotus blossoms at the foot. Total height 30.8cm. Height without wooden lip 27.5cm. Underneath six-part Qianlong mark in underglaze blue and possibly from the period. Condition C. Upper part of the neck broken, polished and replaced with black wood.

Provenance:

- Former private collection
Southern France.
- Private collection Netherlands.

青花胭脂紅遊龍穿花玉壺春瓶

通高30.8cm/瓶身高27.5cm

瓶原為撇口，細長頸，圓腹下垂，圈足。頸部繪蕉葉紋，下繪纏枝花紋和變形如意雲頭紋。腹部為主題紋飾：五爪行龍穿於大朵蓮花、牡丹、菊花、萱草等繁茂花卉之間。龍身矯健，雙目炯炯，龍腹鱗甲整齊勻密，龍爪舒展，盡顯威武雄壯之姿。近足處一周變體蓮葉紋及折枝蓮花紋。足底有青花篆書「大清乾隆年製」六字款。品相等級C，長頸上端及口沿殘缺，以硬木造型並修復。

來源：

- 法國南部私人舊藏。
- 荷蘭私人收藏。

€ 4.000 – 6.000

\$ 4.440 – 6.660



2010
IMPORTANT DISH WITH AN OPERA
SCENE FROM THE STORY OF THE
THREE KINGDOMS.

BEDEUTENDER TELLER MIT
THEATERSZENE AUS DEM ROMAN
DER DREI REICHE.

China. Qing dynasty. Kangxi period
(1661-1722).

Porcelain, famille verte with iron red and
gold. The rim of the dish flower shaped,
the wide foot ring slightly retracted. In the
well, the scene "Battle of Jiameng-Pass"
is set in a landscape

with pine. The juvenile Ma Chao on the
yellow horse galloping to the right is able
to destroy the shield of Zhang Fei by using
a meteor hammer (liuxingchui). An older
foot warrior with a gourd strapped on
his back supports Ma Chao by assailing
Zhang Fei with a pair of clubs. Another
young soldier is standing next to the
horse of Zhang Fei and holding a long
flag.

On the rim eight crane medallions, eight
half clouds and eight half ruyi medallions
on a background of linked flowers. On

the back engraved flower petals and
three flowering twigs painted in iron
red and green enamel. Height 4.5cm,
Ø 37cm. Underneath in underglaze blue
a leaf mark in a double ring. Collector's
label: Grüterich Gelsenkirchen A 192.
Condition A/B. Lip chipped. **Supplement:**
Reference book: Regina Krah: Chinese
Ceramics from the Gulexuan Collection.
2003.

Provenance:
-Collection Dr. Ernst Grüterich
(1926-2017).
-Private collection Hamburg.

Compare:
-Regina Krah: Chinese Ceramics from the
Gulexuan Collection. 2003. P. 132/133,
No. 101 a nearly identical dish.



五彩描金三國人物故事紋折沿花口盤
清康熙(1661-1722) 高4.5cm/直徑37cm
寬折沿，盤沿微呈菱花瓣形，淺弧壁，圈
足。盤心飾京劇劇目《葭萌關》之《張飛
挑燈大戰馬超》：三國時期兩位大將連戰
百餘合，日暮復縱以夜。馬超回馬使流星
錘捶擊張飛，張飛以盾相迎。盤沿花紋錦
地八個團鶴開光，其間飾半圓形彩雲、如
意頭各八。外壁繪紅綠彩折枝花卉，近足
處暗刻花瓣紋。足底青花雙圈內落葉紋花
押款，並有收藏老簽：Grüterich Gelsen-
kirchen A 192。

品相等級A/B，盤沿一周有小磕。
附贈：康蕊君(Regina Krah)著《古樂軒中
國陶瓷藏品》(Chinese Ceramics from the
Gulexuan Collection)，2003年出版。
來源：
-德國Ernst Grüterich博士先生
(1926-2017年)古樂軒舊藏。
-德國漢堡私人收藏。
類比：
-康蕊君(Regina Krah)著《古樂軒中國
陶瓷藏品》(Chinese Ceramics from the
Gulexuan Collection)，2003年出版。第
132/133頁，類似五彩盤。

€ 2.000 – 2.500 | \$ 2.220 – 2.775

2011
LARGE DISH WITH FLOWERS
OF THE FOUR SEASONS.
GROßER TELLER MIT BLÜTEN
DER VIER JAHRESZEITEN.

China. Qing dynasty. Kangxi period
(1661-1722).

Porcelain, painted in underglaze blue.
In the well, a medallion with bird on
peony in the center of eight lotus flower
leaves filled with plants of the Four
Seasons. The background filled with a
fine diamond fret. The rim decorated
with four peacocks and four ruyi-shapes
with peaches resp. pomegranates. The
background filled with chrysanthemum
scrolls. On the outside of the rim,
six treasures with fluttering ribbons.
Height 5.6cm, Ø 47cm. Underneath
a lingzhi mark in a double ring.
Condition A/B. Good condition, minute
chips and a hairline crack at the lip.

Provenance:
-Private collection Hamburg.

Compare:
-Weltkunst Magazine no. 18, Sept. 1975:
P. 1471-2, a nearly identical dish with
lingzi mark from the collection Grüterich.
-Victoria & Albert Museum, London,
cat. 792/1910.



China

青花四季花卉孔雀紋折沿大盤
清康熙(1661-1722) 高5.6cm/直徑47cm
寬折沿，淺弧壁，圈足。盤中心菱花形開
光內飾花鳥紋，四周錦地八瓣蓮葉形開光
內各飾一四季花卉（茶花、荷花、牡丹、
菊花）並呈對稱分佈。內壁與折沿相接處
八個如意頭，折沿上飾纏枝菊紋地，四個
開光內各飾桃實及石榴，其間落四隻拖尾
孔雀。盤外壁飾六雜寶。足底青花雙圈內
落靈芝花押款。品相等級A/B，盤沿微小
磕碰及細縫。

來源：
-德國漢堡私人收藏。
類比：
-專業雜誌《世界藝術》(Weltkunst) 1975
年9月版刊號18，第1471/1472頁，類似的
Grüterich藏品。
-倫敦維多利亞和阿爾伯特博物館藏品編
號792/1910。

€ 2.500 – 3.000 | \$ 2.775 – 3.330



2012
BALUSTER VASE
WITH BOY RIDING QILIN.

BALUSTERVASE MIT
KNABE AUF QILIN.
China. Qing dynasty. Kangxi period
(1661-1722).

Porcelain painted underglaze blue. In a garden landscape, a boy riding a qilin in clouds. A guard of honor of another six boys, accompanies him. The neck adorned with a border of four treasures. Height 24.5cm. Underneath in underglaze blue a lingzhi mushroom in a double ring. Condition B/C. Neck completely restored and overpainted.

青花麒麟送子圖將軍罐
清康熙(1661-1722) 高24.5cm
直口，豐肩，斂腹，圈足。通體飾麒麟送子圖：隊列前方兩男童執旗，麒麟背上騎坐一男童，手持蓮花與如意手柄，其後跟隨男童五人，各持傘蓋、花瓶及捧盒。罐口外壁一圈四雜寶。青花髮色深淺，層次豐富。足底落青花雙圈靈芝花押款。品相等級B/C，頸部修復。

€ 2.500 – 3.000 | \$ 2.775 – 3.330



2013
TABLE SCREEN WITH
DRAGON AND CLOUDS.
TISCH-STELLSCHIRM MIT
DRACHE UND WOLKEN.

China. Qing dynasty. Guangxu period
(1875-1908).

Porcelain plate, painted in underglaze copper red and cobalt blue. A red dragon flies between dense blue clouds. The head in profile, the body only partially visible. Plate 25 x 19cm. Carved wooden frame and base. Complete Height 38.5cm, Width 34.5cm. Condition A/B. Wood with scratches, plate in good condition.

青花釉里紅雲龍圖瓷板木插屏
清光緒(1875-1908)
通高38.5cm/寬34.5cm/瓷板25x19cm
品相等級A/B，木框及底座輕微磨損，瓷板全品。

€ 1.200 – 1.500 | \$ 1.332 – 1.665



China

2014
LARGE DISH WITH TWO LADIES
IN A GRADEN LANDSCAPE.
GROßER TELLER MIT ZWEI DAMEN
IN EINER GARTENLANDSCHAFT.
China. Qing-Dynastie. Kangxi-Zeit
(1661-1722).

Porcelain finely painted in famille verte with iron red, black et al. In the mirror a garden scene in early summer: Two elegantly dressed Ladies stroll in the garden. The Lady with a fan turns to the other, walking behind her and carrying a bowl of peaches. In the background, a garden wall with a large gate through which daylilies are visible in the pot on a stool, as well as banana trees and blossoming apple trees.

Also a willow blowing in the breeze and lilies behind a fence. On the rim on a diamond background, four peony blossoms and four reserves with butterflies and grasshoppers alternate. Outside, under a similar border of flowers, four flowering camellias twigs. Ø ca. 34cm, Height 5.8cm. Underneath a double ring in underglaze blue. Label: J.M. BEALU, Paris. Condition B. At the lip several chips.

五彩描金庭院仕女圖大盤
清康熙(1661-1722)
高5.8cm/直徑約34cm
敞口，弧壁，淺腹，圈足。盤心飾初夏的花園內兩位梳高髻的仕女一人持扇、一人端壽桃，行走中鶯鶯細語。身後的院牆開一圓形洞窗，可見院內花幾上盆栽萱草及芭蕉樹，一株海棠出牆來，與牆外的垂柳在微風中搖曳。盤內壁錢紋錦地交替裝飾四開光及四朵牡丹，開光內飾蝴蝶及螭螭花卉。盤外壁口沿處一圈類似紋飾，其下飾四足折枝茶花。足底落青花雙圈，巴黎古董店標籤：J.M. BEALU, Paris。品相等級B，盤沿有小礫。

€ 3.000 – 3.500 | \$ 3.330 – 3.885



2015
RARE CUP AND SCAUER SHOWING THE 'WONDER OF ZAANDAM'.
SELTENE KOPPCHEN UND UNTERTELLER MIT DEM 'WUNDER VON ZAANDAM'.
China. Export porcelain. Qing dynasty. Qianlong period (1735-1796).

Export porcelain, painted in the Netherlands with enamel. The 'Cruelty of a Bull', based on Dutch prints, shows an angry bull trampling on the man and his woman whirled through the air, giving premature birth to a baby. Like a miracle is the only survivor the baby. Cup Height 4.6cm, Ø 6.5cm, saucer Ø 11cm. Underneath each with the date of the incident in black stain: 29 Augustus 1647. Condition A/B. Lip with minute chips, somewhat rubbed.

罕見贊丹傳奇故事紋外銷瓷杯碟
清乾隆(1735-1796)
杯高4.6cm，口徑6.5cm/碟直徑11cm
杯外壁通景繪1647年8月29日發生在荷蘭小鎮贊丹的傳奇故事：發怒的公牛衝撞了一對夫妻，前蹄踩在倒地的男人身上，女人及她因此而早產的嬰兒（倖免遇難）均飛在半空中。背景是站在贊河河畔的放風箏人和遠處的桑斯安斯風車村。杯內中心繪鄉村教堂景色。盤心圖案相同。杯碟足底均以墨彩書故事發生的日期：29 Augustus 1647。品相等級A/B，口沿輕微小磕，畫面輕微磨損。

€ 1.600 – 2.000 | \$ 1.776 – 2.220



2016
PAIR OF ELEPHANT WITH MAHOUT AND BASKET.
PAAR ELEFANTEN MIT MAHUT UND KORBKASTEN.
China.

Porcelain decorated in famille rose and gold. Strong elephant marching forward. A Manchurian as mahout leaning against a rectangular basket, probably for transport of treasures. Height ca. 12cm, Width 13cm. On the back of the basket a horizontal six-part mark Qianlong in iron red and possibly from the period. Condition A/B.

Provenance:
-Former private Belgian collection.

粉彩描金太平有象瓷塑（一對）
高約12cm/長13cm
雕塑由大象、滿族騎象人與寶缸組成。象身碩壯，直立前行狀，象背搭披垂流蘇、飾花卉團壽紋。騎象人雙腿叉開坐於象頸，背靠長方形寶缸。背面缸沿處鑲紅橫書一行「大清乾隆年製」篆書寄託款。來源：比利時私人舊藏。

€ 2.500 – 3.000 | \$ 2.775 – 3.330



China

2017
PLATE WITH THE MODERN VIEW OF JINGDEZHEN.
PLATTE MIT DER MODERNEN ANSICHT VON JINGDEZHEN.
China. Dated 1976. In the style of Xu Huanwen (1932-).

Porcelain painted with enamel colors. China's porcelain capital Jingdezhen situated idyllically at the Chang River in a rocky mountain landscape. 66 x 41.5cm. Inscription with title and dating. Seal: Xu. Wooden frame 81.5 x 52.5cm. Condition A.

徐煥文款景德鎮城景瓷板
1976年 瓷板66x41cm/木框81.5x52.5cm
瓷板以鳥瞰圖形式體現作為中國瓷都的景德鎮在建國後七十年代的嶄新面貌：蒸汽火車冒著濃煙從山谷中駛出，昌江上船隻繁忙穿梭，山頂上高聳的高壓電線桿以及城鎮裡眾多的工廠煙囪，一片欣欣向榮的景象。題識：「瓷城新貌」「一九七五年畫於景德鎮」，鈐印：「徐」。帶木框。品相等級A。
徐煥文，1932年生，江西東鄉人。高級工藝美術師，曾任景德鎮藝術瓷廠美研所副所長。他師承“珠山八友”之一汪野亭之子汪少平先生，以陶瓷粉彩山水見長。

€ 3.000 – 5.000 | \$ 3.330 – 5.550



2018
LARGE FIGURE OF ZHANG GUOLAO.
GROBE FIGUR DES ZHANG GUOLAO.
China. Republic period (1912-1949).

Porcelain, finely painted in enamel and gold. The immortal, from the group of the eight, stands on a lobster or shrimp on the waves, holding his fish drum from bamboo. The animal in the waves emanates a yellow cloud ending in an open vessel. Height 57cm. Condition B. Small damages at the seams, bowl in the water renewed.

粉彩張果老瓷塑立像
民國(1912-1949年) 高57cm
八仙之一張果老頭戴方帽，白鬚垂胸，笑容可掬。身著彩雲團壽紋長衫，單手懷抱竹魚鼓，雙腳踏一蝦怪，站立在海浪之上。品相等級B，衣裾處細微小磕，浪中托盞為後配。

€ 1.000 – 1.500 | \$ 1.110 – 1.665



2019
IMPORTANT BUDDHA SHAKYAMUNI.
BEDEUTENDER BUDDHA
SHAKYAMUNI.
China. 17th c.

Bronze with residue of lacquer gilding and pigments. Sitting in dhyanasana with a dharma chakra each on the soles of his feet, the hands in bhumisparśa mudra. Urna and ushnisha highlighted in relief. The chest becomes visible beneath the open sanghati garment with lotus borders draped over both shoulders in tongjian style. The antarvasaka garment worn underneath is pleated and held in place by a ribbon around the waist. Weight 5.52kg, Height 36.5cm. Condition A/B.

Provenance:
-Collection Eleonore Countess von Schlitz,
called Goertz née Salé (1896-1979).

銅鎏金釋迦牟尼坐像
17世紀 高36.5cm/重5.52kg
銅像漆金加彩。佛陀身著通肩式袈裟，全跏趺打坐，雙手施觸地印。品相等級A/B。
來源：Eleonore Gräfin von Schlitz公爵夫人（1896-1979年）舊藏。

€ 8.000 – 10.000 | \$ 8.880 – 11.100



2020
MILEFO BUDDHA,
ALSO NAMED BUDAI.
MILEFO BUDDHA ODER BUDAI.
China. In the style of the Ming dynasty,
but later.

Bronze with dark patina. The crown and
the patterns of the garment engraved.
He is laughing and sitting in royal posture
with open robe over his voluminous belly.
On the head, he wears a crown with
small Buddha depictions. With his right,
he holds a prayer chain; with his left,
he holds the fabric of his treasure bag.
Height 31cm. Condition A/B.

戴冠彌勒佛銅坐像
明或晚期 高31cm
彌勒佛又稱大肚彌勒佛、布袋和尚，是漢
傳佛教造像常見的一種。此尊彌勒佛頭戴
佛冠，慈眉善目。身披袈裟，露肩袒胸，
大肚便便，笑口常開，右手持念珠搭於右
膝之上，左手握乾坤布袋，神態悠閒地以
遊戲姿打坐。品相等級A/B。

€ 4.000 – 6.000 | \$ 4.440 – 6.660



2021
GUAN YU WITH DRAGON
ON THE GARMENT.
GUAN YU MIT DRACHE
AUF DEM GEWAND.
China. In the style of the Ming dynasty,
but later.

Bronze with lacquer gilding. Sitting with
his hands on his knees. He is sporting
a long beard in three strands and a cap
bound with long red ribbons. His garment
completed with armor. Height 38cm.
Condition A/B.

銅鑲金關公坐像
明或晚期 高38cm
造像通身鑲金，金色醇厚。武財神關羽頭
帶武生巾，面容威嚴，美髯垂胸，身著龍
紋甲冑。雙手撫膝，足登雲靴，叉腿端
坐。品相等級A/B。

€ 5.000 – 7.000 | \$ 5.550 – 7.770



2022
CROWNED SAMANTHABHADRA
ON ELEPHANT.
BEKRÖNTER SAMANTHABHADRA
AUF ELEFANT.
China. Ming dynasty (1368-1644).

Bronze with lacquer gilding.
Height 33.5cm. Condition A/B.

銅漆金普賢菩薩騎象坐蓮像
明(1368-1644) 高33.5cm
品相等級A/B。

€ 1.200 – 1.400 | \$ 1.332 – 1.554



2022

China

2023
THE QUEEN MOTHER OF
THE WEST XI WANGMU.
DIE KÖNIGINMUTTER DES
WESTENS XI WANGMU.
China. Ming dynasty (1368-1644).

Bronze with dark lacquer gilding.
Height 30.5cm. Condition A/B.

Provenance:
-Old Rhenish private collection.

銅漆金西王母坐像
明(1368-1644) 高30.5cm
王母娘年鳳冠霞帔，雙手持笏板，端坐方
形寶座之上。品相等級A/B。
來源：德國萊茵地區私人舊藏。

€ 1.200 – 1.500 | \$ 1.332 – 1.665



2023

2024
BUDDHA IN BHUMISPARGA MUDRA.
BUDDHA IN BHUMISPARGA MUDRA.
China. 16th/17th c.

Bronze with lacquer and lacquer gilding.
Height 30cm. On the back of the base a
donor inscription. Condition B. In the back
in the lower part cracked, partly restored.

銅漆金坐蓮佛像
16/17世紀 高30cm
佛像施觸地印，端坐雙層蓮座之上。蓮座
背後供養人銘文。品相等級B，背面下部
一裂縫，局部修復。

€ 500 – 700 | \$ 555 – 777



2024

2025
LARGE BELL WITH
DRAGONS AND PHOENIX.
GROßE GLOCKE MIT
DRACHEN UND PHÖNIX.
China.

Bronze with dark and green patina.
The decoration of the bell divided into
horizontal zones. At the rim, waves with
two pairs of dragons above chasing a
flaming pearl. On the front, a cartouche
with an inscription promising a durability
of 10.000 years. In the zone above,
dragon and phoenix with flaming pearl. In
the topmost zone, the apocryphal dating
and lotus blossoms. A pair of intertwined
dragons built the handle. Their barbels
are set in. Weight 30.8kg, Height 49cm.
Six-part mark of the Xuande period, but
later. Condition A/B.

Provenance:
-Acquired in the 1950 from the father,
who was a belleter. Since then family
estate.

交龍鈕龍鳳戲珠紋銅鐘
高49cm/重30.8kg
鐘系銅鑄，呈倒置鈴鐺形。頂部立雕拱背
交龍鈕，主題紋飾分四部分：肩部纏枝
蓮紋錦地長條形開闕內鑄有「大明宣德
年製」寄託款；腹部上層浮雕雲中龍鳳戲
珠；下層雙龍戲珠紋，中間龕內銘刻「萬
古流芳」四字；下端邊沿海水紋。品相等
級A/B。
來源：藏家父親為職業鑄鐘人，於1950
年代購得此拍品。之後由家族繼承。

€ 2.500 – 3.000
\$ 2.775 – 3.330



2026
RARE DANCING BEAR AS A SUPPORT.
SELTENER TANZENDER BÄR
ALS STÜTZE.

China. In the style of the Han dynasty, but later.

Bronze with dark patina and earth adherence. The word ‘bear’ (xiong) is in Chinese a homonym for courage and strength. At the back a funnel-shaped tube, which could have served as a holder for a table or a screen. Weight 7.5kg, Height 22.5cm, Width 28cm, depth 19cm. Fitting wooden base, damaged. Condition A/B.

Provenance:
-German private collection.
-As stated by previous owner acquired in the 1920s in China.

Published:
-L. Hajek/W. Formann: A Book of Chinese Art – 4000 Years of Sculpture, Painting, Bronze, Jade, Lacquer and Porcelain, London 1966. No. 117, p. 56.

Expertise:
-The object described in detail by Dr. Lubor Hajek (undated text).

罕見青銅熊
仿漢式 高22.5cm/寬28cm/重7.5kg
銅熊呈坐姿，昂首張口，雙目前視，短耳豎起。前肢左右伸展，後肢自然彎曲。背後一中空漏斗形直筒，應作為桌腿固定用。品相等級A/B。配木座。
來源：
-德國私人收藏。
-1920年代於中國購得。
著錄：L. Hajek與W. Formann合著《中國藝術：四千年造像、繪畫、青銅、玉器、漆器及瓷器》(A Book of Chinese Art - 4000 Years of Skulpture, Painting, Bronze, Jade, Lacquer and Porcelain)。倫敦1966年出版。第56頁，圖117。
鑑定書：Lubor Hajek博士對此銅像的詳盡描述（無鑑定日期）。
參閱：
-Alfred Salmony著《漢代初期中國玉熊》(A Chinese Jade Bear of the Early Han Period)，發表在1947年出版《Artibus Asiae》第十卷四，第257至265頁，參見類似玉器及青銅器。
-巴黎賽努奇博物館館藏品編號M.C.2011-1，類似造型青銅熊。
-美國克利夫蘭藝術博物館John L. Severance基金，1994.203，類似造型青銅熊。
-2017年11月8日美國舊金山Bernstein & Co.層登出一隻幾乎相同的青銅熊。

€ 900 – 1.200 | \$ 999 – 1.332

China



2027
ATTENDANT OF BRAHMA WITH
PHURBU AND FLAMING WHEEL.
BEGLEITER DES BRAHMA MIT PHURBU
UND FLAMMENDEM RAD.
China. Ming/Qing dynasty. 17th/18th c.

Bronze with dark patina. Rare depiction. Probl. part of a larger setting on an altar. Height 28.5cm. On the back: Royal Brahma, no. 2 from the left. Condition A/B. Casting defect at the feet and back.

大梵天王銅立像
明/清 17/18世紀 高28.5cm
梵王一頭二臂三目，身著天衣護法，左臂上舉持火焰輪，右臂於腰間持普巴杵。可能為組神造像中的一件。身後銘文：「王梵王 左二」。品相等級A/B，腿部及後背處有澆鑄瑕疵。

€ 1.400 – 1.800 | \$ 1.554 – 1.998

2028
IMPORTANT SMALL SPITTOON
WITH MEDALLION DECOR.
BEDEUTENDER KLEINER SPUCKNAPF
MIT MEDAILLONDEKOR.
China.

Milky glass painted with enamel (falang). A flared lip over a bulbous body on a straight foot ring. The body and the rim inside painted with scattered and partly overlapped flower medallions. Borders with lotus tendrils decorate the foot ring, as well as the lower edge of the rim on the outside and the lip on the inside. On the outside of the rim, pairs of facing chi-dragons with leaf fans placed between them. Height 6.2cm, Ø 6.7cm. Underneath four-part Qianlong mark, possibly from the period. Condition A.

涅白料畫琺瑯皮球花渣斗
高6.2cm/口徑6.7cm
此件渣斗採用涅白玻璃胎畫琺瑯工藝製成，口外撇呈喇叭狀，鼓圓腹，矮直圈足，器型如尊。器身滿飾籃、紅、黃、紫等各色團花紋，色調清雅、團花細緻可人；頸部為成對螭龍蕉葉紋；口沿內壁、肩部及近足處一圈纏枝蓮紋。渣斗內壁亦飾團花紋。足底藍料書「乾隆年製」四字楷書款。品相等級A。

€ 8.000 – 10.000 | \$ 8.880 – 11.100



2029
IMPORTANT LIDDED BOX
FOR SEAL PASTE.
BEDEUTENDE DECKELDOSE
FÜR SIEGELPASTE.
China. Ming/Qing dynasty. 17th/18th c.

Turned from cross cut zitan wood with minutely carved inlays of mother-of-pearls, colorful stone and lacquer. On the lid in elegant design flowering camellias and plum – in the spring drizzle. In combination with a poem of seven characters with signature inlaid in silver and lacquered over in black, likewise the mark in the foot ring. Inside the box residue of the dried seal paste. Weight 325g, Height 6.2cm, Ø 10cm. Underneath mark: Wumen Zhou Zhu. Condition B. A small chip at the foot ring. In the lower section, a natural knot repaired with lacquer.

「吳門周柱」款紫檀木百寶嵌冰梅山茶圖印泥圓蓋盒
明/清 17/18世紀
高6.2cm/直徑10cm/重325g
以整塊橫截紫檀木料製成，器型圓柱形，平頂直壁。盒面嵌入螺鈿片、諸色寶石及染色漆片等，組成五彩分明的冰梅山茶圖，上方嵌銀絲成七言詩一句「春華迷人雨半酣」及「周柱」篆字方印。盒底亦嵌銀絲落「吳門周柱」四字篆書印。盒內殘存朱紅印泥。品相等級B，圈足輕微小磕，盒身一樹傑處髹漆修復。
周柱，明代後期髹漆百寶鑲嵌名匠。此盒以梅花為主、茶花為輔，交相輝映，枝葉轉折順然，佈局疏朗，精工典雅。

€ 2.000 – 3.000 | \$ 2.220 – 3.330 | ‡



China

2030
RARE BOX FOR A LARGE SEAL.
SELTENER KASTEN FÜR
EIN GROßES SIEGEL.
China. Ming or Qing dynasty.

Carved layered lacquer (tixi) on wood. Later handles, closure and fittings from bronze. The cubical box with arched lid and on an integrated base. On all sides and at the top with deeply cut and symmetrically arranged ruyi forms. Four identical forms repeated on each side, the lid with a more complex arabesque in the center. On the pedestal with short feet and along the curved ribs in tixi technique, spiral tendrils that contrast well with the motifs of the box. Inside black lacquered, partly cracked and crazed, likewise the bottom. Height 17.5cm, 14.5x14.5cm. Condition B. Chipped at the rim.

黑面剔犀如意云紋印章方盒
明或清 高17.5cm/14.5x14.5cm
盒木胎，正方形，蓋中部微隆起，器身下接四方底台。器表用黑、紅二色漆分層反復髹成，烏間朱線。盒身四壁每面雕上下排列的如意雲紋四個，盒蓋壁亦雕雲紋，蓋面中心為兩個對稱的如意紋。底台一周雕卷草紋。盒內部及足內均為黑光漆，局部有開裂紋。面頁及兩側提手均為銅制後配飾件。品相等級A/B，邊沿有小磕。

€ 7.000 – 9.000 | \$ 7.770 – 9.990



2031
SEAL CHEST.
SIEGELKASTEN.
China. Qing dynasty (1644-1911).

Huali wood (Pterocarpus Macrocarpus).
Finely polished surface. Fittings from
light colored bronze. Rectangular on a
high base with two handles at the sides.
Behind a pair of folding doors two small,
one wide and one deeper drawer. The
upper part of the flap holds the two doors
and is locked with a bolt. The panels in
the doors are set off with a fine inlaid
line of lighter wood. Height 39.5cm,
Width 40.5cm, depth 27.5cm.
Condition A/B.

Expertise:
-Microscopic determination of the wood
species (Pterocarpus macrocarpus) by Dr.
G. Koch, Hamburg, October 2019.

官皮箱
清 高39.5cm/長40.5cm/寬27.5cm
此箱以花梨木（大果紫檀）製成。由箱
體、箱蓋和箱座組成。箱正面為對開門，
內設大小深淺不一抽屜四具。箱蓋內有一
方形淺屜，與箱體扣合。箱蓋、門上安白
銅製菱花式如意雲頭紋飾件，箱體兩側裝
提手。下有座臺。
附：2019年10月德國漢堡Koch博士出具
的木材種類鑑定證書。

€ 3.000 – 5.000 | \$ 3.330 – 5.550



China

2032
SCREEN WITH JURCHEN HUNTING
IN FRONT OF THE GREAT WALL.
STELLSCHIRM MIT JURCHEN BEI DER
JAGD VOR DER GROßEN MAUER.
China. Qing dynasty. Ca. early 19th c.

Black lacquer with gold painting and
relief carved inlays from colorful stone,
mother-of-pearl and bone. The upper
part consisting of a continuous scene.
The gate in the background called 'First
Pass' is the Shanhaiguan in the Great
Wall. In front of the wall, a group of
Jurchen, ancestors of the Manchurians,
hunting in an area fenced in by panels
of cloth. The servants are already
carrying prey. Others pursue deer, hares
and foxes. Height 179cm. Four-part,
width each 42cm, complete width 178cm.
Condition A/B. Connectable, metal fitting
partly bent.

Provenance:
-Private collection Hamburg.

黑漆百寶嵌狩獵圖屏風
清 可能為19世紀早期
高179cm/每扇寬42cm/通寬178cm
四扇板狀圍屏，帶銷釘式鉸鏈。正面髹黑
漆，通景描金繪一幅關外女真族人狩獵
圖。遠景為“天下第一關”山海關城樓、
長城及群山渤海，近景為金人貴族攜侍
從、坐騎、獵鷹和獵犬秋季狩獵的宏大場
面。人物姿態各異、形象逼真，並鑲嵌各
色石料、螺鈿與骨牙等以造型人物、建築
及圍欄。下部裝飾四季花卉，每扇一花。
背面亦髹黑漆，無裝飾。品相等級A/B。
來源：德國漢堡私人收藏。

€ 5.000 – 8.000 | \$ 5.550 – 8.880



2033
VERY LARGE ALTAR TABLE
WITH APRON IN OPENWORK.
SEHR GROßER ALTARTISCH MIT
DURCHBROCHEN GESCHNITZTER
SCHÜRZE.
China. Qing dynasty (1644-1911).

Hardwood with dark polish. The table top with frame, the apron carved in openwork relief with peach twigs and blossoms, gourds, bats, ruyi, coins and shou-characters. The legs reinforced with a frame. Height 111cm, 315x54.5cm. Underneath the plate an inscription denoting probl. the former owner. Condition B. Bleached, cracks, scorch marks, damage.

Provenance:
-Private collection North
Rhine-Westphalia.

福祿壽吉祥如意長條案
清 高111cm/長315cm/寬54.5cm
硬木，呈色褐黑。直肩插頭樺結構。案面為攢框裝整板而成的渾素面，兩邊牙板及左右兩端均有透雕紋飾，其中有蝙蝠捧壽、靈芝如意、桃實、銅錢、祥雲等圖案，佈局疏密有致。兩側魚肚圈口，下承雕迴紋牙條與馬蹄足。品相等級B，褪色、侵蝕痕跡、划痕、火燒斑，圈口處有損。
來源：德國北威州私人收藏。

€ 900 – 1.200 | \$ 999 – 1.332



China

2034
A PAIR OF MOON GAZING
ARMCHAIRS WITH PORCELAIN
PLATES.
PAAR LIEGESTÜHLE, SOG. MOON
GAZING ARMCHAIRS, MIT
PORZELLANPLATTEN.
China. 19th/20th c.

Hardwood with dark polish. Porcelain plates famille rose. The chairs with slanted backs. The plates decorated with flowering peonies, wisteria and chrysanthemum with chickens and quails. Height 98cm, Width 51.5cm, depth 81cm, plate each 50 x 24.5cm. Condition A/B.

Provenance:
-Private collection North
Rhine-Westphalia.

鑲瓷板躺椅（成對）
19/20世紀 高98cm/長81cm/寬51.5cm
瓷板50x24.5cm
硬木，深色拋光。座面與背板的兩側均鑲空，背板側斜（不可調俯仰），鑲嵌長方形粉彩瓷板，上繪金雞牡丹（寓功名富貴）及菊下鸚鵡（寓安居樂業）之祥瑞圖案。頭枕兩頭呈螺發形。品相等級A/B。
來源：德國北威州私人收藏。

€ 2.000 – 3.000 | \$ 2.220 – 3.330



2035
BOVET-POCKET WATCH WITH THE
CHINESE ZODIAC IN COLOR.
BOVET-TASCHENUHR MIT DEN ZWÖLF
CHINESISCHEN TIERZEICHEN IN FARBE.
Switzerland for the Chinese market.
Around 1840.

Clockwork with duplex escapement, engraved with scrolls. Center second. Dial enamel. Key winding mechanism (key preserved). Silver color metal case. No. 4849. Very good condition. Clockwork in very good condition, revised. Dial in very good condition. Case in good condition. Ø ca. 5.6cm. Engraved in the clockwork: Bovet Fleurier. On the key: ALEX. ROSS & Co. and Qinxin Yanghang (German trading company, founded end of 19th c. in Shanghai). Box probably original. From wood with leather, inside fabric and velvet. Condition A/B.

播噉(BOVET)時辰生肖彩盤懷表
清1840年左右 表徑約5.6cm
瑞士製造，中國市場“大八件”。
機芯：鑲金雕花機芯，雙聯式擒縱。
簽名：「Bovet Fleurier」
表盤：白色琺瑯表盤，藍鋼指針，黑色羅馬數字及中國傳統十二時辰，對應的中國傳統十二生肖為彩色琺瑯繪。
表殼：銀色金屬表殼。表蓋內刻編號「4849」

鑰匙上弦。附鑰匙，正面鑄字「ALEX. ROSS & Co.」，反面鑄字「謙信洋行」表盒木質包皮，盒內襯布絨，可能為原包裝。
品相等級A/B，整體品相優良：機芯完好；表盤優良；表殼良好。
參閱：BOVET官網列出的現品牌所有人 Raffy先生及其私人懷表收藏。
時辰，是中國傳統計時單位。把一晝夜平分為十二段，每段叫做一個時辰，合現在的兩小時。十二個時辰分別以地支為名稱，從半夜起算，半夜十一點到一點是子時，中午十一點到一點是午時。
BOVET ”播噉”的創始人愛德華·播噉（Edouard Bovet，1797-1849年）出生於瑞士富樂業（Fleurier）制表世家，在倫敦學習鐘表製造。1818年抵達中國廣東，1822年在廣東及倫敦與其兄弟創立播噉鐘表公司，並開始生產銷售為中國市場特制的懷表，統稱「大八件」，曾專門為清朝皇室量身定制了眾多禦用彩繪鐘表和懷表。故宮鐘表館一千多件絕世珍品中就有播噉。
ALEX. ROSS & Co.（囉士洋行）創建於1898年，是位於香港九龍尖沙咀的英國商行，客人多為歐籍人士。謙信洋行是19世紀末在上海最大的德國商行。1900年初位於香港九龍尖沙咀的商行，客人多為歐籍人士。

€ 2.000 – 4.000 | \$ 2.220 – 4.440



2036
BOVET POCKET WATCH WITH THE
CHINESE ZODIAC OF THE DOUBLE
HOURS.

BOVET TASCHENUHR MIT DEN ZWÖLF
CHINESISCHEN TIERZEICHEN DER
DOPPELSTUNDEN.

Switzerland for the Chinese market.
Around 1840.

Clockwork with cylinder escapement,
engraved with scrolls. Center second. Dial
enameled. Key winding mechanism (key
preserved). Silver case. No. 694. Good
to satisfying condition. Clockwork partly
restored. Dial oxidized and scratched.
Case in good condition. Ø ca. 5.5cm.
Engraved on the clockwork: Bovet Fleurier
694. In the lid two Chinese characters:
On the key: ALEX. ROSS Co. and Luoshi
Yanhang (British trading company
Alexander Ross & Co, founded 1898 in
Hong Kong). Condition A/B.

Provenance:
-Private collection North Rhine-
Westphalia. Acquired locally in 1995.

播噉(BOVET)十二生肖與時辰懷表
清1840年左右 表徑約5.5cm
瑞士製造，中國市場“大八件”。
機芯：鑲金雕花機芯，工字輪擒縱機構。
簽名：「Bovet Fleurier 694」
表盤：白色琺瑯表盤，藍鋼指針，黑色羅
馬數字、中國傳統十二時辰及對應的十二
生肖。
表殼：銀質表殼。表蓋內刻編號「694」
及簽名「播噉」
鑰匙上弦。附鑰匙，正面鑄字「ALEX.
ROSS & Co. 」，反面鑄字「囉士洋行」
品相等級A/B，整體品相良好：機芯局部
修復；錶盤氧化、有划痕；表殼良好。
來源：德國北威州私人藏品。1995年在
中國購得。

參閱：BOVET官網列出的現品牌所有人
Raffy先生及其私人懷表收藏。
時辰，是中國傳統計時單位。把一晝夜平
分為十二段，每段叫做一個時辰，合現
在的兩小時。十二個時辰分別以地支為名
稱，從半夜起算，半夜十一點到一點是子
時，中午十一點到一點是午時。 BOVET
“播噉”的創始人愛德華·播噉（Edouard
Bovet, 1797-1849年）出生於瑞士富樂
業(Fleurier)制表世家，在倫敦學習鐘表製
造。1818年抵達中國廣東，1822年在廣
東及倫敦與其兄弟創立播噉鐘表公司，並
開始生產銷售為中國市場特制的懷表，統
稱「大八件」，曾專門為清朝皇室量身定
制了眾多禦用彩繪鐘表和懷表。故宮鐘表
館一千多件絕世珍品中就有播噉。
ALEX. ROSS & Co.（囉士洋行）創建於
1898年，是位於香港九龍尖沙咀的英國
商行，客人多為歐籍人士。

€ 900 – 1.200 | \$ 999 – 1.332



China

2037
THRONE CARPET WITH FIVE
DRAGONS ON YELLOW GROUND.
THRONTTEPPICH MIT FÜNF
DRACHEN AUF GELBEM GRUND.
China. Ningxia. Qing dynasty. 19th c.

Dyed wool. 68 x 68cm. Condition B/C.
Cut at the frame, newly edged, bleached.

寧夏黃地五龍紋寶座毯
清 18世紀 68x68cm
彩色羊毛織。品相等級B/C，四周裁邊後
補邊，褪色。

€ 700 – 900 | \$ 777 – 999

2038
THRONE CARPET WITH FIVE
DRAGONS ON YELLOW GROUND.
THRONTTEPPICH MIT FÜNF
DRACHEN AUF GELBEM GRUND.
China. Ningxia. Qing dynasty. 18th/19th c.

Dyed wool. 65 x 68cm. Condition B.
Cut at the frame, newly edged, a bit
bleached.

寧夏黃地五龍紋寶座毯
清 18/19世紀 65x68cm
彩色羊毛織。品相等級B，四周裁邊後補
邊，少許褪色。

€ 900 – 1.200 | \$ 999 – 1.332

2039
THRONE CARPET WITH DRAGON
AND TWO SITTING CARPETS WITH
CLOUDS AND FLOWERS.
THRONTTEPPICH MIT DRACHEN UND
ZWEI TEPPICHE MIT WOLKEN UND
BLUMEN.
China. Ningxia. Qing dynasty. 18th/19th c.

Dyed wool. a) Five dragons with five
claws, flaming pearls and clouds, frame
with waves, clouds and treasures.
67 x 68cm. Cut and hand hemmed.
b) Peony medallion with more peonies,
frame with diamonds. 61 x 65cm.
c) Flower medallion with two meander
frames. 54 x 57cm. Condition A/B.

Provenance:
-Rhenish private collection.

寧夏五龍紋寶座毯及兩件坐墊
清 18/19世紀 彩色羊毛織
a) 寶座毯。67x68cm，裁邊後補邊。
b)牡丹團花坐墊。邊沿飾幾何紋。
61x65cm。
c)團花紋坐墊。邊沿飾兩圈迴紋。
54x57cm。
品相等級A/B。
來源：德國萊茵地區私人藏品。

€ 1.200 – 1.500 | \$ 1.332 – 1.665



2040
SEMI FORMAL DRAGON ROBE (JI FU).
SEMI-FORMELLE DRACHENROBE
(JI FU).
China. Qing dynasty. Ca. 1900.

Red ground silk with brocaded patterns in silk and gold thread. Five brass spherical buttons. Length 139cm, Width 210cm. Condition A/B.

Provenance:
-Rhenish private collection.

胭脂紅緞地金線彩繡祥雲雜寶五爪龍紋
龍袍（吉服）
清 1900年左右
身長139cm/兩袖通長210cm
圓領，大襟右衽、馬蹄袖端、左右四開，
直身式袍服，綴銅鍍金鑿花扣。
品相等級A/B。
來源：德國萊茵地區私人藏品。

€ 1.200 – 1.500
\$ 1.332 – 1.665

China

2041
OPERA ROBE FOR THE ROLE
OF A PRINCESS.
OPERNROBE FÜR DIE
DARSTELLUNG EINER PRINZESSIN.
China. Qing dynasty. Ca. 1900.

Silk damask, embroidered with silk and gold thread, sequins appliquéd. Pendants from bronze sheet as bells. Length 142cm, Width 206cm. Condition A/B.

Provenance:
-Rhenish private collection.

Compare:
-Similar robe in the collection of the
Metropolitan Museum New York: MET
1970.274.

公主扮裝戲服
清 1900年左右
身長142cm/兩袖通長206cm
暗花緞，以彩色絲線與金線繡花，裝飾亮
片及銅箔鈴鐺邊飾。品相等級A/B。
來源：德國萊茵地區私人藏品。
類比：美國紐約大都會博物館類似藏品
編號MET 197.274

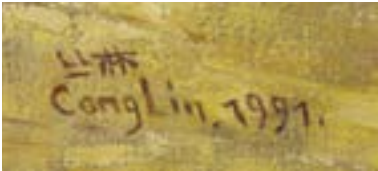
€ 900 – 1.200
\$ 999 – 1.332

2042
CHENG, CONGLIN
1954 Chengdu
Representative of Chinese ‘Scar Art’
in the 1970s.

YOUNG GOAT HERDER.
JUNGE ZIEGENHIRTIN.

China. Dated 1991. Oil on canvas.
69 x 56.5cm. The young woman, whose
clothes clearly show that she is not
married, stands in front of the gate of
the goat pen with lower wall. Behind it,
the higher wall around an estate with
trees in fresh leaves. She is dressed in a
long pleated skirt with blue and brown
ribbons, combined with a top, which
closes on the right shoulder and an
embroidered collar. She wears a small
headgear, jewelry in her ears, at the wrists
and a necklace. Lowering her gaze, her
face shows a serene expression. On a long
leash, she holds a young, black and white
spotted goat. Below right sign.: Cong
Lin. 1991. Wooden frame 82 x 69.5cm.
Framed in July 1991 by Art Trade
TH. HÜLSMEIER, Osnabrück. Backside a
label. Condition A/B.

Provenance:
-North German private collection.
In the family estate since 1991.



China

The Yi people, one of China's 55
minorities, live mainly in the mountainous
areas of the provinces of Sichuan,
Yunnan and Guizhou. In addition to their
own language, as well as indigenous
ideograms, they cultivate their own
costumes, which include wide, pleated
skirts combined with jackets dyed in dark
indigo blue.

Cheng Conglin, born in Chengdu,
Sichuan, studied oil painting in the
1970s and 80s at the Institute of Fine
Arts Sichuan, where he later worked as a
professor, as well even later at the Central
Art Academy of China. Upon invitation of
the ‘Centre national arts plastiques’, he
was guest in France in 1986. In the period
from 1987 to 1990 he taught as visiting
professor at the University of Osnabrück.
From 1984 to 1990 he worked on two
extremely large and impressive cycles with
the themes of ‘Wedding and Funeral of
the Yi’, which have been exhibited 1992
from May 24 to June 7, in the Kunsthalle
Dominikanerkirche, Osnabrück together
with other works.

程叢林 (1954-)
牧羊少女
1991年 布面油畫 69x56.5cm
彝族少女身著繡花鑲邊的深藍黑色大襟右
衽上衣及長坎肩，烏黑的頭髮中分，頭戴
橄欖綠色頭巾，佩戴琥珀耳飾與項鍊，領
口別有銀排花，右手戴腕鍊，下身著綠棕
兩色窄布相間橫聯的四分層百褶長裙，裙
呈喇叭狀幾乎拖地。雙手自然下垂，持一
長繩，一端系正低頭吃草的黑白紋相間的
羊羔。她們身後是米黃色的羊圈柵欄門和
低矮的圈牆，之後的土夯院牆內幾株新葉
茂盛的大樹，遠處的瓦板房亦清晰可見。
此畫取材於四川大涼山彝民生活場景，畫
面如照片膠卷般定格在初夏某個清晨，寂
靜籠罩：牧羊少女面容姣好，低垂眼簾，
似乎陷入了深深的思緒；身旁羊羔亦是靜
靜直立，幾乎感受不到它咀嚼的動作。
簽名（右下）：「丛林Cong Lin. 1991.」
品相等級A/B。
配1991年7月於德國奧斯納布呂克TH.
HÜLSMEIER藝廊定制の木質畫框，尺寸
82x 69.5cm，背後有藝廊標籤。
來源：德國北部私人藏品。1991年入
藏，並由家族傳承。

程叢林，中國著名油畫家，代表作品
《1968年×月×日雪》、《1978年·夏
夜》、《華工船》等。作品多為中國美術
館及香港馮平山博物館、臺灣山藝術館等
海外藝術機構及私人收藏。
1954年出生於四川成都，1982年畢業於
四川美術學院油畫系，1986年結業於中
央美術學院油畫系研修班，曾任教於四川
美院、中央美院。1986年應法國文化部
造型藝術中心（Centre national des arts
plastiques）邀請，赴法國從事藝術和教
學活動。1987年至1990年，被聘為德國
奧斯納布呂克大學客座教授，期間完成
了構思四年、創作三年的巨幅作品《送
葬的人們》和《迎親的人們》（60米x2
米）以及一批取材於彝人的小型油畫，如
《阿米子和牛》、《取水》、《牆外》
等。1992年5月24日至6月7日以此在奧斯
納布呂克藝術館（Kunsthalle Dominika-
nerkirche）舉辦了名為“彝人的迎親和送
葬”的個人畫展。
程叢林曾是“傷痕美術”的主要代表人物
之一。“傷痕美術”是20世紀70年代的
文革後期出現的美術現象，從“藝術服務
於政治”的理想主義、英雄主義，轉向悲
情現實主義與平民主義，開始關注普通
人的命運和內心需求，重視生命個體的
價值，以反思和批判為基調，以寫實的手
法表現，色調灰冷。以何多苓、高小華、
程叢林、周春芽、羅中立等人為代表的
四川畫派，將“傷痕美術”推到了高潮，
譜寫了中國當代美術史上的一段華美篇
章。
《牧羊少女》是程叢林創作中期的作品，
其中可看出受到印象派油畫的影響，光
影及氣氛的營造成為創作的重要的一
部分。構圖嚴謹，錯落有致，筆法寫
實細膩，用色凝重單純，實為畫家彝
人題材油畫的佳作。

€ 8.000 – 10.000 | \$ 8.880 – 11.100



2043
DAN, SHI
1956 Xi'an – attributed.

“MY GARDEN” – BLUE PEONIES WITH BLACK BUTTERFLIES.
„MY GARDEN” – BLAUE PÄONIEN MIT SCHWARZEN SCHMETTERLINGEN.

China. 1990s. Ink, pigments and gold leaf on paper. 91.5 x 61.5cm. On a dark background, partly washed with ink, peonies with flowers in a delicate milk white and shimmering light blue. The stems and leaves in strong yellowish light green. Above fluttering black butterflies. Additionally speckled with gold leaves. Sign.: Dan. Seal: Shi Dan. Framed with a passe-partout and SCHOTT Mirogard museum glass. Frame size 134.5x91cm. On the back a label of RIEDEL ART GALLERY with the date of framing: 13.9.1999. Condition A.

Shi Dan is the daughter of Shi Lu (1919-1982), the co-founder of the Chang'an Painting School. She is known for her classical painting technique with new aspects and participated as a representative of the artists of the Shaanxi province in numerous exhibitions of Chinese contemporary art, also in Germany. In 1998, she had a solo exhibition at the Riedel Art Gallery in Düsseldorf.

石丹 (1956-)款
My Garden – 蝶戀花
1990年代
紙本水墨設色貼金箔 91.5x61.5cm
整幅畫面背景為濃淡相宜的水墨底，中心枝葉繁茂的牡丹，頂端以月白淡藍色繪花瓣層疊的碩大花朵，左右各一含苞待放，上方飛舞若干黑色蝴蝶。畫面左上方及黃綠色枝葉中夾雜多片金箔映襯，產生強烈的視覺效果。署名（左下方）：「丹」。鈐印：「石丹」（朱）。
品相等級A。
卡紙鑲嵌，肖特(SCHOTT)無反光玻璃鏡框裝裱。木質畫框尺寸134.5x91cm，背後有1999年9月13日RIEDEL ART GALLERY配框標籤。
石丹，1956年生於西安，為長安畫派創始人之一著名畫家石魯（1919-1982年）之女。1982年畢業於中央工藝美術學院，現為陝西省美術家協會副主席，陝西長安畫派研究院副院長，國家一級美術師。1998年在德國杜塞爾多夫RIEDEL ART畫廊舉辦個展，參加陝西當代中國畫展。1999年在德國GUMMERSBACH市立文化中心舉辦個展。

€ 2.000 – 4.000 | \$ 2.220 – 4.440

China



2044
HAND SCROLL WITH BUDDHIST FIGURES.
QUERROLLE MIT BUDDHISTISCHEN FIGUREN.
China. In the style of Ding Yunpeng (1547-1628), but later.

Ink and pigments on silk. On the outside silk brocade. Clasp from green jade. The eighteen Luohan or Arhat, the original followers of the Buddha, are represented in smaller groups or individually. Dressed in long-sleeved robes and patchwork cloaks (jiasha), some sit on mats and are engrossed in conversations about manuscripts. Others are accompanied by animals, or mythical animals.

Picture size 326 x 29.8 cm, complete size 774 x 36.5cm. Den.: Respectfully painted by the Buddhist Ding Yunpeng. Seal: Ding Yunpeng, Nanyu. Condition A/B.

Provenance:
-Collection Sigfred Taubert (1914-2008).
Managed the Frankfurt Book Fair 1958-73.

仿 丁雲鵬(1547-1628年)
十八羅漢圖
絹本設色 手卷裝裱
引首與拖尾為空，絲錦包首，玉質別簽
畫心326x29.8cm，全卷774x36.5cm
以工筆技法繪羅漢十八位，手中分持柱杖、鉢盂、羽扇等，三兩或行或坐，或坐騎及侍從隨行。

題識：「佛教弟子丁雲鵬敬寫」
鈐印：「丁雲鵬」（白）「南羽」（朱）
品相等級A/B。
來源：奇格福裡德·濤伯特(Sigfred Taubert)先生(1914-2008年)私人舊藏。他層於1958至1973年間任法蘭克福書展負責人。
丁雲鵬，字南羽，號聖華居士，安徽休寧人，明代畫家。善畫佛道人物，得唐吳道子法，又白描法學李公麟。

€ 1.500 – 2.000 | \$ 1.665 – 2.220



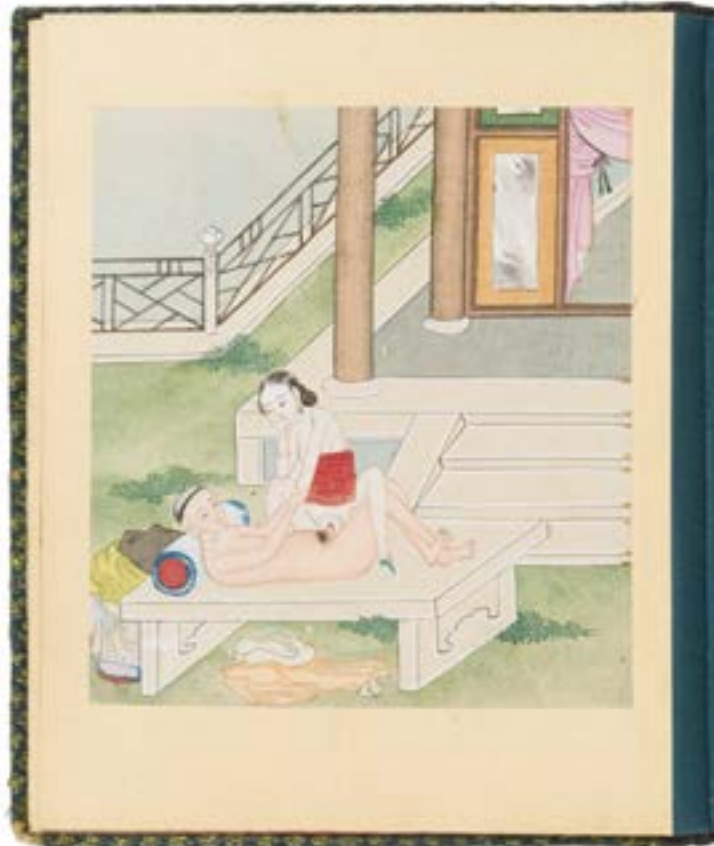
2045
ALBUM WITH TWELVE
EROTIC PAINTINGS.
ALBUM MIT ZWÖLF
EROTISCHEN MALEREIEN.
China. Qing dynasty. 18th/19th c.

Ink and pigments on paper. The pictures show a young couple. In the first leaf they are standing at the window and admiring the flowers in the garden, in the other leaves they can be seen in different rooms or in the garden at erotic pleasures. In one painting, the young man tries to seduce a female servant while his wife sleeps next to them. 23.3 x 20cm. Painting each 16.8 x 14.5cm. Green fabric covered cover. Condition B. Two paintings damaged.

Provenance:
-Private collection Southern Germany.

春宮圖冊頁（十二開）
清 18/19世紀
紙本設色 頁心16.8x14.5cm
工筆彩繪十二幅男女情愛交歡圖。裝裱成冊23.3x20cm，左右開板式，綠色錦面。
品相等級B，兩頁有損。
來源：德國南部私人收藏。

€ 1.500 – 2.200 | \$ 1.665 – 2.442



2046
FANFOLD BOOK WITH 18 EROTIC
AND 18 BLACK INK PAINTINGS.
LEPORELLO MIT 18 EROTISCHEN
UND 18 TUSCH-MALEREIEN.
China. Qing dynasty. 18th/19th c.

Ink, pigments and white on paper. The paintings tell the story of a young couple. From a boat, she sells him fish and wakes him up when he fell asleep studying at night. On the third sheet, an elderly woman surprises the two. The other leaves show the couple in erotic pleasure in different rooms or in the garden. Sometimes in the company of another Lady. The opposite leaves each with an ink drawing of a landscape, or of plants and flowers. 24.7 x 19cm. Leaf each ca. 20.4 x 16.2cm. Cover with printed cotton fabric. Condition B. Insect damage, partly the white blackened.

Provenance:
-Private collection Southern Germany.

經折式春宮圖冊頁（十八開三十六幅）
清 18/19世紀
紙本水墨設色 頁心約20.4x16.2cm
每一開左為工筆彩繪男女春宮圖，右為水墨山水花卉。裝裱成冊24.7x19cm，經折式，花鳥紋錦面。品相等級B，蟲蛀痕跡，填白處局部黑漬。
來源：德國南部私人收藏。

€ 2.800 – 3.300 | \$ 3.108 – 3.663



Private Rhenish Collection

Chinese Gusu Woodblock Prints from the Early Qing Dynasty

Printing with wooden models has a long tradition in China, which already began in the 4th century with fabric patterns. In the Tang Dynasty (617-907), Buddhist texts were printed in this technique. The medium flourished in the Qing Dynasty with the opening of ports on the eastern and southern coasts in the Kangxi to Qianlong period (late 17th to mid-18th century) for foreign trade with Europe. The extensive collection here provides an impressive insight into Chinese traditions and ideas with rare leaves that are almost unknown to this day and not mentioned in the literature. These color woodblock prints from the region of Gusu (today Suzhou), especially from the Lü family, illustrated novels, plays, legends and genre scenes (cat. No. 2047-2050 and 2052-2054). Cat. No. 2047 includes an unusual sheet: It shows in 20 rectangular cartouches, almost reminiscent of modern comics, scenes with examples of honest and dishonest Confucian behavior. In addition, the sheet with fifteen tribute-giving states from the real world but also from legends is extremely rare and represents a rarity. Also noteworthy is a group of wrapping papers for various types of tea (cat. No. 2055), among them probably also tea for imperial use. Last but not least a small group of colored woodcuts for the Chinese New Year (cat. No. 2051).

清代早期姑蘇版畫
—德國萊茵地區私人收藏

隨著17世紀晚期至18世紀中葉康乾兩帝開放東南口岸通商，江南蘇杭一帶的木刻版畫“姑蘇版畫”流傳至歐洲，開始了它發展史上的黃金時期，題材以戲出故事、仕女童子、勝景圖、吉慶祥瑞等為主。這裡的版畫收藏匯集了近二十張珍貴的姑蘇版畫（2047至2054號），多為姑蘇呂氏家族兩代匠人出品，其中一些作品可與知名博物館藏品媲美，如2047號反映儒家入世哲學的連環畫式版畫以及諸侯國進貢圖。值得注意的是2055號的一系列茶葉包裝紙，其中也許不乏御茶用紙，對中國茶文化的研究將是有益的補充。頗具傳統特色的大幅年畫與手繪門神像（2051號）亦是本收藏的珍品之一。



2047
RARE BOOKLET WITH FRAGMENTS OF PAPER AND TWO WOODBLOCK PRINTS.
SELTENES HEFT MIT PAPIERFRAGMENTEN UND ZWEI HOLZSCHNITTEN.
China. Qing dynasty. 17th/18th c.

a) Ink and colours on woven paper ground. Two scholars at a bridge over a river. A farmer is crossing the bridge. Two matching parts: 17.5x17cm/12x7.3cm. Glued on paper. Damaged, restored. Two backed color woodblock prints:
b) In four large cartouches with a border of bamboo stalks each five small representations (altogether 20) about honest and dishonest Confucian behavior. Title: Pictures of Nobles and Villains. Below left a stamp: Gusu Lü Yuntai zi Tianzhi faxing. Fanke jisun (published by Lü Tianzhi, the son of Lü Yuntai from Gusu. Reprint prohibited). 59x39cm.
c) Fifteen empires from the world and from legends, each identified by a labeled flag, pay tribute to the capital of China. Among them, for example the Kingdom of Ryukyu (15th to 19th c.) with a large bronze jar filled with corals and pearls. Title: Tribute of the Vassals. Below left stamp: Gusu Lü Yuntai faxing (published by Lü Yuntai from Gusu). 61 x 39cm. Condition B. Minimally creased, a bit foxing.

Provenance:
-Rhenish private collection.
Old collection no.

Compare:
-There are similar woodblock prints like b) in the collection of the Kupferstich-Kabinett in Dresden: “Wondrous Stories from old and new Times” (Jingu qiguan tu) and of the Umi-Mori Art Museum in Hiroshima, Japan: “Qingming Festival” (Qingming jiajie tu), “24 Examples of Filial Piety” (Ershisi xiao tu).
-Similar sheet like c) compare “All Nations Coming to Court” (Wanguo laichao) in the collection of the British Museum.

Literature:
-Wang Cheng-hua: Art as Commodity: The Commercial Aspects of Suzhou Single-Sheet Prints in the Early and Middle Qing Dynasty. In: Fachzeitschrift des Institute of Mordern History, Academia Sinica. Vol. 92. June 2016. Taipei. P. 4, 39, 43. Fig. 2, 9.



珍稀姑蘇版畫兩幅及紙本編織殘片（一冊）
清 17/18世紀
a) 設色紙本編織殘片兩件，17.5x17cm/12x7.3cm，裝貼。河畔高士敘談，河上農夫挑擔過橋。多處損壞，局部修復。兩幅橫版木刻版畫，多色套印，裝貼：
b) 《君子小人圖》59x39cm。連環畫式二十幅入世之道。圖外右下方畫店刊記：姑蘇呂雲台子天植發行翻刻即孫。
c) 《諸國進貢圖》61x39cm。十五個諸侯國侍者手持番旗，拉著滿車的各色寶物浩浩蕩蕩趕向京城獻貢，其中有傳說中的長人國、猩猩國，周邊的琉球國（15-19世紀存世）、日本國等，以及遠道而來的西洋國、賀蘭國等。左下方畫店刊記：姑蘇呂雲台發行。

品相等級B，細微摺痕，少許霉點。
來源：德國萊茵地區私人舊藏。
注有收藏編號。
類比：
-版畫 b) 類比德國德累斯頓國家博物館版畫陳列室館藏版畫《今古奇觀圖》以及日本海的見える杜美術館館藏版畫《清明佳節圖》與《二十四孝圖》
-版畫c) 類比大英博物館館藏版畫《萬國來朝》
參閱：
-王正華著《清代初中期作為產業的蘇州版畫與其商業面向》，發表於《中央研究院近代史研究所集刊》第 92 期，台北 2016年6月，第4、39與43頁，圖2與9。

€ 1.500 – 1.800 | \$ 1.665 – 1.998

2048
RARE SHEET WITH A FIGHTING SCENE.
SELTENES BLATT MIT KAMPFSZENE.
China. Qing dynasty. 17th/18th c.
Title: Fairy Daji fighting against
Huang Feihu.

Color woodblock print, backed. Scene
from the novel 'Investiture of the Gods':
The nine-tailed fox fairy Daji fights
together with her sister Hu Ximei, a
nine-headed pheasant spirit, against the
Shang dynasty general Huang Feihu.
Right below publisher stamp: (published
by Lü Junhan from Gusu). 60.5x29.5cm.
Condition B. Yellowed. Folds. Foxing.



2049

Private Rhenish Collection

Provenance:
-Rhenish private collection.
Old collection no.

罕見姑蘇戲出版畫《妲姬妖困黃飛虎》
清 17/18世紀
木刻多色套印，豎版60.5x29.5cm，
裝貼。取材明代神妖小說《封神演義》，
刻畫九尾狐狸精妲姬攜九頭雉雞精狐喜妹
大戰商朝武將黃飛虎的場景。右下方畫店
刊記：姑蘇呂君翰發行。
品相等級B，褪色、摺痕、霉斑。
來源：德國萊茵地區私人舊藏。
注有收藏編號。
呂君翰為呂天植長子。

€ 400 – 600 | \$ 444 – 666



2048

2049
SINGLE SHEET WITH A FAN PICTURE
AND THEATER SCENE.
EINZELBLATT MIT FÄCHERBILD UND
THEATERSZENE.
China. Qing dynasty. 17th/18th c.
Title: Jade Hairpin.

Color woodblock print. In the upper third
a fan picture with calligraphy. Below
scene from Gao Lian's Ming dynasty
play "Jade Hair Pin": On the shore
Chen Miaochang, dressed in Daoist
robes, bidding goodbye to her lover Pan
Bizheng, who is on his way to the state
exam. Her ferryman is waiting in the boat.
71.5x30cm. Condition B. Foxing. Folds.
Small hole.

Provenance:
-Rhenish private collection.
Old collection no.

姑蘇戲出版畫《玉簪》
清 17/18世紀
木刻多色套印，豎版71.5x30cm，未裝
貼。上部為扇面圖，行書宋代潘枋《蘭花·
其一》中兩句詩句「聞名久向騷經內，識
面翻從要服中。等是海山閒草木，東皇一
顧便春風」，落款「元康」。下部大幅畫
面，取材明代高濂創作的傳奇戲劇《玉簪
記》之江畔話別：書生潘必正赴京趕考，
道姑陳妙常顧船追至江邊，互道別情。
品相等級B，霉斑、摺痕、一洞破損。
來源：德國萊茵地區私人舊藏。
注有收藏編號。

€ 300 – 500 | \$ 333 – 555

2050
FOUR WOODBLOCK PRINTS IN
TWO BOOKLETS WITH LADIES
AND PLAYING BOYS.
VIER HOLZSCHNITTE IN ZWEI
HEFTEN MIT DAMEN UND
SPIELENDE KNABEN.
China. Qing dynasty. 17th/18th c.

Color woodblock print, backed. Each
from a four-part print (quadrichon).
First booklet: a) Left quarter. 54.5x30cm.
b) Middle part. 58.5x30cm. Second
booklet: c) Right quarter. 56x30cm.
d) Middle part. 58x30cm.
Condition B. Folded. Foxing.

Provenance:
-Rhenish private collection.
Old collection no.

姑蘇版畫仕女嬰戲圖四幅（兩冊）
清 17/18世紀
木刻多色套印，裝貼。每幅為豎四裁版
的一幅，四妃十六子題材。
冊一：a) 左邊幅，54.5x30cm。
b) 中間幅，58.5x30cm。
冊二：c) 右邊幅，56x30cm。
d) 中間幅，58x30cm。
品相等級B，摺痕、霉點。
來源：德國萊茵地區私人舊藏。
注有收藏編號。

€ 1.200 – 1.600 | \$ 1.332 – 1.776



from 2050



2051
THREE COLORED WOODBLOCK
PRINTS WITH DOOR GODS RESP.
A MOTHER WITH BOY.
DREI COLORIERTE HOLZSCHNITTE MIT
TÜRGÖTTERN BZW. EINER MUTTER
MIT SOHN.
China. Qing dynasty. 18th c. or later.

Woodblock print in black, elaborately
colored with pigments and lead
white. Two left-sided door guards
(probably Wei Zheng or Weichi Gong).
32x56cm/31x59cm. Large New
Year picture (Title: Happiness).
110x50cm. Condition B/C. Damaged.
Brittle, on the back partly glued.

Provenance:
-Rhenish private collection.

門神兩幅及年畫一幅（共三幅）
清 18世紀或晚期
木刻墨線版畫，手工彩繪。左側武
門神（可能為魏徵與尉遲恭）各一
幅，32x56cm/31x59cm。大幅豎裁版年
畫：年輕母親端坐花几旁，前面一童子手
中握線，線一端系飛起的小鳥，題為《歡
樂》，110x50cm。
品相等級B/C，多處破損、易損，背面局
部粘貼修復。
來源：德國萊茵地區私人舊藏。

€ 300 – 500 | \$ 333 – 555



2051

2052
BOOKLET WITH TWO RARE
WOODBLOCK PRINTS.
HEFT MIT ZWEI SELTENEN
HOLZSCHNITTEN.
China. Qing dynasty. 17th/18th c.

Color woodblock print, backed.
a) Title: Reception of the God of Wealth. Below right a stamp: Gusu Lǚ Tianzhi faxing. Fanke jisun (published by Lǚ Tianzhi from Gusu. Reprint forbidden). 59.5x39.5cm.
b) Title: Xue Rengui shooting down the (three) flying swords with his blessed arrows. Below left stamp. (published by Lǚ Tianzhi, the son of Lǚ Yuntai from Gusu). 61x40cm. Condition B. Light folding. Water margins.

Provenance:
-Rhenish private collection.
Old collection no.

珍稀姑蘇版畫兩幅
清 17/18世紀
木刻多色套印，橫版，裝貼。a)《迎接財神》59.5x39.5cm。財帛大將身著戎裝，由四大天王及其他眾人護駕，乘二層樓船駕到。岸上達官名人列隊跪接，雲中神仙拱禮相迎，水中各路靈怪紛紛獻寶。右下方畫店刊印：姑蘇呂天植發行翻刻即孫。b)《薛仁貴神箭射飛刀》61x40cm。戲出題材取自元代無名氏的雜劇《飛刀對箭》，表現唐朝將軍薛仁貴在邊境與官封摩利支的高麗大將蓋蘇文交戰，猶借神力三箭射落摩利支三口飛刀，此戰大獲全勝。左下方畫店刊印：姑蘇呂雲台之子呂天植發行。品相等級B，輕微摺痕、水漬。
來源：德國萊茵地區私人舊藏。注有收藏編號。

€ 1.000 – 1.500 | \$ 1.110 – 1.665



2053

Private Rhenish Collection



from 2052

2053
RARE PRINT WITH THE SIGHT
OF JINSHAN.
SELTENES BLATT MIT DER ANSICHT
VON JINSHAN.
China. Qing dynasty. 17th/18th c.
Title: New sight of Jinshan after the rebuilding.

Color wood block print. In the center of the panorama the Chan Buddhist Jinshan Temple, built on a rock in the Yangtze River. 54x36cm. Lower left publisher stamp. (published by Wang Xin from Gusu). Condition B. A bit bleached. Holes. Some foxing at the margin. Stripes, maybe a misprint.

Provenance:
-Rhenish private collection.

珍稀姑蘇勝景版畫《金山新建勝景》
清 17/18世紀
木刻多色套印，橫版54x36cm，未裝貼。鎮江金山屹立在波濤洶湧的長江中，山上為康熙皇帝南巡時親自賜名的江天禪寺和矗立山頂的慈壽塔。新建後的金山地區船隻往來繁忙，城鎮內商販路人絡繹不絕。左下方畫店刊印：姑蘇汪信發號發行。品相等級B，少許褪色、破損、邊沿有些許霉點。中央一道空白線，疑似錯版。
來源：德國萊茵地區私人舊藏。

€ 600 – 900 | \$ 666 – 999

2054
GATHERING IN THE
PLUM BLOSSOM STUDIO.
ZUSAMMENKUNFT IM ATELIER
DER PFIRSICHBLÜTEN.
China. Qing dynasty. 17th/18th c.
Title: Meeting of the elite – Tang Yin and his friends.

Color woodblock print. In an estate with a forecourt, the Ming dynasty poet Tang Yin is meeting his friends for the pleasures of scholars. 55x36.5cm. Lower left publisher stamp. (published by Wang Xin from Gusu). Condition B. Bleached, a bit folded. Stripes, maybe a misprint.

Provenance:
-Rhenish private collection.

姑蘇版畫《唐解元才子會文》
清 17/18世紀
木刻多色套印，橫版55x36.5cm，未裝貼。明代才子唐寅在其桃花書院會友：圍棋對弈、讀書研畫、飲茶作詩、賞花怡情。左下方畫店刊印：姑蘇汪信發行。品相等級B，少許褪色、輕微摺痕，中央一道空白線，疑似錯版。
來源：德國萊茵地區私人舊藏。

€ 500 – 700 | \$ 555 – 777



from 2055



2054

2055
FIVE BOOKLETS WITH PACKING PAPER
FOR TEA AND A SINGLE SHEET.
FÜNF HEFTE MIT PACKPAPIEREN FÜR
TEE UND EIN EINZELBLATT.
China. Qing dynasty. 18th/19th c.

Color prints on paper made of bamboo or mulberry tree, partly handwritten with ink. Approx. 16 wrapping papers for selection tea. Various stamps of teashops. Differentsizes. Some backed. Booklet each ca. 44x32cm. Single sheet: Double page from a medical book. 29x25.5cm. Condition B. Some damages, dirty.

Provenance:
-Rhenish private collection.
Old collection no.

茶葉包裝紙（五冊）及單張書頁
清 18/19世紀
約16張茶餅及揀選散茶葉包裝紙，系竹紙及桑葉紙，不同尺寸，部分裝貼。木刻三色套印（黑、紅、藍），局部手工墨書，蓋有不同茶莊茶號印章。每冊約44x32cm。
書籍冊頁（一開兩頁），內容為治理月經不調藥方。
品相等級B，部分破損、污漬。
來源：德國萊茵地區私人舊藏。注有收藏編號。

€ 400 – 700 | \$ 444 – 777

Collection Emil Ball



Emil Ball (1907–2008)

On the roof of the world Auf dem Dach der Welt

The collector Emil Ball (1907-2008) travelled the world as a young man. At the age of twenty, he wandered in Italy from Naples to Sicily and circled the island. From 1970 to the 90s he travelled to China, Tibet, Japan, India and twelve times to Nepal. The photo, taken in the 1970s, shows the collector on one of the roofs of the temple complex Swayambhunath in Kathmandu with the famous golden stupa. Nearly not visible behind the collector the painted eyes of Buddha looking in all directions. From his journeys, he brought precious Buddhist figures and utensils, some of which we offer in this auction. Further objects in part II under cat. no.: 2508, 2511.

Der Sammler Emil Ball (1907-2008) bereiste die Welt bereits als junger Mann. Mit zwanzig Jahren wanderte er in Italien von Neapel bis Sizilien und umrundete die Insel. Von 1970 bis in die 90er bereiste er in Ostasien China, Tibet, Japan, Indien und zwölf Mal Nepal. Das Foto, aufgenommen in den 1970er Jahren, zeigt den Sammler auf einem der Dächer des Tempelkomplexes Swayambhunath in Kathmandu mit dem goldenen Stupa. Die berühmten Augen Buddhas, die in alle Richtungen blicken, sind hier von ihm verdeckt. Von seinen Reisen brachte er kostbare buddhistischen Figuren und Geräte mit, von denen einige in unserer Auktion angeboten sind. Weitere Objekte in Teil II unter Kat. Nr.: 2508, 2511.

埃米爾·巴爾（1907-2008年）自年輕時起便熱衷於周遊世界，二十歲時即在意大利從那不勒斯徒步至西西里，並環島旅行。從1970年至90年代，他陸續到過中國包括西藏、日本、印度，尼泊爾有十二次之多。本頁上的照片拍攝於七十年代，巴爾先生站在尼泊爾首都加德滿都斯瓦揚布納特寺廟的著名巨型金色舍利塔前，底座四面繪有力法無邊的“智慧的眼睛”。在他遊歷亞洲期間，帶回了許多珍貴的佛教造像與器物。本次秋拍將拍賣其部分藏品（圖錄編號2056至2081，以及圖錄第二部分2508，2511）。

2056

**SMALL EXQUISITE
FIGURE OF VAJRADHARA.
KLEINE EXQUISITE FIGUR
DES VAJRADHARA.**

Tibet. Ca. 15th/16th c.

Copper bronze with residue of fire gilding and inlaid stones. With crossed arms at heart level, he holds a vajra in his right hand and a bell in his left. His head and body adorned with jewelry inlaid with small turquoises.

Despite visible traces of long worship and ritual use, the small figure has not lost any of its expressiveness. Finely designed facial features and an elegant posture characterize him. The base may be originally closed and ritually filled. Weight 167g, Height 8.3cm. Condition A/B.

Provenance:

-Collection Emil Ball (1907-2008).

Acquired locally in the 1970s-90s.

銅鑲金嵌綠松石金剛總持坐蓮像
西藏 約15/16世紀 高8.3cm/重167g
此尊金剛總持雙手在胸前結吽迦羅印，右手持金剛杵，左手持金剛鈴。頭戴花冠，身著天衣，佩戴璣珞、釧環等裝飾，面容沉靜莊嚴，全跏趺坐於仰覆式束腰蓮座，蓮座上下緣飾細密聯珠紋。金剛總持是藏傳佛教敬奉的本初佛，被認為是釋迦牟尼說密法時所呈現的形象。，他代表著上師，自性，故也視同法身佛。底座可能為原封，內有裝藏。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 3.000 – 5.000 | \$ 3.330 – 5.550



Enlarged view

2057
EXTRAORDINARY FIGURE
OF BUDDHA AMITAYUS.
AUßERGEWÖHNLICHE FIGUR
DES BUDDHA AMITAYUS.
Tibet. 17th/18th c. or earlier.

Light bronze with residue of fire gilding and cultic painting. The Buddha of Longevity sitting in devout posture in padmasana. Both hands rest in dhyana mudra in his lap and hold the Amrita vessel.

The double lotus base made of thin gilded copper bronze did not originally belong to the figure. However, like the figure it is designed in an elegant manner and therefore complements it in an appropriate way. Base closed and possibly ritually filled. Weight 451g, Height 9.2cm, with pedestal 12.5cm. Condition B. Amrita vessel broken off, reattached. Residue of glue. Upper body bent.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

銅鑲金無量壽佛坐蓮像
西藏 17/18世紀或更早
通高12.5cm/像高9.2cm/重451g
尊像作沉思狀，全跏趺坐於仰覆式束腰蓮座，雙手於腹前結禪定印，托長壽瓶。蓮座上下緣飾細密聯珠紋。蓮座由薄質鑲金銅製成，與尊像不為原配，封底，可能有裝藏。品相等級B，長壽瓶折斷、之後復位安裝，粘膠殘留痕跡，尊像上身擰曲。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 3.000 – 4.000 | \$ 3.330 – 4.440



2058
PADMASAMBHAVA.
PADMASAMBHAVA.
Tibet. 17th/18th c.

Copper bronze with fire gilding and inlaid stones. Guru Rinpoche sitting in kingly attire at ease. In this pose, he is depicted less often. Unlike his usual sitting posture with locked legs, where he holds the vajra in front of his chest, the hand with the vajra scepter now rests on his right knee. In his left hand the long-life vase. On the back of the lotus base the mantra 'Oh mani padme hum'. Base closed and ritually filled. Weight 275g, Height 10.2cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

銅鑲金蓮花生坐蓮像
西藏 17/18世紀 高10.2cm/重275g
蓮花生大士頭戴法王帽，帽頂插翎毛，正面刻有日月同輝紋飾，帽式為寧瑪派高級喇嘛專屬。面容飽滿，怒目直視，左手橫置腹前托嘎巴拉碗，內有長壽寶瓶，右手持五鈷金剛杵置於膝上。呈國王像遊戲姿，左腿彎曲，右腿舒展，呈半跏趺坐於單層蓮座。座背面一行咒語'Oh mani padme hum'，封底，內有裝藏。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 1.800 – 2.200 | \$ 1.998 – 2.442



2058

2059
ELEGANT FIGURE OF GREEN TARA.
ELEGANTE FIGUR DER GRÜNEN TARA.
Tibet. 17th/18th c.

Copper bronze with fire gilding and inlaid jade stones. The 'Green Liberator' sits in an elegant pose, her right foot rests in typical manner on a single lotus flower. Her large earrings decorated with dark green jade. In addition to the masterly execution of the figure, the valuable stone also shows the exceptional worship of the Green Tara. The pedestal is probably originally sealed and ritually filled. Weight 295g, Height 10cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

銅鑲金嵌玉石綠度母坐蓮像
西藏 17/18世紀 高10cm/重295g
綠度母菩薩裝坐在雙層蓮花台上，雙腳屈左展右，右腳踏在一朵蓮花上。右手向外置於膝前，作施願印。
左手置於胸前作三寶印。左右手各拈的兩朵蓮花延伸至雙肩。底座可能為原封，刻花卉紋，內有裝藏。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 2.500 – 3.500 | \$ 2.775 – 3.885



2059

2060
YAMA DHARMARAJA.
YAMA DHARMARAJA.
Tibet. 18th/19th c. or later.

Copper bronze with fire gilding. The god of death in pratyaldha position and with outstretched arms standing on a buffalo. The body adorned with rich jewelry and a long skull garland. Base, buffalo and figure cast separately. Weight 1328g, Height 19.8cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

銅鑲金閻摩護法騎牛立像
西藏 18/19世紀 高19.8cm/重1328g
閻摩護法亦稱降魔大王、地獄主。尊像公牛頭，呈憤怒相，三目圓睜。雙臂展開，雙手施印，曲立於一頭公牛身上，公牛膝跪在一裸體人身上。尊像、水牛及蓮座可分。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 1.200 – 1.500 | \$ 1.332 – 1.665



2060

Collection Emil Ball

2061
YAMA DHARMARAJA WITH SWORD.
YAMA DHARMARAJA MIT SCHWERT.
Sino-Tibetan. 18th/19th c.

Copper bronze with fire gilding, cultic painting and inlaid stones. The god of death stands sideways on a buffalo, below them a lying human body. He swings a big sword over his buffalo head. Pedestal and figure cast separately. Weight 1393g, Height 20cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

銅鑲金持劍憤怒相閻摩護法騎牛立像
漢藏式 18/19世紀 高20cm/重1393g
加彩嵌寶石。像座分別澆鑄。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 1.500 – 1.800 | \$ 1.665 – 1.998



2061

銅鑲金持劍憤怒相閻摩護法騎牛立像
漢藏式 18/19世紀 高20cm/重1393g
加彩嵌寶石。像座分別澆鑄。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 1.500 – 1.800 | \$ 1.665 – 1.998

2062
THANGKA OF AVALOKITESHVARA
WITH ELEVEN HEADS IN A MANDALA.
THANGKA DES ELFKÖPFIGEN
AVALOKITESHVARA IN EINEM
MANDALA.
Nepal/Tibet. 19th/20th c.

Pigments on fabric. Mounted as hanging scroll with curtain. 63x45cm, complete size 90x60cm. Condition B. Rubbed.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

十一面觀音壇城唐卡
尼泊爾/西藏 19/20世紀
布面加彩 捲軸裝裱 帶唐簾
畫面63x45cm/裝裱90x60cm
品相等級B，有磨損。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 800 – 1.200 | \$ 888 – 1.332



2062

2063
IMPORTANT BUDDHA IN ROYAL
REGALIA.
BEDEUTENDER BUDDHA IN
KÖNIGLICHEM ORNAT.
Sino-Tibetan. 18th/19th c.

Copper bronze. The tendril pattern of the garment completely overlaid in silver repoussé. Also the lotus base and partly with residue of gilding. Base closed and probably ritually filled. Weight 498g, Height 12.7cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

國王裝銅佛像
漢藏式 18/19世紀 高12.7cm/重498g
紅銅局部鑲金。佛陀螺發高髻，雙耳垂肩，面容沉靜，雙目低垂，呈冥思狀。身著國王衣裝，滿飾銀質卷草紋，均以鑿刻工藝製成。雙手置於腹前結禪定印，全跏趺端坐三層蓮瓣仰蓮座上。封底，可能有裝藏。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 1.200 – 1.500 | \$ 1.332 – 1.665



2063

2064
DANCING GANESHA.
TANZENDER GANESHA.
Tibet/Nepal. 19th/20th c.

Copper bronze with fire gilding. Weight 640g, Height 14cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

銅鑲金象鼻神立像
西藏/尼泊爾 19/20世紀
高14cm/重640g
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 800 – 1.200 | \$ 888 – 1.332

2065
WINGED HERUKA WITH
HIS CONSORT IN YAB-YUM.
GEFLÜGELTER HERUKA MIT SEINER
PARTNERIN IN YAB-YUM.
Tibet/Nepal. 19th/20th c.

Copper bronze with fire gilding.
Multi-part. Weight 589g, Height 12.4cm.
Condition A/B. One finger broken.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

銅鑲金馬頭明王雙身立像
西藏/尼泊爾 19/20世紀
高12.4cm/重589g
馬頭金剛三頭六臂，背上雙翼，懷抱明
妃，立於覆蓮座上。像座可分。品相等級
A/B，一指折斷。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 900 – 1.200 | \$ 999 – 1.332

2066
VAJRADHARA.
VAJRADHARA.
Sino-Tibetan. Ca. 19th c.

Copper bronze with fire gilding.
The transcendent Buddha sitting in
padmasana and his arms crossed in front
of his chest. A large five-part crown
adorns his head, crowned by a high
chignon. The two characteristic attributes
he holds in his hands – vajra and bell –
cast separately. Base closed. Weight 696g,
Height 16cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

銅鑲金金剛總持坐蓮像
漢藏式 約19世紀 高16cm/重696g
尊像左手握金剛鈴、右手持金剛杵，交叉
於胸前，頭戴五葉寶冠，身著天衣，配飾
珍寶璣珞，結雙跏趺坐於仰蓮座之上。鈴
與杵為分別澆鑄。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 1.200 – 1.500 | \$ 1.332 – 1.665

2067
STANDING TARA.
STEHENDE TARA.
Nepal. 19th/20th c.

Copper bronze. Weight 951g,
Height 22.3cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

度母銅立像
尼泊爾 19/20世紀 高22.3cm/重951g
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 800 – 1.200 | \$ 888 – 1.332

2068
LARGE FIGURE OF MAHAKALA.
GROßE FIGUR DES MAHAKALA.
Tibet. 19th/20th c.

Copper bronze fire gilded with cold gold
painting, pigments, and inlaid stones.
Multi-part. Weight 3698g, Height 27cm.
Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

銅鑲金加彩嵌寶石大黑天立像
西藏 19/20世紀 高27cm/重3698g
像座可分。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 800 – 1.200 | \$ 888 – 1.332



2064



2065



2066



2067



2068

2069
THANGKA OF PADMASAMBHAVA.
THANGKA DES PADMASAMBHAVA.
Tibet/Nepal. 19th/20th c.

Pigments and gold leaf on fabric.
Mounted with Chinese silk as hanging
scroll with curtain. 50x35cm, complete
size 111x62cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

宗喀巴唐卡
西藏/尼泊爾 19/20世紀
布面加彩貼金箔
中式絲綢捲軸裝裱 帶唐簾
畫面50x35cm/裝裱111x62cm
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 800 – 1.200 | \$ 888 – 1.332



2070
RARE STUPA WITH THE FOUR
TATHAGATA BUDDHA.
SELTENE STUPA MIT DEN VIER
TATHAGATA-BUDDHA.
Nepal. 18th/19th c.

Copper bronze with residue of gilding and
shiny dark patina. Standing on four lions.
Height 17cm, 14x14cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

罕見銅質四佛窣堵坡
尼泊爾 18/19世紀 高17cm/14x14cm
鎏金痕跡，包漿醇厚，下承四個獅形足。
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 800 – 1.200 | \$ 888 – 1.332



Collection Emil Ball

2071
IMPORTANT TANTRIC
CROWN AND OTHER
CEREMONIAL BONE
GARMENTS.
BEDEUTENDE KRONE UND
WEITERE ZEREMONIELLE
KNOCHENGEWÄNDER.
Tibet. 18th/19th c. some parts older.

Bone carved. a) Tantric crown of
five very finely carved panels with
Kalachakra in yabum and dancing
Dakini. Later set on fabric, original
mounting preserved on the back.
18x42cm. b) Bone apron from seven
bigger and many smaller panels as
well as countless beads. 70x58cm. c)
Breast jewelry with two large panels.
d) Silk cap with bone mounting. e)
Pair of arm jewelry with spherical brass
buttons. f) Single face of a wrathful
figure. Inserted into a wooden base.
Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

骨雕頭冠及祭祀用飾品八件
西藏 18/19世紀 個別單品更早
a) 怛特羅教五葉頭冠，每葉精細雕刻時
輪金剛與空行母紋飾。18x42cm。
b) 圍裙，由七大若干小的長方形薄片板及
多個串珠組成。70x58cm。
c) 骷髏頭項鍊胸飾兩件。d) 絲綢帽，飾
骷髏頭。e) 一對臂飾。f) 憤怒神面像。
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 1.200 – 2.000 | \$ 1.332 – 2.220



2072
FOUR PIECES OF BUDDHIST ALTAR
DECORATION.
VIER TEILE BUDDHISTISCHER
ALTARSCHMUCK.
Tibet. 18th/19th c.

Silver in repoussé and partly with openwork, finely engraved. Stone inlay.
a) Holy water jug with insert. Height 20cm. Bent. b) Censer. Height 16cm. c) Altar decoration with lotus. Height 15.7cm. d) Miniature Kapala with Vajra. Gilded. Height 8.5cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

鑿花銀佛教供台用品四件
西藏 18/19世紀
局部鏤空，精美雕刻，嵌寶石。
a) 貢水瓶。高20cm。
b) 香爐。高16cm。
c) 供台裝飾物。高15.7cm。
d) 鍍金嘎巴拉蓋碗，蓋柄為金剛杵。
高8.5cm。
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 900 – 1.200 | \$ 999 – 1.332



2073
ONE BUTTER LAMP, THREE BASES AND
FOUR LIDS FOR TEA BOWLS.
EINE BUTTERLAMPE, DREI SOCKEL
UND VIER DECKEL FÜR TEESCHALEN.
Tibet. 19th/20th c.

Silver in repoussé. Ashtamangala, scrolls, animals, and persons. Lid knobs from stone. Lamp Height 12.5cm, base ca. Height 7cm, Ø 12cm, lid ca. Ø 10.5cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

鑿花銀油燈一件、蓋托三件及蓋蓋四件
（共八件）
西藏 19/20世紀
裝飾有吉祥八寶、藤蔓、異獸及人物紋。
油燈高12.5cm。蓋托高約7cm，直徑
12cm。蓋蓋直徑約10.5cm。
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 1.800 – 2.500 | \$ 1.998 – 2.775



2074
GANTHA BELL AND TWO VAJRA.
GANTHA-GLOCKE UND ZWEI VAJRA.
Tibet/Nepal. 18th-20th c.

Bronze with gilding and iron. Bell
Height 19cm, vajra/dorje with five tips
Length 17.3cm, vajra/dorje with nine tips
Length 17.8cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

金剛鈴一件及金剛杵兩件（共三件）
西藏/尼泊爾 18至20世紀
鑲金銅及鐵質。鈴高19cm，五股金剛杵
長17.3cm，九股金剛杵長17.8cm。
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 900 – 1.200 | \$ 999 – 1.332



Collection Emil Ball

2075
TWO KATRIKI KNIFES WITH MAKARA,
THREE FACES AND VAJRA.
ZWEI KATRIKI-HACKMESSER MIT
MAKARA, DREI GESICHTERN UND
VAJRA.
Tibet/Nepal. 19th/20th c.

Copper bronze, partly gilt, blade from
iron. Length 21cm/31cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

銅鑲金金剛鉞刀兩把
西藏/尼泊爾 19/20世紀 長21cm/31cm
修法用法器。柄端為五股金剛杵形，飾摩
羯及三面馬頭明王，下有斧狀的鐵質刀身
和刃口。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生
私人舊藏。1970至90年代於當地購入。

€ 900 – 1.200 | \$ 999 – 1.332



2076
TWO IMPORTANT LARGE
TEMPEL SEALS.
ZWEI BEDEUTENDE
GROBE KLOSTERSIEGEL.
Tibet. 19th/20th c.

Silver-/bronze sheet in repoussé, partly gilt. One stamp plate in iron. Both square with a handle on top. The smaller one with leaf scrolls, the bigger one with Double Fishes between dense tendrils and the four mythological animals for the four cardinal directions. Height 12.5cm/15.5cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

藏印兩枚
西藏 19/20世紀 高12.5cm/15.5cm
主體為銀及銅質，印座為鐵質等金屬。使用錘揲、鑲金、銅鐵合鑄工藝。印身方柱形，頂部如意頭鈕。小印章為卷草紋飾；大印章印鈕飾雙魚寶珠，印身四面浮雕飾四方神獸。由皮繩及紅綢牽連。
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 800 – 1.200 | \$ 888 – 1.332



Collection Emil Ball

2077
COLLECTION OF TWENTY SEALS.
SAMMLUNG VON ZWANZIG SIEGELN.
Tibet. 18th-20th c.

Bronze, iron and other metals. Length 3.3-9.4cm. Condition A/B. **Supplement:** Miniature phurbu. Iron. L.11cm. Tsatsa model. Bronze. H.3.5cm. Tibet. 19th c. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

藏印二十枚
西藏 18至20世紀 高3.3-9.4cm
印章由銅、鐵及其它金屬材質製成。
品相等級A/B。
附：小型鐵質普巴杵，長11cm。擦擦銅模具，高3.5cm。西藏19世紀。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 800 – 1.200 | \$ 888 – 1.332



2078
TWO BELTS, AN AMULET AND SIX ARM SPANGLES.
ZWEI GÜRTEL, EIN AMULETTSCHMUCK UND SECHS ARMREIFEN.
Tibet. 19th/20th c.

Silver, bronze, partly in repoussé, partly filigree, with stone inlay. Leather. a) T-shaped belt (Ghatjen/Gyenzen) for a noblewoman. Length 50/133cm. One part broken. b) Belt for a Gentleman. Length 67cm. c) Amulet jewelry. Length 50cm. d) Six arm spangles. Ø 8-12cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

藏銀飾品一組（九件）
西藏 19/20世紀
a) T形銀腰帶，金絲細工嵌綠松石。長133cm，寬50cm。一小段斷裂。
b) 男式皮質腰帶。長67cm。
c) 掛飾。長50cm。
d) 六件銀或銅質手鐲，部分嵌寶石。直徑8-12cm。
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 900 – 1.200 | \$ 999 – 1.332



2079
FIVE PART TANTRIC CROWN AND TWO BELT PENDANTS.
FÜNFTEILIGE TANTRISCHE KRONE UND ZWEI GÜRTELANHÄNGER.
Tibet. 19th/20th c.

a) Crown with the Tathagata Buddha. White metal in repoussé with the Ashtamangala, in the center cloisonné. Backed with paper. Leather and fabric ribbons. Height 16.5cm, Width 50cm. b) Knife. Iron, wood, metal, stone inlays. Length 23cm. c) Ink and brush container. Bronze. Length 18cm. Condition A/B. **Supplement:** Betel cutter. Bronze/iron. India. L.18.5cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

恒特羅密教五葉佛冠及腰帶掛飾兩件（共三件）
西藏 19/20世紀
a) 佛冠每葉由白銅以鑿刻工藝刻八吉祥紋飾，中間景泰藍佛龕開光，上繪五位如來，背後墊紙。高16.5cm，通長50cm。
b) 木柄鐵刀，嵌彩石。長23cm。
c) 筆墨銅盒。長18cm。品相等級A/B。
附：印度銅鐵檳榔刀。長18.5cm。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 1.100 – 1.700 | \$ 1.221 – 1.887



2080
KAPALA BOWL, DAMARU DRUM AND KANGLING TRUMPET.
KAPALA-SCHALE, DAMARU-TROMMEL UND KANGLING-TROMPETE.
Tibet. 19th/20th c.

Bone, silver, metal with stone inlay. Length 18cm/15cm/28.5cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

人骨法器三件
西藏 19/20世紀
嘎巴拉碗、人皮鼓與人骨笛，長18cm/15cm/28.5cm，銀或銅質，嵌寶石。品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 600 – 900 | \$ 666 – 999

2081
TWO AMULET BOXES, A NEEDLE CASE, A TSATSA MOLD AND A TSATSA.
ZWEI AMULETTBEHÄLTER, NADEL-ETUI, TSATSA-MODEL UND TSATSA.
Tibet. 18th/19th c.

Bronze, copper bronze, wooden handle, fired clay. Ga'u originally filled. 7.5x5.5/5x5cm, needle case length 16cm, tsatsa mold length 13cm, tsatsa Height 9.3cm. Condition A/B.

Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.

藏族聖物一組（五件）
西藏 18/19世紀
銅嘎烏（兩件），7.5x5.5cm/5x5cm，為原封。銅針盒，長16cm。木柄擦擦銅模具。泥塑十佛擦擦。
品相等級A/B。
來源：埃米爾·巴爾（1907-2008年）先生私人舊藏。1970至90年代於當地購入。

€ 600 – 900 | \$ 666 – 999

2081

Buddhist Art



2082

**IMPRESSIVE LARGE FIGURE
OF A SITTING LAMA.**

**BEEINDRUCKEND GROßE FIGUR
EINES SITZENDEN LAMA.**

Tibet. 19th c.

Copper in repoussé, multi-part. garment borders finely engraved, fire gilt and painted with gold. Sitting on a high lotus pedestal in padmasana, the right hand raised in the gesture of teaching and discussion (vitarka mudra), the left rests in avakasha mudra in the lap. The youthful face with fine facial features. A light smile on the lips and the eyes with serene, downward directed gaze. The borders and hems of his kasaya robes decorated with flowers, tendrils and clouds. Weight 2049g, Height 39.5cm. Condition A/B.

Provenance:

-Private collection, Munich.

Acquired beg. 1980s.

銅鑲金喇嘛坐蓮像

西藏 19世紀 高39.5cm/重2049g

銅胎鑲刻，以多件組成，鑲金，冷塗金。年輕的喇嘛身著袈裟，鑲邊刻精美的花葉及雲紋，右手黨胸結說法印，左手結禪定印置於腹前，全跏趺坐在單層高蓮座上。雙目低垂，面帶微笑，表情沉靜祥和。來源：德國慕尼黑私人收藏，1980年代初入藏。

€ 12.000 – 15.000

\$ 13.320 – 16.650



2083
BUDDHA AMITAYUS WITH FIVE-LEAVED CROWN.
BUDDHA AMITAYUS MIT FÜNFBLÄTTRIGER KRONE.
China. Qing dynasty. Engraved on the front of the base: Respectfully made in the year Kangyin of the Qianlong period of the Qing dynasty (1770), but prob. later.

Bronze with fire gilding. Sitting in dhyanasana on a throne with vajra shaped volutes at the corners and a fabric draped in folds. The hands in dhyana mudra once held a vase. He wears jewels at his arms and legs, a necklace, earrings and the crown, hiding a high chignon. Figure separately made and mounted on the throne. Weight 849g, Height 18.4cm. Inside the base an engraved inscription and a mark: Wan (ten thousand). Condition A/B. Crown bent, aureole lost.



銅鑲金無量壽佛坐像
漢藏式 清乾隆庚寅年(1770)或晚期
高18.4cm
此尊佛像由無量壽佛與底座兩部分分鑄、
插入而成。無量壽佛頭戴五葉寶冠，胸飾
纓絡，臂飾寶釧，著袒右肩衣，衣下垂至
底座正面中央，雙手結禪定印置於腹前，
手中寶瓶已，全跏趺坐。下承方形底座，
四角飾變形蓮花紋，座前鑿刻一行銘文
「大清乾隆庚寅年敬造」，座內刻「萬」
字。品相等級A/B，背光缺失。

€ 3.000 – 4.000 | \$ 3.330 – 4.440



2084
RELIC DEPOSITORY STUPA.
RELIQUIENBEHÄLTER STUPA.
Tibet/Nepal.

Base and tip gilt bronze, Stupa from
crystal mounted with bronze, stone inlay.
Height 19.5cm. Condition A/B.

銅鑲金嵌寶石水晶舍利塔
西藏/尼泊爾 高19.5cm
品相等級A/B。

€ 700 – 900 | \$ 777 – 999

2085
LARGE STUPA WITH SEPARATE FIGURES.
GROßE STUPA MIT SEPARATEN FIGUREN.
Nepal. 19th/20th c.

Heavy copper bronze with gilding. The lower part octagonal with standing bodhisattva in relief, each in a flame aureole. The top is finished with a lotus flower surrounded by a naga snake with its head raised. The upper part decorated with a lotus flower. This part is round with a spherically vaulted dome and four curved niches with small, separate Buddha figures. The tip conical and with a corrugation, underneath cube-shaped with a face to each direction. Height 52cm. Condition B. Middle part missing.

銅鑲金大型窣堵坡
尼泊爾 19/20世紀 高52cm
胎體厚重，由兩部分組成。下部底座呈八
面形，每面雕刻帶火焰背光的菩薩立像，
頂部那伽蛇環繞著一朵蓮花。上面部分為
底部由蓮花托起的圓形墳包，四面一拱形
龕窯，內有獨個的小型佛像。圓錐形尖
頂，底部四面各有一心形牌，上刻人面。
品相等級B，窣堵坡中間部分缺失。

€ 5.000 – 8.000 | \$ 5.550 – 8.880



2086
RARE BONPO THANGKA
WITH TRITSUG GYALWA.
SELTENES BÖNPO-THANGKA
MIT TRITSUG GYALWA.
Tibet. 18th c.

Pigments on fabric. The picture shows the founder of the Bonpo doctrine Tonpa Shenrab in his form as enlightened conqueror Tritsug Gyalwa. Sixteen great Tibetan teachers of the Bonpo tradition surround him. In the top ranks Bonpo deities. 75 x 52cm, total size: 95.5 x 67cm. Framed with passe-partout and glass. Condition A/B. Lower right with a damage.

Provenance:
-Private collection. Acquired 1977 from Schöttle Ostasiatica, Stuttgart. Cat. 21.

Expertise:
-Dr. Detlef I. Lauf, Schöttle Ostasiatika, No. 6801, 18.03.1977.

罕見苯教敦巴辛饒唐卡
西藏 18世紀
布面加彩 畫面75x52cm
卡紙加玻璃鏡框裝裱 95.5x67cm
主尊為雍仲本教創始人敦巴辛饒，化現為如來，兩側各立一位弟子，背屏四周為苯教高僧及神明。品相等級A/B，右下角有損。
來源：1977年購於斯圖加特Schöttle Ostasiatica古董店，圖錄編號21。
附：1997年3月18日Schöttle Ostasiatica 勞夫博士先生出具鑑定書，編號6801。

€ 1.800 – 2.200 | \$ 1.998 – 2.442



2087
IMPRESSIVE FIGURE OF WHITE TARA.
BEEINDRUCKENDE FIGUR DER WEIßEN TARA.
Sino-Tibetan. 18th or earlier.

Copper bronze with fire gilding and residue of cultic painting. The female Bodhisattva of longevity in sitting position on a double lotus pedestal with two lotus flowers rising on both sides. Her seven eyes are clearly recognizable, symbolizing pristine awareness and the ability to see all suffering. The small figure exquisitely worked. The face and the hands excellently designed, further details finely engraved.

The White Tara together with Buddha Amitayus and Ushinishavijaya belongs to the Three Deities of Long Life in Tibetan Buddhism. Weight 388g, Height 10.6cm. Condition A/B. Tip of the chignon broken off.

銅鑲金加彩白度母坐蓮像
漢藏式 18世紀或更早期
高10.6cm/重388g
品相等級A/B，螺發尖折斷。

€ 2.000 – 3.000 | \$ 2.220 – 3.330

2088
RARE AND LARGE BONOP THANGKA
OF SHENRAB MIWOCHÉ.
SELTENES UND GROßES
BÖNPO-THANGKA DES SHENRAB
MIWOCHÉ.
Tibet/Bhutan. 19th c.

Pigments and gold leaf on fabric. The founder of the Bon doctrine, Shenrab Miwoche resp. Tonpa Shenrab in several stages of his life accompanied by numerous figures. He is said to have been born almost 4,000 years ago and his life story resembles that of Buddha. He was also born as a prince. In the lower part, he is shown in worldly garments. Further up and in the center he appears as an enlightened entity. Inscriptions comment some of the stations.

The painting mounted with Chinese silk with woven patterns in gold dating to the 18th/19th c. 132x73cm, painting size 87x55cm. On the back a red consecration inscription and wax seal. Framed with glass. Condition A/B.

Provenance:
-Private collection Southern Germany. Acquired at Hugo Ruef Auctions 05.06.1974.

罕見大型苯教辛饒彌沃佛祖傳記唐卡
西藏/不丹 19世紀
布面加彩貼金箔
以中式絲綢金線織錦牙子裝裱
配玻璃鏡框
畫面87x55cm/鏡框132x73cm
畫面中心為以如來現身的苯教開創人辛饒彌沃（敦巴辛饒）坐蓮像，雙手結禪定印托鉢，四周環繞表現其一生的重要階段，其中一些以銘文標註。唐卡背面一行紅色開光文字及蠟印。品相等級A/B。
來源：德國南部私人藏品。1974年6月5日購於Hugo Ruef拍賣行。

€ 5.000 – 7.000 | \$ 5.550 – 7.770



2089
BUDDHA SHAKYAMUNI WITH DHARMACHAKRA MUDRA.
BUDDHA SHAKYAMUNI MIT DHARMACHAKRA MUDRA.
Tibet. 16th c. or later.

Copper bronze with fire gilding. His gaze is devout and slightly down. Pedestal closed and probably ritually filled. Weight 866g, Height 15.8cm. Condition A/B. Residue of cleaning agent.

Provenance:
-Private collection North Rhine-Westphalia.

銅鑲金釋迦牟尼坐蓮像
西藏 16世紀或晚期 高15.8cm/重866g
尊佛雙手於胸前結說法印，也可能是毗盧遮那佛（大日如來）。蓮座封底，可能有裝藏。
品相等級A/B，殘留清潔劑痕跡。
來源：德國北威州私人藏品。

€ 2.000 – 3.000 | \$ 2.220 – 3.330



2089

Buddhist Art

2090
FEMALE DEITY SITTING ON A WILD BOAR.
WEIBLICHE GOTTHEIT AUF EINEM WILDSCHWEIN SITZEND.
Sino-Tibetan. Qing dynasty or later.

Copper bronze partly fire gilded. Sitting sideways on a lying boar. Probably a representation of Marichi, the goddess of dawn. Weight 1453g, Height 16.3cm. On the pedestal a Chinese inscription: Faithfully made of gold and silver by Thuken Hutuktu. Condition A/B.

銅鑲金摩利支天騎豬造像
漢藏式 清或晚期 高16.3cm/重1453g
呈二臂菩薩相，頭戴花冠，半跏趺坐於豬背，金豬俯臥在覆蓮寶座上。座前一行銘文「土觀呼圖克圖誠心金銀造」。品相等級A/B。
摩利支天，意譯為光明天女，在藏傳佛教中是隱身和消災的保護神。

€ 1.000 – 1.200 | \$ 1.110 – 1.332



2090

2091
DORJE TA'OG ON HORSE.
DORJE TA'OG AUF PFERD.
Sino-Tibetan. Qing dynasty.

Copper bronze finely engraved, fire gilded and with pigments. The wrathful deity sitting sideways on the mount. He wears a broad-brimmed hat. Garment seams, boots, hat and saddlecloth decorated with finely engraved patterns. Presumably, it is a representation of Dorje Ta'og, the protector of the Sera monastery of the Gelup tradition, or a form of Damcan. Base closed and probably ritually filled. Weight 1221g, Height 15.8cm. Condition A/B.



2091

銅鑲金加彩騎馬護法像
漢藏式 清代 高15.8cm/重1221g
護法呈憤怒相，頭戴寬沿帽，雙臂伸展上揚，側身騎坐馬背，立於覆蓮座上。造像可能為金剛達額護法，拉薩色拉寺守護神，或是其它護法神。多件分體澆鑄，底座封底可能有裝藏。造像工藝精湛，細節刻畫入微，尤以其衣裝為甚。
品相等級A/B。

€ 3.000 – 4.000 | \$ 3.330 – 4.440

2092
EXCEPTIONAL FIGURE OF RAKTAPANI, ONE OF THE SHAMBHALA KINGS.
AUßERGEWÖHNLICHE FIGUR DES RAKTAPANI, EINER DER SHAMBHALA KÖNIGE.
Sino-Tibetan. Qing dynasty (1644-1912).

Copper bronze, very finely and detailed engraved and with fire gilding. He wears a long-sleeved robe and a girdled skirt that leaves his bare feet uncovered. The hems of his robes richly decorated. A small scarf knotted at his breast adorns his upper body. He wears a five-part crown and his long hair tied to a high chignon. On the back of the pedestal a Tibetan inscription: Phyang dmar. The inscription probably refers to the person depicted here – Phyang Dmar is a name sometimes used for Raktapani, one of the 25 Shambhala kings. The attributes that the figure once held in his hands could therefore be vajra and bell. Weight 779g, Height 12.2cm. Condition A/B.

罕見銅鑲金香巴拉國王寶手坐像
漢藏式 清代 高12.2g/重779g
香巴拉第六任國王寶手王頭戴五葉寶冠，身著上衣下裙，以半跏趺赤腳坐在須彌座上。底座背面藏文銘文：Phyang dmar，應為寶手之姓名。雙手無法器，可能為金剛杵和金剛鈴。品相等級A/B。

€ 1.800 – 2.200 | \$ 1.998 – 2.442



2092

2093
SEATED BUDDHA SHAKYAMUNI.
SITZENDER BUDDHA SHAKYAMUNI.
Sino-Tibetan. Ming dynasty (1368-1644)
or later.

Copper bronze with residue of fire
gilding and cultic blue painting as well
as polished soot patina. The head, the
fine facial features and the long slender
fingers designed in the style of the Ming
dynasty. Weight 1346g, Height 16.7cm.
Condition A/B. **Supplement:** Small sitting
Budai with prayer chain. Bronze with dark
patina. China. 18th/19th c. H.8.5cm.
Condition A/B.

Provenance:
-Old Rhenish private collection.

銅鑲金加彩釋迦牟尼坐蓮像
漢藏式 明代或晚期 高16.7cm/重1346g
尊佛右手施降魔印，左手結禪定印，可能
持鉢（遺失）。品相等級A/B。
附：布袋和尚銅像。18/19世紀，
高8.5cm。
來源：德國萊茵地區私人舊藏。

€ 1.500 – 2.000 | \$ 1.665 – 2.220



Buddhist Art

2093

2094
BUDDHA SHAKYAMUNI WITH
DHARMACHAKRA MUDRA.
BUDDHA SHAKYAMUNI MIT
DHARMACHAKRA MUDRA.
Sino-Tibetan. Qing dynasty (1644-1912).

Copper bronze finely engraved, fire
gilded and with pigments. The garment,
decorated with tendrils and flowers at
the hem, laid in opulent folds according
to Chinese taste. Lotus base sealed and
presumably ritually filled. Weight 2086g,
Height 19.3cm. Condition A/B.

銅鑲金釋迦牟尼坐蓮像
漢藏式 清代 高19.3cm/重2086g
尊佛雙手於胸前結說法印，也可能是毗盧
遮那佛（大日如來）。蓮座封底，可能有
裝藏。品相等級A/B。

€ 3.000 – 4.000 | \$ 3.330 – 4.440



2094



2095
IMPORTANT AND LARGE THANGKA
OF THE TSOGSHIN OF THE GELUGPA
SCHOOL.
BEDEUTENDES, GROSSES
THANGKA DES TSOGSHIN DER
GELUGPA-SCHULE.
Tibet. 1st third 20th c.

Colors and gold on fabric. Mounted with
curtain and silks as hanging scroll. Fine
side knobs of bronze with residue of
gilding. With Tsongkhapa in the center,
the painting shows in traditional manner
lamas, siddhas and the gods of the
Gelugpa School grouped on a tree. To the
upper right, Amitabha in his palace in the
Western Paradise, on the left Maitreya
with Atisha and Tsongkhapa. At the
bottom right the donor, sitting in front of
a table with sacrifices.

The unusually large thangka shows
numerous figures in fine drawing. The
dark blue shade of the sky painted
with precious lapis lazuli. Picture
size 87.5 x 62.5cm. 154 x 106cm.
Condition A/B.

Provenance:
-Collection Prof. Dr. Manfred Kulesa,
Bonn. Acquired on a journey in the
company of Carl Friedrich von Weizsäcker
1969 in Delhi.

格魯派集會樹大型唐卡
西藏 20世紀初
布面加彩描金 絲綢裝裱 帶唐簾
畫面87.5x62.5cm/裝裱154x106cm
品相等級A/B。
來源：德國波恩Manfred Kulesa教授私人
藏品，1969年購於德裡。

€ 8.000 – 10.000 | \$ 8.880 – 11.100



2096
GA'U WITH DAKINI NADA-KHECARI.
GA'U MIT DAKINI NADA-KHECARI.
Tibet. 19th c.

Copper bronze and silver in repoussé with gilding. Height 10.5cm. Condition A/B.

那若卡居空行母嘎烏
西藏 19世紀 高10.5cm
銅與銀質，鑿刻鎏金。正面飾那若卡居，又名金剛瑜伽母裸體，左手高舉嘎巴拉碗，右手持金剛鉞刀，左肩橫扛一挺杖，項掛一串人骨瓔珞，雙足各踩一魔。品相等級A/B。

€ 600 – 800 | \$ 666 – 888



2096

2097
MANJUSHRI ON A HIGH, MULTIPART
PEDESTAL IN FRONT OF A FLAMING
AUREOLE.
MANJUSHRI AUF HOHEM,
MEHRTEILIGEM SOCKEL VOR EINER
FLAMMENDEN AUREOLE.
Tibet. Ca. 19th c.

Copper bronze with fire gilding. Multipart. Pedestal sealed and probably ritually filled. Weight 299g, Height 12.9cm. Condition A/B.

銅鑲金文殊菩薩像
西藏 約19世紀 高12.9cm/重299g
菩薩右手持劍金剛寶劍，左手持青蓮花，身後舟形火焰背光，跏趺坐在蓮花寶座，下承須彌座。多件分體澆鑄，底座封底，可能有裝藏。品相等級A/B。

€ 700 – 900 | \$ 777 – 999



2097

2098
IMPORTANT THANGKA OF
VAJRABHAIRAVA SURROUND BY
TWELVE MANIFESTATIONS OF
HAYAGRIVA.
BEDEUTENDES THANGKA DES
VAJRABHAIRAVA, UMGEBEN VON
ZWÖLF MANIFESTATIONEN DES
HAYAGRIVA.
Tibet. 18th c.

Pigments and gold leaf on fabric. In the center Vajrabhairava in yabyum with Vajravetali in a flaming aureole, surrounded by the twelve manifestations of Hayagriva. Around the edge 36 manifestations of Yamantaka. Below a person in white clothes, possibly the donor and a white Stupa. The Thangka is on the back consecrated with a handprint of Lama in red pigment. Picture size 57x52cm, complete size 104x72cm. Framed with glass and passe-partout. Condition B. Rubbed.

大威德金剛雙身唐卡
西藏 18世紀
布面加彩貼金箔 卡紙加玻璃鏡框裝裱
畫面75x52cm/鏡框104x72cm
中心為大威德金剛懷抱明妃站立在火焰背光前，腳踏神明與人獸。四周環繞馬頭明王十二化身，上方為宗喀巴及其弟子，邊沿一圈為閻魔敵三十六化身。右下方一白衣人，可能為供養人。唐卡背面有紅色的喇嘛手印開光。品相等級B，大面積磨損。

€ 1.200 – 1.500
\$ 1.332 – 1.665



2099
LARGE FIGURE OF GREEN TARA.
GROBE FIGUR DER GRÜNEN TARA.
Tibet/Nepal. 19th/20th c.

Copper bronze with fire gilding and residue of cultic painting. The female deity in typical pose with slightly outstretched right leg. Her head, decorated with a large five-part crown surrounded by an aureole of leaf tendrils, while two large lotus blossoms rise above her shoulders. Weight 3750g, Height 28cm. Condition A/B.

銅鑲金綠度母坐像
西藏/尼泊爾 19/20世紀
高28cm/重3750g
綠度母雙腳屈左展右，右腿向下踏一朵蓮花。左右手各拈一朵蓮花，延伸至肩部。身後為枝葉背光，巾帛造型捲曲飄逸。品相等級A/B。

€ 1.500 – 1.800 | \$ 1.665 – 1.998



2100
BUDDHA VAJRADHARA.
BUDDHA VAJRADHARA.
Tibet. 18th/19th c.

Copper bronze with fire gilding. The vajra scepter and bell, which he holds with crossed hands in front of his chest, are his characteristic attributes. Noticeable is the large and richly decorated crown that adorns his head. The high chignon crowned by a half vajra. Bottom of the figure closed and possibly ritually filled. Weight 553g, Height 13cm. Condition A/B.

Provenance:
-Private collection
North Rhine-Westphalia.

銅鑲金金剛持坐像
西藏 18/19世紀 高13cm/重553g
雙臂交叉於胸前，持金剛杵和鈴。
底座封底，可能有裝藏。
品相等級A/B。

€ 1.800 – 2.500 | \$ 1.998 – 2.775



2100

2101
VAJRASATTVA.
VAJRASATTVA.
Tibet/Nepal. 18th/19th c.

Copper bronze with residue of dark patina. Sitting on a double lotus base. Balancing the double vajra on the right hand and holding the ghanta bell at hip level with the left hand. Weight 713g, Height 15.3cm. Condition A/B.
Supplement: Vajrasattva. Nepal. 20th c. Copper bronze. W.1183g, h.16.3cm. Condition A/B.

Provenance:
-Private collection
North Rhine-Westphalia.

紅銅金剛持坐蓮像
西藏/尼泊爾 18/19世紀
高15.3cm/重713g
底座未封底。品相等級A/B。
附：尼泊爾金剛持銅坐像。
20世紀，高16.3cm，重1183g。
品相等級A/B。

€ 1.400 – 1.800 | \$ 1.554 – 1.998



2101



2102
THANGKA OF PADMASAMBHAVA IN
HIS FORM AS SENGGE DRADOG.
THANGKA DES PADMASAMBHAVA IN
SEINER FORM ALS SENGGE DRADOG.
Nepal/Tibet.

Ink and pigment on fabric. 50x33cm, complete size 108x60cm. On the back printed with a Mandala. Condition A/B.

蓮花生大士化身獅子吼聲上師唐卡
尼泊爾/西藏
布面加墨彩 中式絲綢捲軸裝裱
畫面50x33cm/裝裱108x60cm
唐卡背面印有壇城。品相等級A/B。

€ 600 – 900 | \$ 666 – 999



2103
MANJUVAJRA NAMASANGITI
MANJUSHRI ON A HIGH THRONE.
MANJUVAJRA NAMASANGITI
MANJUSHRI AUF HOHEM THRON.
Nepal. 19th/20th c.

Copper bronze, partly fire gilt. Multipart. Depicted is one of the many manifestations of Manjushri with three faces and six arms. Sarasvati sits on his lap. A magnificent mandorla decorated with numerous flowers and tendrils surrounds the deity. Two small accompanying figures next to the lotus base. On the high and open-worked pedestal a long inscription all around. Weight 6760g, Height 40.5cm. Condition A/B.

銅鑲金三頭六臂文殊菩薩造像
尼泊爾 19/20世紀 高40.5cm/重6760g
文殊菩薩三頭六臂，各持一法器，雙腿左屈右展，懷抱妙音天女坐於左腿上，下承蓮花月輪。繁茂碩大的花枝構成背光環繞兩位尊神。蓮座左右各一弟子，下為高台須彌座，局部鏤空，座底一周長銘文。品相等級A/B。

€ 3.000 – 4.000 | \$ 3.330 – 4.440

2104
IMPORTANT NECKLACE WITH 39
LARGE MILA AMBER BEADS.
BEDEUTENDE KETTE MIT 39 GROßEN
MILA BERNSTEINPERLEN.
Tibet.

Butterscotch amber in orange and yellow. Beads partly with metal repair. The large and flat beads in graduated sizes from the large ones in the middle of the necklace. The surface partly with crusty black patina. Some beads repaired with brackets from white metal. Weight 2.65 kg, length ca.110cm, Ø 3.5-6cm. Condition B.

Provenance:
-Private collection Hamburg.

大珠蜜蠟項鍊
西藏 長約110cm/重2.65g
蜜蠟珠直徑3.5-6cm
共39顆蜜蠟珠，呈橘紅至柿黃色，扁圓形，從中間至兩端漸小。部分珠子有黑色包漿，個別以白銅銅釘修復。
品相等級B。
來源：德國漢堡私人收藏。

€ 1.800 – 2.000 | \$ 1.998 – 2.220



2105
SQUARE AMULET
PENDANT WITH CUNDI.
QUADRATISCHER
AMULETTANHÄNGER MIT CUNDI.
Nepal. 19th/20th c.

Copper bronze in repoussé with filigree, gilt and inlaid with stones. 6.9x7cm, depth 1.3cm. On the back a consecration inscription in the shape of six pointed star. Condition A/B.

銅鑲金嵌寶石方形十八臂準提菩薩嘎烏
尼泊爾 19/20世紀 高1.3cm/6.9x7cm
背面六角星形開光。品相等級A/B。

€ 800 – 1.000 | \$ 888 – 1.110

2106
PAIR OF EARRINGS WITH
GRANULATION.
PAAR OHRHÄNGER MIT
GRANULATION.
Nepal. 19th/20th c.

Gold (ca. 750 assay), each inlaid with a stone. Weight complete 16g, each length 4.9cm. Condition A/B.

耳墜一對
尼泊爾 19/20世紀 長各4.9cm/總重16g
750黃金（18K金），各鑲嵌一寶石。
品相等級A/B。

€ 700 – 900 | \$ 777 – 999

2107
WOVEN BRACELET WITH
JEWEL FASTENER.
GEFLOCHTENES ARMBAND
MIT SCHMUCKVERSCHLUSS.
Nepal. 19th/20th c.

Gold (ca. 750 assay) with inlaid stones in the fastener. Weight complete 24g, length18cm. Condition A/B.

手鍊
尼泊爾 19/20世紀 長18cm/總重24g
750黃金（18K金），搭扣鑲嵌寶石。
品相等級A/B。

€ 900 – 1.200 | \$ 999 – 1.332

2108
PENDANT WITH STANDING
TARA WITH LOTUS.
ANHÄNGER MIT STEHENDER
TARA MIT LOTOS.
Nepal. 19th/20th c.

Gold (at least 900 assay) in filigree with inlaid stones. The Tara in pronounced contrapposto standing on a lotus pedestal in front of a large mandorla with a head nimbus. She holds the lotus with her left hand. Her right directed to the ground. Weight 30g, Height 7.3cm, Width 4.5cm. On the back consecrating inscription. Condition A/B.

度母立像吊墜
尼泊爾 19/20世紀
高7.3cm/寬4.5cm/重30g
900以上黃金（足金），金絲細工，鑲嵌綠松石等寶石。度母赤腳站立在蓮座上，身後為大型背光，左手持蓮花，右手施予願印。背面一行開光銘文。
品相等級A/B。

€ 1.400 – 1.800 | \$ 1.554 – 1.998



2106

2107

2108

2109
LARGE WANGDEN CARPET
WITH MEANDER BORDER.
GROßER WANGDEN-TEPPICH
MIT MÄANDERBORDÜRE.
Tibet. 20th c.

Wool. Abrash. A blue and red frame at the meander, bordered with a long blue fringe. In the center, two rows of red squares with blue center. 380 x 75cm. Condition B. Bleached, with spots. Pile in good condition.

西藏迴紋禪毯
20世紀 380x75cm
羊毛編織，自然色差。長條形，邊角為藍色長毛，中間為紅黃色底飾方格與迴紋圖案。品相等級B，褪色、污斑。毯絨保存良好。
Wangden地毯的織法與常規西藏地毯（drumtse）完全不同，結數更厚、更鬆散。起初是為寺廟的僧人編織，作為坐毯使用，配色和圖案都體現了寺廟的裝飾和喜好。

€ 2.500 – 2.800 | \$ 2.775 – 3.108

2110
WANGDEN CARPET WITH SWASTIKA.
WANGDEN-TEPPICH MIT SWASTIKA.
Tibet. 20th c.

Wool. In the center a graphic ornament ending in a large Swastika at each end. Bordered with a long blue fringe. 201 x 83cm. Condition B. With spots, partly bleached. Pile in some part somewhat lower.

西藏萬字紋禪毯
20世紀 201x83cm
羊毛編織。四周藍色長毛邊須，中央為萬字紋圖案。
品相等級B，污斑、局部褪色。毯絨局部平薄。

€ 2.200 – 2.500 | \$ 2.442 – 2.775



German Private Collection

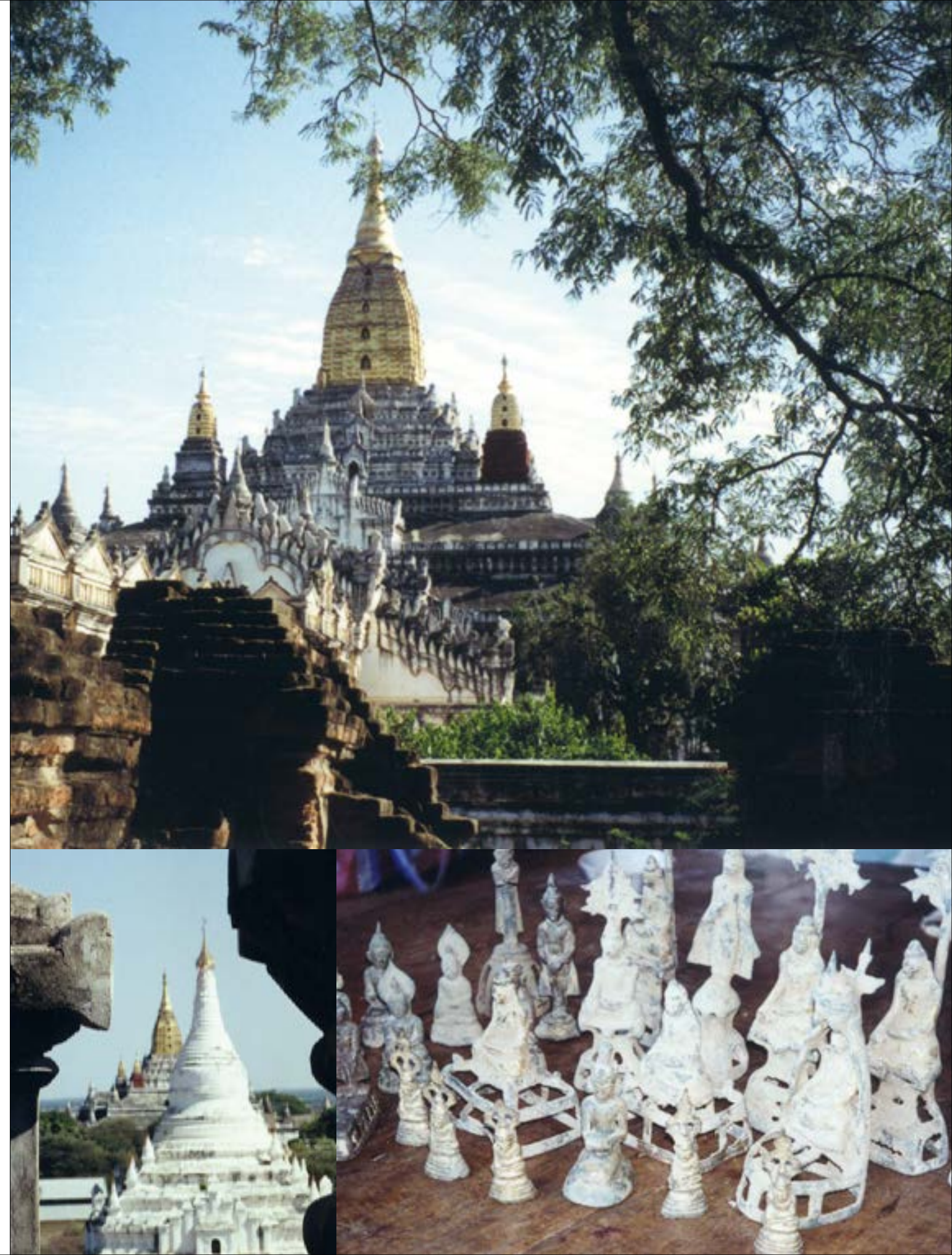
Buddhist Art from Burma Buddhistische Kunst aus Burma

The remarkable collection of rare Buddhist figures from Burma was acquired locally as early as the middle of the 20th c. Artisans in small studios, working exclusively for local small communities, made them. This is the reason why they are rare in Western collections. Many of the bronzes come from the Sagain region, often hit by severe earthquakes. The bronzes were placed in reliquary chambers of temples, shrines and stupas and sold if the architecture was destroyed. The lively and sometimes curious depictions often tell stories from the life of the Buddha. A theme often found is the Bodhi tree under which the Buddha was enlightened. In some figures, the tree is very detailed, in some it is just a mere abstraction. Other scenes show the birth of the prince or the Buddha leaving the palace or at the hair-cutting ceremony and together with his followers. Otto Karow excellently describes comparative pieces from the Johann Möger Collection in the publication: *Burmese Buddhist Sculpture - The Johann Moeger Collection*. White Lotos Pb. Bangkok 1991.

The photos show sights from Burma.

Die bemerkenswerte Sammlung von seltenen buddhistischen Figuren aus Burma wurde bereits in der Mitte des 20. Jahrhunderts vor Ort zusammengetragen. Figuren dieser Art sind selten im Westen zu finden, da sie von Handwerkern in kleinen Ateliers hergestellt wurden, die ausschließlich lokal arbeiteten. Viele der Bronzen stammen aus der Sagain-Region, die oft von schweren Erdbeben getroffen wurde. Aufbewahrt werden die Bronzen meist in den Reliquienkammern von Tempeln, Schreinen und Stupas. Sind diese zerstört, verkauft man die Figuren. Die lebendigen und teils kurios erscheinenden Darstellungen erzählen oft Begebenheiten aus dem Leben des Buddha. Vielfach findet sich der Bodhi-Baum, unter dem der Buddha erleuchtet wurde. Bei manchen Figuren ist der Baum detailreich ausgeführt, in anderen ist er zu einer Abstraktion verkürzt. Andere Szenen zeigen die Geburt des Prinzen oder den Buddha beim Verlassen des Palastes, bei der Haare-Schneid-Zeremonie und zusammen mit seinen Anhängern. Vergleichsstücke finden sich in der Sammlung Johann Möger, hervorragend beschrieben von Otto Karow in der Publikation: *Burmese Buddhist Sculpture – The Johann Moeger Collection*. White Lotos Pb. Bangkok 1991.

Die Fotos zeigen Ansichten aus Burma.



2111

**IMPORTANT BUDDHA MARAVIJAYA.
BEDEUTENDER BUDDHA
MARAVIJAYA.**

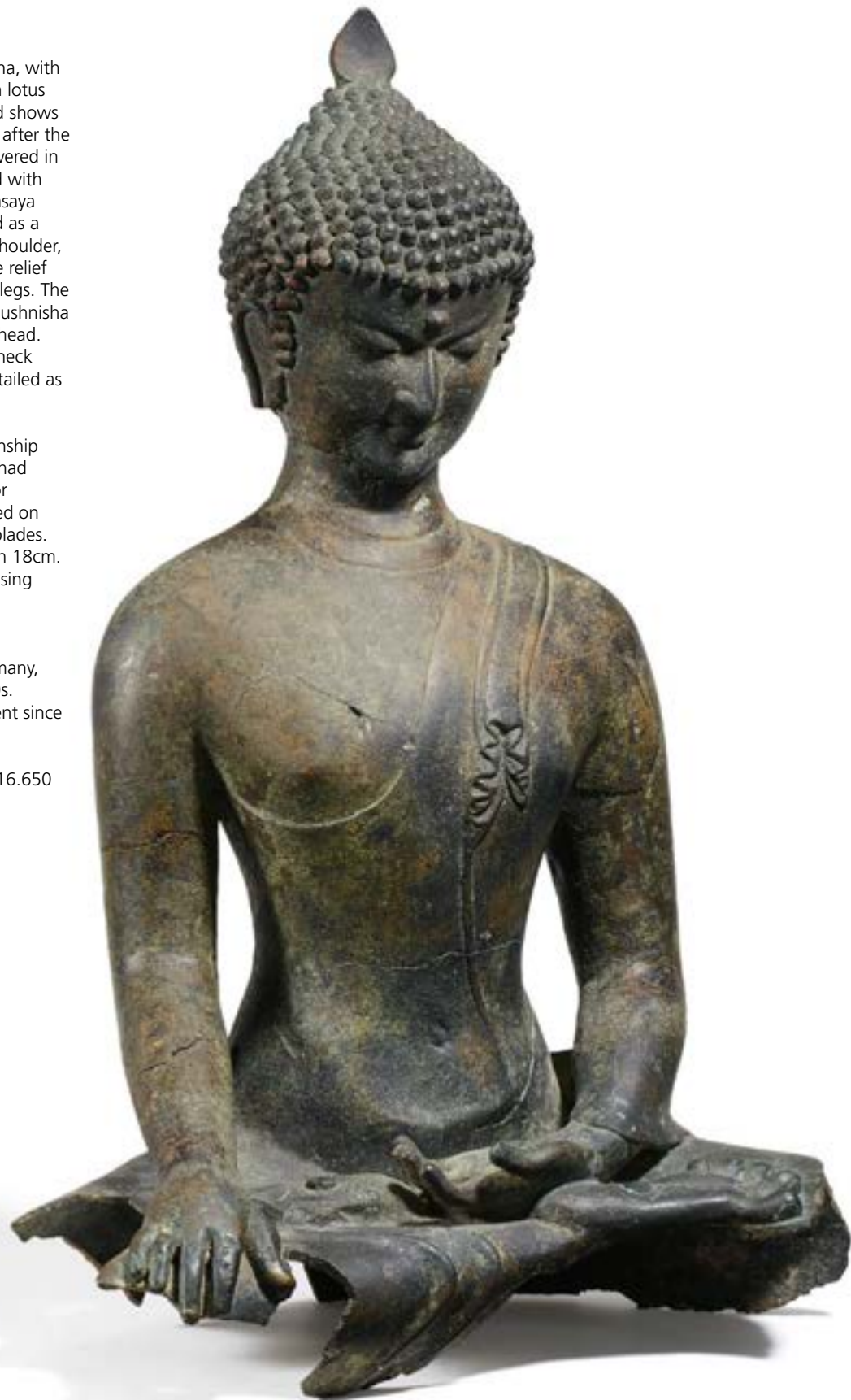
Burma/Myanmar. Pagan period
(849-1287).

Bronze with dark and green patina, with residue of gilding. The Buddha in lotus posture is elegantly designed and shows the influence of the Buddhist art after the Pala period of India. The face lowered in a light smile, the hands lively and with moving fingers. His three-part kasaya garment of sheer fabric indicated as a fine relief with folds on the left shoulder, chest and back with hems as fine relief lines on the chest and along the legs. The hair stylized as small bumps, the ushnisha crowned by a leaf on top of the head. Characteristic are also the three neck folds. The back is modeled as detailed as the front.

The size and the quality of artisanship are suggesting that this Buddha had its place in a temple or shrine. For securing, a boardlock is positioned on the back between the shoulder blades. Height 45cm, Width 30cm, depth 18cm. Condition B. Partly corroded, missing parts damages and repairs.

Provenance:
-Private collection Northern Germany, acquired locally in the early 1990s.
-Burmese family in Pagan, inherent since generations.

€ 10.000 – 15.000 | \$ 11.100 – 16.650



South-East Asia
German Private Collection

2112

**IMPORTANT BUDDHA
WITH SPREAD CLOAK.
BEDEUTENDER BUDDHA MIT
AUSGEBREITETEM MANTEL.**

Khmer. Angkor Borei. 7th – 9th c.

Dark grey stone with earth adherence. Standing on a pedestal with a pin. Falling from his raised hands, the samghati garment shown as a curved double line in an elegant arch in front of the legs with the ends of the fabric draped in wavy folds. The face with a concentrated expression with full lips and almost closed eyes. Covering the head and the ushnisha, the hair represented as relatively large spirals in relief, as typically. On the décolleté, the hem of the garment depicted as a fine relief line. The slender complexion of the body is clearly visible under the garment. Height with base 43cm, Width 13.5cm, depth 7cm. Condition B. Head newly attached, both hands broken off.

Provenance.
-Private collection Northern Germany.
Acquired locally in the 1990s.

Compare:
-The Nelson-Atkins Museum of Art. No. 35-33, a similar standing Buddha.

€ 15.000 – 25.000 | \$ 16.650 – 27.750



2113
NINE BUDDHIST FIGURES.
NEUN BUDDHISTISCHE FIGUREN
UND DARSTELLUNGEN.
Burma/Myanmar. Shan culture. Ava period
(1610-1789).

Bronze, gilt, lacquer, dark and green patina, partly with earth adherence. a) The birth of the Buddha. H.10.5cm. b) The first sermon beneath the Bodhi tree. Multi-part. H.13.5cm. c) Two Buddha contemplating the Bodhi tree. H.9.6cm. d) Three standing Buddha. H.10.3cm. e) Three standing monks with bowls. e) Kneeling worshipper (Devata). H.7.5cm. Condition A/B. Some damages repaired, smaller parts missing.

Provenance:
-Private collection Northern Germany, acquired locally in the early 1990s.
-Burmese family in Pagan, inherent since generations.

€ 800 – 1.200 | \$ 888 – 1.332



2114
EIGHT DIFFERENT FIGURES
OF BUDDHA.
ACHT DARSTELLUNGEN DES BUDDHA.
Burma/Myanmar. a) Amarapura period
(1789-1850). b-e) Shan culture. Ava
period 18th/19th c.

Bronze, partly with gilding, lacquer, dark resp. green patina and with earth adherences. a) Buddha jambhupati on elephant base. Arakan style. H.10cm. b) Buddha accompanied by the five monks opposite of the ascetic Sarnath and king Dimbisara lying in adoration. L.14cm. c) Buddha maravijaya. H.10.4cm. d) Two Buddha contemplating the Bodhi tree. H.8.7cm. e) Buddha maravijaya. Residue of lacquer. H.10.2cm. f) Buddha crowned by naga head. H.6.7cm. Condition A/B.

Provenance:
-Private collection Northern Germany, acquired locally in the early 1990s.
-Burmese family in Pagan, inherent since generations.

€ 800 – 1.200 | \$ 888 – 1.332



2115
THREE BUDDHA FIGURES
AND A NAGA HEAD.
DREI BUDDHA-DARSTELLUNGEN
UND EIN NAGA-KOPF.
Burma/Myanmar. Shan period
(1215-1948). 18th/19th c.

Bronze, gilt, dark and green patina, earth adherence. One figure silver bronze. a) Buddha in the Palace of Jewels (ratana ghara). Two-part. H.23cm b) Buddha maravijaya. Silver bronze. H.18.5cm c) Buddha protected by the Naga king Mucalinda. H.11.5cm. c) Naga head as crown tip (ketumala). H.10.3cm. Condition A/B.

Provenance:
-Private collection Northern Germany, acquired locally in the early 1990s.
-Burmese family in Pagan, inherent since generations.

€ 700 – 900 | \$ 777 – 999



2116
EIGHTEEN BUDDHIST FIGURES.
ACHTZEHN BUDDHISTISCHE FIGUREN.
Burma/Myanmar. Mostly Shan culture.
Amarapura period (1789-1850).
18th/19th c.

Bronze with dark and greenish patina, mostly with residue of gilding and earth adherences. Ten Buddha, mostly sitting beneath the Bodhi tree (two with separate trees). One standing Buddha and seven small worshipper, partly with offerings. Height 5.6–21.5cm. Condition A/B.

Provenance:
-Private collection Northern Germany. Acquired locally in the early 1990s.
-From a Burmese family in Pagan, inherent since generations.

€ 600 – 900 | \$ 666 – 999



2117
FIVE BUDDHA MARAVIJAYA.
FÜNF BUDDHA MARAVIJAYA.
Burma. Tangu period (1510-1752) resp.
Ava period (1610-1789). Shan culture and
Pagan style.

Bronze, gilt, partly with pigments, bases
with engraved patterns. Height 13–
21.5cm. Condition A/B.

Provenance:
-Private collection Northern Germany,
acquired locally in the early 1990s.
-Burmese family in Pagan, inherent since
generations.

€ 500 – 800 | \$ 555 – 888



2118
BUDDHA MARAVIJAYA AND
BUDDHA JAMBHUPATI WITH
THE ELIXIR OF LIFE.
BUDDHA MARAVIJAYA UND BUDDHA
JAMBHUPATI MIT DEM ELIXIER DES
LEBENS.
Burma/Myanmar. Ava period (1610-1789)
resp. Amarapura period (1789-1950).

Bronze with dark patina and residue
of gilding, lacquer. Earth adherence.
Height 19/22.3cm. Condition A/B.
Supplement: Buddha maravijaya. Wood,
lacquered with mirror inlays. Mandalay
style. Burma. H. 17.8cm. Condition A/B.

Provenance:
-Private collection Northern Germany,
acquired locally in the early 1990s.
-Burmese family in Pagan, inherent since
generations.

€ 500 – 800 | \$ 555 – 888

2119
SIXTEEN BUDDHA.
SECHZEHN BUDDHA.
Burma/Myanmar. Shan culture. Ava period
(1610-1789). 18th c.

Bronze, gilt, lacquer, green patina
with earth adherence. a) Two standing
Buddha with open cloak. H. 14/17cm.
b) Buddha meditating, protected by
Naga. H. 14.5cm. c) 9x Buddha under the
Bodhi tree. H. 6.5-12cm. d) 3x Buddha
with mandorla. H. 9cm. e) Buddha
maravijaya. Lead bronze with gilding.
H. 6.2cm. Condition A/B. **Supplement:**
Lidded box and jar from ceramic with
earth adherence. Burma. Pagan period.
Condition C.

Provenance:
-Private collection Northern Germany,
acquired locally in the early 1990s.
-Burmese family in Pagan, inherent since
generations.

€ 600 – 1.000 | \$ 666 – 1.110



2120
EIGHT TEXTILES.
ACHT TEXTILIEN.
Burma (longgi, a-c). Combodia (sampot,
d-f). Thailand (pha tuong, g). 20th c.

Silk, cotton and other fibers. Partly
patterned in weft ikat. a) Green, ombré
pattern, striped. L. 108cm, Ø 90cm. b)
Lilac shades. Woven in plaid. L. 108cm,
Ø 91cm. c) Purple. L. 106cm, Ø 91cm.
d) Orange-red. 97cm, Ø 91cm. e)
Purple-red with green. L. 84cm, Ø 86cm. f)
Magenta-red with blue. L. 98cm, Ø 87cm.
g) Brown with yellow and red. L. 98cm,
Ø 83cm. f) Ikat with stripes. 92x173cm.
Condition A/B. Traces of use.

Provenance:
-Private collection Northern Germany,
acquired locally in the early 1990s.
-Burmese family in Pagan.

€ 800 – 1.200 | \$ 888 – 1.332

South-East Asia & India

2121

HEAD OF BUDDHA SHAKYAMUNI.

KOPF EINES BUDDHA SHAKYAMUNI.

Khmer. Post Angkor period (since 1431).

Bronze with greenish and partly red patina. Inside with casting core. The face shows a calm expression with almost closed eyes, arched by strong eyebrows. Beneath the flat nose, the full lips framed by contour lines. The hair presented as small hemispherical elevations, separated from the face and ears by clear, elegant lines. The ushnisha is rather flat and with a wide opening for the crowning missing today. Height 20cm. Mounted on a base. Condition B. Both earlobes broken off. Rupture line at the neck.

Provenance:

-Rhenish private collection. Acquired at Michael Woerner Oriental Art.

€ 5.000 – 7.000 | \$ 5.550 – 7.770



2122
LARGE BUDDHA HEAD.
GROßER BUDDHA-KOPF.

Thailand or Laos. 18th/19th c.

Bronze with residue of lacquer gilding.
The face with calm expression, in the almost closed eyes the inlay with mirror glass and lacquer is partly preserved.
The brow arches, the eye contours and those of the lips in fine relief lines. The earlobes are elongated (both repaired).
The hair shown as small spikes, the finial of the ushnisha is missing. Height 34cm, Width 22cm. On a wooden base.
Condition A/B.

Provenance:
-Private collection Bremen. Acquired by the grandfather of the present owner locally in 1903.

€ 1.400 – 1.800 | \$ 1.554 – 1.998



2123
TORSO OF A BUDDHA.
TORSO EINES BUDDHA.
Thailand. Sukhothai style, Kamphaeng Phet style, but later.

Bronze with dark patina. The large, spiraled curls for the hair and the elegant design are reminiscent of Sukhothai period Buddha in Kamphaeng Phet style. However, the lowered eyes formed without a possibility for the usual inserts. Height 59.5cm. Condition A/B.

Provenance:
-Private collection Cologne, acquired in 1982.

€ 1.800 – 2.200 | \$ 1.998 – 2.442



2124
IMPORTANT AND RARE
BUDDHA IN DRY LACQUER.
MUSEALER BUDDHA AUS
TROCKENLACK.
Myanmar/Burma. 18th/19th c.

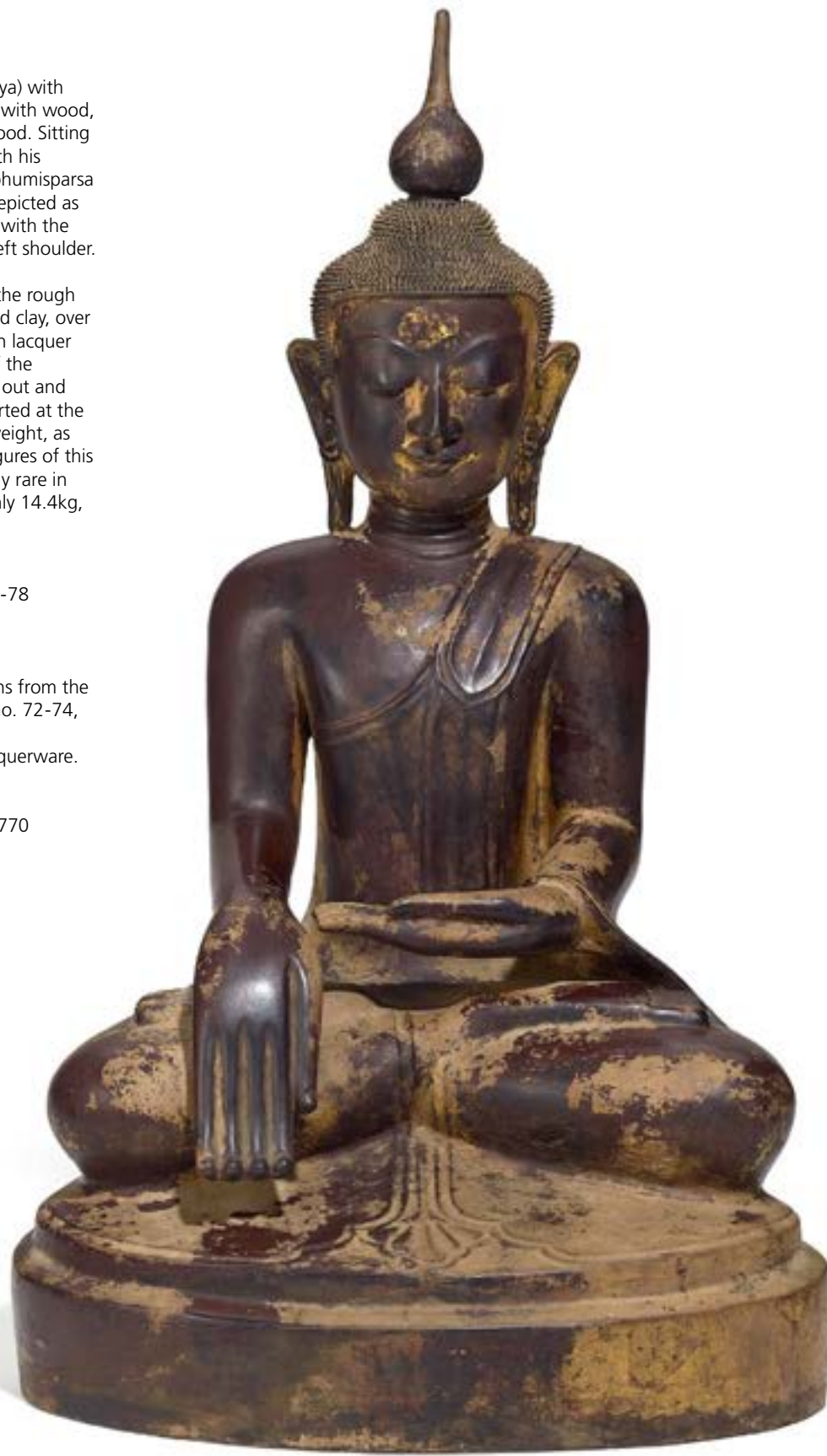
Dark red dry lacquer (man phaya) with residue of gilding. Base closed with wood, separate tip from lacquered wood. Sitting in vajrasana on a high base with his elegantly elongated hands in bhumisparsa and dhyana mudra. The hair depicted as fine tips. The garment in relief with the sash draped in folds over the left shoulder.

For the dry lacquer technique the rough shape is built from bamboo and clay, over which layers of fabric soaked in lacquer are draped. After hardening of the lacquer the inner core is taken out and here a wooden panel was inserted at the base for giving it some extra weight, as the dry lacquer is very light. Figures of this size in dry lacquer are extremely rare in western collections. Weight only 14.4kg, Height 98cm. Condition A/B.

Provenance:
-Private collection Berlin. 1975-78 acquired locally.

Literature:
-R. Isaacs & T.R. Burton: Visions from the Golden Land. Chicago 2000, no. 72-74, p. 129-132.
-Sylvia Fraser-Lu: Burmese Lacquerware. Bangkok 1985, p. 108-9.

€ 5.000 – 7.000 | \$ 5.550 – 7.770





2125
IMPORTANT COLLECTION OF
GANJIFA PLAYCARDS IN A CABINET.
BEDEUTENDE SAMMLUNG VON
GANJIFA-SPIELKARTEN IN EINEM
SCHRÄNKCHEN.
 India. 19th/20th c. partly 18th c.

Paper, textile and ivory painted with lacquer. Cabinet from wood, lacquer and painted. Fourteen lacquered wooden boxes with Ganjifa games, eight games without boxes, 19 single cards made of paper or textile with lacquer. 25 small round, two oval cards made of painted, thinly cut ivory. The collection shows an amazing variety of Ganjifa games traditional in India. Some of them are completely preserved, others as single cards. Many with information from the previous owner. Cabinet height 106cm, Width 41cm, depth 22cm. Condition A/B.

Supplement: Reference book: Rudolf von Leyden: Ganjifa, The Playing Cards of India. London. 1982.

Provenance:
 -Rhenish private collection.
 Acquired locally in the 1970s.

€ 1.000 – 1.200
 \$ 1.110 – 1.332 | ‡

2126
PLATE WITH VIRABHADRA,
DAKSHA AND MAHAKALI.
PLATTE MIT VIRABHADRA,
DAKSHA UND MAHAKALI.
 India. 18th c.

Bronze with black patina, on the back residue of red painting. Height 23.5cm. Condition A/B. Rubbed from cultic use.

€ 800 – 1.200 | \$ 888 – 1.332



2126

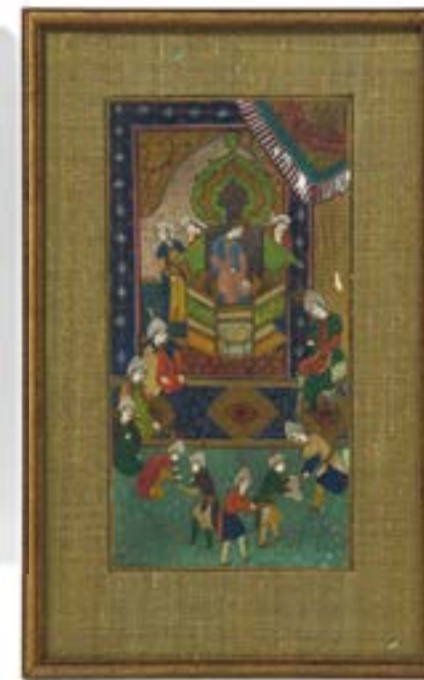
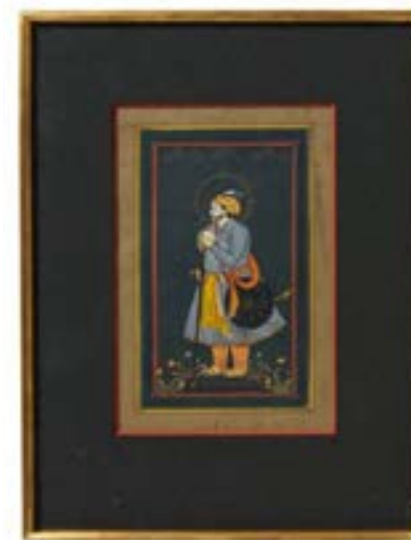
2127
RAM DARBAR – RAMA HOLDING
COURT WITH ENTOURAGE.
RAM DARBAR – DER HOFHALTENDE
RAMA MIT ENTOURAGE.
 South India, prob. Andhra Pradesh or Karnataka. 18th/19th c.

Copper bronze with dark patina. Figures and halo cast separately. In the center sits Rama, an incarnation of Vishnu with his companion Sita on his lap. He is accompanied by his half-brother Lakshmana and a female deity with lotus blossom. Possibly one or both side figures are added. The halo (prabhavali) with Makara, the face of Kiritimukha and the heads of the Naga above the main figure. Weight 4.52kg, Height 25.7cm, Width 18.8cm, depth 12.5cm. Condition A/B.

€ 3.000 – 5.000 | \$ 3.330 – 5.550



2127



2128
TWO MINIATURES WITH LOVERS AND FEMALE MUSICIAN.
ZWEI MINIATUREN MIT LIEBESPAAR UND MUSIKERIN.
Mughal India. 17th/18th c.

Pigments and gold leaf on paper. a) Shah Jahan lovingly holds Mumtaz Mahal and offers her a golden cup. Mumtaz spills the red wine from a carafe. 22x16cm. b) Elegantly dressed musician with a long necked lute. 18x12.5cm. Condition B. Brittle, damaged, restored, backed.

€ 1.400 – 1.600 | \$ 1.554 – 1.776

2129
TWO PAINTINGS WITH MAHARAJA.
ZWEI MALEREIEN MIT MAHARAJA.
Mughal India. 18th/19th c.

Pigments and gold leaf on paper. a) Two masters hand the sword and a bowl of gold to a Maharaja sitting on a hexagonal throne. 17x8cm. Framed with glass. Condition A/B. b) A standing Gentleman shows showing respect to a Maharaja beneath a thunderstorm sky. The ruler sits on a throne, carrying sword and shield. 23x14.5cm. Condition B/C. Damaged, brittle and restored.

€ 1.400 – 1.600 | \$ 1.554 – 1.776

2130
BABUR PASHA HANDS OVER THE QURAN TO HIS SON.
BABUR PASHA ÜBERGIBT SEINEM SOHN DEN KORAN.
Mughal India. 17th/18th c.

Pigment and gold leaf on paper. Barbur Pasha (1483-1530), considered the founder and first ruler of the Mughal dynasty, hands over the Quran and a prayer chain to his son and later successor Humayun. The two gentlemen are splendidly dressed and wear precious jewels. They stand in front of a white palace with a red awning. The son bows with outstretched folded hand towards his father. 24.5x17cm. Condition B. Rubbed.

€ 1.300 – 1.500 | \$ 1.443 – 1.665

2131
SHAH JAHAN AND A PORTRAIT OF ANOTHER SOVEREIGN.
SHAH JAHAN UND DAS PORTRAIT EINES WEITEREN HERRSCHERS.
Mughal India. 18th/19th c.

Pigments and gold leaf on paper. Both elegantly dressed and adorned with rich jewelry standing between flowering plants. Shah Jahan looks musing at the white tulip in his right hand. 18x11/20x13cm. Each framed with passe-partout and glass. Condition A/B.

€ 1.200 – 1.500 | \$ 1.332 – 1.665

2132
PRINCESS AND MAHARADJA IN THE PALACE.
PRINZESSIN UND MAHARAJA IM PALAST.
Mughal India. 18th/19th c.

Pigment and gold leaf on thin ivory. The young princess sitting on a throne surround by three ladies in waiting. On a chair to her left, the Maharaja with kneeling scholars and attendants offering water bowl and towel. 20.5x10.5cm. Framed with glass and silk passe-partout. Condition A/B. Smaller damages.

€ 900 – 1.200 | \$ 999 – 1.332 | ‡

2133
THREE PAINTINGS WITH GARDEN SCENES.
DREI MALEREIEN MIT GARTENSZENEN.
Iran/Persia. Qajar dynasty (1789-1925).

Ink, pigments and gold leaf on paper. a) The unusual scene in the garden shows an older gentleman floating in front of a tree. A prince kneels on a throne with his finger raised to his lips and looking puzzled. At the back left standing three more gentlemen bewildered by the scene. 18x11cm. b) In a garden a lord is handed a large bowl by his son, another young man in a blue robe stands behind him. 16x11cm. c) A nobleman in an elegantly patterned overcoat stands with a pomegranate in his hand in a garden. 16x9.5cm. Two leaves framed. Condition A/B.

€ 1.200 – 1.400 | \$ 1.332 – 1.554

2134
IMPORTANT CEREMONIAL
SPIKED MACE (GRUZ).
BEDEUTENDER ZEREMONIELLER
STREITKOLBEN (GRUZ) MIT SPITZEN.
India, Maratha or Persia. 18th c.

Iron with gold inlay (koftgari). Near spherical head fitted with tall central spike and 14 smaller spikes around the circumference. Both sphere halves decorated with leaf scrolls, stars and an inscription from the Quran: Bismillâhirrahmânirrahîm, fe-lâ ghâlîba-lekum in yansurukumullâhu – If God should aid you, no one can overcome you. The staff with parallel lines spiraling, the handle with dense foliage. Length 78.5cm. Condition A/B.

Compare:
-The Wallace Collection, London.
No. 2328, a similar weapon, dated to the 18th c.

Literature:
-Anthony C. Tirri: Islamic Weapons;
Maghrib to Moghul. 2004. P.342,
No. 256C.

€ 3.000 – 5.000 | \$ 3.330 – 5.550

2135
IMPORTANT YATAGAN SWORD.
BEDEUTENDES YATAGAN-SCHWERT.
Persia or Caucasus. Dated in Islamic
calendar to 1227 (=1812 in Western
calendar). On the blade in gold: Made by
Sale Mustafa.

Steel with gold inlay. Sheath silver
(hallmark: 84 Ar) in detailed repoussé.
Complete length 74cm. Condition A/B.
Supplement: Ax. On the blade a
blessing. Iron. India/Persia. 19th/20th c.
L. 74.5cm. Condition B.

€ 1.700 – 2.200 | \$ 1.887 – 2.442



South-East Asia & India



2134



2135

Collection Sigfred Taubert



Sigfred Taubert (1914–2008)

The love of literature and books Die Liebe zur Literatur und den Büchern

Sigfred Taubert (1914-2008) was not only the director of the Frankfurt Book Fair (1958-73), to whom it owes its present form, but he was also a writer and enthusiastic collector of bibliophilic treasures from all over the world. Taubert began his career as an apprentice in the renowned bookshop of Otto Harrassowitz in Leipzig before joining the Börsenverein des Deutschen Buchhandels in Frankfurt at the beginning of the 1950s. He was probably fluent in ten languages and was constantly learning new ones. His merits have been honored with numerous awards. From 1974-1978 he was a member of the board of the International Book Committee UNESCO in Paris. In this auction, we are delighted to offer some objects from East Asia and South-East Asia from his collection.

Further objects in part II: cat. no. 2439, 2479, 2480, 2502, 2520, 2523, 2533, 2534, 2554, 2559, 2567, 2583 and in the auction "Art & Interior" in January 2020.

Sigfred Taubert (1914-2008) war nicht nur jener Leiter der Frankfurter Buchmesse (1958-73), dem sie ihre jetzige Form verdankt, sondern auch Schriftsteller und begeisterter Sammler von bibliophilen Kostbarkeiten aus aller Welt. Taubert begann seine Karriere mit einer Ausbildung bei Otto Harrassowitz in Leipzig, bevor er zu Beginn der 1950er Jahren beim Börsenverein des Deutschen Buchhandels in Frankfurt seine Tätigkeit aufnahm. Er sprach nahezu zehn Sprachen fließend und lernte stets neue hinzu. Seine Verdienste wurden mit zahlreichen Auszeichnungen honoriert. Unter anderem war er von 1974-1978 Vorstand beim Internationalen Buchkomitee UNESCO in Paris. Aus seiner Sammlung dürfen wir in dieser Auktion einige Objekte aus Ostasien und Südostasien anbieten.

Weitere Stücke finden sich im Teil II: Kat. Nr. 2439, 2479, 2480, 2502, 2520, 2523, 2533, 2534, 2554, 2559, 2567, 2583 und in der in der Auktion „Art & Interior“ im Januar 2020.

2136
THREE ILLUSTRATED MANUSCRIPTS.
DREI ILLUSTRIERTE MANUSKRIPTE.
India. 18th/19th c.

Ink, pigments, partly with gold leaf on paper. a) Small format 16x15cm. 44 sheets with 24 full-page illustrations of the Tirthankara, beginning with Rosabhanatha and ending with Parsvanatha. b) Manuscript about the life of Krishna. 27.5x15cm.

Approx. 100 double pages with many illustrations. Probably Mathura. Binding failed. c) Jain manuscript. Possibly Kalpa Sutra. Approx. 150 double-sided sheets with four illustrations. 11.5x29cm. Unbound. Condition B. Insect damages and partly brittle.

Provenance:
-Collection Sigfred Taubert (1914-2008).
Managed the Frankfurt Book Fair 1958-73.

€ 2.600 – 3.000 | \$ 2.886 – 3.330



2137
THE STORY OF YUSUF AND ZULAIKHA IN POEMS.
GESCHICHTE VON YUSUF UND ZULAIKHA IN GEDICHTEN.
Mughal India/Persia. 18th/19th c.

Pigments, ink and gold leaf on paper, bound as book. Manuscript (Djami, Mandana Nuro'd-Din-Abdo'r Rahman, Yusuf o Zuleickha) with 140 double-sided pages with 4,000 Masnawi poems and twelve magnificent illustrations. With expertise from 1952. 27.5x15.5cm. Condition B. Insect damages.
Supplement: Six manuscript illustrations each 18x13.5cm. Condition A/B.

Provenance:
-Collection Sigfred Taubert (1914-2008).
Managed the Frankfurt Book Fair 1958-73.

€ 1.800 – 2.200 | \$ 1.998 – 2.442



Collection Sigfred Taubert

2138
FOURTEEN MINIATURE PAINTINGS.
VIERZEHN MALEREIEN.
Mughal India. 18th-20th c.

Ink, pigments and gold leaf on paper. a) Maharaja in the palace welcoming nobles. 22.5x16cm. b) Scholar and nobles. 32x22cm with frame. c) Maharani has a letter read to her. 44.5x34cm with frame. d) Portraits of Shah Jahan and Mumtaz Mahal. Each 23x17cm. Condition B. e) Series of seven paintings with the history of Krishna. Each 31x24cm. f) Sheet with stories. 43x30cm with frame. Three framed with glass. Condition A/B.

Supplement: Ganjifa play cards. 12x12 round cards. Paper/textile with lacquer, painted. Ø 6.6cm.

Provenance:
-Collection Sigfred Taubert (1914-2008).
Managed the Frankfurt Book Fair 1958-73.

€ 2.400 – 2.600 | \$ 2.664 – 2.886



2139
33 SMALL MANUSCRIPT CALLIGRAPHY
PAGES WITH MINIATURE PAINTINGS.
33 KLEINE MANUSKRIFTSEITEN
MIT KALLIGRAPHIE UND
MINIATURMALEREI.
India. 18th/19th c.

Ink, pigments and gold leaf on paper
resp. wood. a) Series of 18 leafs with
calligraphy and nine with fine miniatures
about the life of Krishna. 7x12cm.
b) Series of six leafs with calligraphy.
9.5x15cm. Condition A/B.

Provenance:
-Collection Sigfred Taubert (1914-2008).
Managed the Frankfurt Book Fair
1958-73.

€ 1.200 – 1.500 | \$ 1.332 – 1.665

2140
SIXTEEN JAIN MANUSCRIPT PAGES
AND PAINTINGS WITH MAHAVIRA.
SECHZEHN JAIN MANUSKRIFTSEITEN
UND MALEREIEN MIT MAHAVIRA.
India. 18th/19th c.

Ink and pigments on paper. a) Nine
manuscript pages. Ca. 11x24cm. b) Five
double pages with Mahavira with priests.
Each 11x23.5cm. c) A larger painting
with Mahavira. 25x33cm. Condition A/B.
Partly rubbed, brittle, damaged at the
margin. **Supplement:** A pair of book
covers. Wood painted with lacquer. Each
9x15.5cm. India. Condition A/B.

Provenance:
-Collection Sigfred Taubert (1914-2008).
Managed the Frankfurt Book Fair
1958-73.

€ 1.600 – 2.200 | \$ 1.776 – 2.442



2139



2140

Private collection Varanasi

Patrons of the Holy Mäzene des Heiligen

Historically, wealthy Hindu merchant banking families in Northern India had a long-standing tradition of supporting myriad religious activities in their communities. Particularly in the larger towns, families with a high position in finance and banking formed a focal point, both with regard to the economic and social concerns of the community. These families considered fair distribution of their wealth among the community and advancement of the Hindu religion as central to keeping and enhancing their social status. The tasks they typically undertook included the care of temples, maintenance of rites and festivities, as well as supporting the poor. The objects in this collection originate from such a merchant banking family of Varanasi (Benares). They are related to special forms of worship of Lord Krishna and other deities. Many of the paintings and the unusual gold Yantra have been highly revered by the family over several generations.

Further objects of this collection in part II:
cat. no. 2522, 2530.

Historisch gesehen hatten wohlhabende hinduistische Händlerfamilien in Nordindien eine lange Tradition in der Unterstützung religiöser Aktivitäten in ihren Gemeinden. Vor allem in den größeren Städten bildeten Familien mit einer hohen Position im Finanz- und Bankwesen einen Fokus, sowohl im Hinblick auf die wirtschaftlichen als auch auf die sozialen Belange der Gemeinschaft. Diese Familien hielten eine gerechte Verteilung ihres Vermögens unter der Gemeinschaft und die Förderung der hinduistischen Religion für zentral, um ihren sozialen Status zu erhalten und zu verbessern. Zu den typischen Aufgaben gehörten die Pflege von Tempeln, die Pflege von Riten und Festen sowie die Unterstützung der Hilfebedürftigen. Die Objekte in dieser Sammlung stammen aus einer solchen Händlerfamilie aus Varanasi (Benares). Sie sind mit besonderen Formen der Anbetung von Krishna und anderen Gottheiten verbunden. Viele der Gemälde und das ungewöhnliche Gold-Yantra werden von der Familie seit mehreren Generationen hoch geschätzt.

Weitere Objekte der Sammlung in Teil II:
Kat. Nr.2522, 2530.

Private collection Varanasi

2141
HOLY AMULET SIDDH MERU
BAGALA MUKHI YANTRA.
HEILIGES AMULETT SIDDH MERU
BAGALA MUKHI YANTRA.
India. 19th/20th c.

Gold, at least 750 assay. This special yantra is referred as the seat of the wisdom goddess Maa Baglamukhi. Her color is gold and yellow. The amulet is said to be especially powerful and was used to ward off negative energy and enemies.

At the estate of the owner family, the amulet was presented in the silver box on an altar and shows clear traces of a long lasting worship. Weight 97g, 6x6cm, box (silver) Height 2.3cm, 7.3x7.3cm. Condition A/B. One corner a bit bent.

Provenance:
-For generations owned by an important family in banking in Varanasi, India.

€ 3.500 – 4.000 | \$ 3.885 – 4.440



2142
NINETEEN RARE MINIATURE
PAINTINGS OF SHRI NATHJI.
NEUNZEHN SELTENE
MINIATUR-MALEREIEN VON
SHRI NATHJI.
India. Rajasthan. Mewar.
Nathdwara. 19th c.

Pigments and gold leaf on paper.
Each with a form of Shiva as Shri
Nathji. In the round format, he is
depicted on a picchwai surrounded
by priests and worshipper. 1x Ø9cm.
1x7x8cm/2x7.5x10.5cm/15x9x13.5cm.
Condition A/B.

Paintings in this small size format probably
are meant for pilgrims to remember their
visit to the shrine.

Provenance:
-For generations owned by an important
family in banking in Varanasi, India.

€ 1.900 – 2.500 | \$ 2.109 – 2.775



Private collection Varanasi

2143
IMPORTANT SMALL TEMPLE HANGING
OF SHRI NATHJI.
BEDEUTENDER KLEINER
TEMPELBEHANG DES SHRI NATHJI.
India. Rajasthan. Nathdwara. 18th/19th c.

Pigments and gold on fabric, the face
additionally adorned with shiny surface.
The temple hanging (picchwai) with the
depiction of the bejeweled Shri Nathji
is extensively decorated with gold leaf.
Placed in front of the figure two offerings.
150x90cm. Condition A/B.

Provenance:
-For generations owned by an important
family in banking in Varanasi, India.

€ 1.200 – 2.000 | \$ 1.332 – 2.220



2144
EIGHT PAINTINGS WITH DEITIES.
ACHT MALEREIEN MIT GOTTHEITEN.
India. 19th/20th c.

Pigments and gold leaf on paper. a) 2x
Krishna and Radha meeting a group of
Gopi at a garden terrace. 35x25cm. b) 4x
female and male deities. 22.5x17.5cm.
c) Krishna playing flute for Radha in the
garden. 50x39cm. d) Hanuman stemming
a rock. 40x30cm. Condition B. Rubbed,
damaged.

Provenance:
-For generations owned by an important
family in banking in Varanasi, India.

€ 1.200 – 1.500 | \$ 1.332 – 1.665

2145
SIX PAINTINGS OF
SHRI NATHJI WITH PRIESTS.
SECHS MALEREIEN DES
SHRI NATHJI MIT PRIESTERN.
India. Rajasthan. Nathdwara. 18th/19th c.

Pigments and gold on paper, partly very
fine painting. The pictures show the view
into the temple with the richly decorated
figure of Shiva in the form of Shri Nathji.
Apart from one picture, priests flank the
figure with offerings. Various festivals
depicted, such as the sacrificial festival
Annakuta in autumn, the worshipping of
fire and light (Aartis) and the decoration
(Shingar) of the figure. 5x ca. 35x26cm,
1x 42x33.5cm. Condition B. Partly
rubbed, folded and damaged.

Provenance:
-For generations owned by an important
family in banking in Varanasi, India.

€ 1.400 – 1.600 | \$ 1.554 – 1.776

2146
EIGHT EROTIC PAINTINGS.
ACHT EROTISCHE MALEREIEN.
East India. Rajasthan, prob. Jaipur. Late
19th/beg. 20th c.

Pigments and gold on paper. The
paintings show Maharaja or rulers with
their lovers each on a terrace making love.
3x 27x19cm, 5x 25x20cm. Condition A/B.

Provenance:
-For generations owned by an important
family in banking in Varanasi, India.

€ 2.500 – 3.000 | \$ 2.775 – 3.330

Collection Ulrich Braun

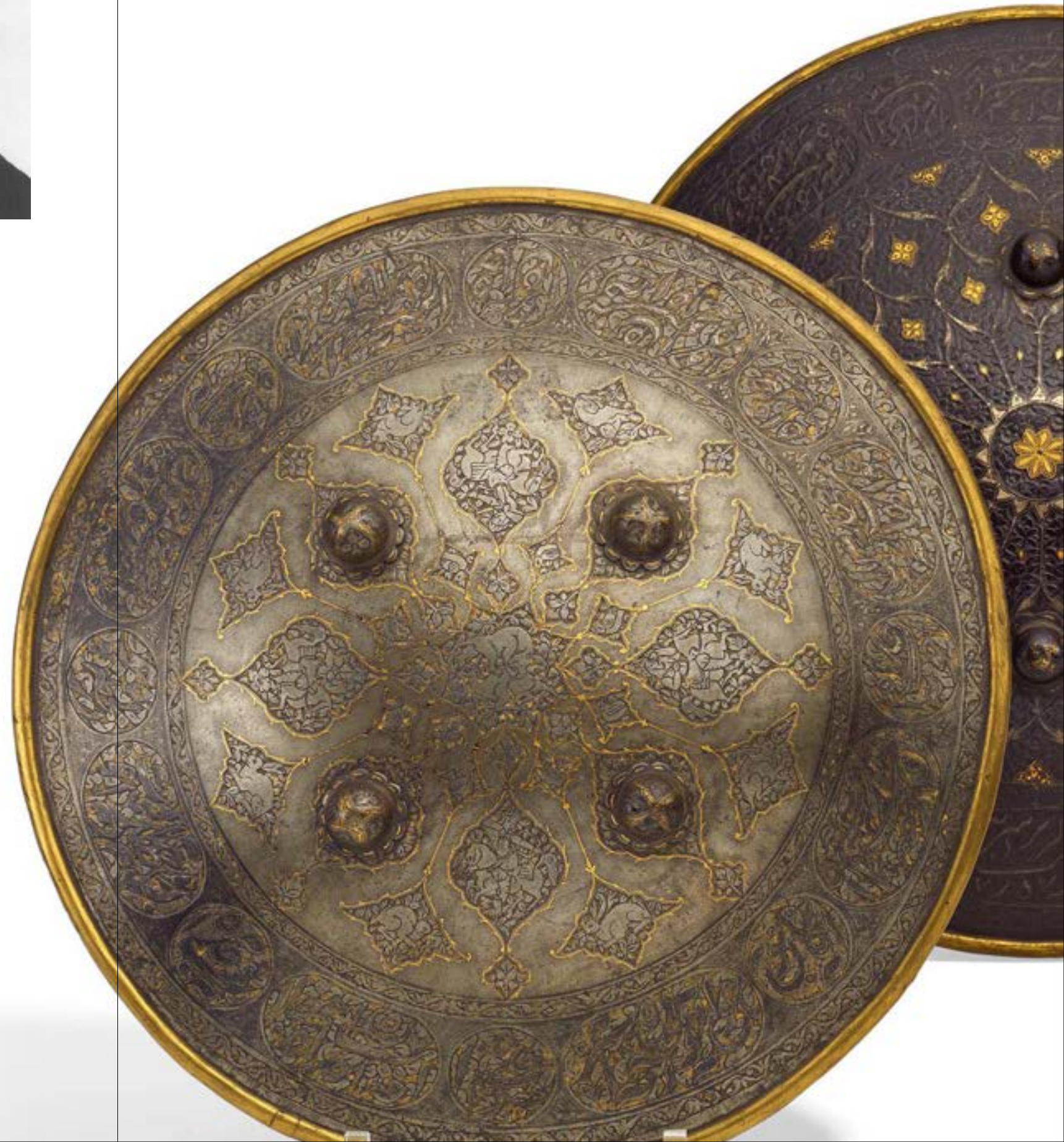


Ulrich Braun (1941–1997)

Asian and Oriental Armor and Weapons Asiatische und orientalische Rüstungen und Waffen

Ulrich Braun (1941-97) worked as a restorer for the Museum für Kunst und Kulturgeschichte in Dortmund. In this profession, he was familiar with a variety of materials and handicraft techniques. He collected objects from different cultures with a special focus on armor and weapons. Especially some of the helmets (kulad khul) and shields (dhal) from the Indo-Persian culture are of great quality and show the knowledge and the sharp eye of the connoisseur. Likewise are the Japanese armors from great charm. Further objects from the collection in Part II: cat. no. 2441, 2547 and in the auction "Art & Interior" in January 2020.

Ulrich Braun (1941-97) arbeitete als Restaurator am Museum für Kunst und Kulturgeschichte in Dortmund. In diesem Beruf war er mit einer Vielzahl an Materialien und kunsthandwerklichen Techniken vertraut. In seiner Sammlung trug er Objekte aus verschiedenen Kulturen zusammen. Dabei konzentrierte er sich auf Rüstungen und Waffen. Besonders einige der Helme (kulad khul) und Schilde (dhal) aus dem Indo-persischen Kulturkreis sind von großer Qualität und zeigen das Wissen und den scharfen Blick des Kenners. Ebenso sind die japanischen Rüstungen von besonderem Charme. Weitere Objekte der Sammlung in Teil II: Kat. Nr. 2441, 2547 und in der Auktion „Art & Interior“ im Januar 2020.



2147
IMPORTANT HELMET (KULAH KHUD) WITH HUNTING SCENES.
BEDEUTENDER HELM (KULAH KHUD) MIT JAGDSZENEN.
Mughal India/Persia. 18th c.

Iron with gold and silver inlay (koftgari), finely engraved, gilt. Neck guard in chainmail (zirah). The helmet shows a hunting party with seven equestrians accompanied by foot soldiers and dogs. At the bottom, a landscape indicated by a few lines and in between flowering plants. Along the rim cartouches with Islamic calligraphy in flat relief. The nose guard with flowers. Complete Height 58cm, Ø 19.5cm. Condition A/B.

Provenance:
-Collection Ulrich Braun (1941-97), acquired in the European art trade since approx. 1964.

€ 1.200 – 1.500 | \$ 1.332 – 1.665



2147

2148
IMPORTANT HELMET (KULAH KHUD) WITH FLOWER MEDALLIONS.
BEDEUTENDER HELM (KULAH KHUD) MIT BLÜTENMEDAILLONS.
Mughal India/Persia. 18th c.

Iron with gold inlay (koftgari), neck guard in chainmail (zirah). Elegant tendrils connect the star-shaped medallions; the spaces between them filled with different flowering plants. Along the rim, round and oval cartouches with Islamic calligraphy. Nose guard decorated with rabbits. Complete Height 57cm, Ø 20.5cm. Condition A/B.

Provenance:
-Collection Ulrich Braun (1941-97), acquired in the European art trade since approx. 1964.

€ 1.500 – 2.000 | \$ 1.665 – 2.220



2148

2149
HELMET (KULAH KHUD) WITH DIAMOND PATTERN.
HELM (KULAH KHUD) MIT RAUTENMUSTER.
Mughal India/Persia. 18th/19th c.

Iron with gold and silver inlay (koftgari), finest openwork, backed with copper foil. Neck guard in bicolored chainmail (zirah). The large diamond net filled with fine tendrils. An Islamic calligraphic inscription along the edge. The nose protection decorated with birds. The copper foil is reinforced inside with thin sheet iron and fastened with numerous fine rivets, which form part of the decoration. Height without neck guard 27cm, Ø 18.5cm. Condition A/B. Chainmail newly attached.

Provenance:
-Collection Ulrich Braun (1941-97), acquired in the European art trade since approx. 1964.

€ 1.200 – 1.500 | \$ 1.332 – 1.665



2149

2150
SHIELD (DHAL/SEPAR) WITH KNOBS AND HUNTING SCENES.
SCHILD (DHAL/SEPAR) MIT BUCKELN UND JAGDSZENEN.
Mughal India/Persia. 18th/19th c.

Iron with gold and silver inlay (koftgari), partly in sunken relief, gilding. Inside original fabric lining preserved. In the center a star-shaped reserve with a feline predator attacking a deer. Starting from here are spreading further diamond-shaped reserves with archers and riders, birds, hares and plants. Islamic calligraphy along the rim. Ø 43cm. Condition A/B. One knob with dents.

Provenance:
-Collection Ulrich Braun (1941-97), acquired in the European art trade since approx. 1964.

€ 1.800 – 2.200 | \$ 1.998 – 2.442



2150

2151
SHIELD (DHAL/SEPAR) WITH KNOBS AND A NET PATTERN.
SCHILD (DHAL/SEPAR) MIT BUCKELN UND EINEM NETZMUSTER.
Mughal India/Persia. 18th/19th c.

Iron with gold and silver inlay (koftgari) and in fine relief. Original lining in fabric separate, but preserved. A tendril net is arranged around a central star-shaped medallion with a flower. All the shapes are filled with dense flower tendrils and in each reserve a flower diamond. Along the border round and oval cartouches with Islamic calligraphy resp. smaller cartouches with flowers. Ø 46.5cm. Condition A/B.

Provenance:
-Collection Ulrich Braun (1941-97), acquired in the European art trade since approx. 1964.

€ 1.800 – 2.200 | \$ 1.998 – 2.442



2151

2152
IMPORTANT SHIELD (DHAL/SEPAR) WITH KNOBS AND SCROLLS.
BEDEUTENDES SCHILD (DHAL/SEPAR) MIT BUCKELN UND RANKEN.
Mughal India/Persia. 18th/19th c.

Iron with silver inlay (koftgari) and partly gilt applications. Inside original lining and handles from fabric preserved. The surface of this shield is completely covered with dense spiral and leaf tendrils in silver inlay. Around the four knobs, which are inlaid and surrounded by star shapes, a braided ribbon is appliqued, which also carries fine inlays in the structure of a string. Further along the edge is a separately worked flower tendril fastened with rivets. Ø 38cm. Condition A/B.

Provenance:
-Collection Ulrich Braun (1941-97), acquired in the European art trade since approx. 1964.

€ 1.800 – 2.200 | \$ 1.998 – 2.442



2152

2153

PAIR OF FLAME-SHAPED DOUBLE LANCES, ARMOR AND TWO HELMETS.
PAAR FLAMMENFÖRMIGE DOPPELLANZEN, RÜSTUNG UND ZWEI HELME.

Mughal India/Persia. 18th/19th c.

Iron forged, wood. a) Lances with wavy tips, in fine relief with portraits of warriors between dense flower patterns. Shafts of wood (possibly supplemented). Total length 184.5cm, length 51cm. Condition A/B. b) Simple armor made of ten narrow plates, chainmail (zirah) and scale armor at the top part. Length 57cm. Condition B/C. c) Simple helmet (kulad khul) with short neck guard in chainmail. Complete Height 33cm, Ø 21.5cm. Condition B/C. d) Head protection in chainmail. Complete Height 46cm. Condition B/C. Partly revised, lacquered and parts replaced.

Provenance:

-Collection Ulrich Braun (1941-97), acquired in the European art trade since approx. 1964.

€ 1.200 – 1.800 | \$ 1.332 – 1.998



2154

BOYS HELMET, MAIL COIF HELMET AND CHAINMAIL CUIRASS.
KNABENHELM, HELM UND KÜRASS AUS KETTGEFLECHT.

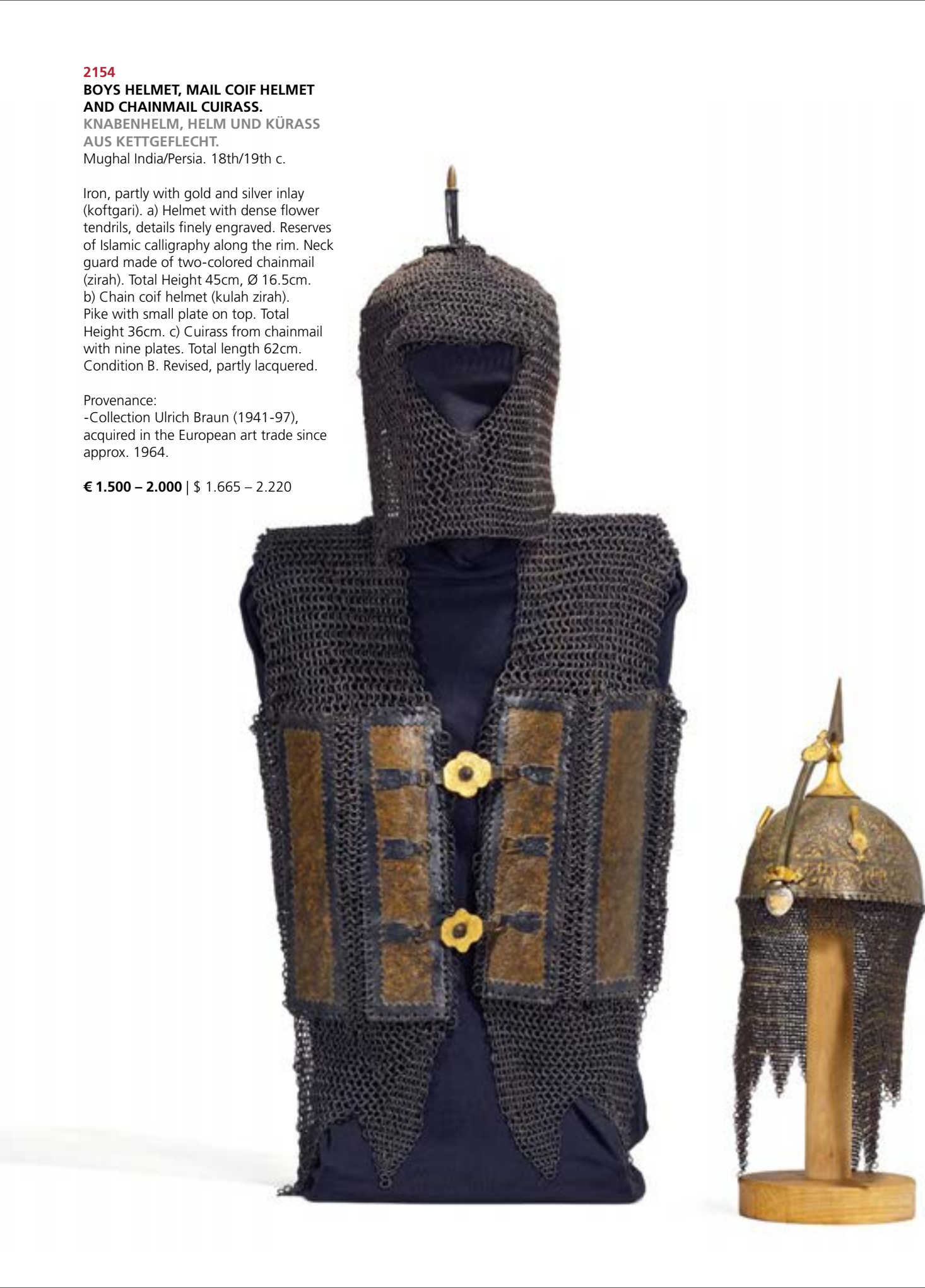
Mughal India/Persia. 18th/19th c.

Iron, partly with gold and silver inlay (koftgari). a) Helmet with dense flower tendrils, details finely engraved. Reserves of Islamic calligraphy along the rim. Neck guard made of two-colored chainmail (zirah). Total Height 45cm, Ø 16.5cm. b) Chain coif helmet (kulah zirah). Pike with small plate on top. Total Height 36cm. c) Cuirass from chainmail with nine plates. Total length 62cm. Condition B. Revised, partly lacquered.

Provenance:

-Collection Ulrich Braun (1941-97), acquired in the European art trade since approx. 1964.

€ 1.500 – 2.000 | \$ 1.665 – 2.220



Japan



2155

NIMAI DÔ ARMOR WITH HELMET AND MASK.

NIMAI DÔ-RÜSTUNG MIT
ZUNARI KABUTO UND MASKE.
Japan. Edo period (1603-1868).

Iron, bronze, lacquer, leather, silk.
Okegawa tatehagi cuirass (nimai dô)
covered with leather, gessan with green
lacing. Watagami with textile kohire of
kikkô brigandine. Shoulder (sode) with
six parts. Etchû thigh protection (haidate)
with so-gusari chainmail, also shinogote.
Helmet zunari kabuto in hineno-form
with large fukigaeshi. Five-row shikoro,
maedate crescent-shaped, overpainted.
Hanbô mask with three-row tare, both
lacquered red inside. Condition C.
Altered, lacquered and parts replaced.

Provenance:
-Collection Ulrich Braun (1941-97),
acquired in the European art trade since
approx. 1964.

€ 3.000 – 4.000 | \$ 3.330 – 4.440



2156
HELMET (KABUTO) WITH MASK,
ARMOR PARTS AND A SPEAR
(SODEGAMI).
HELM (KABUTO) MIT MASKE,
RÜSTUNGSTEILE UND EINE
STANGENWAFFE (SODEGAMI).
Japan. Late Edo period (1603-1868)-Meiji
period (1868-1912).

Iron, bronze, lacquer, silk, leather. Helmet
(kabuto) from sixteen plates with typical
rivets. Mabizashi and fukigaeshi with
stenciled leather (egawa). Maedate
with wisteria coat of arms (fuji mon).
Three-row kasa jigoro. Meiji period.
Okina-men mask with moustache,
three-row tare. b) Two smaller koishi
gashira shoulder parts (ko-sode), kanagu
mawari part of armor with red lacing, pair
of shin guards (shino suneate) and kawari
haidate. c) Pole weapon (sodegarami).
Length 128cm. In use from 13th-18th c.,
probably later. Condition B/C. Altered and
lacquered.

Provenance:
-Collection Ulrich Braun (1941-97),
acquired in the European art trade since
approx. 1964.

€ 1.700 – 2.300 | \$ 1.887 – 2.553



2157
ARMOR (YOROI) WITH
HELMET AND MASK.
RÜSTUNG (YOROI) MIT
HELM UND MASKE.
Japan. Edo period (1603-1868).

Iron, bronze, lacquer, silk, leather, fur.
Mōgami cuirass (gomai dô) with bearskin
stripes at the lower edge, fan shaped
saihai tsuke-no-kan, kurijime-no-o-kan
and gattari. Kawara thigh protection
(haidate) with four rows, so-gusari sleeves
(kote) and shoulder pieces (sode) joint
together. Helmet (kabuto) composed
from twelve plates, one fukigaeshi
supplemented. Five-row shikoro with
structured lacquer (sabi urushi), tehen
flower-shaped, mabizashi with coat
of arms, maedate replaced. Half mask
(hanbō mempo) with three-step tare.
Condition C. Altered, lacquered and parts
replaced.

Provenance:
-Collection Ulrich Braun (1941-97),
acquired in the European art trade since
approx. 1964.

€ 2.500 – 3.000 | \$ 2.775 – 3.330

2158
AMOR (YOROI) WITH
HELMET AND MASK.
RÜSTUNG (YOROI) MIT
HELM UND MASKE.
Japan. Edo period (1603-1868).

Iron, bronze, lacquer, silk, leather.
Okegawa cuirass (nimai dô) in yokohagi
manner with matsu mon. Waki- and
mune-ita covered with leather, saihei
tsuke-no-kan, watagami with textile
kobire, kikkō reinforced. Gattari on the
back. Seven parted gessan, each with five
kozane gashira lames fitting the sode.
Etchû thigh protection (haidate) with
matsuba wa (knee guard), kaga-gote
and shoulder pieces (sode) in kebiki ai
oboshi. Pair of chained suneate splints.
Condition C. Revised, lacquered and parts
replaced.

€ 3.500 – 4.500 | \$ 3.885 – 4.995



2159
TWO CEREMONIAL SWORDS (TACHI).
ZWEI ZEREMONIALSCHWERTER
(TACHI).

Japan. Late Edo period (1603-1868).

Iron forged. Sheath (saya) each lacquered (nashiji) in cloud pattern, bronze mountings. a) Unsigned. Arrow heads as menuki. Length 100/72.7/60cm. Prob. for export. b) Sign. unread. Length 85.5/66/52cm. Condition B/C. Altered, blades scratched.

Provenance:
-Collection Ulrich Braun (1941-97),
acquired in the European art trade
since approx. 1964.

€ 1.000 – 3.000 | \$ 1.110 – 3.330



2160

Japan



2159

2160
TWO CEREMONIAL SWORDS (TACHI).
ZWEI ZEREMONIALSCHWERTER
(TACHI).

Japan. Late Edo period (1603-1868).

Iron forged. Sheath (saya) lacquered. a) Saya with tree bark like pattern. Length 103/87.5/66 cm. Sign. unread b) Saya brown. Length 100/90/66.6cm. Condition B. Altered.

Provenance:
-Collection Ulrich Braun (1941-97),
acquired in the European art trade since
approx. 1964.

€ 1.000 – 3.000 | \$ 1.110 – 3.330

2161
TWO-PART DISPLAY CABINET
(KAZARI-DANA).
ZWEITEILIGES
PRÄSENTATIONSKABINETT
(KAZARI-DANA).
Japan. Meiji period.

Hiramaki-e and takamaki-e in gold and silver as well as nashiji, inlays of ivory, metal fittings chased. The upper part with a pair of sliding doors and a pair of double sliding doors, in the middle three shelves and two compartments with doors, at the bottom four drawers. On the doors different landscape scenes with Japanese and Chinese. Birds and

flowers, horses, hōō birds, dragons, shishi as well as textile patterns and medallions as further decor. Metal fittings partly decorated with Aoi emblem. Bottom with curved legs. Height 166cm, Width 155cm, depth 54cm. Condition B.

Provenance:
-Private collection Northern Germany.

€ 5.000 – 7.000 | \$ 5.550 – 7.770 | ±



2162

**LARGE SCROLL WITH SAMURAI SHIPS
OF THE ASANO CLAN.**

GROßES QUERROLLBILD MIT
SAMURAI-SCHIFFEN DES
ASANO-CLANS.

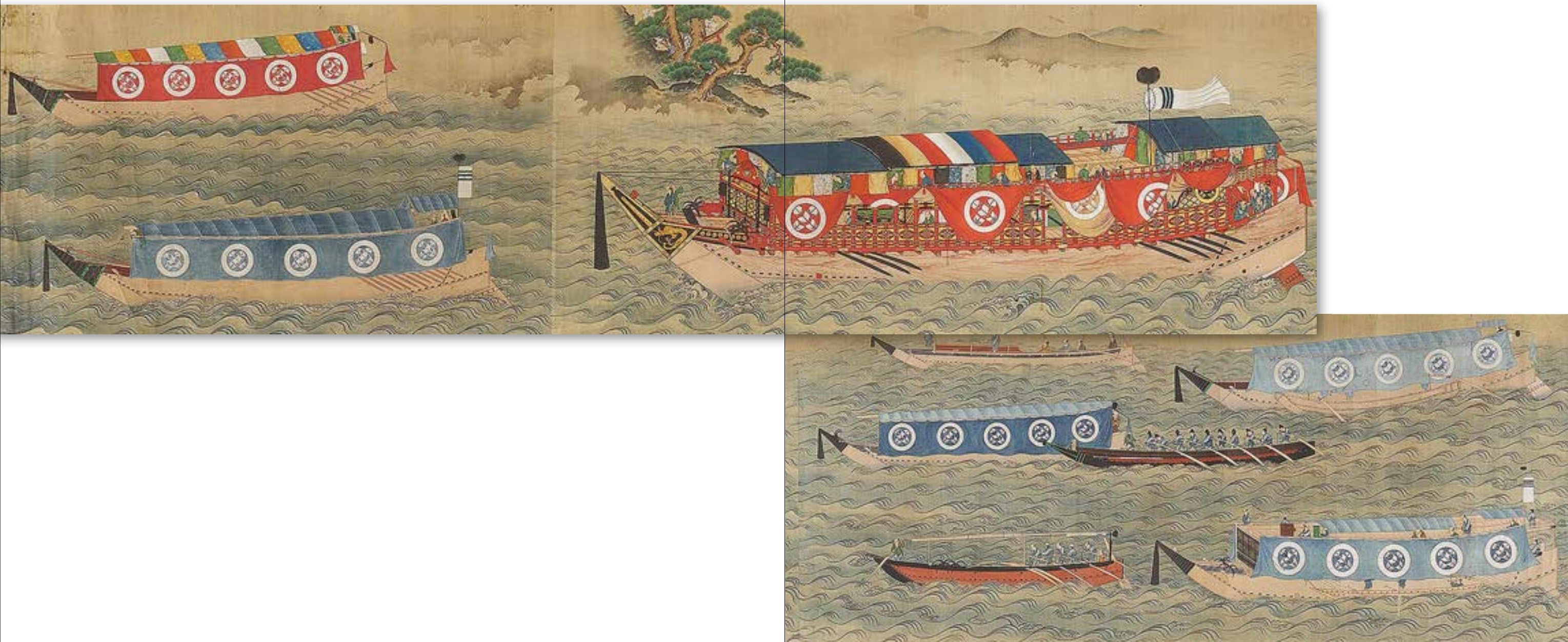
Japan. Late Edo period. 18th/19th c.

Pigment and gold leaf on silk. Originally mounted as large hand roll, later cut for framing. Original mounting preserved. In the Edo period, the Daimyō, the sovereigns, were obliged to pay the Shogun an annual visit, called sankin kōtai. These journeys were celebrated with great pomp and precious equipment. Here is a Daimyō of the Asano clan on a gozabune, lit. 'Ship with honorary seat' in company of numerous followers on further ships on the way. All ships carry curtains with coats of arms (mon) of the Asano clan with crossed falcon feathers in a circle (maru ni chigai taka no ha). 68 x 430cm. Condition A/B. Greyed, a few spots.

Provenance:

-Private collection of Prof. Siegfried Wichmann (1921-2015). Expert on 19th c. painting, Spitzweg and Japonism. Among others author of: "Japonisme. The Japanese Influence on Western Art Since 1858". 1967 Professor at the Academy Karlsruhe. 1985-89 Director of the Bavarian National Museum Munich.

€ 6.000 – 10.000 | \$ 6.660 – 11.100



2163
PHOTO ALBUM WITH LANDSCAPES, CITIES AND GENRE SCENES.
PHOTOALBUM MIT LANDSCHAFTEN, STÄDTEN UND GENRESZENEN.
 Japan. Meiji period (1868-1912).

50 hand-colored photos, some from Kusakabe Kimbei. Cover with sakura urushi. Front with Tennin on crane in carved Shibayama inlays (ivory, mother-of-pearl). 39x31.5cm. Condition A/B. Damaged, partly loose cover.

€ 800 – 1.000 | \$ 888 – 1.110 | ‡



2164
PHOTO ALBUM WITH LANDSCAPE, CITIES AND GENRE SCENES.
PHOTOALBUM MIT LANDSCHAFTEN, STÄDTEN UND GENRESZENEN.
 Japan. Meiji period (1868-1912).

26 larger, 100 smaller hand-colored photos, some from Kusakabe Kimbei. Lacquer cover front with carved inlays from bone (Oiran dochu). 35x28cm. Condition A/B. Smaller inlays missing, traces of use, back cover loose.

€ 1.500 – 2.000 | \$ 1.665 – 2.220

2165
SCREEN WITH BEAUTIES ON A SUMMER WALK.
STELLSCHIRM MIT SCHÖNHEITEN BEIM SOMMERLICHEN SPAZIERGANG.
 Japan. Edo period (1603-1868). 19th c. Yokoyama Kazan (1784-1837).

Provenance:
 -South German private collection.
 Acquired in Tōkyō in the late 1990s.

€ 1.500 – 2.000 | \$ 1.665 – 2.220

Ink and colors on paper. Five ladies from the entertainment district enjoying the summer weather, two of them standing a little apart with a servant holding a parasol. Between them a girl who has kneeled down to pick a flower. Six-part. Painting 137.5 x 297cm, total size 153 x 312cm. Sign.: Kazan and seal. Condition B. Insect damage.



2166
EXCEPTIONAL CARVING
WITH DRAGON.
AUßERGEWÖHNLICHE
SCHNITZEREI MIT DRACHE.
Japan. Meiji period or later.

Hippopotamus tooth carved. Eyes inlaid in black horn. Carved in high relief over the length of the tooth a dragon crawling over a rock. The carver used the material in a refined way by incorporating the surface and natural curvature of the tooth into the design. The hard ivory has been polished to a shine, which is enhanced by its use.

The slightly curved shape could have been intended as a wrist support, but rather as a desk decoration. Length 15.5cm. Sign.: unread. Condition A/B. Fine cracks.

€ 7.000 – 8.000 | \$ 7.770 – 8.880 | ₣



2166

2167
OKIMONO: RYÛJIN WITH DRAGON.
OKIMONO: RYÛJIN MIT DRACHEN.
Japan. Meiji period (1868-1912).

Coral extremely finely carved and engraved. Pedestal made of ivory. The Dragon King, ruler of the sea and the tides, sitting in thunderous waves. A dragon winds around his body. The big head of the animal rests gently on the scroll that Ryûjin holds in his hands.

The scroll could also indicate that it is not Ryûjin, who is depicted here, but the famous Chinese painter Wu Daozi (Jap. Godoshi), who is regarded as the reincarnation of Chang-sang-yu. He is said to have once painted a dragon that came to life with the last brushstroke. This scene could be depicted here. Height figure 3.7cm, with pedestal 4.6cm. Condition A/B. **Supplement:** Figure of an immortal with crane and calabash. 18th/19th c. Bronze with residue of gilding. W.137g, h.7.8cm.

€ 1.200 – 1.500 | \$ 1.332 – 1.665 | ₣



2167

2168
OKIMONO OF AN ELDERLY
GENTLEMAN WITH THREE BOYS.
OKIMONO EINES VATERS MIT
SEINEN DREI KNABEN.
Japan. Meiji period (1868-1912). Master of the Tōkyō School.

Ivory, very finely and detailed carved. Leading a son by the hand, carrying the youngest on the other arm, while the eldest of the three boys grabs his father's right sleeve. The two older children, each with an apple in his hand. The youngest eagerly looking down from above at the apple his older brother is offering him.

The scene is very lively due to a highly realistic representation of the figures. Their faces are expressive and masterfully designed. Small details like the sagemono

on the father's and two of the children's belt are exquisitely carved. Unmistakably the okimono comes from the master hand of a carver of the Tōkyō School. Height 17cm. Sign.: Hiroko. Condition A/B.

€ 1.500 – 2.000 | \$ 1.665 – 2.220



Netsuke & Inrô



2169

**IMPORTANT NETSUKE OF A SOUTH
SEA ISLANDER WITH CORAL BRANCH.**
BEDEUTENDES NETSUKE EINES
SÜDSEE-INSULANERS MIT
KORALLENZWEIG.
Japan. 18th/19th c.

Brown wood with rubbed off black lacquer. Coral also with black lacquer residues. At the himotoshi one opening bordered with green stone. Depicted, as an overlong and slender man is the islander dressed only with a loincloth laid in rich folds. The unusual hairstyle with a double curly wreath accentuates the caricaturing physiognomy.

He is shown with a flat and broad nose, small and sunken eyes under curly eyebrows. In his wide mouth, the upper teeth lie in an overbite above the lower lip. Firmly clasped with both hands, he holds a large red coral branch in front of him, which he probably brought with him as a tribute. Height 17.5cm. Condition A/B. Minor old chips on the left arm and the garment folds.

€ 1.800 – 2.500 | \$ 1.998 – 2.775 | +



2170
NETSUKE: REISHI MUSHROOM IN THE SHAPE OF RUYI SCEPTER.
NETSUKE: REISHI-PILZ EIN RUYI-SCEPTER BILDEND.
Japan. 19th c.

Boxwood, carved and with residue of black lacquer. The mushroom is strongly elongated, ends in a bulb and the upper cap is slightly tilted forward so that the whole has the shape of an obi hasami. At the front and at the back each two smaller mushrooms have grown. There are small holes drilled in the topmost hat and in the stem, which may have been intended as a string runner. Length 15.3cm. Condition B. An original imperfection on the hat of the uppermost mushroom repaired.

€ 900 – 1.200 | \$ 999 – 1.332



2170

2171
NETSUKE: SAMPLER FOR BAGS OF RICE IN THE SHAPE OF FUKUROKUJU.
NETSUKE: REISSTECHER IN FORM DES FUKUROKUJU.
Japan. 18th/19th c.

Stag antler, carved and with old polished patina. The figure follows the form of the tip of a stag antler. The standing god has a strongly elongated cranium. His face carved expressively. He is dressed in a Chinese garment, decorated with Chinese characters, and holds a leaf fan.

€ 1.200 – 1.500 | \$ 1.332 – 1.665



2171

His hair on the back of his head is covered with a typical cloth, from which long ribbons fall on his back. As himotoshi a hole is drilled in the back and the string is led through the natural opening of the horn. Length 19.8cm. Condition A/B.

2172
NETSUKE OF SEIOBO WITH PEACH BASKET.
NETSUKE DER SEIOBO MIT DEM PFIRSICHKORB.
Japan. 18th c.

Dark wood with black rubbed lacquer. The super-slender figure of an elegant Chinese lady is wrapped in long-sleeved robes, a stole is draped around her shoulders. Her robe suitably decorated with clouds and her hair is pinned up in a peach knot. In front of her, she holds a basket with a twig of two peaches promising eternal life. Height 12.3cm. Condition B. On the back at the seam an old chip.

€ 1.200 – 1.500 | \$ 1.332 – 1.665



2173
NETSUKE: FUKUROKUJU WITH KARAKO AND PILED BOOKS.
NETSUKE: FUKUROKUJU MIT KARAKO UND BÜCHERSTAPEL.
Japan. Beg. 19th c.

Ivory with amber yellow patina.
Height 11.5cm. Condition A/B.

€ 900 – 1.200 | \$ 999 – 1.332 | ₪



2174
NETSUKE OF THE MOUNTAIN HAG YAMAMBA WITH THE BOY KINTARÔ.
NETSUKE DER BERGFRAU YAMAMBA MIT DEM KINTARÔ-KNABEN.
Japan. 19th c.

Ivory, carved, on the back with dark yellow patina. The mountain hag has the visage of a Hannya mask and is dressed in leaves. Kintarô is cavorting on her shoulder, letting a mushroom dangling on a string. Yamamba rests on a long pole and seems to climb a steep mountain. With her left hand she holds a kama sickle and keeps the leg of the struggling boy trapped. Height 10.7cm. Condition A/B.

€ 1.300 – 1.500 | \$ 1.443 – 1.665 | ₪



2175
NETSUKE OF A CHINESE WITH HAT.
NETSUKE EINES CHINESEN MIT HUT.
Japan. 18th c.

Ivory carved and finely engraved, yellowish age patina. The Chinese gentleman is dressed in a robe patterned with clouds and large leaves. He holds his elegant straw hat by a ribbon, probably because the wind wants to carry it away. Height 10.6cm. Condition A/B. Age cracks.

€ 1.300 – 1.800 | \$ 1.443 – 1.998 | ₪



2176
NETSUKE: YAMAMBA WITH THE BOY KINTARÔ.
NETSUKE: YAMAMBA MIT DEM KINTARÔ-KNABEN.
Japan. 18th c.

Ivory, carved and engraved, back with golden yellow patina. The mountain hag supports herself on a long branch and climbs a mountain with the Kintarô boy on her back. With her left hand, she holds the wild boy who challenges her laughter with his madness. Her long-sleeved robe is girded with leaves and gapes wide open over her chest. Height 6.7cm. Sign.: Okakoto. Condition A/B. Nerve canal in the head of the boy closed with a peg.

€ 1.300 – 1.800 | \$ 1.443 – 1.998 | ₪



2177
NETSUKE: LAUGHING HOTEI WITH JEWEL.
NETSUKE: LACHENDER HOTEI MIT JUWEL.
Japan. 18th/19th c.

Ivory carved and engraved. The back with amber yellow patina. Standing with his legs closely together and his skirt hitched up with his left hand, the corpulent god of good fortune is laughingly turning back. In his right hand, he upholds a big jewel in front of him. Height 7.3cm. Condition A/B. Age cracks, toes of left foot added.

€ 1.100 – 1.600 | \$ 1.221 – 1.776 | ₪



2178
NETSUKE: STANDING HOTEI WITH LARGE BAG.
NETSUKE: STEHENDER HOTEI MIT SACK AUF DEM RÜCKEN.
Japan. 18th/19th c.

Ivory with dark colored engraving. Height 6.9cm. Condition A/B.

Provenance:
-Private collection Berlin.

€ 800 – 1.000 | \$ 888 – 1.110 | ₪



2179
NETSUKE OF HOTEI SITTING IN HIS LARGE TREASURE BAG.
NETSUKE DES HOTEI SITZEND IN SEINEM GROßEN SCHATZSACK.
Japan. 18th c.

Ivory with amber-yellow patina.
Height 3.2cm. Condition A/B. Age cracks.

€ 900 – 1.200 | \$ 999 – 1.332 | ₪



2180
NETSUKE OF FUKUROKUJU.
NETSUKE DES FUKUROKUJU.
Japan. 1st half 19th c.

Ivory, carved, the engraving stained dark. Back with amber yellow patina.
Height 5.3cm. Condition A/B. Beneath a foot two chips.

€ 900 – 1.200 | \$ 999 – 1.332 | ₪



2181
NETSUKE OF JURÔJIN WITH KARAKO.
NETSUKE DES JURÔJIN MIT KARAKO.
Japan. 19th c.

Ivory, carved. The engraving stained dark.
Height 4.8cm. Condition A/B.

€ 800 – 1.000 | \$ 888 – 1.110 | ₪



2182
NETSUKE: JURÔJIN WITH SHIKA DEER.
NETSUKE: JURÔJIN MIT SHIKA-HIRSCH.
Japan. 19th c.

Boxwood, finely carved. The bearded god of good fortune leaned against the body of a lying Shika deer. The head thereby supported on his right arm, in his left hand, he holds a scroll. Width 3.7cm.
Sign.: Masanao. Condition A/B. Right front leg added.

Provenance:
-Collection Doris Grell (1932-2017).
Collected since the 1970s.

€ 900 – 1.200 | \$ 999 – 1.332



2183
LARGE NETSUKE: AMA.
GROßES NETSUKE: AMA.
Japan. Edo period. Mid 19th c.

Ivory with engraved and dark colored details. The back with golden patina. The diver, dressed only with a raffia skirt, sitting on a rock. She holds a fish, next to her the basket for her catch. Height 6.9cm, Width 4.4cm.
Condition A/B. Cracks in the right arm.

Provenance:
-Central German private collection.

€ 1.200 – 1.500 | \$ 1.332 – 1.665 | ₪



2184
NETSUKE: STANDING AMA WITH KAMA SICKLE AND AWABI SHELL.
NETSUKE: STEHENDE AMA MIT KAMA-SICHEL UND AWABI-SCHALE.
Japan. 19th c.

Ivory, the engraving stained dark.
Height 6.7cm. Condition A/B. Age cracks.

€ 900 – 1.200 | \$ 999 – 1.332 | ₪



2185
NETSUKE OF A SENNIN WITH MONKEY ON HIS SHOULDER.
NETSUKE EINES SENNIN MIT ÄFFCHEN.
Japan. 18th c.

Ivory, carved. Back with amber yellow patina. The immortal is dressed in a garment with collar and apron made of leaves. He is shown walking, with his arms raised, indicating his effort. On his right shoulder, a little monkey sits and clings to his hair. The tip of the beard of the immortal, pointing to the left shoulder, has been particularly finely carved. Height 7.2cm. Condition A/B. Age cracks.

€ 1.300 – 1.800 | \$ 1.443 – 1.998 | ₪

2186
NETSUKE: TWO ONI WITH DRUM.
NETSUKE: ZWEI ONI MIT TROMMEL.
Japan. 18th c.

Ivory, carved and with engravings stained dark. Back with golden yellow patina. The two grim lads sit next to each other and the taller one has placed his hand on the shoulder of the smaller one. This arm forms the natural himotoshi. The smaller oni with two horns rests on the drum and looks at the larger one, which has only one horn. They are both dressed in tiger skin shorts and wear shoulder stoles. Height 4.9cm. Condition A/B. One leg stained red.

€ 1.200 – 1.500 | \$ 1.332 – 1.665 | ₪

2187
NETSUKE OF A SENNIN WITH PANNIER.
NETSUKE EINES SENNIN MIT KIEPE.
Japan. 18th c.

Ivory with engraving stained black and golden yellow patina. Height 5.8cm. Condition A/B.

€ 900 – 1.200 | \$ 999 – 1.332 | ₪

2188
NETSUKE: SENNIN CHOCHU WITH FLY WHISK.
NETSUKE: SENNIN CHOCHU MIT FLIEGENWEDEL.
Japan. 18th c.

Ivory with engravings stained dark and amber yellow patina. The immortal is dressed in a long robe with collar and belt of leaves. Over his shoulder, he wears a fly whisk. Height 8.4cm. Condition A/B. Age cracks.

€ 1.100 – 1.500 | \$ 1.221 – 1.665 | ₪

2189
NETSUKE OF SENNIN TOBOSAKU WITH PEACH.
NETSUKE DES SENNIN TOBOSAKU MIT PFIRSICH.
Japan. 1st half 19th c.

Ivory with amber yellow patina. Height 8.3cm. Condition A/B. Foot tips rubbed, maybe shortened.

€ 900 – 1.200 | \$ 999 – 1.332 | ₪

2190
NETSUKE: STANDING SENNIN WITH LARGE HAT.
NETSUKE: STEHENDER SENNIN MIT GROßEM HUT.
Japan. 19th c.

Ivory with honey yellow patina on the back. Height 8.3cm. Condition A/B. Rubbed according to age.

€ 800 – 1.000 | \$ 888 – 1.110 | ₪



2191
NETSUKE: DAIKOKU WITH KITTEN.
NETSUKE: DAIKOKU MIT KÄTZCHEN.
Japan. 19th c.

Maritime ivory. In front of him he holds a measure of rice (masu) and the lucky hammer (fuku no utsushi). A cute kitten with a collar has fled to his shoulder. The depiction is probably a mitate of the futile rat catch. Height 3.9cm. Sign.: Gyokusen. Condition A/B. One hairline crack on the masu.

Provenance:
-Private collection Berlin.

€ 1.200 – 1.500 | \$ 1.332 – 1.665 | ₪



2192
NETSUKE OF THE GENERAL KAN'U WITH HIS DRAGON HALBERD.
NETSUKE DES GENERALS KAN'U MIT SEINER DRACHENHELLEBARDE.
Japan. Beg. 19th c.

Ivory with engraving stained dark. The famous general (Chin. Guan Yu) standing in a robe with cloud pattern and his hair knotted into a cloth. With his left hand, he strokes his beard; under his right arm, he holds his famous halberd 'Green Dragon'. Height 8.1cm. Condition A/B. Small chip at one sole.

€ 1.300 – 1.800 | \$ 1.443 – 1.998 | ₪

2193
NETSUKE OF A MONGOLIAN ARCHER.
NETSUKE EINES MONGOLISCHEN BOGENSCHÜTZEN.
Japan. 18th c.

Ivory, engraving stained dark. Back with amber yellow patina. The standing older warrior is dressed in a robe with cloud pattern. According to Mongolian custom, he wears a collar and a high belt. He holds a bow in his left hand and a quiver with a tendril pattern is strapped on his back. In the style of Kan'u, he strokes his beard in a pensive way. Height 8.5cm. Condition A/B.

€ 1.200 – 1.500 | \$ 1.332 – 1.665 | ₪



2194
NETSUKE: KÔSEKIKÔ ON MULE AND CHÔRYÔ GIVING HIM BACK HIS LOST SHOE.
NETSUKE: KÔSEKIKÔ AUF MAULTIER UND CHÔRYÔ, DER IHM SEINEN VERLORENEN SCHUH ZURÜCKGIBT.
Japan. 19th c.

Ivory with finely carved details. Height 4.1cm. Sign.: Tomohisa. Condition A/B.

€ 800 – 1.000 | \$ 888 – 1.110 | ₪



2195
NETSUKE: KAN'U WITH HIS HALBERD 'GREEN DRAGON' RIDING A HORSE.
NETSUKE: KAN'U MIT SEINER HELLEBARDE 'GRÜNER DRACHE' AUF EINEM PFERD REITEND.
Japan. 19th c.

Ivory finely carved and with dark accentuated details. Height 4.4cm. Sign.: Nagamitsu. Condition A/B.

€ 800 – 1.000 | \$ 888 – 1.110 | ₪



2196
NETSUKE: HORSE WITH GROOM.
NETSUKE: PFERD MIT KNECHT.
Japan. 18th c.

Ivory with shiny, golden yellow patina. Eyes of the horse inlaid with dark horn. Height 4cm. Condition B. Age cracks. Right leg broken off some time ago.

€ 800 – 1.200 | \$ 888 – 1.332 | ₪



2197
NETSUKE: RECLINING
SARUMAWASHI WITH MONKEY.
NETSUKE: LIEGENDER
SARUMAWASHI MIT ÄFFCHEN.
Japan. 18th c.

Ivory, engravings stained dark. Golden yellow patina. The good-humored gentleman is dressed in a fashionable checkered kimono and a headgear, patterned with clouds. He supports his head on his right arm and holds with his left the rope of the monkey climbing on his shoulder. The monkey wears a vest with a wavy pattern and pulls a paper umbrella. Width 6.4cm. Sign.: Yoshinaga, in an oval reserve. Condition A/B. Age cracks.

€ 1.200 – 1.800 | \$ 1.332 – 1.998 | ₣



2198
NETSUKE: POSING OIRAN.
NETSUKE: POSIERENDE OIRAN.
Japan. 19th c.

Ivory with dark stained engravings. Height 5.1cm. Sign.: Anrakusai. Condition A/B. Few small age cracks.

€ 800 – 1.200 | \$ 888 – 1.332 | ₣



2199
NETSUKE: CHINESE WITH
KARAKO ON BASE.
NETSUKE: CHINESE MIT
KARAKO AUF SOCKEL.
Japan. 18th c.

Ivory with engravings stained black. Golden yellow patina. At the base, two corners brown. The gentleman is dressed in a cloud-patterned robe. His hair is gathered in a cloth in the manner of Chinese scholars. His son next to him playfully reaches for his long beard. Height 4cm. Sign.: on the back of the base in a square reserve: Tomotada. Condition A/B. A few small age cracks.

€ 1.800 – 2.400 | \$ 1.998 – 2.664 | ₣



2200
NETSUKE: WEST ASIAN
MAN WITH TIGER.
NETSUKE: WESTASIATE
MIT TIGER.
Japan. 18th c.

Ivory with amber yellow patina. Height 5.5cm. Condition A/B.

€ 800 – 1.200 | \$ 888 – 1.332 | ₣



2201
NETSUKE OF THE CHINESE
POET RIHAKU WITH BRUSH.
NETSUKE DES CHINESISCHEN
DICHTERS RIHAKU MIT PINSEL.
Japan. 18th c.

Ivory, engravings stained dark. Back golden yellow patina. Width 6.1cm. Sign.: ...naga (unread). Condition A/B.

€ 900 – 1.200 | \$ 999 – 1.332 | ₣



2202
NETSUKE OF A CHINESE
SCHOLAR ON A ROCK THRONE.
NETSUKE EINES CHINESISCHEN
GELEHRTEN AUF FELSENTHRON.
Japan. 18th c.

Ivory. Back with golden yellow patina. Height 4.8cm. Condition A/B. A few age cracks.

€ 900 – 1.200 | \$ 999 – 1.332 | ₣



2203
NETSUKE: CHINESE WITH KARAKO ON THE SHOULDER AND SHAWM.
NETSUKE: CHINESE MIT KARAKO AUF DER SCHULTER UND SCHALMEI.
Japan. Early 19th c.

Ivory, eyes and hair knots inlaid with dark horn. Height 5cm. Sign.: Tadayuki. Condition A/B.

€ 800 – 1.000 | \$ 888 – 1.110 | ₪

2204
NETSUKE: DANCING MAN.
NETSUKE: TANZENDER MANN.
Japan. 19th c.

Ivory with amber yellow patina. Height 6.8cm. Condition A/B. Age cracks.

€ 800 – 1.000 | \$ 888 – 1.110 | ₪

2205
NETSUKE: FOX AS THE PRIEST HYAKUZÔSU.
NETSUKE: FUCHS ALS DER PRIESTER HYAKUZÔSU.
Japan. 18th/19th c.

Ivory, dark accentuated details. Height 8.2cm. Condition A/B. Fine age cracks.

€ 1.300 – 1.800 | \$ 1.443 – 1.998 | ₪

2206
NETSUKE/OKIMONO: HANASAKA JIJI.
NETSUKE/OKIMONO: HANASAKA JIJI.
Japan. Meiji period (1868-1912).

Boxwood stained dark, inlays from mother-of-pearl. The old man sitting on a stump of a cherry tree with his basket full of ash. This he will scatter around bringing the cherry flowers to bloom. Height 6.1cm. Sign.: Ryukei. Condition A/B.

€ 1.000 – 1.200 | \$ 1.110 – 1.332



2206

2207
NETSUKE OF A HOWLING KIRIN.
NETSUKE EINES HEULENDEN KIRIN.
Japan. 19th c.

Ivory, the fine engravings rubbed dark. Eyes inlaid with black horn. The animal is sitting on the hind legs and calls with stretched neck. His upper body covered with scales, from armpits flames are flickering out – a sign of his mythological origin. The smooth, very long hair of his tail reaches up to his skull. Height 6.5cm. Sign.: Kangyoku. Condition A/B.

€ 1.200 – 1.500 | \$ 1.332 – 1.665 | ₪



2207

2208
NETSUKE OF A LARGE HAKUTAKU ON A SEAL PLATE.
NETSUKE EINES GROßEN HAKUTAKU AUF EINER SIEGELPLATTE.
Japan. 1st half 19th c.

Ivory with dark stained parts and golden yellow patina. Eyes inlaid in dark horn. The Hakutaku is sitting on the hind legs and has raised the left paw. With its head stretched, it has opened its mouth and shows its fangs. Mane and tail with long strands and curls resembling a Shishi. He has snake skin on the back and large scales are covering his breast. On the underside of the seal plate a variation of the character for Long Life. Height 7cm. Condition A/B.

€ 1.800 – 2.400 | \$ 1.998 – 2.664 | ₪



2208



2209
NETSUKE: RECLINING TIGER.
NETSUKE: LIEGENDER TIGER.
Japan. 19th c.

Ivory, eyes inlaid with dark horn. With densely engraved fur, the head turned to the back. Length 4.6cm. Sign.: Masatomo. Condition A/B. Fine age cracks.
€ 1.200 – 1.800 | \$ 1.332 – 1.998 | ₪



2210
NETSUKE: LYING TIGER WITH OPEN MOUTH.
NETSUKE: LIEGENDER TIGER MIT GEÖFFNETEM MAUL.
Japan. 19th c.

Ivory, eyes inlaid with horn. Width 4cm. Condition A/B. Fine age cracks.
€ 800 – 1.000 | \$ 888 – 1.110 | ₪



2211
NETSUKE: CROUCHING TIGER.
NETSUKE: HOCKENDER TIGER.
Japan. 18th c.

Ivory, eyes inlaid with amber and dark horn. Head turned backwards and licking his left hind paw. Length 4.6cm. Condition A/B. Small chips on the inlays.
€ 1.200 – 1.500 | \$ 1.332 – 1.665 | ₪



2215
NETSUKE: RECUMBENT HORSE.
NETSUKE: LIEGENDES PFERD.
Japan. 20th c.

Prob. boxwood, finely engraved fur. Eyes inlaid in black horn. The balanced composition is rich in detail. It lies with its legs tucked under the body. The lush tail swung over the left hind leg, the mane parted in the middle. Length 4.7cm. Sign.: Shinzan (Masanao Shinzan, 1904-1982). Condition A/B.
Provenance:
-Private collection Berlin.
€ 2.000 – 2.200 | \$ 2.220 – 2.442



2216
NETSUKE: RECLINING OX.
NETSUKE: LIEGENDER OCHSE.
Japan. Edo period. 18th/19th c. Kyôto School.

Ivory, finely carved and engraved, eyes inlaid with dark horn. The animal reclining, the legs pulled close to the body. The ox is made in the style of Tomotada and thus quotes one of the most famous motifs of this masterly Netsuke carver. Length 5.6cm. Sign.: Tomotada. Condition A/B.
Provenance:
-Collection Doris Grell (1932-2017). Collected since the 1970s.
€ 900 – 1.200 | \$ 999 – 1.332 | ₪



2217
NETSUKE OF A GRAZING HORSE.
NETSUKE EINES GRASENDEN PFERDES.
Japan. 19th c.

Ivory, carved and the engraved fur stained dark. Height 5.4cm. Condition A/B. Age cracks.
€ 900 – 1.300 | \$ 999 – 1.443 | ₪



2212
NETSUKE: JUNISHI IN FORM OF A RYUSA MANJÛ.
NETSUKE: JUNISHI IN RYUSA MANJÛ-FORM.
Japan. 19th c.

Ivory finely carved. The densely crowded animals as well as the ground of leaf twigs carved in open work. Ø 5cm. Sign.: Hôjitsu. Condition A/B.
€ 900 – 1.200 | \$ 999 – 1.332 | ₪



2213
NETSUKE WITH MONKEY, WASP, CRAB AND MORE ANIMALS.
NETSUKE MIT AFFE, KRABBE, WESPE UND WEITEREN TIEREN.
Japan. 19th c.

Ivory carved and with parts stained dark. Underside with amber yellow patina. The netsuke tells a variation of the fairy tale of the monkey and the crab. Here the monkey shown literally crushed by a giant wasp and flocks of rabbits and rats. He screams loudly, also because the crab pinches his ears. A slice of a tree forms the ground. Length 5.5cm. Sign.: Masamitsu. Condition A/B.
€ 1.000 – 1.200 | \$ 1.110 – 1.332 | ₪



2214
NETSUKE OF A SHISHI LION ON A BIG BALL.
NETSUKE EINES SHISHI-LÖWENS AUF GROSSEM BALL.
Japan. 18th c.

Ivory, the engraving stained dark, with amber yellow patina. The lion has climbed the big, egg-shaped ball like in a circus act. His mouth opened to roar and showing his fangs. Mane and tail are in long strands and twisted in curls. His fur also adorned with dots. Height 4cm. Condition A/B.
€ 1.200 – 1.800 | \$ 1.332 – 1.998 | ₪



2218
NETSUKE: SITTING GREYHOUND.
NETSUKE: SITZENDER WINDHUND.
Japan. 18th/19th c.

Ivory, eyes inlaid in dark horn. The filigree depiction of an extremely slender greyhound looking over his back. He wears a collar with two bells. His long thin tail scrolled up on the thigh of his left hind leg. Height 6.6cm. Condition A/B. Age cracks, mark canal visible on the head and back.
€ 1.100 – 1.500 | \$ 1.221 – 1.665 | ₪



2219
NETSUKE: PUPPY ON BASKET CHUTE.
NETSUKE: WELPE AUF KORBSCHÜTTE.
Japan. 18th/19th c.

Ivory. Width 5.7cm. Condition B. Age cracks. Most part of the frame rail renewed.
€ 800 – 1.100 | \$ 888 – 1.221 | ₪



2220
NETSUKE OF FUKURA SUZUME.
NETSUKE DES FUKURA SUZUME.
Japan. 18th/19th c.

Ivory. Eyes inlaid in dark horn. Underneath golden yellow patina. Length 4cm. Sign.: Masanao (in the style of the artist). Condition A/B. Small age cracks.
€ 800 – 1.000 | \$ 888 – 1.110 | ₪



2221
NETSUKE: TEAHOUSE IN LANDSCAPE.
NETSUKE: TEEHAUS IN LANDSCHAFT.
 Japan. 19th c.

Boxwood, extremely fine and detailed carved. A large teahouse with a reed-covered roof in a rocky landscape with pine trees. Some guests climb the

stairs up to the teahouse, inside on several large terraces further guests are sitting at tables. Height 2.4cm. Condition A/B. Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
€ 800 – 1.000 | \$ 888 – 1.110



2222
NETSUKE: PEAR WITH MAGGOT.
NETSUKE: BIRNE MIT MADE.
 Japan. 19th c.

Boxwood and bone. The head of a maggot emerges out of a rotting pear. Height 4.5cm. Condition A/B. Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
€ 800 – 1.000 | \$ 888 – 1.110



2226
NETSUKE: LAUGHING HOTEI WITH TWO KARAKO.
NETSUKE: LACHENDER HOTEI MIT ZWEI KARAKO.
 Japan. 19th c.

Ivory. Width 4cm. Condition A/B.
€ 500 – 700 | \$ 555 – 777 | ‡



2227
NETSUKE: HOTEI WITH LARGE TREASURE BAG.
NETSUKE: HOTEI MIT GROßEM SCHATZSACK.
 Japan. Edo period. Early 19th c.

Ivory with shiny golden yellow patina. The potbellied and smiling Hotei, one of the Seven Gods of Fortune (Shichifukujin), carrying his big bag over his shoulder. Height 4.6cm. Condition A/B. Toes newly attached to right foot. Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
€ 500 – 700 | \$ 555 – 777 | ‡



2228
NETSUKE: CHINESE SENNIN GENKEI WITH FLOWER BASKET.
NETSUKE: CHINESISCHER SENNIN GENKEI MIT BLUMENKORB.
 Japan. 18th c.

Ivory with honey yellow patina. Height 10cm. Condition A/B. Provenance:
 -Private collection Berlin.
€ 400 – 600 | \$ 444 – 666 | ‡



2223
NETSUKE: RAT ON NIBBLED MATSUDAKE MUSHROOM.
NETSUKE: RATTE AUF ANGEKNABBERTEM MATSUDAKE-PILZ.
 Japan. 18th c.

Ivory, eyes inlaid with dark horn. Length 5.9cm. Condition A/B.
€ 900 – 1.200 | \$ 999 – 1.332 | ‡



2224
LONG NETSUKE OF A CATFISH.
LANGES NETSUKE EINES WELSES.
 Japan. 18th c.

Umimatsu (black coral) and eyes inlaid with brass. Length 8.6cm. Sign.: Minkô & kakihan. Condition A/B.
€ 1.100 – 1.500 | \$ 1.221 – 1.665 | ‡



2225
NETSUKE: PUMPKIN WITH TWO MICE.
NETSUKE: KÜRBIS MIT ZWEI MÄUSEN.
 Japan. 18th c.

Ivory, eyes inlaid with dark horn. Ø 3cm. Condition A/B. Age cracks.
€ 900 – 1.200 | \$ 999 – 1.332 | ‡



2229
OKIMONO: DAIKOKU CARVING A RAT.
OKIMONO: DAIKOKU EINE RATTE SCHNITZEND.
 Japan. Meiji period (1868-1912).

Boxwood, dyed dark. Eyes inlaid in black horn. Height 5.5cm. Condition A/B.
€ 700 – 900 | \$ 777 – 999



2230
NETSUKE: CHINESE ON HORSE.
NETSUKE: CHINESE AUF PFERD.
 Japan. 18th/19th c.

Boxwood with shiny patina. Height 7.2cm. Condition A/B.
€ 500 – 600 | \$ 555 – 666



2231
NETSUKE: RYÛJIN WITH DRAGON.
NETSUKE: RYÛJIN MIT DRACHE.
 Japan. Early 19th c.

Boxwood, eyes inlaid with dark horn. Height 4.4cm. Sign.: Masatomi & kakihan, see MCI p. 470. Condition A/B.
€ 700 – 900 | \$ 777 – 999



2232
NETSUKE: KINKO SENNIN WITH
SCROLL ON A LARGE CARP.
 NETSUKE: KINKO SENNIN MIT
 SCHRIFTROLLE AUF EINEM GROßEN
 KARPEN.
 Japan. 19th c.

Ivory, finely engraved and with darkly
 accentuated details. Eyes of the fish
 inlaid with dark horn. Length 6.6cm.
 Condition A/B. Part of a fin broken off.
€ 600 – 900 | \$ 666 – 999 | ₪



2233
NETSUKE: SENNIN CHOKARO
SITTING ON A HUGE GOURD.
 NETSUKE: SENNIN CHOKARO AUF
 EINER RIESIGEN KALEBASSE SITZEND.
 Japan. Meiji period. Late 19th c.

Maritime ivory, presumably walrus
 tooth, finely carved. Height 3.7cm.
 Condition A/B. Chipped at the cord.
 Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
€ 300 – 400 | \$ 333 – 444 | ₪



2234
NETSUKE: GYŌJA BUSHŌ WITH
SNAKE SUBDUING A TIGER.
 NETSUKE: GYŌJA BUSHŌ
 MIT SCHLANGE EINEN TIGER
 BEZWINGEND.
 Japan. 18th c.

Ivory with golden patina. Height 3.7cm.
 Condition B. Upper jaw of the tiger
 added.
€ 700 – 900 | \$ 777 – 999 | ₪



2238
NETSUKE: LYING SARUMAWASHI.
NETSUKE: LIEGENDER
SARUMAWASHI.
 Japan. 18th c.

Ivory. Width 5.7cm. Condition B. Age
 cracks. Right hand and right foot broken
 off and polished smooth by long use.
€ 700 – 900 | \$ 777 – 999 | ₪



2239
NETSUKE: HANASAKA JIJI.
NETSUKE: HANASAKA JIJI.
 Japan. Meiji period. Late 19th c.

Boxwood with ivory inlays. The old man
 is sitting on a tree trunk. In his hands,
 he holds a basket full of ashes, with
 which he can let blossom old and dead
 trees again. Here indicated by the ivory
 inlaid flower branch on the tree trunk.
 Height 3.4cm. Sign.: Gyokkō (in ivory
 reserve), see LA p. 422. Condition A/B.
 Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
€ 700 – 1.000 | \$ 777 – 1.110 | ₪



2240
NETSUKE: SEN NO RIKYU,
THE GREAT TEA MASTER.
NETSUKE: SEN NO RIKYU,
DER GROßE TEEMEISTER.
 Japan. 18th/19th c.

Boxwood with lacquer, partly red Negoro.
 Height 4.2cm. Condition B. Scratched,
 back with cracks.
€ 400 – 600 | \$ 444 – 666



2235
SMALL SEAL NETSUKE
WITH SITTING CHINESE.
 KLEINES SIEGEL-NETSUKE MIT
 SITZENDEM CHINESEN.
 Japan. 1st half 19th c.

Ivory with beautiful golden patina.
 Height 4cm. Condition A/B. Age cracks.
€ 500 – 900 | \$ 555 – 999 | ₪



2236
NETSUKE: CHINESE RIDING
ON A BIG HORSE.
 NETSUKE: CHINESE AUF
 GROßEM PFERD REITEND.
 Japan. 19th c.

Ivory. Height 3.6cm. Condition A/B.
€ 500 – 700 | \$ 555 – 777 | ₪



2237
NETSUKE: CHINESE AND
GIANT ON HIGH BASE.
 NETSUKE: CHINESE UND
 RIESE AUF HOHEM SOCKEL.
 Japan. 18th c.

Ivory with shiny golden patina.
 Height 4.8cm. Condition A/B. Age cracks.
€ 600 – 900 | \$ 666 – 999 | ₪



2241
NETSUKE: SAKE DRINKER.
NETSUKE: SAKE-TRINKER.
 Japan. 19th c.

Boxwood with residue of Negoro lacquer.
 Height 2.7cm. Condition B. Scratched,
 chip at one himotoshi.
€ 400 – 600 | \$ 444 – 666



2242
NETSUKE: SAMBASO-TÄNZER
WITH MOVABLE TONGUE.
NETSUKE: SAMBASO-TÄNZER
MIT BEWEGLICHER ZUNGE.
 Japan. 19th c.

Ivory, boxwood, ebony and coral.
 Height 5.8cm. Condition A/B.
 Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
€ 300 – 500 | \$ 333 – 555 | ₪



2243
NETSUKE: TWO MANZAI DANCERS.
NETSUKE: ZWEI MANZAI-TÄNZER.
 Japan. 19th c.

Dark wood. One with a fan in his hand,
 the other beats his hand drum (ōtsuzumi).
 Both singing and dancing at the New
 Year celebrations to entertain people.
 Height 4.2cm. Sign.: Masa... (unread).
 Condition A/B.
 Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
€ 400 – 600 | \$ 444 – 666



2244
NETSUKE: KANZAN WITH SCROLL
LEANING AGAINST A TSUITATE.
NETSUKE: KANZAN MIT SCHRIFTROLLE
AN EINEN TSUITATE GELEHNT.
 Japan. 19th c.

Ebony. Height 3.7cm. Condition A/B.
 Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
€ 300 – 500 | \$ 333 – 555



2245
NETSUKE: TWO KARAKO
DOING BEKAKKO.
NETSUKE: ZWEI KARAKO
BEIM BEKAKKO.
 Japan. Edo period. 19th c.

Boxwood. A boy hiding an Okame mask behind his back, makes the gesture known as 'bekkako'. The boy at his feet should guess what he is hiding by looking him into the eyes. Height 4.2cm. Condition A/B.
€ 400 – 500 | \$ 444 – 555



2246
NETSUKE: KARAKO WITH TURTLE.
NETSUKE: KARAKO MIT
SCHILDKRÖTE.
 Japan. Edo period. 19th c.

Boxwood with shiny reddish patina, the hair knots lacquered black. Squatting boy holding a turtle in his hands. He is clad in a garment decorated with engraved patterns and a pleated collar. Height 3.8cm. Sign.: Oe Shunzo, cf. LA p.1005, who depicts the piece and its signature. Condition A/B.
 Provenance:
 -Private collection Southern Germany.
€ 800 – 1.000 | \$ 888 – 1.110



2250
NETSUKE: SOTOBA KOMACHI.
NETSUKE: SOTOBA KOMACHI.
 Japan. 18th c.

Ivory with golden age patina. Height 4.3cm. Old inventory no in red. Condition B. Rubbed according to age.
€ 500 – 900 | \$ 555 – 999 | ‡



2251
NETSUKE: URASHIMA TARÔ WITH
BOX AND FISHING ROD.
NETSUKE: URASHIMA TARÔ MIT
KÄSTCHEN UND ANGELRUTE.
 Japan. Meiji period. Late 19th c.

Ivory. Barefoot and dressed with a rush apron. In his left hand he holds the box 'tamatebako', which the princess Otohime gave him as a farewell present and that at her behest he may not open. Height 4.6cm. Sign.: Masatsugu, see MCI pp. 481. Condition A/B. Minor chips. Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
€ 700 – 1.000 | \$ 777 – 1.110 | ‡



2252
NETSUKE: MOSO SEARCHING
FOR BAMBOO SHOOTS UNDER
SNOW-COVERED BAMBOO.
NETSUKE: MOSO AUF DER SUCHE
NACH BAMBUSSPROSSSEN UNTER
SCHNEEBEDECKTEM BAMBUS.
 Japan. 1st half 19th c.

Ivory, finely carved. Height 4.5cm. Condition A/B.
€ 700 – 900 | \$ 777 – 999 | ‡



2247
NETSUKE: KANZAN WITH SCROLL.
NETSUKE: KANZAN MIT
SCHRIFTROLLE.
 Japan. Late 18th/early 19th c.

Ivory carved and with engraved patterns. Height 7cm. Condition A/B. Age crack, on the head a chip at the left side. Provenance:
 -Private collection Berlin.
€ 700 – 800 | \$ 777 – 888 | ‡



2248
NETSUKE: SITTING KARAKO.
NETSUKE: SITZENDER KARAKO.
 Japan. 19th c.

Ivory, polished from use. Eyes inlaid in dark horn. Height 3.5cm. Sign.: Kôei/ Mitsunaga. Condition A/B. Only faint scratches near the himotoshi.
€ 300 – 400 | \$ 333 – 444 | ‡



2249
NETSUKE: SITTING KARAKO
WITH DRUM.
NETSUKE: SITZENDER KARAKO
MIT TROMMEL.
 Japan. 18th/19th c.

Ivory with dark accentuated details and shiny patina. Height 3.3cm. Sign.: Tomochika. Condition A/B.
€ 700 – 900 | \$ 777 – 999 | ‡



2253
NETSUKE: SMALL STANDING OKAME.
NETSUKE: KLEINE STEHENDE OKAME.
 Japan. 19th c.

Maritime ivory, dark accentuated details. Height 4.3cm. Condition A/B.
€ 500 – 700 | \$ 555 – 777 | ‡



2254
NETSUKE: SMALL STANDING OKAME.
NETSUKE: KLEINE STEHENDE OKAME.
 Japan. 19th c.

Maritime ivory with residue of red pigment. Height 4.2cm. Condition A/B.
€ 500 – 800 | \$ 555 – 888 | ‡



2255
NETSUKE: SQUATTING ONI WITH PIPE.
NETSUKE: HOCKENDER ONI MIT
PFEIFE.
 Japan. 1st half 19th c.

Maritime ivory, eyes inlaid with dark horn. Height 3.3cm. Condition A/B.
€ 600 – 900 | \$ 666 – 999 | ‡



2256
NETSUKE: WRESTLING ONI.
NETSUKE: RINGENDE ONI.
 Japan. Meiji period. Late 19th c.

Boxwood, pupils and buttons of the drum inlaid in black horn, the holder made from ivory. Two oni in a sumô fight on a taiko drum. The skin of the drum is adorned with a mitsudomoe pattern as symbol of the thunder god Raijin. Height 3.6cm, Width 4.2cm. Sign.: Masahiro, in oval cartouche, cf. MCI pp. 412. Condition A/B.
 Provenance:
 -Private collection Southern Germany.
€ 700 – 1.000 | \$ 777 – 1.110 | ₣



2257
NETSUKE: TREASURE BAG
WITH SUGEROKU PLAYERS.
NETSUKE: SCHATZBEUTEL
MIT SUGEROKU-SPIELERN.
 Japan. Edo period. 19th c.

Dark hardwood (probably shitan, Dalbergia) with inlays of horn. The hinged box made to suggest a bag of fabric shows inside Hotei and a boy sitting opposite each other at a Sugeroku board. The chubby god of good fortune in an open robe has raised the dice cup, which reveals a tiny, movable cube that was probably made of ivory. Ø 3.6cm. Condition A/B.
 Provenance:
 -Private Collection Southern Germany, acquired in 1997.
€ 800 – 1.000 | \$ 888 – 1.110 | ₣



2258
NETSUKE: TREASURE BAG
WITH SUGEROKU PLAYERS.
NETSUKE: SCHATZBEUTEL
MIT SUGEROKU-SPIELERN.
 Japan. Edo period. 19th c.

Hardwood (possibly kaki wood), inlays of light and dark horn and probably ivory. In the open treasure bag Hotei and a Chinese boy (karako) sitting opposite each other at a Sugeroku board. The god of fortune with raised dice cup with tiny movable dice inside. Height 2.3cm. Condition A/B. One hinge broken.
 Provenance:
 -Collection Doris Grell (1932-2017). Collected since the 1970s.
€ 700 – 1.000 | \$ 777 – 1.110 | ₣



2259
NETSUKE: SHELL WITH YÛZEN DYERS
IN A RIVER BENEATH PINES.
NETSUKE: MUSCHEL MIT
YÛZEN-FÄRBERN IN EINEM FLUSS
UNTER EINER KIEFER.
 Japan. Meiji period (1868-1912).

Ivory, finely carved. Width 5.8cm. Sign.: unread. Condition A/B.
 Provenance:
 -South German private collection.
€ 200 – 300 | \$ 222 – 333 | ₣



2260
NETSUKE: SKULL.
NETSUKE: SCHÄDEL.
 Japan. 19th c.

Ivory. Height 3.2cm. Sign.: Tomoyuki. Condition A/B.
 Provenance:
 -Private collection Berlin.
€ 300 – 400 | \$ 333 – 444 | ₣



2261
NETSUKE: SHISHIMAI MASK.
NETSUKE: SHISHIMAI MASKE.
 Japan. Edo period. 19th c.

Boxwood with shiny reddish patina. Expressively carved mask of a Shishimai dancer. The mouth of the lion is movable. Height 3.7cm. Condition A/B.
 Provenance:
 -Private collection Southern Germany.
€ 600 – 800 | \$ 666 – 888



2262
NETSUKE: SHISHI WITH BALL.
NETSUKE: SHISHI MIT BALL.
 Japan. Edo period. 18th c.

Ivory with amber colored patina. Shishi sitting bent over his ball, pleasurably scratching his left ear with his hind paw. The ball in his mouth is movable. Height 3.3cm, length 4.4cm. Condition B. Age cracks.
 Provenance:
 -Private collection Southern Germany.
€ 600 – 900 | \$ 666 – 999 | ₣



2263
NETSUKE: SHISHI LION ON FLAT BASE.
NETSUKE: SHISHI-LÖWE AUF
FLACHEM SOCKEL.
 Japan. 19th c.

Ivory. Height 2.7cm. Condition A/B.
€ 700 – 900 | \$ 777 – 999 | ₣



2264
NETSUKE: PAIR OF LITTLE SHISHI
LIONS.
NETSUKE: PAAR KLEINER
SHISHI-LÖWEN.
 Japan. 18th/19th c.

Ivory. Width 3.6cm. Condition A/B.
€ 700 – 900 | \$ 777 – 999 | ₣



2265
TWO NETSUKE: SHISHI WITH
BALL AND SHISHI ON TABLE.
ZWEI NETSUKE: SHISHI MIT
BALL UND SHISHI AUF TISCH.
 Japan. Edo period.

a) Sitting Shishi with the right paw holding a ball. Small moving ball in the mouth. 18th/19th c. Boxwood. Height 3.2cm.



b) Small Shishi sitting on a round table. 19th c. Boxwood. Height 2.9cm. Sign.: probably Tomohisa. Condition A/B.
 Provenance:
 -Collection Doris Grell (1932-2017). Collected since the 1970s.
€ 600 – 800 | \$ 666 – 888



2266
NETSUKE: SITTING TIGER.
NETSUKE: SITZENDER TIGER.
 Japan. Edo period. 19th c.

Wood, the pupils of brass. Height 3cm. Sign.: unread. Condition B/C. Tail broken off and restored, missing part on the back.
€ 200 – 300 | \$ 222 – 333



2267
NETSUKE: TIGER IN BAMBOO GROVE.
NETSUKE: TIGER IM BAMBUSHAIN.
 Japan. 19th c.

Ivory finely carved and engraved.
 Height 3.1cm. Sign.: Hokyoku.
 Condition A/B.
 € 700 – 900 | \$ 777 – 999 | ₪



2268
NETSUKE: RECLINING SHIKA DEER.
NETSUKE: LIEGENDER SHIKA-HIRSCH.
 Japan. 1st half 19th c.

Ivory, eyes inlaid with dark horn. Length
 4.8cm. Condition A/B. Fine age cracks.
 € 700 – 900 | \$ 777 – 999 | ₪



2269
NETSUKE: RECLINING SHIKA DEER.
NETSUKE: LIEGENDER SHIKA-HIRSCH.
 Japan. 18th/19th c.

Ivory, eyes inlaid with dark horn. Length
 5.4cm. Condition A/B. Fine age cracks.
 € 700 – 1.000 | \$ 777 – 1.110 | ₪



2273
NETSUKE: TWO SMALL
RECLINING DOGS.
NETSUKE: ZWEI KLEINE
LIEGENDE HUNDE.
 Japan. 18th c.

Ivory with golden patina. Width 3.5cm.
 Condition A/B. Fine age cracks.
 € 400 – 600 | \$ 444 – 666 | ₪



2274
NETSUKE: SITTING DOG ON A ROCK.
NETSUKE: SITZENDER HUND AUF
FELSEN.
 Japan. 18th c.

Ivory with a beautiful golden patina.
 Height 4.3cm. Condition A/B. Age cracks.
 € 400 – 600 | \$ 444 – 666 | ₪



2275
NETSUKE: PUPPY ON AWABI SNAIL.
NETSUKE: WELPE AUF
AWABI-SCHNECKE.
 Japan. 18th c.

Ivory. Width 4cm. Sign.: Okamitsu.
 Condition A/B.
 € 500 – 700 | \$ 555 – 777 | ₪



2270
NETSUKE: STRUGGLING MONKEY
FAMILY ON LARGE LEAF.
NETSUKE: RANGELNDE
AFFENFAMILIE AUF GROßEM BLATT.
 Japan. 18th c.

Ivory with dark accentuated details.
 Length 5.2cm. Condition A/B.
 € 500 – 700 | \$ 555 – 777 | ₪



2271
NETSUKE: SPOTTED PUPPY
CHEWING ON A STRAW SANDAL.
NETSUKE: GEFLECKTER WELPE AN
EINER STROHSANDALA KAUEND.
 Japan. 19th c.

Ivory with golden patina. Width 3.7cm.
 Condition A/B.
 € 600 – 900 | \$ 666 – 999 | ₪



2272
NETSUKE: TWO PUPPIES ON
A STRAW SANDAL.
NETSUKE: ZWEI WELPEN
AUF STROHSANDALE.
 Japan. Edo period. 19th c.

Corozo nut, colored dark and with
 residues of pigments. Height 2.5cm.
 Condition A/B.
 Provenance:
 -Private Collection Southern Germany,
 acquired in 1997.
 € 400 – 600 | \$ 444 – 666



2276
NETSUKE: PUPPY WITH KEMARI BALL.
NETSUKE: HÜNDCHEN MIT
KEMARI-BALL.
 Japan. Late 19th c.

Ivory with honey yellow patina. Eyes inlaid
 with dark horn (one lost). Height 2.7cm.
 Condition A/B.
 € 200 – 300 | \$ 222 – 333 | ₪



2277
HAKO-NETSUKE WITH LYING DOG.
HAKO-NETSUKE MIT
LIEGENDEM HUND.
 Japan. 1st half 19th c.

Ivory and ebony. Width 3.5cm.
 Condition A/B. Fine age cracks.
 € 500 – 900 | \$ 555 – 999 | ₪



2278
NETSUKE: CAT ON AWABI SNAIL.
NETSUKE: KATZE AUF
AWABI-SCHNECKE.
 Japan. 18th/19th c.

Ivory. Height 2.4cm. Condition A/B. Age
 cracks.
 € 400 – 600 | \$ 444 – 666 | ₪



2279
NETSUKE: CAT WITH AWABI SNAIL.
NETSUKE: KATZE MIT
AWABI-SCHNECKE.
Japan. Early 19th c.

Ivory. Width 4.2cm. Condition A/B. Fine age cracks.

€ 700 – 1.000 | \$ 777 – 1.110 | ₪



2280
NETSUKE: TWO LITTLE RABBITS.
NETSUKE: ZWEI KLEINE HASEN.
Japan. 19th c.

Ivory, eyes inlaid with coral. Width 3.8cm. Condition A/B.

€ 700 – 900 | \$ 777 – 999 | ₪



2281
NETSUKE: SQUATTING HARE
SCRATCHING HIS EYE.
NETSUKE: KAUERNDER HASE, SICH
AM AUGE KRATZEND.
Japan. Early 19th c.

Dark brown wood. Eyes inlaid in black horn with a little bit of gold lacquer. Length 4.7cm. Sign.: Tomokazu. Condition A/B.

Provenance:
-Private collection Berlin.
€ 300 – 500 | \$ 333 – 555



2285
NETSUKE: MOUSE ON BIG DAIKON.
NETSUKE: MAUS AUF GROßEM
DAIKON.
Japan. 18th/19th c.

Ivory. Length 6.3cm. Condition B. Age cracks, missing part at the stem of a leaf.

€ 700 – 900 | \$ 777 – 999 | ₪



2286
NETSUKE: RAT WITH
YOUNG ON SHINOBU FERN.
NETSUKE: RATTE MIT JUNGEM
AUF SHINOBU-FARN.
Japan. 18th/19th c.

Ivory, eyes inlaid with dark horn. Length 6cm. Sign.: Kiyosada. Condition A/B.

€ 700 – 900 | \$ 777 – 999 | ₪



2287
NETSUKE: RAT WITH NUT HALF.
NETSUKE: RATTE MIT NUSSHÄLFTE.
Japan. 19th c.

Ivory with finely engraved fur. Eyes inlaid of black horn. Length 4.3cm. Condition A/B. Age cracks.

Provenance:
-Private collection Berlin.
€ 500 – 600 | \$ 555 – 666 | ₪



2282
NETSUKE: BUNDLE OF RATS.
NETSUKE: RATTENKNÄUEL.
Japan. 19th c.

Ivory, eyes inlaid with dark horn, two replaced with silver. Width 3.5cm. Condition A/B.

€ 600 – 900 | \$ 666 – 999 | ₪



2283
NETSUKE: MOUSE ON EGGPLANTS.
NETSUKE: MAUS AUF AUBERGINEN.
Japan. 18th c.

Ivory with shiny golden patina. Width 4cm. Condition A/B. Age cracks.

€ 500 – 700 | \$ 555 – 777 | ₪



2284
NETSUKE: SPOTTED RAT
ON TWO EDAMAME.
NETSUKE: GEFLECKTE
RATTE AUF ZWEI EDAMAME.
Japan. 19th c.

Maritime ivory, one eye inlaid with dark horn. Width 4.2cm. Condition B. Glued together from three parts.

€ 500 – 700 | \$ 555 – 777 | ₪



2288
NETSUKE: SPOTTED RAT
WITH AWABI SNAIL.
NETSUKE: GEFLECKTE RATTE
MIT AWABI-SCHNECKE.
Japan. 19th c.

Ivory, eyes inlaid with horn. Length 5.1cm. Condition A/B. Age cracks.

€ 500 – 700 | \$ 555 – 777 | ₪



2289
NETSUKE: QUAIL WITH
MILLET ON BASKET CHUTE.
NETSUKE: WACHTEL MIT
HIRSEKOLBEN AUF KORBSCHÜTTE.
Japan. 18th/19th c.

Ivory with amber colored patina. 4.3x4.3cm. Condition B/C. Head broken off long time ago and polished.

€ 300 – 500 | \$ 333 – 555



2290
NETSUKE: FUKURASUZUME.
NETSUKE: FUKURASUZUME.
Japan. 18th/19th c.

Ivory, eyes inlaid with dark horn. Width 5cm. Sign.: Masanao (in the style of the artist). Condition A/B. Age cracks.

€ 700 – 900 | \$ 777 – 999 | ₪



2291
NETSUKE: FUKURASUZUME.
NETSUKE: FUKURASUZUME.
Japan. 18th/19th c.

Ivory, eyes inlaid with dark horn.
Width 5.1cm. Sign.: Masanao (in the style
of the artist). Condition A/B. Age cracks.
€ 700 – 900 | \$ 777 – 999 | ₪



2292
NETSUKE: SMALL FROG SITTING
IN NIBBLED AUBERGINE.
NETSUKE: KLEINER FROSCH IN
ANGEFRESSENER AUBERGINE
SITZEND.
Japan. Edo period. 18th c.

Shitan wood. Width 4.3cm.
Condition A/B. **Supplement:** Netsuke:
Physalis. 19th c. Boxwood. H.3.4cm.
Condition A/B.
Provenance:
-Collection Doris Grell (1932-2017).
Collected since the 1970s.
€ 300 – 500 | \$ 333 – 555 | ₪



2293
NETSUKE: LARGE TOAD SITTING
ON A ROOF TILE.
NETSUKE: GROßE KRÖTE AUF
EINEM DACHZIEGEL SITZEND.
Japan. 19th c.

Dark wood, eyes inlaid with green stained
horn. Length 3.2cm. Sign.: ...tsugu
(unread). Condition A/B. **Supplement:**
Netsuke: Toad on lotus leaf. Ivory and
bronze, partly gilded. 19th c. W.4.1cm.
Condition A/B.
Provenance:
-Collection Doris Grell (1932-2017).
Collected since the 1970s.
€ 600 – 800 | \$ 666 – 888 | ₪



2297
NETSUKE: CLAM ON AWABI SNAIL.
NETSUKE: MUSCHEL AUF
AWABI-SCHNECKE.
Japan. 1st half 19th c.

Ivory. Width 4.9cm. Condition A/B.
Fine age cracks.
€ 400 – 700 | \$ 444 – 777 | ₪



2298
NETSUKE: AWABI SHELL.
NETSUKE: AWABI-MUSCHEL.
Japan. 19th c.

Boxwood. Width 3.9cm. Sign.: probably
Bokuzan (rubbed), see LA p. 310.
Condition A/B. Small crack.

Provenance:
-Collection Doris Grell (1932-2017).
Collected since the 1970s.
€ 300 – 500 | \$ 333 – 555



2299
NETSUKE: LARGE AND
THREE SMALL CLAMS.
NETSUKE: GROßE UND
DREI KLEINE MUSCHELN.
Japan. 18th c.

Ivory. Width 4.5cm. Condition A/B.
€ 500 – 800 | \$ 555 – 888 | ₪



2294
NETSUKE: CLOSED LOTUS
LEAF WITH SNAIL.
NETSUKE: GESCHLOSSENES
LOTOSBLATT MIT SCHNECKE.
Japan. Edo period. 18th c.

Kaki wood. Width 4.5cm. Condition A/B.
Provenance:
-Collection Doris Grell (1932-2017).
Collected since the 1970s.
€ 600 – 800 | \$ 666 – 888



2295
NETSUKE: KAPPA AND
FROG ON LOTUS LEAF.
NETSUKE: KAPPA UND FROSCH AUF
EINEM LOTOSBLATT.
Japan. 18th/19th c.

Maritime ivory with a beautiful golden
patina. Length 3.5cm. Condition A/B.
€ 600 – 900 | \$ 666 – 999 | ₪



2296
NETSUKE: FROSH ON A
FOLDED LOTUS LEAF.
NETSUKE: FROSH AUF EINEM
ZUSAMMENGEFALTETEN LOTOSBLATT.
Japan. 19th c.

Ivory, eyes inlaid with dark horn.
Width 5.6cm. Condition A/B. Age cracks.
€ 400 – 600 | \$ 444 – 666 | ₪



2300
NETSUKE: BROKEN MORTAR
(SURIBACHI) WITH OCTOPUS.
NETSUKE: ZERBROCHENE REIBSCHALE
(SURIBACHI) MIT OKTOPUS.
Japan. 19th c.

Ivory with shiny patina, eyes inlaid with
light and dark horn, fish in red and black
lacquer. Ø 3.6cm. Condition A/B.
€ 700 – 900 | \$ 777 – 999 | ₪



2301
NETSUKE: MIKAN TANGERINE.
NETSUKE: MIKAN-MANDARINE.
Japan. Meiji period. 19th c.

Boxwood with carved and engraved
details. Tangerine with a slightly rolled
peel on the underside exposing the
flesh of the fruit and a small crawling
beetle. Height 2.4cm, Width 4.6cm.
Condition A/B.
Provenance:
-Private collection Southern Germany.
€ 300 – 500 | \$ 333 – 555



2302
NETSUKE: MANDARIN
WITH PARTLY PEELED SKIN.
NETSUKE: MANDARINE MIT
AUFGEROLLTER SCHALE.
Japan. Meiji period. 2nd half 19th c.

Tagayasan wood (Senna siamea).
Ø 3.2cm. Condition A/B.
Provenance:
-Private Collection Southern Germany,
acquired in 1991.
€ 300 – 400 | \$ 333 – 444



2303
NETSUKE: MANDARIN WITH DRAGON.
NETSUKE: MANDARINE MIT DRACHE.
 Japan. Late 19th c.

Boxwood, eyes of the dragon inlaid with light horn. In the style of Toyomasa.
 Height 3.9cm. Condition A/B.
 € 400 – 500 | \$ 444 – 555



2304
NETSUKE: MANDARINS
ON A LEAF BRANCH.
NETSUKE: MANDARINEN
AN EINEM BLÄTTERZWEIG.
 Japan. Edo period. 18th c.

Boxwood, accentuated dark. One ripe mandarin (mikan) and three smaller already dried and rotten fruits.
 Width 3.4cm. Condition A/B.
 Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
 € 600 – 800 | \$ 666 – 888



2305
NETSUKE: PEACH WITH
PERSONS AND LANDSCAPE.
NETSUKE: PFIRSICH MIT
PERSONEN UND LANDSCHAFT.
 Japan. Edo period. 19th c.

Boxwood, very fine and meticulously carved. The hollowed out fruit with mountain landscape and a crouching woman, who probably is washing something in a round bucket. In the background, another person burdened with bundles of fagots on the shoulders.
 Height 2.3cm. Sign.: Nagamitsu, see LA p. 813. Condition A/B.
 Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
 € 300 – 500 | \$ 333 – 555



2306
NETSUKE: MUSHROOMS.
NETSUKE: PILZE.
 Japan. Edo period. 18th/19th c.

Boxwood. One large and two smaller mushrooms. Height 2cm. Condition A/B.
 Small crack.
 Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
 € 600 – 800 | \$ 666 – 888



2307
NETSUKE: HALF-OPEN
PHYSALIS FRUIT (HÔZUKI).
NETSUKE: HALBGEÖFFNETE
PHYSALISFRUCHT (HÔZUKI).
 Japan. 19th c.

Ivory and coral. Length 4.8cm.
 Condition A/B. Gnawing marks.
 Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
 € 400 – 600 | \$ 444 – 666 | ‡



2308
TWO NETSUKE: FRUITS OF
MEDLAR AND GINKGO.
ZWEI NETSUKE: FRÜCHTE
VON MISEL UND GINKGO.
 Japan.

a) Medlar fruits. Ivory. 19th c.
 Width 3.8cm. Sign.: lppo (rubbed), see LA p. 516. b) Ginkgo leaf with fruits.
 Ivory, made in two parts. Around 1900.
 Width 4.9cm. Condition A/B.
 Provenance:
 -Collection Doris Grell (1932-2017).
 Collected since the 1970s.
 € 500 – 700 | \$ 555 – 777 | ‡



2309



2310

2309
MANJÛ-NETSUKE: THREE MONKEYS
CLINGING TO EACH OTHER.
MANJÛ-NETSUKE: DREI AFFEN SICH
ANEINANDER FESTHALTEND.
 Japan. 19th c.

Ivory with golden patina. Ø 4.7cm.
 Condition A/B. Age cracks.
 € 800 – 1.000 | \$ 888 – 1.110 | ‡

2310
MANJÛ-NETSUKE:
FUKUROKUJU WITH SCROLL.
MANJÛ-NETSUKE:
FUKUROKUJU MIT SCHRIFTROLLE.
 Japan. 19th c.

Walrus tooth, carved in bas-relief. Back from the glassy tooth nerve material with engraved patterns. Ø 4.5cm.
 Condition A/B. Surface rubbed.
 Provenance:
 -Private collection Berlin.
 € 300 – 500 | \$ 333 – 555 | ‡



2311

2311
NETSUKE: TANUKI WITH
RUYI SCEPTER.
NETSUKE: TANUKI MIT
RUYI-SCEPTER.
 Japan. 19th c.

Ivory with dark accentuated details.
 Height 4.3cm. Condition A/B.
 € 400 – 600 | \$ 444 – 666 | ‡

2312
TWO MASK NETSUKE:
OKAME AND HANNYA.
ZWEI MASKEN-NETSUKE:
OKAME UND HANNYA.
Japan. Late 19th c.

Ivory and antler. Height 3/4.2cm.
Condition A/B.

€ 500 – 700 | \$ 555 – 777 | ₪

2313
NETSUKE: OKAME MASK.
NETSUKE: OKAME-MASKE.
Japan. 19th c.

Wood, prob. keyaki (elm wood) with a
little bit of black lacquer at the eyebrows.
Height 5.5cm. Sign.: Hanaka/Hatanaka
Hiroyoshi. Condition A/B.

Provenance:
-Private collection Berlin.

€ 500 – 600 | \$ 555 – 666

2314
MASK NETSUKE: OKINA.
MASKEN-NETSUKE: OKINA.
Japan. 19th c.

Boxwood. Height 3.5cm. Sign.: Inside
collectors label: 2394. Condition A/B.

€ 300 – 400 | \$ 333 – 444

2315
NETSUKE: MASKE OF OKAME.
NETSUKE: MASKE DER OKAME.
Japan. Edo period. 19th c.

Boxwood with shiny patina. Laughing
and chubby mask of the Okame.
Height 4.1cm. Condition A/B.

€ 300 – 400 | \$ 333 – 444

2316
SASHI-NETSUKE OF A LARGE FISH.
SASHI-NETSUKE EINES GROßEN
FISCHES.
Japan. 19th c.

Stag antler, eyes inlaid with dark horn.
Length 15.3cm. Condition A/B.

€ 400 – 700 | \$ 444 – 777



2316



2312



2313



2314



2315

Netsuke & Inrô

from a Dutch private collection

2317
EXQUISITE NETSUKE OF A SNAIL
(KATATSUMURI).
EXQUISITES NETSUKE EINER
SCHNECKE (KATATSUMURI).
Japan. Edo period (1603-1868).
19th c. Tadatoshi (ca. 1770-1840).
Nagoya School.

Boxwood masterfully carved and very finely engraved with meticulously worked details. Crawling on the top of her snail shell, the two long antennae stretched out and laid flat on the shell. The tail of the snail on the other side, forming natural himotoshi.

The netsuke shows a very lively, naturalistic representation of a life-size snail. Likewise, the details faithfully reproduced, such as the small breathing hole of the mollusc at the entrance to the snail shell. An overly naturalistic representation and nevertheless compact form of the netsuke are outstanding characteristics of the Nagoya School to which also Tadatoshi belongs. The net-like, finely engraved structure of the snail's body is often present in Tadatoshi's works. The carver very elaborately made the cord runner (natural himotoshi) under the body of the snail. Width 3.9cm. Sign.: Tadatoshi, in ukibori on a raised rectangular reserve. Condition A/B. **Supplement:** Kiribako.

Provenance:
-Dutch private collection.

Compare:
-Coullery, Marie-Thérèse/Newstead, Martin S.: The Baur Collection. Netsuke. Geneva 1977. P. 298-9, see C892 und C893.
-Goodall, Hollis (et al.): The Raymond and Frances Bushell Collection of Netsuke. A Lecacy at the Los Angeles County Museum of Art. Los Angeles 2003. P. 308, no. 406.
-Ueda, Reikichi/Bushell, Raymond: The Netsuke Handbook of Ueda Reikichi. Rutland/Tokyo 1979. P. 132, fig. 121.

€ 10.000 – 15.000 | \$ 11.100 – 16.650



2318
NETSUKE: SHISHI WITH CUB AND LARGE BALL.
NETSUKE: SHISHI MIT JUNGES UND GROßEM BALL.
Japan. 18th/19th c.

Provenance:
-Dutch private collection.

€ 2.500 – 3.500 | \$ 2.775 – 3.885 | ₣

Ivory finely carved and with beautiful shiny patina. Supporting himself on the ground with his left hind leg, the shishi holds the ball with the three remaining paws. Meanwhile the small cub tries with all fours to climb onto the ball, which is much too big for him. In the mouth of the big Shishi a moving ball. Height 3.6cm. Condition A/B. Age cracks.



2319
NETSUKE: SQUIRREL ON MUSHROOMS.
NETSUKE: EICHHÖRNCHEN AUF PILZEN.
Japan. Edo period. 18th c.

Provenance:
-Dutch private collection. Acquired from Denise Cohen, New York.

€ 3.000 – 4.000 | \$ 3.330 – 4.440 | ₣

Ivory, beautifully carved, with dark accentuated details and a shiny golden patina. Eyes inlaid with dark horn. The small rodent squats on a mushroom, two further mushrooms grouped to it. It has raised its left front paw and seems to be ready to run away at any time. Small traces of gnawing show that the squirrel has already enjoyed the big mushroom. Width 5.1cm. Condition A/B.



2320
NETSUKE: JURÔJIN WITH KARAKO.
NETSUKE: JURÔJIN MIT KARAKO.
Japan. 19th c.

Ivory finely carved and details dark accentuated. The laughing god of fortune sits on the floor and clearly enjoys how a little karako polishes his big head with a cloth. Height 4.3cm. Sign.: Shôdô. Condition A/B.

Provenance:
-Dutch private collection.

€ 2.200 – 2.600 | \$ 2.442 – 2.886 | ₣



Netsuke & Inrô
from a Dutch private collection

2321
NETSUKE: GAMA SENNIN ON LARGE TOAD.
NETSUKE: GAMA SENNIN AUF GROßER KRÖTE.
Japan. 18th/19th c.

Ivory with dark accentuated details, eyes of toad inlaid with dark horn. The grim looking Sennin crouched on the head of the huge animal, his right leg upright. Height 4.3cm. Condition A/B. Age cracks.

Provenance:
-Dutch private collection.

€ 2.000 – 2.500 | \$ 2.220 – 2.775 | ₣

2322
NETSUKE: GROUP OF SEVEN BLIND MEN.
NETSUKE: GRUPPE VON SIEBEN BLINDEN.
Japan. Edo period. 18th/19th c.

Ivory, partly dark accentuated. Clinging to each other and each following the blind man in front. Height 2.7cm. Condition A/B.

Provenance:
-Dutch private collection, acquired from Marsha Vargas, Xanadu Gallery, San Francisco.

€ 1.000 – 1.500 | \$ 1.110 – 1.665 | ₣



2323
NETSUKE: FISH, SHELLS AND SQUID.
NETSUKE: FISCH, MUSCHELN UND TINTENFISCH.
Japan. 19th c.

Ivory finely engraved and in parts darkly accentuated. One blowfish, two flat fish, two Awabi snails and another shell, and a squid grouped together. Width 3.7cm. Sign.: Ippo, cf. LA p. 516. Condition A/B.

Provenance:
-Ex Mark T. Hindson collection.
-Ex Jacques le Carré collection.
-Dutch private collection.

Published:
-Davey, Neil K.: Netsuke. A comprehensive study based on the M. T. Hindson collection with a preface by W. W. Winkworth. London 1974. P. 117, no. 336 (without ill.).

€ 1.000 – 1.500 | \$ 1.110 – 1.665 | ₣

2324
INRÔ WITH FLYING HÔÔ BIRD.
INRÔ MIT FLIEGENDEM HÔÔ-VOGEL.
Japan. Edo period (1603-1868). Late
18th/early 19th c. Tatsuke Takamitsu.

Multicolored gold takamaki-e with
kirikane details on rich roiro ground. On
the front a flying Hôô bird with wide open
wings and long tail feathers. A branch of
paulownia flowers (Jap. kiri) adorns the
reverse.

Tatsuke Takamitsu (go: Kôkyô) worked
in Kyôto and his works are mostly
characterized by an unorthodox form and
surface texture. Three-part. Width 7.6cm.
Sign.: Tatsuke Kôkyô kore wo ga, gyônen
hachi-jû sai (Tatsuke Kôkyô painted this
at the age of 80). Manjû-netsuke: Kaga
stirrups and valerian flowers. Ebony
with gold lacquer. Ø 3.6cm. Ojime:
Maple leaves. Gilded copper. H. 1.5cm.
Condition A/B.

Provenance:
-Michael Tomkinson collection, no. 1048.
On the bottom label with old collection
number.
-Acquired at Sotheby's London in 1972.
-Wrangham collection, no. 1143.
-Dutch private collection. Inrô acquired
at Bonhams, The Edward Wrangham
Collection of Japanese Art Part III on
15 May 2012.

-Ojime: Former Jacques Carré collection.

Published:
-Wrangham, E.A.: The Index of Inrô
Artists. 1995. P. 282, Takamitsu, signature
illustrated.

€ 4.500 – 5.500 | \$ 4.995 – 6.105



2325
INRÔ WITH SAMBASO DANCE
ACCOUTREMENTS.
INRÔ MIT REQUISITEN FÜR
SAMBASO-TANZ.
Japan. 19th c. Yamada Jōkasai.

Gold and iroe takamaki-e on kinji and nashiji ground. On both sides different accoutrements, including drum, hat, fan, bell tree, flute and mask box. Five-part. Height 8.7cm. Sign.: Jōka(sai) & kaō. Netsuke: Theater accoutrements. 19th c. Ivory. W. 3.8cm. Ojime: Hotei with bag. Ivory. H. 1.8cm. Condition A/B.

Provenance:
-Dutch private collection. Inrô acquired at Bonhams, The Harriet Szechenyi Sale of Japanese Art on 8 November 2011.

Published:
-Davey, Neil K.: Rusu Moyo. In: International Netsuke Society Journal. 2015. Vol. 35, fig. 2, p. 16-17.

€ 3.800 – 4.200 | \$ 4.218 – 4.662 | ₣



2326
INRÔ WITH THE ROKKASEN.
INRÔ MIT DEN ROKKASEN.
Japan. 19th c. Koma family and Naka Komin.

Gold and iroe-takamaki-e with inlays of iroe-takazogan and on a dense o-birame ground. The Six Poetic Geniuses sitting closely together as if they were engaged in a conversation, three on each side. Five-part. Height 8.7cm. Sign.: Naka Komin & kaō, in rectangular reserve (for the metal details), and Koma saku (for the lacquer). Netsuke: Ranryō-ō mask. 20th c. Wood with polychrome lacquer. H. 4.1cm. Ojime: Red carved lacquer with inlays. H. 1.8cm. Condition A/B.

Provenance:
-Spink and Son Ltd., London 1984.
-Wrangham collection, no. 1731.
-Dutch private collection. Inrô acquired from Bonhams, The Edward Wrangham Collection of Japanese Art Part I on 9 November 2010.

Published:
-Wrangham, E.A.: The Index of Inrô Artists. 1995. P. 142, signature illustrated.

€ 4.500 – 5.500 | \$ 4.995 – 6.105

2327
INRÔ WITH JURÔJIN ON DEER.
INRÔ MIT JURÔJIN AUF HIRSCH.
Japan. Late 19th c. Shōkasai und Shibayama.

Gold takamaki-e on kinji ground with details in e-nashiji, kirikane and inlays of ivory. The god of fortune on his deer under a pine tree, above clouds. On the other side a young attendant with a crane, also standing under the pine tree. Five-part. Height 8.1cm. Sign.: Shōkasai (for the lacquer) and Shibayama, in rectangular mother-of-pearl reserve (for the inlays). Netsuke: Jurōjin with karako. 19th c. Ivory. H. 5.2cm. Ojime: Mokugyo. Ivory. H. 1.7cm. Condition A/B.

Provenance:
-Private collection, acquired at Sotheby's London in 1949.
-Dutch private collection since 2012.

€ 2.500 – 3.500 | \$ 2.775 – 3.885 | ₣

2328
INRÔ WITH CHERRY
BLOSSOMS AND TANZAKU.
INRÔ MIT KIRSCHBLÜTEN
UND TANZAKU.
Japan. 19th c.

Wakasa-nuri with takamaki-e in gold. Three-part. Width 5.8cm. Mask netsuke: Monkey. Boxwood with red lacquer and gold. H. 4cm. Ojime: Multi-colored lacquered wood. H. 1.8cm. Condition A/B.

Provenance:
-Dutch private collection.

€ 1.500 – 2.000 | \$ 1.665 – 2.220



2325



2326



2327



2328

2329
INRÔ WITH TANCHÔZURU.
INRÔ MIT TANCHÔZURU.
Japan. 19th c.

Hira- and takamaki-e in gold and silver on roiro ground with nashiji. A large crane (tanchôzuru) standing on one leg, blooming reed on the back. Five-part. Height 8.1cm. Netsuke: Lying crane. Wood. W. 4.5cm. Sign. Ojime: Swimming ducks. Silver, shibuichi and akagane. H. 1.4cm. Condition A/B.

Provenance:
-Dutch private collection.

€ 1.000 – 1.500 | \$ 1.110 – 1.665

2330
INRÔ WITH CRANE AND KARAKO.
INRÔ MIT KRANICH UND KARAKO.
Japan. 18th/19th c. Tōju (Tōyō II).

Gold, silver and iroe-takamaki-e and mura-nashiji on fundame ground with inlays of aogai. A standing crane (tanchôzuru) with outstretched wings and surrounded by three karako, one of them offers him a bowl with seeds. On the other side, another karako and an elderly man with fan, while five butterflies flutter around them. The motif is a parody of the Noh play 'Shôjô'. Four-part. Height 8.8cm. Sign.: Tōju & kaô. Netsuke: Chinese sitting on Hotei's bag. Ivory. H. 4.5cm. Ojime: Pumpkin with leaves. Silver. H. 1.9cm. Sign. Condition A/B.

Provenance:
-Acquired at Christie's London in 1966.
-Wrangham collection, no. 701.
-Dutch private collection. Inrô acquired at Bonhams, The Edward Wrangham Collection of Japanese Art Part III on 15 May 2012.

Published:
-Wrangham, E.A.: The Index of Inrô Artists. 1995. P. 292, Tōyu, signature illustrated.

€ 2.500 – 3.500 | \$ 2.775 – 3.885 | ₣

2331
INRÔ WITH PEACOCKS.
INRÔ MIT PFAUEN.
Japan. 19th c. Koma Kansai.

Lacquered dark wood with hira- and takamaki-e in gold. On the front a standing male peacock at a small pine tree, on the back a female peacock. Both have their heads turned towards each other and look in the direction of the other. Openable from the side, inside with five small drawers. Height 8.1cm. Sign.: Kansai. Netsuke: Oni at setsubun. Mid 19th c. Nagoyo School. Cherry wood. W. 3.2cm. Sign.: Masatoshi. Ojime: Crab. Nut with inlays of copper, partly gilded. H. 1.6cm. Sign.: Tenmin. Condition A/B.

Provenance:
-Acquired at Christie's Rome in 1988.
-Wrangham collection, no. 1884.
-Dutch private collection. Inrô acquired at Bonhams, The Edward Wrangham Collection of Japanese Art Part II on 11 May 2011.

€ 3.000 – 5.000 | \$ 3.330 – 5.550



2332
INRÔ WITH SPARROW AND
PAIR OF SCISSORS.
INRÔ MIT SPATZ UND SCHERE.
Japan. 19th c. Kyûho.

Takamaki-e in gold and black on usu-nashiji ground with hirame flakes. One side with a flying sparrow, on the other a large pair of scissors. The motif refers to the story of the Tongue-cut Sparrow (Shita-kiri suzume). Four-part. Height 6.8cm. Sign.: Minsetsu & kaô. Manjû-netsuke: Shita-kiri suzume. 19th c. Wood with lacquer. Ø 3.4cm. Inside sign.: Ikeshima Yoshinori & kaô. Ojime: Huts under trees. Wood. H. 1.9cm. Condition A/B.

Provenance:
-Collection Thacher-Clarke.
-Collection M.T. Hindson, acquired at Sotheby's, London 1969.
-Wrangham collection, no. 957.
-Dutch private collection. Inrô acquired from Bonhams, The Edward Wrangham Collection of Japanese Art Part IV on 6 November 2013.

Published:
-Wrangham, E.A.: The Index of Inrô Artists. 1995. P. 158, Kyûho, signature illustrated.

€ 2.500 – 3.000 | \$ 2.775 – 3.330



2329



2331



2330



2332

2333
INRÔ WITH COCK ON DRUM.
INRÔ MIT HAHN AUF TROMMEL.
Japan. 19th c.

Gold and iroe-takamaki-e on kinji ground. A cock standing on a large round drum, beside it a hen looking up to him. On the back the branch of a pine tree. Five-part. Height 8.3cm. Netsuke: Group of bean pods. 18th/19th c. Ivory, probably maritime. W. 5.8 cm. Ojime: Peony flower. Copper with silver. H. 2.1cm. Condition A/B.

Provenance:
-Dutch private collection.

€ 2.000 – 3.000 | \$ 2.220 – 3.330 | ₣



2334
INRÔ WITH COCK AND HEN.
INRÔ MIT HAHN UND HENNE.
Japan. 19th c. Tōshû(sai) (Iizuka Toyō IV).

Lacquered dark wood with takamaki-e in gold and color. A strutting cock on one side, hen with chick on the other side. Two-part. Height 7.5cm. Sign.: Tōshû & kaō. Netsuke: Cock on flat drum. Late 19th c. Wood. H. 3.3cm. Sign.: Masatami. Condition A/B.

Provenance:
-Collection John Lowe, acquired at Sotheby's, London 1970.
-Wrangham collection, no. 1040.
-Dutch private collection. Inrô acquired at Bonhams, The Edward Wrangham Collection of Japanese Art Part II on 10 May 2011.

Published:
-Wrangham, E.A.: The Index of Inrô Artists. 1995. P. 309, Tōshû(sai), signature illustrated.

€ 2.500 – 3.500 | \$ 2.775 – 3.885

2335
INRÔ IN THE SHAPE OF BAMBOO WITH SNAILS.
INRÔ IN FORM VON BAMBUS MIT SCHNECKEN.
Japan. 19th c.

Lacquered dark wood with decor in gold lacquer. A snail on each side, as if they were crawling up the bamboo grass. Four-part. Height 9.3cm. Sign.: Hōshōsai & kaō. Netsuke: Eggplant. Ivory. H. 5.4cm. Ojime: Kaki fruit (persimmon). 19th c. Probably bone. H. 1.4cm. Sign.: Shungyoku. Condition A/B.

Provenance:
-Dutch private collection.

€ 1.500 – 2.000 | \$ 1.665 – 2.220 | ₣

2336
INRÔ WITH BAMBOO.
INRÔ MIT BAMBUS.
Japan. 19th c. Koma Mitsuaki.

Takamaki-e in gold on nashiji ground. Bamboo grasses of different sizes on one side and a large bamboo shoot on the other side. Four-part. Height 6.5cm. Sign.: Koma Mitsuaki. Netsuke: Pair of gourds. Ivory. W. 3.1cm. Ojime: Bamboo root. Stag antler. H. 1.7cm. Condition A/B.

Provenance:
-Acquired at Sotheby's London in 1988.
-Wrangham collection, no. 1915.
-Dutch private collection. Inrô acquired at Bonhams, The Edward Wrangham Collection of Japanese Art Part III on 15 May 2012.

Published:
-Wrangham, E.A.: The Index of Inrô Artists. 1995. P. 176, Mitsuaki, signature illustrated.

€ 1.200 – 1.500 | \$ 1.332 – 1.665 | ₣



2333



2334



2335



2336

2337
INRÔ WITH FISH AND SHRIMP.
INRÔ MIT FISCHEN UND GARNELE.
Japan. 1st half 19th c. Nomura Kyûkoku.

Gold and silver takamaki-e on nashiji ground, fish and shrimp inlaid with mother-of-pearl, aogai and horn. Inside gyobu-nashiji. A big fish between waves and aquatic plants. On the other side another fish along with a large shrimp. Three-part. Height 6.9cm. Sign.: Kyûkoku & kaô. Netsuke: Clam shell. Ivory, probably maritime. W. 4cm. Ojime: Lotus capsule with crab. Copper, partly gilded. W. 1.5cm. Condition A/B.

Provenance:
-Sotheby's London, 17 March 1982, lot 123.
-Private collection, acquired at Spink & Son Ltd., London 1987.
-Wrangham collection, no. 1848.
-Dutch private collection. Inrô acquired at Bonhams, The Edward Wrangham Collection of Japanese Art Part III on 15 May 2012.

-Ojime: Former Mark T. Hindson collection, sold at Sotheby's London on 9 July 1968, lot 585. Dutch private collection since 2012.

€ 2.500 – 3.500 | \$ 2.775 – 3.885 | ±



2338
INRÔ WITH THREE CARP.
INRÔ MIT DREI KARPEN.
Japan. Early 19th c. Ueda Chikanao.

Gold and iroe-takamaki-e and togidashi on roiro ground. Inside with fitted tray. Two large red and one smaller dark carp among waterweeds in a stream. Two-part. Width 8.1cm. Sign.: Chikanao & kaô. Manjû-netsuke: Carp in waves. 19th c. Wood, eyes inlaid with mother-of-pearl. Ø 5cm. Ojime: Silver wire with cloisonné. H. 1.5cm. Condition A/B.

Provenance:
-Acquired at Sotheby's London in 1977.
- Wrangham collection, no. 1334.
-Dutch private collection. Inrô acquired at Bonhams, The Edward Wrangham Collection of Japanese Art Part I on 9 November 2010.

Published:
-Wrangham, E.A.: The Index of Inrô Artists. 1995. P. 34, Chikanao, signature illustrated.

€ 2.500 – 3.500 | \$ 2.775 – 3.885

2339
INRÔ WITH SHISHI ON ROCKS.
INRÔ MIT SHISHI AN FELSEN.
Japan. 19th c.

Bamboo with takamaki-e in gold and silver. On the reverse rocks with a small waterfall. Three-part. Height 5.3cm. Mask netsuke: Fox (kitsune). 19th c. Boxwood. H. 4.7cm. Condition A/B. Some small cracks.

Provenance:
-Dutch private collection.

€ 1.000 – 1.500 | \$ 1.110 – 1.665

2340
INRÔ WITH REISHI FUNGUS AND BAT.
INRÔ MIT REISHI-PILZ UND FLEDERMAUS.
Japan. 19th c. After a design by Sakai Hôitsu (1761-1828).

On roiro-nuri ground gold takamaki-e and inlays of aogai and pewter. Flying bat over a group of Reishi mushrooms. On the other side a deer in rear view. Inscription in gold 'Hôitsu hitsu'. The famous Rimpa painter Sakai Hôitsu created many designs for lacquer artists, which were used like here in an Inrô. Five-part. Height 8.7cm. Netsuke: Lying Shika deer. 19th c. Wood. W. 4.4cm. Condition A/B.

Provenance:
-Dutch private collection.

€ 1.500 – 2.500 | \$ 1.665 – 2.775



2337



2338



2339



2340

2341
INRÔ WITH THE
THREE FRIENDS OF WINTER.
INRÔ MIT DEN DREI FREUNDEN
DES WINTERS.
Japan. 19th c. Yûkasai.

Hira- and takamaki-e in gold, nashiji and kirigane on fundame ground. Dense decor of pine tree, bamboo and plum blossoms between clouds. Five-part. Height 8.1cm. Sign.: Yûkasai. Netsuke: Gingko leaf with fruits. 19th c. Ivory. W. 4.3cm. Sign.: Naokazu. Condition A/B.

Provenance:
-Sotheby's New York, Fine and Important Japanese Works of Art on 15 October 1987, lot 534.
-Dutch private collection since 2008.

€ 2.500 – 3.000 | \$ 2.775 – 3.330 | ₣



Netsuke & Inrô
from a Dutch private collection

2342
INRÔ WITH LANDSCAPE.
INRÔ MIT LANDSCHAFT.
Japan. 19th c.

Roiro with gold takamaki-e and details in nashiji and kirigane. Hut under trees and in the background a mountain landscape. On the other side a hut beside a winding stream. Five-part. Height 7.5cm. Netsuke: Hotei and karako under a pine tree. 19th c. Ivory. H. 2.5cm. Sign.: Gyokusai. Ojime: Cottage and chrysanthemums. Bronze with gold, silver and copper. H. 2.3cm. Sign. Condition A/B.

Provenance:
-Dutch private collection. Inrô acquired from Denise Cohen, New York in 2008.

€ 2.500 – 3.500 | \$ 2.775 – 3.885 | ₣

2343
INRÔ WITH HOUSES IN
MOUNTAIN LANDSCAPE.
INRÔ MIT HÄUSERN IN
BERGLANDSCHAFT.
Japan. 19th c.

Black lacquer with gold lacquer. Inside nashiji. Decor on both sides. Five-part. Height 9.2cm. Kagamibuta-netsuke: Chestnut branch. Shitan wood capsule, presumably boxwood top with metal inlays. W. 2.9cm. Ojime: Layered and carved lacquer in black, red and green. H. 1.5cm. Condition A/B.

Provenance:
-Dutch private collection.

€ 2.000 – 3.000 | \$ 2.220 – 3.330 | ₣

2344
INRÔ WITH HIBACHI, TSUITATE
AND HANGING SCROLL.
INRÔ MIT HIBACHI, TSUITATE
UND HÄNGEROLLE.
Japan. 18th c. Kajikawa family.

Hira- and takamaki-e in gold and silver with details in sumi-togidashi on nashiji ground. Bulbous hibachi next to tsuitate with shishi and plum blossoms. On the other side a half rolled up hanging scroll (kakemono) with a sumi-e painting of Kanzan and Jittoku. Five-part. Height 5.9cm. Sign.: Kajikawa saku. Manjû-netsuke: Dried fish with daikon grater. Gold lacquer with inlays of gold, silver and copper. W. 3.5cm. Sign.: Shinsai & seal. Ojime: Bird and flowers. Copper gilded. H. 1.8cm. Condition A/B. Lacquer flaking on the netsuke.

Provenance:
-Collection W. W. Winkworth.
-Sold at Sotheby's New York, Fine Japanese Prints and Works of Art on 8/9 December 1988, lot 595.
-Dutch private collection. Inrô acquired at Bonhams, The Harriet Szechenyi Sale of Japanese Art on 8 November 2011.

€ 2.000 – 3.500 | \$ 2.220 – 3.885



2341



2342



2343



2344

2345
INRÔ WITH CHINESE SAGE.
INRÔ MIT CHINESISCHEM WEISEN.
Japan. 19th c.

Black carved lacquer (tsuikoku), molded. Chinese sage sitting on a ledge under a pine tree, behind him a wind shelter. On the other side, the three brothers Gongsu Jie, Tian Kaiqiang and Gu Yezi, to whom a farmer respectfully bowed. Four-part. Height 6.3cm. Netsuke: Inkstone. 19th c. Dark lacquered wood. L. 4.5cm. Sign.: Sukenaga. Condition A/B.

Provenance:
-Collection Denise Cohen.
-Dutch private collection.

€ 2.000 – 3.000 | \$ 2.220 – 3.330

2346
INRÔ WITH WARRIORS.
INRÔ MIT KRIEGERN.
Japan. 18th/19th c. Shin'yu.

Red carved lacquer (tsuishu). A general with five of his soldiers beneath a large pine tree between clouds preparing for a battle. Three-part. Height 6.7cm. Sign.: Eiki no konomi, Shin'yu (Made by Shin'yu to the order of Eiki), in rectangular cartouche. Netsuke: Ashtray with auspicious characters. Red carved lacquer (tsuishu). Ø 3.4cm. Ojime: Red carved lacquer. H. 1.5cm. Condition A/B. Small crack at the Netsuke.

Provenance:
-Acquired at Bonhams London in 1991.
-Wrangham collection, no. 2030.
-Dutch private collection. Inrô acquired at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV on 13 November 2013.

Published:
-Wrangham, E.A.: The Index of Inrô Artists. 1995. P. 243, Shin'yu, signature illustrated.

€ 1.200 – 1.800 | \$ 1.332 – 1.998

2347
INRÔ WITH DRAGONS BETWEEN CLOUDS AS WELL AS PEONY BLOSSOMS AND BIRDS.
INRÔ MIT DRACHEN ZWISCHEN WOLKEN SOWIE PÄONIEBLÜTEN UND VÖGEL.
Japan. 19th c.

Red carved lacquer (tsuishu). Five-part. Height 7cm. Netsuke: Karako playing with ball. Red carved lacquer. W. 2.9cm. Ojime: Red carved lacquer. H. 1.6cm. Condition A/B.

Provenance:
-Dutch private collection.

€ 700 – 900 | \$ 777 – 999

2348
INRÔ WITH DRAGON BETWEEN CLOUDS.
INRÔ MIT EINEM DRACHEN ZWISCHEN WOLKEN.
Japan. 19th c. Yamashita Tsuneyoshi.

Ebony carved, eyes inlaid with gilded metal. The mystical animal winds its long body through dense clouds. Four-part. Height 9.4cm. Sign.: Yamashita Tsuneyoshi zukuru. Manjû-netsuke: Dragon with tama. Ebony, eyes inlaid with gilded metal. Ø 4.4cm. Condition A/B.

Provenance:
-Sotheby's London, Japanese Works of Art on 10 April 1977, lot 577.
-Acquired from Lolla and Gianni Morra, 1998.
-Wrangham collection, no. 2151.
-Dutch private collection. Inrô acquired at Bonhams, The Edward Wrangham Collection of Japanese Art Part III on 12 May 2012.

€ 1.200 – 1.600 | \$ 1.332 – 1.776



2349
INRÔ WITH THE TWELVE SIGNS
OF THE ZODIAC.

INRÔ MIT DEN ZWÖLF
TIERKREISZEICHEN.

Japan. Edo period (1603-1868). Late
18th/early 19th c.

Ivory. Gold lacquer in taka- and
hiramaki-e with silver, copper, black and
red lacquer. Four-part. Height 7.9cm.
Sign.: Jukakusai Hisataka & kaô. Netsuke
in the shape of a court servant (hakucho)
with large parasol, ivory. Condition A/B.

Provenance:
-South German private collection.

€ 800 – 1.200 | \$ 888 – 1.332 | ‡

2350
INRÔ WITH AUTUMN
GRASSES AND WILD GEESE.

INRÔ MIT HERBSTGRÄSERN
UND WILDGÄNSEN.

Japan. 19th c.

Gold and black lacquer in taka- and
hiramaki-e with aogai inlays. Four-part.
Height 8.3cm. Netsuke in the form of a
mokugyo of dark wood. Condition A/B.

Provenance:
-South German private collection.

€ 900 – 1.200 | \$ 999 – 1.332

2351
INRÔ WITH NÔ ACTORS WITH MASKS.

INRÔ MIT NÔ-SCHAUSPIELERN MIT
MASKEN.

Japan. 19th c.

Gold lacquer with silver, red and green in
hiramaki e with inlays of mother-of-pearl
and bone. Five-part. Height 9cm. Sign.:
Kôzan. Condition A/B.

€ 800 – 1.000 | \$ 888 – 1.110

2352
INRÔ WITH SHÔKI AND
ONI IN CLOUDS.

INRÔ MIT SHÔKI UND
ONI IN WOLKEN.

Japan. 19th c.

Gold lacquer with silver and rubbed
red in taka resp. hiramaki e. Five-part.
Height 7.5cm. Condition A/B.

€ 700 – 900 | \$ 777 – 999



2349



2350



2351



2352



2353
INRÔ WITH FISH AND POEM.
INRÔ MIT FISCHEN UND GEDICHT.
Japan. 19th c.

Wakasa nuri in seigaiha with fish in ceramic relief, poem in gold lacquer. Five-part. Height 7cm. Sign.: Ritsuo and seal “kan”, den. (many copies), compare Wrangham p. 211. Ojime: ceramic. Condition A/B.

€ 600 – 900 | \$ 666 – 999

2354
INRÔ WITH PEONIES,
BASKET AND VASE.
INRÔ MIT PÄONIEN, KORB
UND VASE.
Japan. 19th c.

Ebony with inlay of mother-of-pearl and lacquer with gold and silver. Three-part. Height 7cm. Sign.: Prob. Koyusai. Netsuke in peony shape. Wood, lacquered, himotoshi with bone. L.4.7cm. Ojime: Amber. Condition A/B.

€ 500 – 900 | \$ 555 – 999

2355
INRÔ WITH KIRIN AND PALM.
INRÔ MIT KIRIN UND PALME.
Japan. 19th c.

Paulownia wood (kiri), inlay from ivory and lacquer, barbels prob. from lead. Four-part. Height 8cm. Condition A/B. Manjû-netsuke with kirin. Palm wood with ivory. Ø 3.2cm. Ojime: Ivory. Condition A/B.

€ 400 – 600 | \$ 444 – 666 | ₪

2356
INRÔ WITH ROOSTER,
HEN AND CHICK.
INRÔ MIT HAHN, HENNE
UND KÜKEN.
Japan. 19th/20th c.

Black lacquer fond with red carved lacquer. Two-part. Height 5.5cm. Ojime from coral. Condition B. Crack at the cord runner.

€ 500 – 900 | \$ 555 – 999 | ₪

2357
INRÔ WITH ARIWARA
ADMIRING THE FUJI.
INRÔ MIT ARIWARA
BEWUNDERT DEN FUJI.
Japan. 19th c.

Ivory carved in sunken relief with gold lacquer. Four-part. Height 9cm. Sign.: Hakuunsai, see Wrangham p. 66. Netsuke: Fukurokuju with umbrella. Japan. 19th c. Ivory. H. 6cm. Condition A/B.

€ 700 – 900 | \$ 777 – 999 | ₪

2358
INRÔ WITH THE THREE
FRIENDS OF WINTER.
INRÔ MIT DEN DREI
FREUNDEN DES WINTERS.
Japan. 19th c.

Elegantly grained wood (prob. conifer) with gold and silver lacquer in hiramaki e. Pine with flowering plum and bamboo. Four-part. Height 8cm. Condition A/B.

€ 600 – 800 | \$ 666 – 888



2353



2354



2355



2356



2357



2358

Andreas Holter Collection

Chinese and Japanese Paintings Chinesische und Japanische Malerei

Andreas Holter (1946–2017) studierte Sinologie an der Universität in Göttingen, Hamburg und Bonn, u. a. bei Prof. E. von Erdberg, war für verschiedene Museen als Experte tätig und publizierte beispielsweise über das chinesische Porzellan im Altenburger Schloss der Porzellansammlung Bernhard August von Lindenaus und des Sybillenkabinetts. Sein Interesse galt vor allem chinesischer Kunst. Er widmete sich dem Sammeln über lange Zeit mit großer Leidenschaft und so gelang es ihm, eine interessante Sammlung zusammenzutragen. Nachfolgend werden chinesische (Kat. Nr. 2359 bis 2376) und japanische (Kat. Nr. 2571 bis 2577) Malereien aus verschiedenen Epochen aus seinem Nachlass angeboten.

Andreas Holter (1946–2017) studied Sinology at the University of Göttingen, Hamburg and Bonn, among others with Prof. E. von Erdberg. He worked for various museums as an expert and published, for example, about the Chinese porcelain in the Altenburg castle of the porcelain collection of Bernhard August von Lindenaus and the Sybillenkabinett. He was particularly interested in Chinese art. He devoted himself to collecting for a long period with great passion and so he succeeded in assembling an interesting collection. In the following, we offer Chinese (cat. no. 2359 to 2376) and Japanese (cat. no. 2571 to 2577) paintings from various epochs from his estate in this sale.

安德烈亞斯·霍爾特先生（1946-2017年）層在哥廷根、漢堡和波恩大學學習漢學，師從馮·艾爾德貝格教授，多次以專家身份為博物館工作，如在阿爾登堡宮將 Bernhard August von Lindenaus 瓷器收藏品整理出版。他熱衷於中國藝術，並擁有廣泛的專業知識和眼力，畢生致力於收藏各種優質藏品。我們繼今年六月春拍成功拍賣霍爾特先生藏品第一部分（大部分為中國和日本陶瓷）之後，本屆秋拍再次向廣大藏家呈現他更多的遺產藏品，主要以中國書畫（圖錄編號2359至2376）與日本書畫（圖錄編號2571至2577）為主。



Andreas Holter (1946–2017)

Asian Art Part II

2359
ZHANG, NAIQI (1803 – 1837)
SWALLOWS AND
WILLOWS IN SPRING.
SCHWALBEN MIT
WEIDEN IM FRÜHLING.
China. Qing dynasty. 19th c.

Ink and light colors on paper. 235x56cm.
Long poem inscription. Seal: Shoumin, Naiqi zhi yin. Mounted as hanging scroll.
Old label of a Chinese antique shop and a red export seal. Condition A/B. Folded and spots.
Provenance:
-Estate Andreas Holter.

張乃耆(1803-1837) / 張壽民
柳燕春色圖
清19世紀 紙本設色
畫心236x56cm 立軸裝裱
鈐印：「壽民」「乃耆之印」
包首處文物商店標籤及火漆印。
品相等級A/B，摺痕、污斑。
來源：霍爾特私人舊藏。

€ 600 – 800 | \$ 666 – 888





2360
LUO, YIGUI.
A PAIR OF DUCKS IN LOTUS POND.
ENTENPAAR IM LOTOSTEICH.
China. Cyclically dated 1934.

Ink and colors on paper. 99x32.5cm.
Sign.: Yigui Luo Xian. Seal: Yigui. Hanging scroll. Condition A/B. **Supplement:** Hanging scroll with geese at the water. Ink and color on silk. 67x33cm. Sign. and seal. Provenance: -Estate Andreas Holter.

羅一桂（民國時期）/ 羅賢
荷塘鴛鴦圖
甲戌(1934) 紙本設色
畫心99x32.5cm 立軸裝裱
題識並署名。鈐印：「一桂之印」
品相等級A/B。
附：周文矩款雙鵝圖。
絹本設色立軸，畫心67x33cm
來源：霍爾特私人舊藏。
€ 300 – 400 | \$ 333 – 444



2361
LIU, Haisu (1896 – 1994)
BAMBOO.
BAMBUS.
China. 1941 resp. 1943.

Ink on paper. 136x33.5cm. Sign.: Liu Haisu, Haiweng. Three artist seals. Mounted as hanging scroll. Condition A/B. **Supplement:** Hanging scroll with moonlit bamboo. Cyclically dated 1940. Ink on paper. 117x32.5cm. Inscription, seal and sign. Provenance: -Estate Andreas Holter.

劉海粟(1896-1994)
墨竹
辛巳(1941) 紙本設色
畫心136x33.5cm 立軸裝裱
題識、署名與鈐印三枚。品相等級A/B。
附：竹林月色圖。
紙本設色立軸，畫心117x32.5cm
來源：霍爾特私人舊藏。
€ 300 – 400 | \$ 333 – 444



2362
WU, XIZAI (1799 – 1870) attributed.
PEONIES.
PÄONIEN.
China. 19th c.

Ink and light colors on paper. 134.5x38cm. Sign.: Xizai Wu Tingyang. Seal: Xizai, Wu Rangzhi. Collector's seal unread. Mounted as hanging scroll. Condition B. Small tear. **Supplement:** Hanging scroll with peonies and singing bird. Ink and colors on paper. 131x32.5cm. Seal and sign. Provenance: -Estate Andreas Holter.

吳熙載(1799-1870) 款
牡丹圖
19世紀 紙本設色
畫心134.5x38cm 立軸裝裱
題識並署名：「熙載吳廷揚」
鈐印：「熙載之印」「吳氏攘之」
品相等級B。附：風蘭館主人款花鳥圖。
紙本設色立軸，畫心131x32.5cm
來源：霍爾特私人舊藏。
€ 400 – 500 | \$ 444 – 555



2363
ZHANG, ZHAOXIANG (1852 – 1908)
FLOWERING KAPOK AND NANDINA.
BLÜHENDE KAPOKZWEIGE UND NANDINA.
China. Cyclically dated 1895.

Light ink and color on paper. 46x35cm.
Sign.: He An Zhang Zhaoxiang. Seal: He An. Mounted as hanging scroll. Condition A/B. Browned, folded. Provenance: -Estate Andreas Holter.

張兆祥(1852-1908)
木棉南竹圖
乙未(1895) 紙本設色
畫心46x35cm 立軸裝裱
題識並署名：「和庵張兆祥」
鈐印：「和庵」
品相等級A/B，變色、摺痕。
來源：霍爾特私人舊藏。
€ 300 – 500 | \$ 333 – 555



2364
TWO INK PAINTINGS WITH PLUMS.
ZWEI TUSCHMALEREIEN MIT PFLAUMEN.
China. 19th/20th c.

Ink on paper resp. silk. a) Flowering plums. 135x25.5cm. Framed with glass (147x40cm). Sign.: Mei Guan. Three seals. b) Plum, bamboo and rocks. 85x33cm. Unmounted. Sign.: Yushan. Two seals. Condition A/B. Provenance: -Estate Andreas Holter.

墨梅圖兩幅
19/20世紀
a) 梅館。紙本設墨，畫心135x23.5cm
鏡框147x40cm。鈐印三枚。
b) 三清圖。絹本設墨，85x33cm
署名「禹山」及鈐印兩枚。
品相等級A/B，變色、摺痕。
來源：霍爾特私人舊藏。
€ 250 – 350 | \$ 278 – 389



2365
TWO PAINTINGS OF THE LINGDONG PAINTING SCHOOL.
ZWEI BILDER DER LINGDONG-MALSCHULE.
China. 20th c. Chaoshan Painting School.

Ink and colors on paper. Mounted as hanging scroll. a) Hibiscus. 68x37cm. Lin Shouyi (1901-1990). Inscription with dating 1979. Sign. and seal. b) Mountain landscape. 67x32cm. Guo Dushi (1927-1990). Sign. and seal. Condition A/B. Provenance: -Estate Andreas Holter.

嶺東畫派畫作兩幅
20世紀 紙本設色 立軸裝裱
a) 林受益(1901-1990)木槿圖。
己未(1979)，畫心135x23.5cm，
題識、署名及鈐印兩枚。
b) 郭篤士(1927-1990)一角山樓圖。
畫心67x32cm，題識、署名及鈐印兩枚。
品相等級A/B。
來源：霍爾特私人舊藏。
€ 400 – 600 | \$ 444 – 666



2366
TWO LANDSCAPE PAINTINGS.
ZWEI MALEREIEN MIT LANDSCHAFT.
China. 19th/20th c.

Ink and a few pigments on paper.
Mounted as hanging scroll. a) Scholar
visiting a friend with qin. 137.5x34cm.
Sign.: Heshan Daoren. Diverse seals.
b) Older lady with basket. 123.5x30cm.
Seal: Chen Guangde. Condition B.
Browned, spotted and worm holes.
Provenance:
-Estate Andreas Holter.

山水畫兩幅
19/20世紀 紙本設色 立軸裝裱
a) 攜琴訪友圖。畫心137.5x34cm，
題識、署名「禾山道人」及鈐印四枚。
b) 山林老婦圖。畫心123.5x30cm，
鈐印「佔星」「陳光德印」
品相等級B，變色、斑點、蟲蛀。
來源：霍爾特私人舊藏。
€ 200 – 300 | \$ 222 – 333



2367
TWO PAINTINGS WITH FISHERMEN
RESP. MOUNTAIN LANDSCAPE.
ZWEI MALEREIEN MIT FISCHERN BZW.
BERGLANDSCHAFT.
China. 19th/20th c.

Ink and color on paper. 103x55cm/
124x33cm. Denoted: Chen Dazhang resp.
Wang Shimin, but later. Diverse seals.
Mounted as hanging scroll. One with box.
Condition B. Wormholes, restored.
Provenance:
-Estate Andreas Holter.

山水畫兩幅
19/20世紀 紙本設色 立軸裝裱
a) 垂釣圖。畫心103x55cm，
題識、署名「仲山陳達章」及鈐印多枚。
b) 山居圖。畫心124x33cm，
題識、署名「王時敏」及鈐印兩枚。
品相等級B，蟲蛀、修復。
來源：霍爾特私人舊藏。
€ 200 – 300 | \$ 222 – 333



2368
LOU, XINHU (1881 – 1950)
MOUNTAIN AND RIVER LANDSCAPE.
BERG- UND FLUSSLANDSCHAFT.
China. 1930s/40s.

Ink on paper. 132x33cm. Inscription with
poem. Sign.: Xuangen Jushi Lou Xinhu.
Seal: Lou Xu, Lou Xinhu. Collectors seal:
Bo Te (Holter). Mounted as hanging
scroll. With box. Condition A/B. Slightly
browned.
Provenance:
-Estate Andreas Holter.

樓辛壺(1881-1950) / 樓邨
高士山水圖
1930/40年代 紙本設墨
畫心132x33cm 立軸裝裱
詩文題識並署名：「玄根居士樓辛壺」
鈐印：「樓虛」「樓辛壺」
鑑藏印：「博特」
品相等級A/B，輕微變色。
來源：霍爾特私人舊藏。
€ 800 – 1.000 | \$ 888 – 1.110



2369
TANG, WANQING (1932 – 2018)
MORNING GUILIN LANDSCAPE IN
EARLY SUMMER.
MORGENDLICHE LANDSCHAFT IN
GUILIN IM FRÜHSOMMER.
China. Cyclically dated 1981.

Dark ink and colors on paper. 64x51cm.
Above left inscribed with a poem, sign.:
Wanqing. Seal: Wanqing zhi hua, shi zao-
hua yong wo fa. Backed with paper. Back-
side a seal. Condition A/B. **Supplement:**
Painting. Mountain landscape. 20th c.
98x51cm. Sign.: Wang Zhi. Seal. Framed
behind glass. Condition B. Tears.
Provenance: Estate Andreas Holter.

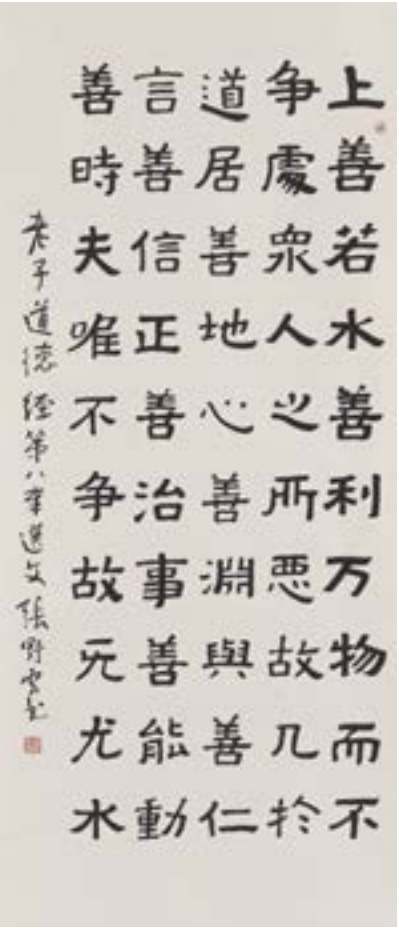
湯萬清(1932-2017)
桂林山水圖
辛酉(1981) 紙本設色
畫心65x51cm 冊頁裝裱
詩文題識並署名：「萬清」，鈐印：「萬
清止畫」「師造化用我法」，背面印章：
「中國國際書店原作證明之印」
品相等級A/B。附：王植款雲峰瀉瀑圖。
紙本設色，鏡框裝裱。畫心98x51cm，
品相等級B。來源：霍爾特私人舊藏。
€ 400 – 600 | \$ 444 – 666



2370
TWO PAINTINGS WITH MOUNTAIN
LANDSCAPE RESP. MAGPIE AND PLUM.
ZWEI MALEREIEN MIT BERGLAND-
SCHAFT BZW. ELSTER AUF PFLAUMEN.
China. Dated 1981. Li Ying (1934-2004)
resp. Li Zhen'ou/Li Xiaoguang (1925-).

Ink and colors on paper. Backed with
paper. a) Title, signature and seal: Li
Ying. Collector's seal: Holter and Qingde
zhai (backside). b) Calling magpie with
flowering plum. Inscription and sign.:
Xiaoguang. Seal: Li. Ao Shuang Zhi. Bashi
niandai. Each ca. 67x45cm. Backed with
paper. On the back a seal. Condition A/B.
Provenance: Estate Andreas Holter

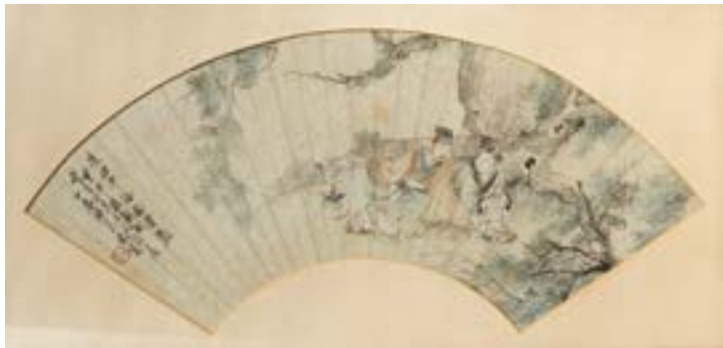
山水花鳥畫兩幅
1981年 紙本設色
畫心各67x45cm 冊頁裝裱
a) 李穎(1934-2004)蜀江積雪。題識、署
名及鈐印。鑑藏印：「博特」「慶德齋」
b) 黎曉光/黎振歐(1925-)喜上梅梢圖。題
識、署名及鈐印「黎」「傲霜枝」「八十
年代」。背面各一印章：「中國國際書店
原作證明之印」。品相等級A/B。
來源：霍爾特私人舊藏。
€ 150 – 250 | \$ 167 – 278



2371
TWO CALLIGRAPHIES:
DAODEJING AND LÜSHI CHUNQIU.
ZWEI KALLIGRAFIEN: DAODEJING
UND LÜSHI CHUNQIU.
China. 20th c.

Ink on paper. Mounted as hanging scroll
resp. album leaf. 114x50cm/53.5x40cm.
Sign.: Zhang Yeyun bzw. Le Sou. Seals.
Condition A.
Provenance: Estate Andreas Holter.

書法兩幅
20世紀 紙本設墨
a)張野雲書老子道德經。立軸裝裱
畫心114x50cm，署名及鈐印。
b) 樂叟書呂氏春秋。冊頁裝裱
畫心53.5x40cm，署名及鈐印。
品相等級A。
來源：霍爾特私人舊藏。
€ 100 – 200 | \$ 111 – 222



2372
LI, YANKUI (1840 – 1913)
MOUNATIN AND WATER
LANDSCAPES.
LANDSCHAFTEN MIT BERGEN
UND WASSER.
China. Qing dynasty. 19th c.

Leporello album (26x25cm) with wooden cover and twelve album leaves, each 21x16cm. Light ink and colors on paper. In very fine literati style painting, landscapes with moonlit mountains with water and figures. All sealed: Chan Quan, Yankui and other. The last leaf with dedication and inscription saying the twelve moonlit scenes painted in the style of Xi An (Studio name of Zhang Yin, 1761-1829). Condition A/B. Slight foxing. Exhibition:
-East Asian Museum Cologne, 1953.
No. 10, Owner Prof. Hermann Consten (14.3.1878-1957)
Provenance:
-Estate Andreas Holter.
-Prof. Hermann Consten.

李彥奎(1840-1913)
月景圖冊頁（十二開）
清19世紀 紙本設色 頁心21x16cm
裝裱成冊26x25cm，經折式，木板面。仿夕庵（張峯，1761-1829年，清代畫家）筆意繪十二幅山水人物圖，每頁一鈐印：「潺泉」「彥奎」「李印」等。品相等級A/B，少許霉點。屬於1953年在德國科隆東亞藝術博物館展出，編號10，為Hermann Consten教授（1878-1957年）藏品。背板貼有展品標籤。
來源：霍爾特私人舊藏。
€ 900 – 1.200 | \$ 999 – 1.332

2373
TWO FAN PAINTINGS.
ZWEI FÄCHERBILDER.
China. 19th c.

Ink and color on paper. Mounted with passe-partout on cardboard, resp. framed with glass. a) Family in the summer garden. 50x17.5cm. b) Scholar with boy making tea. 51x17cm. Frame 62x33cm. Inscription and sign.: Sha Shanchun (1830-1906). Dated 1884. Seal. Condition B. Browned, foxing, wormholes.
Provenance:Estate Andreas Holter.

扇面畫兩幅
19世紀 紙本設色 各約50x17cm
a) 拂暑圖。庚午(1870)，題識、署名、鈐印及鑑藏章若干枚。
b) 沙山春(1830-1906)煮茶圖。甲申(1884)，題識、署名及鈐印。配鏡框62x33cm。品相等級B，變色、霉點、蟲蛀。
來源：霍爾特私人舊藏。
€ 400 – 600 | \$ 444 – 666

2374
FAN AND FOUR MINIATURE PAINTINGS.
FÄCHER UND VIER MINIATURBILDER.
China. Qing dynasty. 19th c.

Ink and color on paper. a) Fan: painting and calligraphy. 50x18.5cm. Damaged. b) Four framed pictures with flowers. Each 19.5x15.5cm. Inscription and denoted: Gai Qi. Condition B.
Provenance: Estate Andreas Holter.

花鳥書法圖折扇及花卉冊頁四幅
清19世紀 紙本設色
a) 竹折扇。長32cm，畫面50x18.5cm。破損。b) 改琦款花卉冊頁四幅。每幅19.5x15.5cm。題識、署名及鈐印「子鄉」「詩畫」。鏡框裝裱。品相等級B，霉點。
來源：霍爾特私人舊藏。
€ 200 – 300 | \$ 222 – 333

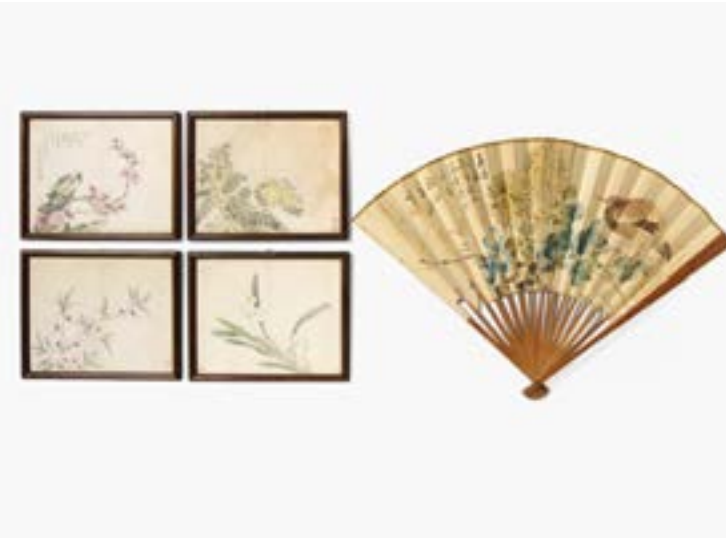
2375
FIVE REPRINTS OF HISTORICAL BOOKS.
FÜNF NACHDRUCKE VON HISTORISCHEN BÜCHERN.
China/Japan. 19th/20th c.

a) After Kong Guangtao (ed.): (Kongs Yuexue Pavilion: Directory of Calligraphy and Painting). Five volumes. 1889 edition. Collector's seal of Zhou Zuoren. 31x19cm. Cassette.
b) After Ren Xiong (1823-1857): (Collection of playing cards while drinking wine). Two volumes. 1854 edition. 29.4x13.5cm. Cassette. c)After Shi Liang (1787-?): (Collection of characters in grass writing). Four volumes. Guangxu bingxu (1886) edition. 17.2x10.2cm. Cassette. d)After Hu Zhengyan: (Letter Paper collection of the Ten Bamboo Hall). First volume. Prob. Rongbaozhai edition. 31x21cm. e) Mizuhara Baioku (Ed.): (Exercises for independent learning of Chinese painting). Volume 1, 3, 4. Dated 1880. 18.5x12.2cm. Condition B.
Provenance: Estate Andreas Holter.

古籍刻本 19/20世紀
中國/日本
a) 孔廣陶編《孔氏岳雪樓書畫錄》五卷。清光緒己丑年(1889)刻本，線裝五冊一函，31x19cm。周作人鈐印「苦雨齋藏書印」
b) 任熊/任渭長編《列仙酒牌》兩卷。咸豐四年(1854)刊套色印本，線裝兩冊一函，29.4x13.5cm
c) 石梁編《草字彙》四卷。光緒丙午(1886)刻本，線裝四冊一函，17.2x10.2cm。伊立勳(1856-1942)題簽，張鶚權藏書印
d) 胡正言編《十竹齋箋譜》第一卷。線裝套色印本，31x21cm
e) 日本水原梅屋編《漢畫獨稽古》第一、三、四卷。日本明治十三年(1880)刊套色印本，線裝，18.5x12.2cm
品相等級B。
來源：霍爾特私人舊藏。
€ 350 – 450 | \$ 389 – 500

2376
EIGHT BOOKS ABOUT PAINTING AND CALLIGRAPHY.
ACHT FACHBÜCHER ÜBER MALEREI UND KALLIGRAFIE.
China/Japan. 20th c.
Provenance: Estate Andreas Holter.

書畫專業書籍八冊
中國/日本 20世紀
a) 1982年北京出版故宮博物院編《中國歷代書畫：故宮博物院畫III：宋代部分(2)》。b) 1972年東京出版《橋本收藏：明清畫目錄》，扉頁作者親筆贈言簽名。c) 1975年香港出版《至樂樓藏明遺民書畫》。另有五本書籍。品相等級A/B。
來源：霍爾特私人舊藏。
€ 150 – 180 | \$ 167 – 200





2377
TEA BOWL WITH HARE'S FUR GLAZE.
TEESCHALE MIT HASENFELLGLASUR.
China.

Brown Jian stoneware thick dark black-brown hare's fur glaze. The wide-open bowl with softly curved lip swinging slightly outwards. Here the glaze thin and running in an elegantly striped pattern in nougat brown tones to blue-black, ending in a thick bead above the foot ring. H.7.2cm, Ø 12.7cm. Mark engraved inside the foot ring: Gongyu (For Imperial Use). Condition A.
€ 300 – 500 | \$ 333 – 555



2378
SMALL BRUSH WASHER.
KLEINER PINSELWASCHER.
China.

Stoneware completely covered with yellowish brown glaze in the style of 'Ge'. Bicolored craquelure: 'Iron wire (tiexian) and Golden thread (jinshi)'. H.3.7cm, Ø 13.5cm. Underneath five spur marks. The lip chipped. Condition B.
Supplement: Vase in yuhuchun shape. China. Celadon stoneware. H.21cm. Underneath five spur marks.
€ 300 – 500 | \$ 333 – 555



2379
SMALL LONGQUAN CELADON
MALLET-SHAPED VASE.
KLEINE LONGQUAN
SELADON-SCHLEGELVASE.
China.

Porcelain with celadon green glaze. Cylindrical with slightly sloping shoulder and long neck. Flared lip. H.17.2cm. Condition B. Crack at the neck, two hairline cracks at the lip.
€ 1.000 – 1.200 | \$ 1.110 – 1.332



2383
ELEGANT LONG-NECKED VASE.
ELEGANTE LANGHALSVASE.
Probl. Korea. Joseon dynasty (1392-1897). 19th c.

Porcelain with off white glaze, shimmering light blue. Bulbous body, lip a bit offset. H. 40.5cm. Condition B. Scratches, small repair at the lip. Provenance:
-Private collection Northern Germany.
€ 400 – 600 | \$ 444 – 666



2384
BULBOUS VASE WITH GO PLAYERS.
BAUCHIGE VASE MIT GO-SPIELERN.
China. Ming dynasty (1368-1644).

Porcelain, painted in underglaze blue. Three boys at play in a mountain landscape with bridge, a banana tree and a decorative lingbi rock. On the backside more boys. On the shoulder ruyi medallions.

Underneath unglazed and a faint hue of iron red discoloration. H.28.5cm, Ø 26cm. Condition B/C. Provenance:
-Private collection Northern Germany, acquired since the 1850s.
€ 2.000 – 3.000 | \$ 2.220 – 3.330



2380
LARGE CELADON DISH WITH TWIN
FISH AND FIVE OTHER PIECES.
GROßER SELADON-TELLER MIT TWIN
FISH-DEKOR UND FÜNF WEITERE
TEILE.
China/Korea.

Stoneware, light green to yellowish green, partly with craquelure resp. engraved pattern. Dish Ø 31cm. Bowl max. H.6.5cm, Ø 17cm. Jar H.5.8cm. Condition B/C. Gold lacquer repair. Hairline cracks. Chips.
€ 800 – 1.200 | \$ 888 – 1.332



2381
BULBOUS SACRIFICIAL BLUE VASE.
BAUCHIGE OPFERBLAUE VASE.
China. Qing dynasty (1644-1911).

Porcelain, glazed monochrome dark blue. Underneath unglazed. H.21cm. Condition A/B. Slight scratches.
€ 600 – 800 | \$ 666 – 888



2382
SMALL VASE WITH
RUYI-SHAPED HANDLES.
KLEINE VASE MIT
RUYI-FÖRMIGEN HENKELN.
China.

Porcelain with a glaze in the manner of Claire-de-Lune. H.20.5cm. Underneath a six-part Yongzheng mark in underglaze blue, but later. Condition A.
€ 1.500 – 1.800 | \$ 1.665 – 1.998



2385
LARGE KRAAK DISH WITH SINGING
BIRDS AND PEONY.
GROßER KRAAK-TELLER MIT
SINGVÖGELN UND PÄONIE.
China. Ming dynasty. 17th c.

Porcelain, painted underglaze blue. H.5.8cm, Ø 30.5cm. Condition A/B. Minute chips at the lip.
€ 600 – 900 | \$ 666 – 999



2386
KRAAK DISH WITH SCHOLARS.
KRAAK-TELLER MIT GELEHRTEN.
China. Ming dynasty. 17th c.

Porcelain painted underglaze blue. H.5.7cm, Ø 28cm. Underneath a collector's label: a 38. Condition B. Lip chipped. Repaired.

Compare:
-Victoria & Albert Museum, London, no. C 457-1918.
€ 400 – 600 | \$ 444 – 666



2387
SMALL GARLIC VASE.
KLEINE KNOBLAUCHVASE.
China. Qing dynasty. Kangxi period (1661-1722).

Porcelain underglaze blue with four cartouches with antiquities and peonies. Stylized flowers and ruyi clouds at the neck. H.21cm. Condition B/C. Lip restored. Firing cracks. Small flaw in the glaze. Provenance:
-Private collection North Rhine Westphalia. Acquired 2003 in the art trade.
€ 200 – 300 | \$ 222 – 333



2388
SMALL VASE WITH SILVER LID.
KLEINE VASE MIT SILBERDECKEL.
China. Qing dynasty. 18th c.

Porcelain in underglaze blue. Decorated with six cartouches with flowering twigs. H. (without lid) 12.8cm. Underneath leaf mark. Condition A/B. **Supplement:** Large bowl with the Three Fruits of Abundance. China. Porcelain in underglaze blue and red. H.9cm, Ø 18.6cm. Six-character mark Jiaqing, but later.
Provenance:
-Private collection Southern Germany.
€ 300 – 600 | \$ 333 – 666



2389
LARGE BRUSH POT WITH MOUNTAIN LANDSCAPE AT THE RIVER.
GROßER PINSELBECHER MIT GEBIRGSLANDSCHAFT AM FLUSS.
China.

Porcelain painted in graded underglaze blue. H.15.8cm, Ø 19.5cm. Underneath a bi disk-shaped reserve in the glaze. Condition B/C. Long crack in the wall.
€ 500 – 700 | \$ 555 – 777



2390
ROULEAU VASE WITH MOUNTAIN LANDSCAPE.
ROULEAU-VASE MIT GEBIRGSLANDSCHAFT.
China.

Porcelain painted underglaze blue. Landscape with river, pavilion, scholars and ferryman. H.28cm. Underneath a six-part Chenghua mark in double ring, but later. Condition A.
€ 1.200 – 1.500 | \$ 1.332 – 1.665



2394
TWO SITTING SHIZI LIONS WITH JOSS STICK HOLDER.
ZWEI SITZENDE SHIZI-LÖWEN MIT RÄUCHERSTÄBCHENHALTER.
China. Qing dynasty. 18th c.

Porcelain. Blanc-de-Chine resp. painted with enamel in yellow, green and brown. H.13.5/14.2cm. Condition B/C. Sancai Shizi completely restored.
Provenance:
-Private collection Northern Germany.
€ 300 – 400 | \$ 333 – 444



2395
SMALL BRUSH WASHER IN APPLE SHAPE WITH A HORNED QIU-DRAGON.
KLEINER PINSELWASCHER IN APFELFORM MIT EINEM GEHÖRNTEN QIU-DRACHEN.
China. 18th/19th c.

Porcelain. Outside black glazed, inside cream-colored. H.7.5cm, Ø 8.6cm. Condition A.
€ 400 – 700 | \$ 444 – 777



2396
THREE DISHES AND VASE WITH SILVER HANDLE.
DREI TELLER UND EIN VÄSCHEN MIT SILBERHENKEL.
China. Qing dynasty. 18th c.

Porcelain Imari and famille rose. Decorated with peonies, Chinese cabbage and birds. Dish Ø 23-26cm. Vase H.9.6cm. Condition B. Octagonal dish with hairline cracks, painting partly rubbed.
Provenance:
-Private collection Southern Germany.
€ 300 – 500 | \$ 333 – 555



2391
LARGE GARLIC VASE WITH SCHOLARS IN GARDEN LANDSCAPE.
GROßE KNOBLAUCHVASE MIT GELEHRTEN IN EINER GARTENLANDSCHAFT.
China.

Porcelain painted underglaze blue. Bulbous body, high neck with garlic mouth. H.37cm. Condition B. Foot ring chipped.
Provenance:
-According to owner private collection Southern France.
€ 3.000 – 4.000 | \$ 3.330 – 4.440



2392
LIDDED VASE WITH EIGHT LADIES AT DIFFERENT ACTIVITIES.
DECKELVASE MIT ACHT DAMEN BEI VERSCHIEDENEN BESCHÄFTIGUNGEN.
China.

Porcelain with underglaze blue painting. H.46.5cm. Condition B/C. Cracks on the neck and repaired.
€ 400 – 600 | \$ 444 – 666



2393
LIDDED JAR AND FOUR CUPS.
DECKELGEFÄß UND VIER KOPPCHEN.
China. Qing dynasty. 19th c. Export porcelain for the Vietnamese market.

Painted in underglaze blue. Jar with Tao Yuanming in the garden. H.14.8cm. Lid with hairline cracks and spalling of the glaze. Bowls with carp and dragons. H.5cm, Ø 9.8cm. Lip edged with brass. Underneath a two-character mark: Nei Fu (Noi phu). Condition A/B.
€ 300 – 500 | \$ 333 – 555



2397
THREE DISHES WITH DEER, PEONY AND PINE.
DREI TELLER MIT HIRSCH, PÄONIEN UND KIEFER.
China. Qing dynasty. 18th c.

Porcelain, painted in underglaze blue and enamel with gold. Each ca. Ø 22.5cm. Condition B. Faint hairline cracks in the well. Tiny chips at the lip.
€ 700 – 900 | \$ 777 – 999



2398
DISH WITH FLOWERS AND PAIRS OF BIRDS.
TIEFER TELLER MIT BLUMEN UND VOGELPAAREN.
China. Qing dynasty. 18th c.

Porcelain famille verte. A lotus blossom in the center. The outside with flowering plants, a garden landscape, pairs of swallows and roosters. Ø 25.5cm, H.4.2cm. Condition B/C. Cracks in the wall. Repaired at the lip. Chip at the foot ring.
€ 300 – 500 | \$ 333 – 555



2399
LARGE DISH WITH PARADISE BIRD AND PEONIES.
GROßER TELLER MIT PARADIESVOGEL UND BLÜHENDEN PÄONIEN.
China. 20th c. In the style of the Kangxi period.

Porcelain famille verte. Glaze with a blue green hint. Ø 40.7cm, H.7.5cm. Condition B. Minimal imperfection at the lip.
€ 700 – 900 | \$ 777 – 999



2400
LIDDED BOWL LAINAMTONG.
DECKELSCHALE LAINAMTONG.
China for the Thai court.
Qing dynasty. 19th c.

Porcelain painting in green and red enamel with gold. Lip edged finely with metal. H.12cm, Ø 17cm. Condition A/B.
Provenance:
-Private collection Southern Germany.
€ 300 – 500 | \$ 333 – 555



2401
SET OF FIVE CUPS WITH
SCHOLARS IN LANDSCAPE.
SATZ VON FÜNF TRINKBECHERN MIT
GELEHRTEN IN EINER LANDSCHAFT.
China.

Thin-walled porcelain painted in Grisaille. H.3.2-5.3cm, Ø 7-10cm. Underneath a six-part Yongzheng mark in seal script, but later. Condition A/B.
€ 1.200 – 1.500 | \$ 1.332 – 1.665



2402
SMALL BOWL WITH JUMPING CARPS.
KLEINE SCHALE MIT SPRINGENDEN
KARPFEN.
China.

Porcelain painted with iron red, green and black enamel. Beneath the lip the Eight Trigrams. H.6cm, Ø 9.2cm. Underneath in underglaze blue a six-part Kangxi mark in double ring, but later. Condition A.
€ 1.000 – 1.200 | \$ 1.110 – 1.332



2406
DISH WITH PAIRS OF DRAGONS
AND PHOENIX AMIDST PEONIES.
TELLER MIT DRACHEN- UND
PHÖNIXPAAREN ZWISCHEN PÄONIEN.
China.

Porcelain, painted in underglaze blue and wucai. Ø 25.2cm, H.4.2cm. Underneath in underglaze blue a six-part Kangxi mark in double ring, but later. Condition A/B. Kiln crack at the lip rim.
Provenance:
-Private collection Belgium.
€ 2.000 – 2.200 | \$ 2.220 – 2.442



2407
SMALL CHRYSANTHEMUM
DISH WITH DRAGONS.
KLEINER CHRYSANTHEMENTELLER
MIT DRACHEN.
China.

Thin-walled white porcelain, finely engraved and covered with black enamel. A five-clawed dragon shown frontally with a flaming pearl between flower tendrils. On the wall more dragons, hunting for flaming pearls. Ø 13.3cm. H.2.8cm. Underneath a six-part Qianlong mark, probably from the period. Condition A/B. At the lip a tiny chip, just slightly rubbed at the arches.
€ 500 – 700 | \$ 555 – 777



2408
TWO PAIRS OF SMALL
BOWLS WITH FRUITS.
ZWEI PAARE KLEINE
SCHALEN MIT FRÜCHTEN.
China. 19th/20th c.

Porcelain, painted with enamel.
a) The Three Fruits of Abundance with bats. H.4.5cm, Ø 10.8cm. Six-character mark Guangxu. b) Strawberry tendrils and bamboo extending over the lip, butterfly above. H.4.2cm, Ø 14.2cm. Underneath a double ring in underglaze blue. Condition A/B. Tiny chips at the lip. Provenance:
-Private collection Southern Germany.
€ 300 – 500 | \$ 333 – 555



2403
PAIR OF CUPS WITH
WESTERN LOVERS.
PAAR KOPPCHE MIT
WESTLICHEM LIEBESPAAR.
China. In the style of Qianlong period. 20th c.

Porcelain, finely painted in enamel (falangcai). Under a tree, a young man presents flowers to his beloved. In the background church and houses on the waterfront. H.4.5cm, Ø 8cm. Underneath in a square four-part Qianlong mark in blue enamel, but later. Condition A/B.
€ 800 – 1.000 | \$ 888 – 1.110



2404
PAIR LANTERN VASES WITH
MANDCHU FAMILIES IN
GARDEN LANDSCAPE.
PAAR LATERNENVASEN MIT
MANDSCHURISCHEN FAMILIEN
IN GARTENLANDSCHAFT.
China. Qing dynasty. 18th c. or later.

Thin-walled porcelain, finely painted with enamel colors and gold. H.26cm. Condition B/C. Gold painting partly rubbed. One vase restored another with hairline cracks.
€ 600 – 800 | \$ 666 – 888



2405
MEIPING VASE WITH LADIES AND
BOYS PLAYING IN A GARDEN.
MEIPING-VASE MIT DAMEN UND
KNABEN IN EINEM GARTEN.
China. 19th/20th c.

Porcelain, painted in wucai. H.24.3cm. Underneath a six-part Kangxi mark in underglaze blue, but later. Condition A.
€ 600 – 800 | \$ 666 – 888



2409
TUREEN WITH PEONIES AND BATS.
TERRINE MIT PÄONIEN UND
FLEDERMÄUSEN.
China. Qing dynasty. 19th c.

Porcelain finely painted in famille rose and gold. H.13cm, Ø 24.5cm. Condition C. Lid broken and glued. Provenance:
-Private collection Northern Germany.
€ 200 – 300 | \$ 222 – 333



2410
FOUR SMALL VASES WITH PEONIES,
PHENIX AND DRAGON.
VIER KLEINE VASEN MIT PÄONIEN,
PHÖNIX UND DRACHEN.
China. 18th-20th c.

Porcelain. Two glazed blue, two with carved glaze. H.10.4-22.3cm. Diverse marks underneath. Condition B. Lid with crack and repaired. Dragon vase with hairline crack. Provenance:
-Private collection Southern Germany.
€ 300 – 400 | \$ 333 – 444



2411
LONG-NECKED VASE WITH LOTUS
FLOWERS AND GOOD FORTUNE
SYMBOLS.
LANGHALSVASE MIT LOTOSBLÜTEN
UND GLÜCKSSYMBOLEN.
China. 20th c.

Porcelain painted with enamel colors and a bit of gold. H.ca.26cm. Underneath a six-part Qianlong mark in underglaze blue, but later. Condition A.
€ 1.000 – 1.200 | \$ 1.110 – 1.332



2412
LARGE LANTERN VASE WITH LOTUS AND SYMBOLS OF GOOD LUCK.
GROSSE LATERNENVASE MIT LOTOS UND GLÜCKSSYMBOLEN.
China. 20. Jh.

Porcelain painted with enamel. On apple green ground, large lotus scroll with knots and chime stone. H.38.5cm. Underneath glazed turquoise. Six-part Qianlong mark in iron red, but later. Condition A/B. Glaze impurities.
€ 1.000 – 1.200 | \$ 1.110 – 1.332



2413
LONG-NECKED VASE WITH MAGPIES AND FLOWERING PLUM TREE.
LANGHALSVASE MIT ELSTERN UND BLÜHENDEM PFLAUMENBAUM.
China. 20th c.

Porcelain famille rose. Beneath the lip and at the foot each a border in underglaze blue. H.29.5cm. Underneath a six-part Daoguang mark in underglaze blue, but later. Condition A.
€ 900 – 1.000 | \$ 999 – 1.110



2414
DISH WITH PEACH, DEER AND BATS.
SCHALE MIT PFIRSICH, HIRSCH UND FLEDERMÄUSEN.
China. Beg. 20th c.

Porcelain famille rose. H.6.3cm, Ø 10.8cm. Underneath four-character mark in iron red: Baoqiang zhai zhi, but later. Condition A.
€ 500 – 700 | \$ 555 – 777



2418
SMALL FENGWEIZUN VASE WITH IMMORTALS.
KLEINE FENGWEIZUN-VASE MIT UNSTERBLICHEN.
China. Republic period (1912-1949).

Porzellan famille rose in very fine painting. An immortal Lady with a servant in a boat in the shape of a tree. On the neck a flower basket in clouds. H.20cm. Underneath a six-part Yongzheng mark in underglaze blue, but later. Passender Holzsockel. Condition B/C. Restored at the lip.
€ 300 – 500 | \$ 333 – 555



2419
PLATE WITH A BEAUTY CARRING TWO BANGLES TIED TOGETHER.
PLATTE MIT EINER SCHÖNHEIT MIT ZWEI MITEINANDER GEBUNDENEN ARMREIFEN.
China. Around 1900.

Porcelain, painted with enamel colors. 77x19cm. Inscription on the back. Condition A/B.
€ 900 – 1.200 | \$ 999 – 1.332



2415
YELLOW BOWL WITH GOURD AND BATS.
GELBE SCHALE MIT FLASCHENKÜRBIS UND FLEDERMÄUSEN.
China.

Porcelain painted in enamel. H.6.2cm, Ø 14.2cm. Underneath a six-part Guangxu mark in underglaze blue. Condition A.
€ 400 – 600 | \$ 444 – 666



2416
LARGE MILLEFLEUR BOWLS WITH BOYS IN MEDALLIONS.
GROSSE MILLEFLEURS-SCHALE MIT KNABEN IN MEDAILLONS.
China. 20. Jh.

Porcelain, finely painted in famille rose. Inside and underneath glazed turquoise. H.8.5cm, Ø ca. 20cm. Underneath a six-part Qinglong mark in iron red, but later. Condition A.
€ 800 – 1.000 | \$ 888 – 1.110



2417
BRUSH WASHER IN THE SHAPE OF A LOTUS FLOWER.
PINSELWASCHER IN FORM EINER LOTOSBLÜTE.
China. 20th c.

Porcelain painted in famille rose. H.6.5cm, B.ca. 9cm. Carved wooden base. Condition A/B. Glaze imperfections.
€ 700 – 900 | \$ 777 – 999



2420
LARGE BRUSHPOT WITH LANDSCAPE.
GROSZER PINSELBECHER MIT LANDSCHAFT.
China. 20th c. In the style of Wang Guizhen (1931-2012).

Heavy porcelain, painted with enamel colors. Surface slightly iridescent. H.15.8cm, Ø 20.7cm. Inscription with poem and denoted: Guiying. Seal: Gui yin. Underneath mark in iron red: Pinshan Tang. Collectors label: H&P Collection Amsterdam. Condition A/B. Minimally scratched.
€ 700 – 1.000 | \$ 777 – 1.110



2421
PLATE WITH SPRING LANDSCAPE IN THE SOUTH.
TELLER MIT FRÜHLINGS-LANDSCHAFT IM SÜDEN.
China. Dated 1961. Zhou Guojun (1913-1996).

Porcelain painted in enamel colors. Ø 32.7cm, H.4.5cm. Inscription and den.: Zhou Guojun. Underneath in iron red: Jingdezhen Yishu Cichang. Mei Yan Shi. 1961. (Jingdezhen Decorative Art Porcelain Fabric. Office for Art Research). Condition A.
€ 400 – 600 | \$ 444 – 666



2422
PAIR OF RARE YOKE FITTINGS.
PAAR SELTENE JOCHGABELBESCHLÄGE.
China. Spring and Autumn period (722-481 B.C.).

Bronze with green and partly crusty patina. H. 22-24cm. Carved wooden bases. Condition B.
€ 800 – 1.200 | \$ 888 – 1.332



2423
LARGE BOWL WITH CARRIER FIGURES AND RING HANDLES.
GROßE SCHALE MIT TRÄGER-FIGUREN UND RINGHENKELN.
China. Eastern Zhou/Eastern Han Dynasty.

Thin-walled bronze with powdery, green patina and earth adherences. W. 2180g. H. 14.5cm, Ø 28.5cm. Condition A/B. Somewhat compressed at the lip in an oval shape. Cleaned on the outside in the lower part, inside with oxidation.
Provenance:
-Private Collection Lower Rhine.
€ 900 – 1.200 | \$ 999 – 1.332



2424
LARGE BELT HOOK WITH DRAGONS.
GROßER GÜRTELHAKEN MIT DRACHEN.
China. Tang dynasty or later.

Bronze with inlays in gold and silver. Dark patina. L.22.5cm. Condition A/B.
€ 600 – 800 | \$ 666 – 888



2425
COILED DRAGON AS PAPER WEIGHT.
ZUSAMMENGEROLLTER DRACHE ALS PAPIERGEWICHT.
China. Tang dynasty style, but prob. later.

Bronze with fine inlays of gold and silver. Dark, partly green patina. H. 7cm, Ø 7cm. Condition A/B.
€ 800 – 1.200 | \$ 888 – 1.332



2429
GUANYIN WITH PARROT.
GUANYIN MIT PAPAGEI.
China. Ming dynasty, Jiajing period. Dated 1538.

Bronze with dark patina and residue of gilding. On the back of the base a longer inscription: Jiajing shiqi nian sanyue jiri zao (At a good day in the third month in the 17th year of the Jiajing period), Shanxi Taiyuan fu Wenshui xian ming... (Province of Shanxi, Town Wenshui, possibly by order of Wang...). H.19.5cm. Condition B. Provenance:
-Private collection Northern Germany, acquired since the 1850s.
€ 800 – 1.200 | \$ 888 – 1.332



2430
DAOIST SCHOLAR SITTING ON A THRONE.
DAOISTISCHER WÜRDENTRÄGER AUF EINEM THRON.
China. Ming dynasty (1368-1644).

Bronze with dark patina and residue of lacquer gilding. Rank square (buzi) and garment pattern engraved. H.26cm. Inside old Inv. No. 687, 81N4. Condition A/B.
€ 700 – 900 | \$ 777 – 999



2431
DAOIST HEAVENLY EMPEROR.
DAOISTISCHER HIMMLISCHER KAISER.
China. Ming dynasty (1368-1644).

Bronze with dark patina and residue of gilding. H.22cm. Condition A/B.
€ 500 – 800 | \$ 555 – 888



2426
HEAD OF WENCHANG.
KOPF DES WENCHANG.
China. Ming dynasty (1368-1644).

Pink sandstone. In the holes on the sides above the mouth were once inserted strands of hair for his beard. H. ca. 30cm. On a pedestal. Condition B. Provenance:
-Private collection Northern Germany, acquired since the 1850s.
€ 4.000 – 5.000 | \$ 4.440 – 5.550



2427
BUDAI ON A PAIR OF DRAGONS.
BUDAI AUF EINEM PAAR DRACHEN.
China.

Gilt bronze. H.23cm, 19x16cm. Condition A/B.
€ 3.000 – 4.000 | \$ 3.330 – 4.440



2428
CROWNED BUDDHA.
BEKRÖNTER BUDDHA.
China. 17th c. or later.

Bronze with dark patina and residue of a lacquer gilding. Buddha, sitting in padmasana on a high, double lotus throne, hands in dharmachakra mudra, the gesture of teaching. Heavy jewels adorn his ears and arms, the sanghati garment decorated with floral borders. Ca. 5.2kg, h. 36cm, w. 24cm. Condition B. Provenance:
-Collection Eleonore Countess von Schlitz, called Goertz née Salé (1896-1979).
€ 2.000 – 4.000 | \$ 2.220 – 4.440



2432
CENSER IN THREE FEET.
DREIFÜßIGER WEIHRAUCHBRENNER.
China.

Bronze with nougat brown patina. H.8cm, Ø 13.5cm. Underneath a six-part Xuande mark, but later. Condition A/B.
€ 400 – 600 | \$ 444 – 666



2433
PAIR OF GLOBULAR LAMPIONS WITH DRAGONS IN CLOUDS.
PAAR KUGELIGE LAMPIONS MIT DRACHEN IN WOLKEN.
China. Qing dynasty. 19th c.

Bronze with residue of gilding. Inside clad with red paper. Ø ca. 30cm, H. ca. 31cm. Condition A/B. Paper partly torn. Provenance:
-Private collection Hamburg.
€ 700 – 900 | \$ 777 – 999



2434
SMALL TEAPOT WITH SHOULAO AND DEER.
KLEINE TEEKANNE MIT SHOULAO UND HIRSCHEN.
China. Qing dynasty. 19th c.

Yixing stoneware, outside with pewter with finely engraved motifs, jade handle and spout. H.6.5cm. Bottom 9.8x6.9cm. Mark underneath: Yang Pengnian zhi. Condition A/B.
€ 500 – 700 | \$ 555 – 777



2435
FIVE SILVER OBJECTS.
FÜNF OBJEKTE AUS SILBER.
China. Mongolia. Tibet. 19th/20th c.

Silver in Repoussé, partly with filigree appliqué and stone inlay. Snuff bottle with agate. Hair pin with kingfisher feathers. Snuff bottle with agate. Table bottle. H.12.7cm. Cylindrical snuff bottle with Stupa. H.7.8cm. Turtle bottle. L.12cm. Small amulet box with copper. B.5.3cm. Hairpin. L.7cm. Condition A/B. Provenance: -Private collection Southern Germany.
€ 600 – 1.000 | \$ 666 – 1.110



2436
FOUR PARTS HAIR ORNAMENTS WITH KINGFISHER FEATHERS.
VIER TEILE HAARSCHMUCK MIT EISVOGELFEDERN.
China. Late Qing dynasty (1644-1911).

Silver, gold-plated, kingfisher feathers, small beads (glass/stone). Bird with pin backwards. L.3.5-9.5cm, B.4-7.5cm. Condition A/B.
€ 300 – 500 | \$ 333 – 555



2437
WINE EWER WITH DRAGON HANDLE.
WEINKANNE MIT DRACHENHENKEL.
China. Qianlong style, but later.

Copper with gilding and cloisonné. The bulbous body with a pair of dragons chasing a flaming pearl above weaves. The neck decorated with lotus scrolls and ruyi shapes and held by an expressive dragon stemming from the body of the ewer. Head removable, scales finely depicted. Height 29cm. Condition A/B. Traces of use and age. Provenance: -Old Rhenish private collection.
€ 2.500 – 3.000 | \$ 2.775 – 3.330



2441
TWO SWORDS.
ZWEI SCHWERTER.
China. Qing dynasty. 19th c. Probl. for export.

Iron, forged. a) Straight sword (jian), with leather sheath. Bronze fittings. Marked inscription and dragon, star constellation inlaid as dots. Total 97cm, blade L.76cm.b) Curved sword (liuyedao) with ray skin scabbard. Bronze fittings. Suspension missing. Handle wrapped. Total 98cm, blade L.75.5cm. Condition B. Provenance: -Collection Ulrich Braun (1941-97), acquired in the European art trade since approx. 1964.
€ 300 – 400 | \$ 333 – 444



2442
PAIR OF JADE PANELS WITH SCHOLARS AND BIRDS IN LANDSCAPE.
PAAR JADEPANELEE MIT GELEHRTEN UND VÖGELN IN LANDSCHAFTEN.
China. 20th c.

Green jade, in partly undercut relief. 22.8x16.3cm. Condition A/B.
€ 1.800 – 2.000 | \$ 1.998 – 2.220



2443
LIDDED VASE WITH DRAGON IN RELIEF.
DECKELVASE MIT DRACHENRELIEF.
China. 20th c.

Very thinly cut dark green jade. H. 22.8cm, width 10.5cm. Box with brocade. Condition A/B.
€ 1.000 – 1.200 | \$ 1.110 – 1.332



2438
BALUSTER VASE WITH LOTUS SCROLLS AND RING HANDLES.
BALUSTERVASE MIT LOTOSRANKEN UND RINGHENKELN.
China. 19th/20th c.

Copper bronze gilt and with Cloisonné. H.32cm. Condition A/B.
€ 300 – 600 | \$ 333 – 666



2439
FOUR CLOISONNÉ OBJECTS.
VIER CLOISONNÉ-OBJEKTE.
China. 19th/20th c.

Bronze with Cloisonné and gilding. Bird. H.13cm, l.17cm. Tail damaged. Dragon box. H.8cm, 15x9cm. Cup. H.5.8cm. Vase. H.6cm. Condition A/B. Provenance: -Collection Sigfred Taubert (1914-2008). Managed the Frankfurt Book Fair 1958-73.
€ 700 – 900 | \$ 777 – 999



2440
LOT WITH TEN PIECES CLOISONNÉ.
LOT MIT ZEHN TEILEN CLOISONNÉ.
China. 19th/20th c.

Bronze with Cloisonné, partly gilt at the rims. Tohu-shaped vase, bulbous. H.21.5cm. Shizi lion as censer. L.15cm. Small vase. H.15.5cm. Three lidded boxes. A pair of cups. H.5.5cm. Footed bowl. H.5.5cm. Dish. Ø 20.3cm. Condition A/B. Provenance: -Private collection Southern Germany.
€ 700 – 900 | \$ 777 – 999



2444
LIDDED VASE WITH CHAIN.
DECKELVASE MIT KETTE.
China. 20th c.

Light green, translucent jade with whitish, cloudy inclusions. Flat vase with high neck. The handles in the shape of leafs with movable rings with a chain is fixed. Connected in a butterfly from which a pendant hangs. All cut from one piece of jade. The surface of the vase with flowering peonies and birds in bas-relief. H.18.5cm. Wooden frame with base. Complete h.46.5cm. Condition A/B.
€ 800 – 1.000 | \$ 888 – 1.110



2445
DISH WITH DRAGON AND CARP AND HORSE IN WAVES.
TELLER MIT DRACHE UND KARPEN UND PFERD IN WELLEN.
China.

Green jade. Carved in high relief resp. with brownish inclusions. Dish 2653g, h.5cm, 37.5x24cm. Horse 1992g, h.11.5cm, l.19cm. With matching wooden stand. Condition A/B. Provenance: -Private collection Lower Rhine.
€ 300 – 500 | \$ 333 – 555



2446
SMALL MIRROR WITH THE ATTRIBUTES OF THE EIGHT IMMORTALS.
KLEINES SPIEGELCHEN MIT DEN ATTRIBUTEN DER ACHT UNSTERBLICHEN.
China. 19th/20th c.

Jade, silver in Repoussé. Ø 7.2cm. Condition A/B.
€ 200 – 300 | \$ 222 – 333



2447
SEVEN SEALS WITH ANIMALS.
SIEBEN SIEGEL MIT TIEREN.
China.

Soapstone in brown and green.
H.6.5-7.5cm. Three with engraved names.
Condition A/B.
€ 400 – 600 | \$ 444 – 666



2448
TRINKET BOX AND A PAIR OF PANELS.
SCHMUCKKÄSTCHEN UND PAAR
PANEELE.
China. Canton. Around 1900.

Ivory. Finely carved in undercut relief.
Trinket box with compartment and key.
Lid and sides with birthday banquet,
wedding procession and ancestor
worship. Inside clad with velvet. H.12cm,
17.5x13cm. Pair of panels with ladies in
garden pavilions. Each 20x7cm, th.1.5cm.
Fitting openwork bases carved from
wood. Condition A/B. Smaller cracks. A
few tiny chips, repaired.
Provenance:
-Rhenish private collection. Acquired from
the father in the 2nd half 20th c.
€ 600 – 900 | \$ 666 – 999 | ‡



2450
BRUSH POT WITH PAGODA AND
PERSONS IN GARDEN PAVILIONS.
PINSELBECHER MIT PAGODE UND
PERSONEN IN PAVILLONS IM GARTEN.
China. Canton. Around 1900.

Ivory. Finely carved in undercut relief,
partly openwork. 310g. H.14cm,
Ø ca. 9cm. Condition A/B.
€ 250 – 300 | \$ 278 – 333 | ‡



2451
BELT HOOK WITH DRAGON IN WAVES.
GÜRTELSCHLIEßE MIT DRACHE IN
WELLEN.
China. 19th c.

Ivory and ebony. 6x3.8cm. On the back
old collectors labels. Condition A/B.
€ 400 – 600 | \$ 444 – 666 | ‡



2449
EMBROIDERED FAN WITH
FINE IVORY CARVING.
BESTICKTER FÄCHER MIT FEINER
ELFENBEINSCHNITZEREI.
China. Qing dynasty. Ca. 1900.

Ivory: Outside carved in deep relief, the fan
sticks in paper-thin openwork. Fan from em-
broidered satin silk. Box in Kanton lacquer,
inside painted silk. L.29.5cm, B.55.5cm.
Condition A/B. **Supplement:** Joss stick hold-
er with lotus and crabs. Openwork carved
bamboo. China. 19th c. H.21.5cm. Condi-
tion B. Silk with some foxing, tassels tangled.
Provenance:
-Private collection Southern Germany.
€ 600 – 800 | \$ 666 – 888 | ‡



2452
GROßER SITZENDER BUDDHA.
LARGE SITTING BUDDHA.
China or Vietnam. 18th/19th c.

Wood carved and lacquer gilt. H.63cm.
Condition B. Lacquer partly cracked.
Provenance:
-Private collection Cologne.
€ 2.000 – 3.000 | \$ 2.220 – 3.330



2453
LIDDED BOX WITH PEONIES.
DECKELDOSE MIT PÄONIEN.
China. Ming dynasty (1368-1644).

Metal base (lead or zinc) with red carved
lacquer. H.5.5cm, Ø 10.5cm. Condition B.
€ 900 – 1.200 | \$ 999 – 1.332



2454
RARE SMALL TRAY FOR TEA OR
INCENCE WITH LOTOS SCROLLS
AND PEACHES.
SELTENES TEETABLETT MIT
LOTOSRANKEN UND PFIRSICHEN.
China. Qing dynasty. Probl. 18th c.

Wood with red lacquer, finely engraved,
engraving rubbed with gold and painted
with green and red lacquer. H.1.7cm,
17.2x12.5cm. Condition B. Smaller repair.
Provenance:
-Estate Andreas Holter.
€ 600 – 900 | \$ 666 – 999



2455
WRIST REST IN THE SHAPE
OF AN OLD PINE.
ARMGELENKSTÜTZE IN
FORM EINER ALTEN KIEFER.
China.

Zitan wood. Residue of cinnabar. L.22cm.
Condition A/B.
€ 600 – 800 | \$ 666 – 888



2456
PAIR OF BRUSH HOLDER
WITH SCHOLARS IN GARDEN.
PAAR PINSELBECHER MIT
GELEHRTEN IM GARTEN.
China. 19th/20th c.

Bamboo carved in sunken relief. H.13cm,
Ø 9cm. Condition B. Cracks.
€ 800 – 1.000 | \$ 888 – 1.110



2457
SNUFF BOTTLE, BRUSH POT
AND TWO HAT FINIALS.
SNUFFBOTTLE, PINSELBECHER
UND ZWEI HUTKNÖPFE.
China. Qing dynasty. 18th/19th c.

a) Snuff bottle. Jade, finely carved in
relief. China. 18th/19th c. H.7.8cm.
b) Small brush stand. Bamboo with
sunken relief. Poem and signed. China.
19th c. H.11.5cm. c) Two hat finials.
Bronze filigree, gild, with Peking glass,
pink, colored resp. transparent. Late Qing
dynasty. H.ca.6cm. Condition A/B.
Provenance:
-Private collection Hamburg.
€ 500 – 700 | \$ 555 – 777



2458
SMALL BOX WITH TWO BOY PLAYING.
KÄSTCHEN MIT ZWEI SPIELENDE
KNABEN.
China. 19th/20th c.

Dark red brown wood, relief inlay
with soapstone, gold lacquer painting.
H.4.5cm, 13.5x9cm. Condition B. Inlay
chipped.
€ 300 – 500 | \$ 333 – 555



2459
SMALL BOX WITH ELEPHANTS
AND MONOGRAMM I B.
KÄSTCHEN MIT ELEFANTEN
UND MONOGRAMM I B.
Asia.

Dark hard wood. Inside ivory and silk.
H.5cm, 13.5x9cm. Condition B. Hinges
loose, rubbed.

€ 300 – 500 | \$ 333 – 555 | ₪



2460
CURVED BENCH WITH
LANDSCAPE AND SCHOLARS.
GESCHWUNGENE SITZBANK MIT
LANDSCHAFTSDARSTELLUNGEN.
China. Ca. 1900/early 20th c.

Dark hardwood with inlays of
mother-of-pearl. Seat and back are
curved, the frame, armrests and legs in
the form of flowering plum. Inlaid pattern
allover. H.102cm, w.121cm, d.52cm.
Condition B. Few inlays missing, some
wood joints loosened.

€ 900 – 1.200 | \$ 999 – 1.332



2461
CHEST WITH THREE DRAWERS
AND TWO DOORS.
KOMMODE MIT DREI
SCHUBLADEN UND ZWEI TÜREN.
China. 20th c.

Front prob. hongmu wood. Back part,
upper plate and inside zelkova wood.
Doors with frames and Dali marble.
Fitting from bronze. H.82cm, 88x60cm.
Condition A/B.

€ 700 – 900 | \$ 777 – 999



2465
RARE BUDDHIST CLOAK
(JIASHA) WITH THIRTEEN COLUMNS.
SELTENER BUDDHISTISCHER UMHANG
(JIASHA) MIT DREIZEHN KOLUMNEN.
China. Qing dynasty. 19th c.

Silk satin, embroidered with silk and gold
thread. Shou medallions, bats and the
Attributes of the Eight Immortals. Lining:
Hemp/ramie. 128x244cm. Condition C.
Brittle, torn, loose threads.

€ 400 – 600 | \$ 444 – 666



2466
TWO FRAGEMENTS OF
LADIES SKIRTS (MA MIAN QUN).
ZWEI FRAGMENTE VON
DAMENRÖCKEN (MA MIAN QUN).
China. Qing dynasty (1644-1911). 19. Jh.

Embroidered silk. Frame size 68x95cm.
Each framed with glass. Condition A/B.
Provenance:

-Private collection Hamburg.

€ 600 – 900 | \$ 666 – 999



2467
VALANCE FOR A MARRIAGE
WITH DOUBLE HAPPINESS SIGN.
QUERBEHANG FÜR EINE HOCHZEIT
MIT DOPPELGLÜCKS-ZEICHEN.
China. Qing dynasty.

With a pair fenghuang birds admired by
the rank birds. Silk satin, embroidered
with silk and gold thread. Frame
assembled from Ladies garments borders.
75x420cm. Condition A/B.

Provenance:

-In the 1980s acquired at a female dealer
in Liberty department store, London.

€ 400 – 600 | \$ 444 – 666



2462
A PAIR OF CHAIRS AND SMALL TABLE.
PAAR STÜHLE UND KLEINER TISCH.
China. Qing dynasty.

Hard wood with dark polish. H.108cm,
64x50cm, table H.78cm, 42x42cm.
Condition B. Water margins.

€ 400 – 650 | \$ 444 – 722



2463
ARM CHAIR WITH MARBLE PLATE.
ARMLEHNSTUHL MIT
MARMORPLATTE.
China. Qing dynasty.

Hard wood with dark polish. Inlay from
Dali marble. H.107.5cm, w.61.5cm,
d.47cm. Condition B. Warped, repaired.

€ 300 – 400 | \$ 333 – 444



2464
SMALL TABLE WITH MOUNTAIN
LANDSCAPE.
KLEINER TISCH MIT
GEBIRGSLANDSCHAFT.
China. Ca. 1900.

Wood, black lacquer with gold painting
and dark red. Short legs with ruyi
shaped apron. H.32cm, 98.5x35cm.
Condition A/B. Smaller chips and traces
of use.

Provenance:

-Private collection Hamburg.

€ 250 – 350 | \$ 278 – 389



2468
FOUR EXCEPTIONAL PAINTED BODHI
TREE LEAVES WITH LUOHAN.
VIER AUßERGEWÖHNLICHE,
MIT LUOHAN BEMALTE
BODHIBAUMBLÄTTER.
China. Qing dynasty. 18th/19th c.

Leaves of the Bodhi tree (ficus
religiosa) painted with ink, pigments and
gold. The four leaves depict Buddhist
Luohan, identifiable by their attributes
AND dressed in loose robes with a
Buddhist kasaya robe. Each about
17 x 13.5cm. Glued on paper. Framed
behind glass with passe-partout, frame
size 36 x 26cm. Condition A/B. Paper with
slight traces of moisture.

Provenance:

-Private collection North
Rhine-Westphalia. Family-owned for
40 years. Acquired from the art dealer
Richard Kemmer, Bad Homburg.

-As stated by the art dealer from the
possession of the last German Emperor
Wilhelm II (1859-1941) in his Dutch exile
Huis Doorn.

€ 800 – 1.200 | \$ 888 – 1.332



2469
A MEETING AT THE SHORE.
EINE BEGEGNUNG AM UFER.
China. Qing dynasty. After Shangguan
Zhou (1665-1752), but later.

Ink and light colors on silk. Size:
92.5x52cm. Denoted: Zhuzhuang laoren
Shangguan Zhou. Seals: Shangguan
Zhou, Zhuzhuang. Mounted and backed
with cardboard. 116x67cm. Condition B.
Browned, folded, repaired.

€ 1.000 – 1.500 | \$ 1.110 – 1.665



2470
THREE PAINTINGS.
DREI MALEREIEN.
China. 20th c.

Ink and color on paper. Mounted as hanging scroll. a) Wang Xizhi with wisteria. 128.5x64.5cm. Dated 1992. b) Traveler on donkey. 66x66.5cm. Yu Xianghua (1947-). Dated 1998. c) Squirrels with grapes. Jin Shaoshi (1869-?). Inscription and seal. Condition A/B. Provenance: -Private collection Northern Germany. **€ 550 – 850** | \$ 611 – 944



2471
TWO HANGING SCROLLS.
ZWEI HÄNGEROLLEN.
China.

Ink and light colors on paper. a) Riding hunter and ox-driver. 19th c. 132x32cm. Sign.: Wang Su. Seal: Wang Xiaomei. Cardboard box. b) River landscape with pavilion. 20th c. 64x31.5cm. Sign.: Ren Yu. Seal: Lifan . Condition B. Slightly browned, partly damaged. Provenance: -Private collection Northern Germany. **€ 500 – 700** | \$ 555 – 777



2472
XIE, ZHILIU (1910 – 1997)
– in the style of
SINGING BIRD ON RED TWIG.
SINGVOGEL AUF ROTEM AST.
China. Dated 1959.

Ink and colors on paper. Mounted as hanging scroll. Picture size 88.5x53cm. Sign.: Inscription and described: Xie Zhiliu. Three seals (unread). Condition A/B. **€ 500 – 600** | \$ 555 – 666



2473
LUOHAN WITH TIGER
AND CALLIGRAPHY.
LUOHAN MIT TIGER
UND KALLIGRAFIE.
China. 20th c.

Ink and colors on paper. Mounted as hanging scroll. a) Maitreya. 95.5x59cm. Shen Fengtao (1945-). Inscription and seal. b) Calligraphy, written with the fingers 'zhi zhang quan'. 66.5x43.5cm. Hu Wenfu (1938-). Dated 1999. Condition A/B. Provenance: -Private collection Northern Germany. **€ 450 – 600** | \$ 500 – 666



2474
FAMILIES OF FISHERMEN
AT THE SHORE.
FISCHERFAMILIEN AM UFER.
China. 19th/20th c.

Ink and color on paper. 162x43.5cm. Inscription and sign.: Dan Ting. Two seals. Mounted as hanging scroll. Condition A/B. **Supplement:** Hanging scroll with landscape. 20th c. Ink and colors on silk. 115x32.5cm. Inscription and seal. Provenance: -Private collection Northern Germany. **€ 400 – 700** | \$ 444 – 777



2475
QIAN, WENBIN
(2nd half of 19th c – 1948)
SIX ALBUM LEAVES WITH
HISTORCAL PERSONS.
SECHS ALBUMBLÄTTER MIT
HISTORISCHEN PERSÖNLICHKEITEN.
China. Cyclically dated bingchen (1916).

Ink and light pigments on paper. Size each 33.5x30cm. Frame 134.5x49.5cm. Sign.: Wenbin Qian Youcun. Seal: Wenbin. Framed with passe-partout and glass. Condition B. Partly browned. A bit dirty. A few insect holes. **€ 300 – 500** | \$ 333 – 555



2476
WU, DONGHUAI (1853 – 1904)
FOUR ALBUM LEAVES WITH
STORIES AND LEGENDS.
VIER ALBUMBLÄTTER MIT
GESCHICHTEN UND LEGENDEN.
China. Late Qing dynasty. 19th c. One leaf cyclically dated 1868.

Ink and light pigments on paper. Size 48.5x33cm. Frame 67x51.5cm. Sign.: Ting Zhi. Seal: Ting Zhi. Framed with passe-partout and glass. Condition B. A little bit of foxing. A few insect holes. Partly restored. **€ 300 – 500** | \$ 333 – 555



2479
CHEN, ZIHE (1910 – 1984)
PRAISE OF THE PAPER.
LOB DES PAPIERS.
China. Cyclically dated guichou (1973).

Ink on paper. 135x68.5cm. In small seal script characters a long poem by Fu Xian (243-294), a writer of the Western Jin period. Sign.: Fengcheng Chen Zihe. Seal: Cheng Zihe, Fuzhai han mo. Mounted as hanging scroll. Condition A. Provenance: -Collection Sigfred Taubert (1914-2008). Managed the Frankfurt Book Fair 1958-73. **€ 400 – 700** | \$ 444 – 777



2477
TWO HANGING SCROLLS: GARDEN
AT NIGHT AND A RIVER LANDSCAPE.
ZWEI HÄNGEROLLEN: NÄCHTLICHER
GARTEN UND FLUSSLANDSCHAFT.
China. 20th c.

Ink and colors on paper. 64x31.5/94x50cm. Inscription and sign.: Lin Quan resp. Chun Hui. Condition A/B. Provenance: -Private collection Northern Germany. **€ 250 – 400** | \$ 278 – 444



2480
BOOK: CHINESE BAMBOO
PAPERMAKING.
BUCH: CHINESISCHE
BAMBUSPAPIERHERSTELLUNG.
Berlin. Akademie Verlag. 1993.

Facsimile of a picture album in the Leipzig Book and Writing Museum, with comments. Sewn binding with Chinese paper. 38x33cm. Condition A/B. Provenance: -Collection Sigfred Taubert (1914-2008). Managed the Frankfurt Book Fair 1958-73. **€ 90 – 120** | \$ 100 – 133



2478
TWO HANGING SCROLLS: RICE FIELDS
IN GUILIN RESP. AUTUMN LANDSCAPE.
ZWEI HÄNGEROLLEN: REISFELDER IN
GUILIN BZW. HERBSTLANDSCHAFT.
China. 1992.

Ink resp. colors on paper. Each ca. 65x63.5cm. Sign.: Sun Li'An resp. Huang Guisheng. Inscription and seal. Condition A/B. Provenance: -Private collection Northern Germany. **€ 200 – 400** | \$ 222 – 444



2481
BOOK: ERNST BOERSCHMANN:
CHINESISCHE ARCHITEKTUR.
Publisher: Ernst Wachsmut, Berlin. 1925.

2 Folios. 162 pages German text and 340 charts in collotype: 270 charts with photos, 70 charts with drawings. 6 color charts, 39 illustrations in the text. Binding with gold printed blue linen. Condition B. Dust jacket missing, back bleached, traces of use. Provenance: -Collection Maria Sophie Baur (1901-1995). From 1923-46 she successfully run a gymnastics school in Tientsin. **€ 2.500 – 3.500** | \$ 2.775 – 3.885



2482
LARGE PHOTO ALBUM ABOUT A TRAVEL TO TSINGTAU.
GROßES FOTOALBUM ÜBER EINE REISE NACH TSINGTAU.
China/Asia/Europe. Dated 1907-1910.

25 pages with ca. 109 b&w resp. colored photos and postcards (max. 23.5x17.5cm). Album with cover decorated in lacquer (Japan). The photos show different ships and the journey through the Suez Canal. Many views of Tsingtau (Qingdao) and of travels in the area. In addition, genre photos of



the Chinese everyday life, of the theatre and of a junk. Also excursions to Japan, Shanghai, Padong and Manila. Under the photos inscriptions by the hand of the owner. 36x27.5cm, th.7cm. At the beginning: 'To the memory of my service on S.M.S. Scharnhorst Kiel 1907-1910 Tsingtau'. Condition A/B.
€ 1.200 – 1.500 | \$ 1.332 – 1.665



2483
PHOTO ALBUM ABOUT A TRAVEL TO CHINA.
PHOTOALBUM ÜBER EINE CHINA-REISE.
China. 1954.

24 pages with ca. 240 b&w photos (max. 15.5x12cm) as well as post cards, invitations etc. Cover from green artificial leather. The photos show Moscow, Beijing, Shanghai, Hong Kong and others. 35.5x26.5cm. Condition A/B.
Provenance: -Gerhard Megla, Radeberg near Dresden (formerly GDR).
-Hessian private collection.
€ 600 – 900 | \$ 666 – 999



2484
PHOTO ALBUM OF A LIEUTENANT.
PHOTOALBUM EINES LEUTNANTS.
China. 1900-1918.

Small album made of cardboard. 25 pages with approx. 311 b&w photos or postcards. From these approx. 213 from China in the period 1900-1903, 87 from Pao Ting Fu (Baoding) in the period from 1914-1918. In addition, three large photo prints, four photos sent as cards. 27.5x19cm. Condition A/B.
Provenance:
-Wilhelm Pfäehler
(20.1.1876-29.12.1924).
Lieutenant on the steamer 'Rhine'.
€ 300 – 600 | \$ 333 – 666



2485
SMALL PHOTO ALBUM ABOUT THE SHANTUNG RAILWAY COMPANY.
KLEINES PHOTOALBUM ZUR SHANTUNG EISENBAHN GESELLSCHAFT.
China. Qingdao. Ca. 1900.

25 pages with 50 b&w photos (each 14x10cm). Album cover with lacquer (Japan), back renewed. 25x18cm. Condition A/B.
€ 300 – 500 | \$ 333 – 555



2486
THANGKA OF SHAKYAMUNI AND THE 35 CONFESSION BUDDHAS.
THANGKA DES SHAKYAMUNI UND DER 35 BEKENNTNISBUDDHAS.
Tibet. 18th/19th c.

Pigments and gold leaf on fabric. The donors at the bottom left. 75x56.5cm, complete size 94x68cm. On the back with a large and complex consecration inscription in red and black, including a stupa. Condition B. Rubbed, water margins, tears.
€ 500 – 700 | \$ 555 – 777



2487
THANGKA OF BUDDHA SHAKYAMUNI WITH THE 16 ARHAT.
THANGKA DES BUDDHA SHAKYAMUNI MIT DEN 16 ARHAT.
Tibet. 19th c.

Pigments and gold on fabric. Above Shakyamuni and flanked by two other Lama Sakyapa, the teacher of Tsongkhapa. Right and left the sixteen Arhats and the two favorite students of Shakyamuni. At their feet are sitting two Siddha. In the bottom row four guards with flaming aureole. 64.5x47cm. Condition B. Creased and rubbed.
Provenance: -Private collection Hamburg.
€ 900 – 1.200 | \$ 999 – 1.332



2490
LARGE FIGURE OF THE WHITE TARA.
GROßE FIGUR DER WEIßEN TARA.
Tibet/Nepal. 19th/20th c.

Copper bronze with fire gilding and residue of cold gold painting and pigments. Multi-part. W.2778g, h.31.3cm. Condition A/B.
€ 1.200 – 1.500 | \$ 1.332 – 1.665



2488
LARGE FIGURE OF BUDDHA SHAKYAMUNI.
GROßE FIGUR DES BUDDHA SHAKYAMUNI.
Sino-Tibetan.

Heavy bronze with residue of black lacquer patina. W.8400g, h.37cm. Condition A/B.
€ 3.000 – 4.000 | \$ 3.330 – 4.440



2491
GREEN TARA AND BUDDHA SHAKYAMUNI WITH DHARMACHAKRA MUDRA.
GRÜNE TARA UND BUDDHA SHAKYAMUNI MIT DHARMACHAKRA MUDRA.
Tibet/Nepal. 19th/20th c.

Copper bronze. W.1178/1014g, h.16.8/14cm. Condition A/B.
€ 900 – 1.200 | \$ 999 – 1.332



2489
BUDDHA AKSHOBHYA WITH VAJRA.
BUDDHA AKSHOBHYA MIT VAJRA.
Sino-Tibetan.

Copper bronze with fire gilding and blue pigments. W.1636g, h.18.5cm. Condition A/B.
€ 1.600 – 1.800 | \$ 1.776 – 1.998



2492
STANDING PADMAPANI.
STEHENDER PADMAPANI.
Tibet/Nepal. 18th/19th c.

Copper bronze with dark patina. W. 706g, h. 23.6cm. Condition A/B.
€ 500 – 700 | \$ 555 – 777



2493
SEATED YELLOW JAMBHALA
ON TRIPARTITE PEDESTAL.
SITZENDER GELBER JAMBHALA
AUF DREIGETEILTEM SOCKEL.
Nepal. 19th c.

Copper bronze with residue of gilding and dark patina. W.841g, h.15cm.
Condition A/B.
€ 500 – 700 | \$ 555 – 777



2494
FOUR-ARMED AVALOKITESHVARA
AND USHNISHAVIJAYA.
VIERARMIGER AVALOKITESHVARA
UND USHNISHAVIJAYA.
Tibet/Nepal. 19th/20th c.

Copper bronze, partly with pigments.
Wooden base added later. W.653/2072g,
h.14.2/20.3cm. Condition A/B.
€ 900 – 1.200 | \$ 999 – 1.332



2495
STANDING PADMAPANI.
STEHENDER PADMAPANI.
Tibet/Nepal. 19th/20th c.

Copper bronze with fire gilding. W.1503g,
h.26cm. Condition A/B.
€ 900 – 1.200 | \$ 999 – 1.332



2499
MANJUSHRI.
MANJUSHRI.
Tibet/Nepal. 19th/20th c.

Bronze with fire gilding. W.643g,
h.14.5cm. Condition A/B.
€ 500 – 700 | \$ 555 – 777



2500
SEATED BUDDHA SHAKYAMUNI
WITH DHARMACHAKRA MUDRA.
SITZENDER BUDDHA SHAKYAMUNI
MIT DHARMACHAKRA MUDRA.
Tibet/Nepal.

Bronze with fire gilding and dark patina.
Eyes and urna inlaid with silver, garment
with copper inlays. W.1009g, h.14.1cm.
Condition A/B.
€ 500 – 700 | \$ 555 – 777



2501
VAJRADHARA WITH VAJRA AND
GANTHA IN LOTUS BLOSSOMS.
VAJRADHARA MIT VAJRA UND
GANTHA IN LOTOSBLÜTEN.
Tibet/Nepal.

Bronze with black lacquer patina. W.587g,
h.15.2cm. Condition B. Crown damaged,
gantha on left lotus flower broken off.
€ 200 – 300 | \$ 222 – 333



2496
ACHALA WITH HIS CONSORT
CHANDAMAHAROSHANA
IN YAB-YUM.
ACHALA MIT SEINER GEFÄHRTIN
CHANDAMAHAROSHANA IN
YAB-YUM.
Nepal. 20th c.

Bronze with residue of pigments.
Multi-part. W.4900g, h.47.5cm.
Condition A/B. Casting imperfections.
€ 900 – 1.200 | \$ 999 – 1.332



2497
BUDDHA AMITAYUS.
BUDDHA AMITAYUS.
Tibet/Nepal. 19th/20th c.

Bronze with residue of fire gilding.
W.1111g, h.16.5cm. Condition A/B.
€ 600 – 900 | \$ 666 – 999



2498
BUDDHA SHAKYAMUNI
ON HIGH LOTUS BASE.
BUDDHA SHAKYAMUNI
AUF HOHEM LOTOSOCKEL.
Mongolia.

Bronze with black and green lacquer
patina. W.1297g, h.16cm. Condition A/B.
€ 500 – 700 | \$ 555 – 777



2502
LARGE STANDING PARVATI.
GROßE STEHENDE PARVATI.
Nepal. 20th c.

Bronze with stone inlays. H.80cm.
Condition A/B.
Provenance:
-Collection Sigfred Taubert (1914-2008).
Managed the Frankfurt Book Fair
1958-73.
€ 600 – 900 | \$ 666 – 999



2503
PAIR OF OIL LAMPS WITH
WINGED LIONS.
PAAR ÖLLAMPEN MIT
GEFLÜGELTEN LÖWEN.
Nepal/Tibet. 18th/19th c. or later.

Bronze. L.19cm. Condition A/B.
€ 900 – 1.200 | \$ 999 – 1.332



2504
TWO VAJRA AND A GANTHA BELL.
ZWEI VAJRA UND EINE
GANTHA-GLOCKE.
Tibet/Nepal. 18th/19th c.

Bronze with dark patina. L.18.5/11.7cm,
h.18.2cm. Condition A/B.
€ 800 – 1.000 | \$ 888 – 1.110



2505
LARGE VAJRA.
GROßER VAJRA.
Tibet. Ca. 19th c.

Iron and bronze with residue of gilding.
W.1283g, l.25cm. Condition A/B.
€ 600 – 900 | \$ 666 – 999



2506
RITUAL KNIFE KATRIKI
WITH VAJRA HANDLE.
RITUALMESSER KATRIKI MIT
VAJRA-GRIF.
Tibet/Nepal. 19th/20th c.

Bronze, gilt and iron. H. ca. 10cm. In a
wooden base. Condition A/B.
€ 400 – 600 | \$ 444 – 666



2507
TEAPOT AND LIDDED
BOWL WITH DRAGONS.
TEEKANNE UND DECKELDOSE
MIT DRACHEN.
Tibet. 18th/19th c.

Silver in repoussé, fine engravings. The
bulbous body on a flared foot ring. Lid
domed and with a pointed knob. Adorned
with dragons in clouds and flaming pearls
above rocks. Handle in the form of a
dragon, spout as the head of a Makara.
Complete w.892g, pot h.13.5cm, lidded
bowl h.11.5cm. Condition A/B.
Provenance: -Private collection Munich,
acquired beginning of 1980s.
€ 1.200 – 1.500 | \$ 1.332 – 1.665



2511
TWO DZI PEARLS (TIAN ZHU)
WITH TWO RESP. THREE EYES.
ZWEI DZI-PERLEN (TIAN ZHU)
MIT ZWEI BZW. DREI AUGEN.
Tibet.

Maybe agate. L. 3.5/4.5cm.
Condition A/B.
Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.
€ 300 – 500 | \$ 333 – 555



2512
HEAD OF AVALOKITESHVARA WITH
BUDDHA AMITABHA IN HIS CROWN.
HAUPT DES AVALOKITESHVARA MIT
BUDDHA AMITABHA IN DER KRONE.
Khmer. Prob. Pre Rup period. Middle 10th
c. or later.

Grey stone. H.18cm. On a base.
Condition A/B.
Provenance:
-Rhenish private collection.
€ 800 – 1.200 | \$ 888 – 1.332



2513
LARGE HEAD WITH CROWN
OF A BUDDHIST FIGURE.
GROßER BUDDHISTISCHER
TEMPELFIGUR-KOPF MIT
HOHER KRONE.
Burma/Myanmar. 18th/19th c.
Shan culture.

Heavily weathered wood. The high crown
in many layers and with tips is giving an
interesting contrast to the calm face.
Larger figures adorn temples on the
outside in Burma. H.82cm. Condition C.
Provenance:
-Rhenish private collection.
€ 1.200 – 1.500 | \$ 1.332 – 1.665



2508
FOUR FIRE MAKING ETUIS
AND THREE AMULET BOXES.
VIER FEUERZEUGTASCHEN
UND DREI AMULETTBEHÄLTER.
Tibet. 19th/20th c.

Metal, bronze, iron, leather, turquoise.
a) Four fire making etuis from leather.
b) Two diamond shaped amulet boxes.
Metal with turquoise. Each 10.5x10.5cm.
c) Small cylindrical amulet box with chain.
Repoussé metal. L.9.3cm. Condition A/B.
Provenance:
-Collection Emil Ball (1907-2008).
Acquired locally in the 1970s-90s.
€ 600 – 900 | \$ 666 – 999



2509
TWO FIRE ETUIS AND A NEEDLE CASE.
ZWEI FEUERZEUGTASCHEN UND EIN
NADELETUI.
Tibet. 19th c.

Metal, leather, stone inlay. One etui
with ash tray from wood in the style
of netsuke. Needle etui l.11.5cm.
Condition A/B. **Supplement:** Cylindrical
betel and lime container. Bronze. India.
L.17cm. Condition A/B.
€ 200 – 300 | \$ 222 – 333



2510
FOOT AND LID WITH TEA BOWL.
FUßSCHALE UND DECKEL MIT
TEESCHALE.
Tibet/Nepal.

Bowl from green jade. Foot and lid from
silver in repoussé. Amethyst. H.20cm,
Ø 12.8cm. Condition A/B.
€ 400 – 600 | \$ 444 – 666



2514
STANDING BUDDHA IN
PHA BANG STYLE.
STEHENDER BUDDHA IM STIL
DES PHA BANG.
Laos. 18th/19th c.

Bronze with dark patina. Eyes inlaid in
lighter colored bronze. Base separate.
Both hands raised in the gesture of
bestowing fearlessness. H. complete
41cm. Condition A/B. Tip chipped.
Compare:
-Buddha figures in similar style are
shown in the Haw Pha Kaew temple.
€ 800 – 1.200 | \$ 888 – 1.332



2515
SMALL JAIN ALTAR.
KLEINER JAIN-ALTAR.
India. On the back dated 15th c.

Copper bronze with inlays of copper and
silver, residue of gilding. Condition B.
Rubbed from cultic use, upper frame
damaged, lower part dented.
Provenance:
-Rhenish private collection.
€ 700 – 900 | \$ 777 – 999



2516
SMALL JAIN ALTAR.
KLEINER JAIN-ALTAR.
India. On the back dated 17th c.

Copper bronze with silver inlay, residue of
gilding. H.12.9cm. Condition B. Rubbed
by cultic use, canopy repaired with
turquoise inlays.
Provenance:
-Rhenish private collection.
€ 700 – 900 | \$ 777 – 999



2517
TIRTHANKARA ALTAR.
TIRTHANKARA ALTAR.
India. Jain.

Copper bronze with inlays from copper, silver and residue of gilding. H.21cm. Backside with inscription. Condition A/B.
€ 300 – 500 | \$ 333 – 555



2518
THE EIGHTH TIRTHANKARA
CHANDRAPRABHA.
DER ACHTE TIRTHANKARA
CHANDRAPRABHA.
India. 18th/19th c.

Bronze. Complete h.11.7cm. On the base in front a crescent moon. Condition A/B.
€ 400 – 600 | \$ 444 – 666



2519
DURGA WITH CLUB AND LION.
DURGA MIT DER KEULE UND DEM
LÖWEN.
India. 18th/19th c.

Bronze, rubbed from cultic use. H.13.5cm. Condition A/B.
€ 650 – 800 | \$ 722 – 888



2520
THREE FIGURES OF DEITIES,
ONE BELL WITH HANUMAN AND
ONE MANDALA.
DREI GÖTTERFIGUREN, EINE GLOCKE
MIT HANUMAN UND EIN MANDALA.
India. 19th/20th c.

Bronze. H.15.5-22cm, bell h.18cm, Mandala 8x8cm. Condition A/B.
Provenance:
-Collection Sigfred Taubert (1914-2008). Managed the Frankfurt Book Fair 1958-73.
€ 500 – 900 | \$ 555 – 999



2521
HUQQA BASES, SPITTOON
AND PAAN DISH.
WASSERPFEIFEN, SPUCKNAPF
UND BETELTELLER.
India. 18th/19th c.

Bidri ware. Bronze with silver inlay. Two huqqa bases, the bigger one bell-shaped, the smaller bulbous. Spittoon and three smaller dishes for betel. Patterned with flowers (Asharfi-ki-booti) and birds. Huqqa h.17cm, hexagonal dish 26.5x20.3cm. Condition B. Traces of use and chipped.
€ 1.500 – 2.000 | \$ 1.665 – 2.220



2522
SMALL SCALE FOR GEMS AND GOLD.
KLEINE WAAGE FÜR EDELSTEINE UND
GOLD IN ETUI.
India. 19th/20th c.

Bronze. H.2cm, 8.5x4.5cm. With metal box. Condition A/B.
Provenance:
-Since generations in the estate of important family in the banking, Varanasi, India.
€ 100 – 200 | \$ 111 – 222



2523
THREE BUDDHIST
KAMAVACA MANUSCRIPTS.
DREI BUDDHISTISCHE
KAMAVACA-MANUSKRIPTE.
Burma/Myanmar. 19th/20th c. or earlier.

a) Cover ivory, open carved, backed with mirror. 12 pages ivory with lacquer. 50.5x7.5cm. b) Cover wood, carved. Pages with pigments, gold leaf. 9 drawings. 35x9cm. c) Cover wood, 9 pages metal, red lacquer with gold leaf. 53x10.5cm. Condition A/B.
Provenance: -Collection Sigfred Taubert (1914-2008). Managed the Frankfurt Book Fair 1958-73.
€ 1.200 – 1.500 | \$ 1.332 – 1.665 | ₪



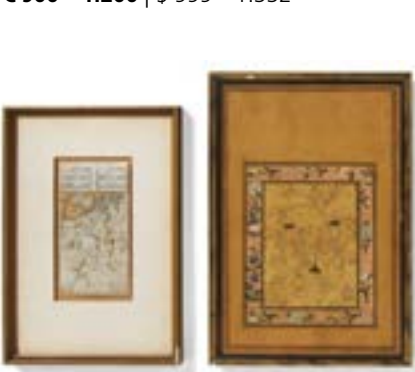
2526
PAINTING WITH THE STORY
OF YOUNG MAN.
MALEREI MIT DER GESCHICHTE
EINES JUNGES MANNES.
Persia. 17th/18th c.

Pigments, ink and gold leaf on paper. Fine painting. In the center a sovereign in the circle of older scholars. Behind his golden throne, a young man is leaning at a tree. He is shown a second time with a horse behind the hills. On the front and back four columns with calligraphy, on the front the painting in between. 20x10.5cm. Framed with passe-partout and glass. Condition A/B.
€ 700 – 900 | \$ 777 – 999



2524
MINIATURE OF AN ASCETIC AND
MIRAB WITH FLOWER VASE.
MINIATUR EINES ASKETEN UND EIN
MIRAB MIT BLUMENVASE.
Iran/Persia resp. Ottoman Empire. 18th resp. 19th c.

Pigment and gold leaf on paper. One with lacquer. The ascetic is dressed in a red loincloth and a green turban. He wears a white cloth draped around his shoulders. With an inscription on the back. 12x8cm. Condition B. b) Sheet with flower vase in Mirab, below the signature of Mirzad Abul Qasim(Tehran) and dated 1315, corresponding to 1897 in western time. 20.5x12.5cm. Condition A/B.
€ 900 – 1.200 | \$ 999 – 1.332



2527
A PAIR OF LEAVES WITH
ILLUSTRATIONS OF A MANUSCRIPT.
EIN PAAR BLÄTTER MIT
ILLUSTRATIONEN AUS EINEM
MANUSKRIFT.
Iran/Persia. Qajar dynasty (1779-1925). 18th/19th c.

Ink with some red and gold leaf on paper. Two columns each with elegant calligraphy arranged above the extremely finely painted drawings. They show a young prince, holding quite unusually a Christian cross in his hand when meeting an older gentleman. He is likewise shown in a hunting scene on the back.



2525
IMPORTANT PAINTING
OF A TRIBUNAL SCENE.
BEDEUTENDE MALEREI EINER
GERICHTSSZENE.
Iran/Persia. Safavid dynasty (1501-1722). 17th c.

Ink on paper. Frame with gold on green paper. The convict kneels with lowered head in the foreground. The executioner holds the sword and turns to the judge standing behind him with his arms crossed. Another prisoner kneels in the background. 14x9.5cm, complete size 23.8x16cm. Condition B.
Provenance:
-Private collection Netherlands.
€ 800 – 1.200 | \$ 888 – 1.332



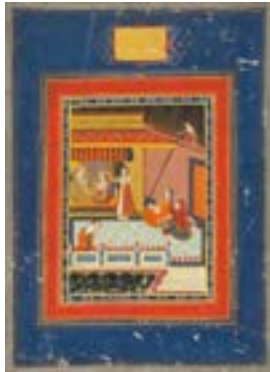
2528
IMPORTANT PAINTING WITH THE STORY OF LAYLA AND MAJNUN WITH COMPOSITE ELEPHANT. BEDEUTENDE MALEREI MIT DER GESCHICHTE VON LAILA UND MADSCHNUN MIT KOMPOSIT-ELEFANT.
Mughal India. 19th c.

Pigments and gold leaf on paper. The tragic love story of Majnun and his cousin Layla stems from Arab roots.



2530
FOUR PAINTING OF THE JAGANNATHA TRINITY. VIER BILDER DER JAGANNATHA-TRINITÄT.
India. Orissa. Puri. Late 19th/beg. 20th c.

Pigments on fabric. Jagannath, Balaram and Subhadra. Ø 22.5/25.5cm, 26x24/23x21cm. Condition B. Partly rubbed, folded and damaged. Provenance: -For generations owned by an important family in banking in Varanasi, India. **€ 700 – 900** | \$ 777 – 999



2531
ROYAL COUPLE AT NIGHTTIME IN THE PALACE. KÖNIGLICHES PAAR IM NÄCHTLICHEN PALAST.
Mughal India. 19th c.

Pigments and gold leaf on paper. Backed with paper. 36x26cm. Condition A/B. Provenance: -Private collection Rhineland. **€ 200 – 300** | \$ 222 – 333



2529
RAZIAH SULTAN ARMoured ON HORSEBACK. RAZIAH SULTAN IN RÜSTUNG ZU PFERDE.
Mughal India. Ca. 18th c. Dated 1706/07.

Pigments and gold leaf on paper. Raziah Sultan (1205-1240) ruled Delhi and Lahore for four years from 1236. In full gallop she turns back. On the ground lies her murdered husband Malik Altunia, with whom she had been friends since her youth. Complete size: 31.5x19.5cm. Inscription and dating on the reverse side. Condition B. Damages at the front hooves of the horse and two upper corners. **€ 1.200 – 1.400** | \$ 1.332 – 1.554



2532
22 MANUSCRIPT ILLUSTRATIONS. 22 MANUSKRIFT-ILLUSTRATIONEN.
India. 19th/20th c.

Pigments, ink and partly with gold leaf on paper. Different scenes in palaces, cities and from hunting. 13.5x8cm to 32x20.5cm. Condition A/B. Provenance: -Collection Emil Ball (1907-2008). Acquired locally in the 1970s-90s. **€ 800 – 1.200** | \$ 888 – 1.332



2533
EIGHTEEN RARE COPPER PRINTS. France. Printed in Paris from 1787. M. de M. d'Ohsson (Ignatius Mouradgea d'Ohsson (1740-1807)).

Tableau général de l'empire Othoman, divisé en deux parties, dont l'une comprend la Législation Mahométane; l'autre, l'Histoire de l'Empire Othoman. Dédié au roi de Suede. Volumes I-II. Paris, de l'Imprimerie de Monsieur, 1787-1790. Condition B. Foxing, tears and restored. Traces of use. Provenance: -Collection Sigfred Taubert (1914-2008). **€ 400 – 700** | \$ 444 – 777



2536
TWO SUZANI. ZWEI SUZANI.
Uzbekistan. 19th/20th c.

Linen/cotton, embroidered with colorful silk in chain stitch (ilmok), stem stitch and laid work (basma). a) Wide frame around a smaller central field with large medallion flowers. Between and at the border small flowers scrolls. 174x110cm. b) Rows of large flowers and pomegranate with leaves, smaller frame. From two panels from a larger Suzani. 220x77cm. Condition A/B. Both restored professionally. Provenance: -Rhenish private collection. **€ 1.500 – 1.800** | \$ 1.665 – 1.998



2534
LEPORELLO WITH ASANA EXERCISES AND THREE DRAWINGS. LEPORELLO MIT ASANA-ÜBUNGEN UND DREI ZEICHNUNGEN.
Thailand. 19th/20th c.

Paper with ink and pigments. Leporello 12.5x37cm, drawing each ca. 29x22cm. On the back with inscription, paper prob. recycled. Condition A/B. **Supplement:** Kinnari bird. Bronze. Thailand. 19th c. H.35.5cm. Condition A/B. Partly folded. Provenance: -Collection Sigfred Taubert (1914-2008). Managed the Frankfurt Book Fair 1958-73. **€ 500 – 700** | \$ 555 – 777



2537
SUZANI WITH MEDALLIONS AND FLOWERS. SUZANI MIT MEDAILLONS UND BLUMEN.
Uzbekistan. Bukhara. 19th/20th c.

Sewn from six handwoven width of brown fabric, embroidered with colorful silk. 230x173cm. Condition B. Embroidery partly rubbed. Provenance: -Private collection Hamburg. **€ 500 – 800** | \$ 555 – 888



2535
NINE ARTIFACTS. NEUN ARTEFAKTE.
Indonesia. Sumatra. Batak. Early 20th c.

Buffalo horn, bone, wood, iron. a) Comb. L.20.5cm. b) Two betel knives. L.21/24cm. c) Pair of figurative stoppers. H.9cm. d) Two awls. L.16/19cm. e) Pipe. L.14cm. f) Quiver. L.12cm. Condition B. **Supplement:** Sarong. Cotton. Natural colors. Warp-Ikat. 134x126cm. Indonesia. Flores. 20th c. Condition B. Faded. Partly damaged. Provenance: -Munich private collection. Acquired locally in the 1980s. **€ 800 – 1.200** | \$ 888 – 1.332



2538
KHALAT FROM IKAT SILK FOR A LADY. MANTEL (KHALAT) AUS IKATSEIDE FÜR EINE DAME.
Uzbek or Tajik people. Bukhara. Uzbekistan. 19th/20th c.

Tabby weave Ikat with silk warp and cotton weft. Pomegranate pattern. The chintz surface partly preserved. Lining from printed cotton. L.124cm, w.148cm. Condition A/B. Provenance: -Private collection Hamburg. Compare: -Kirdök/Klimburg: Ikat, Textile Art from the Silk Road. Vienna 1993. Compare no. 18. **€ 900 – 1.500** | \$ 999 – 1.665



2539
MAN'S COAT (JELAK) FROM REP SILK.
HERRENMANTEL (JELAK) AUS
RIPSSEIDE.
Uzbekistan. Bukhara. Ca. 1900.

Finely striped rep tabby weave with silk warp and cotton weft. Lined with printed cotton. L.122cm, w.200cm. Condition A/B.
Provenance:
-Rhenish private collection.
Acquired at Kirdök, Vienna.
Published:
-Kirdök/Klimburg: Ikat, Textile Art from the Silk Road. Vienna 1993. No. 81.
€ 400 – 500 | \$ 444 – 555



2540
MAN'S COAT (JELAK) FROM IKAT SILK.
HERRENMANTEL (JELAK) AUS
IKATSEIDE.
Uzbekistan. Bukhara. Ca. 1900.

Silk in warp Ikat, rep tabby weave with cotton weft. Ikat pattern in red and yellow on white. L.130cm, w.156cm. Condition A/B. Unlined.
Provenance:
-Rhenish private collection.
Acquired at Kirdök, Vienna.
Compare:
-Kirdök/Klimburg: Ikat, Textile Art from the Silk Road. Vienna 1993. Compare no. 53.
€ 300 – 400 | \$ 333 – 444



2541
MAN'S COAT (JELAK) FROM IKAT SILK.
HERRENMANTEL (JELAK) AUS
IKATSEIDE.
Uzbekistan. Bukhara. Ca. 1900.

Silk in warp Ikat, rep tabby weave with cotton weft. Red and white arrow pattern. L.144cm, w.144cm. Condition A/B. Unlined.
Provenance:
-Rhenish private collection.
Acquired at Kirdök, Vienna.
Published:
-Kirdök/Klimburg: Ikat, Textile Art from the Silk Road. Vienna 1993. No. 56.
€ 300 – 400 | \$ 333 – 444



2542
RARE PIGEON BLOOD RED VASE WITH BLOOMING PLUMS.
SELTENE TAUBENBLUT-ROTE VASE
MIT BLÜHENDEN PFLAUMEN.
Japan. Meiji period (1868-1912).

Cloisonné on hammered, silvered ground (gimbari) with transparent pigeon blood red (akasuke) enamel. Lip and foot with silver. Baluster vase on wide foot ring, the lip swinging out. H.25cm. Underneath: Sôgawa/Hayakawa. Condition A/B.
Provenance:
-Old Rhenish private collection.
€ 1.800 – 2.000 | \$ 1.998 – 2.220



2543
IMPRESSIVE LARGE TETSUBIN.
BEEINDRUCKEND GROßER TETSUBIN.
Japan. Meiji period.

Cast iron, lid from copper alloy, handle with silver and gold inlay. The rim of the kettle is rugged like rocks and depicts a mountain chain. On a revolving band in flat relief Daikoku (Okuninushi-no-kami) riding on a horse. Behind the pine trees the Fuji-san rises. On the other side a poem in cursive script (sôsho). H.16cm, Ø 21cm. Sign. on the kettle: Kotobuki and seal. On the inside of the lid: Ryobundo tsukuri. Condition A/B.
Provenance:
-Private collection Rhineland.
€ 700 – 900 | \$ 777 – 999



2544
BOY WITH FISH AND FISHING ROD.
KNABE MIT FISCH UND ANGEL.
Japan. Meiji period.

Bronze with dark patina. Matching base carved from wood. H.30.5cm. Sign.: Mitani tokusei, underneath. Condition A/B.
€ 500 – 700 | \$ 555 – 777



2545
CACHEPOT OR CENSER.
CACHEPOT ODER RÄUCHERGEFÄß.
Japan. Meiji period (1868-1912). Ca. 1900.

Bronze with enamel Champlevé. H.38cm. Ø 36cm. Condition A/B. **Supplement:** Wooden base.
€ 1.000 – 1.200 | \$ 1.110 – 1.332



2546
CACHEPOT OR CENSER WITH DRAGON AND PHOENIX.
CACHEPOT ODER
WEIHRAUCHBRENNER MIT
DRACHE UND PHÖNIX.
Japan. Ca. 1900.

Bronze with gilding. Bottom loose. H.30cm. Ø 35cm. Condition B.
€ 800 – 1.000 | \$ 888 – 1.110



2547
THREE SWORDS – TANTÔ AND WAKIZASHI.
DREI SCHWERTER –
TANTÔ UND WAKIZASHI.
Japan. Late Edo period (1603-1868).

Iron, wood, lacquer. a) Short sword (tantô) with kozuka, kogai (prob. made in the west, kozuka loose). Brown lacquered scabbard (saya). L. 39. 21.5. 22cm. b) Short sword (tantô) with red saya scabbard. L. 38.5. 28.3. 20.5cm. c) Side sword (wakizashi). Green sheath (saya). L. 54. 37. 29.6cm. Condition C. **Supplement:** Three tsuba. Iron. Japan. Condition C. Parts strongly modified. Strongly altered and parts replaced. Provenance:
-Collection Ulrich Braun (1941-97), acquired in the European art trade since approx. 1964.
€ 750 – 1.100 | \$ 833 – 1.221



2548
DREIZEHN NÔ- UND KYÔGEN-MASKEN.
THIRTEEN NÔ- AND KYÔGEN-MASKS.
Japan. 19th/20th c.

Wood carved, painted with pigments, Gofun white, partly gilt and with horse hair. a) Old, laughing man. H.18cm. Bag and box signed: b) Okina. H.18cm. Box, possibly not original, sign. Suzuki Masako. c) Kojishi. H.20cm. Box sign. unread d) Usobuki. H.18cm. Box and bag. e) Shishiguchi. H.22cm. Without painting. Bag. f) Ko Omote. H.21cm. Box. g) Wakashu. H.20cm. Sign: Bag and box sign. h) Pair Ko Omote. H.21.5cm. i) Ko Omote. H.21.5cm. j) Ko Omote. H.21cm. k) Ko Omote. H.21cm. l) Onna. H.22cm. Erased sign. H.18-20cm. Condition A/B.
€ 1.300 – 1.800 | \$ 1.443 – 1.998



2549
FIVE LACQUER BOXES, ONE TRAVELING SHRINE, A COMB AND A HAIRPIN.
FÜNF LACKDOSEN, EIN REISESCHREIN,
KAMM UND HAARPFEIL.
Japan. Edo period – Meiji period.

Lacquer (urushi). Hiramaki e with gold and silver, partly with gold foil. Two boxes with lead frame, one with silver fittings. Hair ornament with aogai. a) Tebako with tea pavilion in mountain landscape. H.6.5cm, 16.3x11.7cm. b) Tebako with pavilions in landscape under full moon. H.5.8cm, 13.2x10cm. c) Kobako with coat of arms (mon) on flower lattice. H.6cm, 7.7x10.3cm. d) Kobako with fans. H.5.2cm, 9.2x7.7cm. e) Travel shrine

(zushi) with Bodhisattva on lotus base in waves, doors painted with lotus. H.14cm. f) Kogo with Shishi lion. Ø 7.6cm. Comb (kushi) 9.5x4.5cm, hair pin (kogai) L. 16.3cm . Sign. on the comb: Yoshimitsu. Condition A/B. **Supplement:** Water dropper (suiteki) in flat chrysanthemum shape. Japan. 18th/19th c. Ø 9.6cm. Condition A/B. Provenance:
-Private collection Southern Germany.
€ 1.200 – 1.700 | \$ 1.332 – 1.887



2550
SMALL ZUSHI DANA WITH DESIGN OF NÔ AND YEARLY FESTIFALS.
Japan. Edo period.

Different woods, like kaki. Hira and takamaki-e in gold and silver, gold foil, black and red lacquer. On the upper and the other sides each a design with set pieces of famous Nô plays and yearly festivals. Rake and broom from Sumiyoshi and Takasago, wall and flowering plum of Tenmangu ji, the water of Gokusui no En, the wine pot with cup and dipper of Shôjô. H.21.5cm, 25.5x16.5cm. Condition B. Cracks in the wood.
€ 1.000 – 1.400 | \$ 1.110 – 1.554



2551
TWO-PART ISHÔ KASANE DANSU. ZWETEILIGES ISHO KASANE DANSU.
Japan. Tôkyô region. Meiji period. Late 19th c.

Paulownia wood (kiri) with dark red bengara lacquer. Fittings and nails from iron lacquered black. The upper part with two large drawers behind a pair of lockable doors. The lower part with two large drawers and small safe-compartment in kinko-style. Behind the door three small drawers and a

hidden compartment. Both parts secured with fittings and latches. The central fitting with a butterfly pattern (mon). Two part, set on top of each other. H.106cm, 98x48cm. Condition A/B. Traces of use. Provenance: -Private collection Cologne.
€ 1.500 – 2.500 | \$ 1.665 – 2.775



2552
BOX FOR WRITING UTENSILS FOR USE ON A SHIP. SCHIFFSKASTEN FÜR SCHREIBUTENSILIEN.
Japan. Edo period.

Kakesuzuri funadansu. Keyaki wood lacquered and with iron fittings, interior drawers from paulownia wood. The iron plating on the lockable door decorated with pine trees. Inside five drawers, two larger ones over the entire width and three smaller ones at the bottom. H.44.5cm, w.39.5cm, d.47cm. Condition A/B. Patina of use. Provenance: -Private collection Rhineland.
€ 500 – 700 | \$ 555 – 777



2553
TROUSSEAU CHEST (BANDAJI). TRUHE FÜR AUSSTEUER (BANDAJI).
North Korea. Pyongyang. Late 19th c.

Wood, lacquered dark and polished. Fitting in openwork from iron. Inside covered with old documents. Inside a shelf. H.83.5cm, w.89cm, d.42cm. Condition A/B.
€ 800 – 1.200 | \$ 888 – 1.332



2554
WOODEN BOARDS WITH CHARACTERS. HOLZSCHILD MIT INSCRIFT.
China or Japan. 19th c.

Wood, pigments, iron nails. Inscription: Hibi kore kôjitsu (Each day is a good day). 21x98cm. Sign of luck. Condition B/C. Withered. Provenance: -Collection Sigfred Taubert (1914-2008). Managed the Frankfurt Book Fair 1958-73. -Present from Mrs. Meklenburg, Kyoto, May 1999. Noted at the back.
€ 250 – 350 | \$ 278 – 389



2555
SEATED BUDDHA. SITZENDER BUDDHA.
Japan. 19th/20th c.

Wood with residue of lacquer. H.19.8cm. Condition B. Both hands broken off, worm damage. **Supplement:** Photo of the Buddha.
€ 300 – 500 | \$ 333 – 555



2556
BUDDHIST CLOAK WITH SEVEN COLUMNS (KESA UTTARASÔ). BUDDHISTISCHER UMHANG MIT SIEBEN KOLUMNEN (KESA UTTARASÔ).
Japan. Edo period. 18th/19th c.

Silk nishiki with woven pattern, gilt paper strips (kin hirahaku). Lining: Silk damask. 108x213cm. Condition B/C. Bleached, darkened, repaired.
€ 500 – 900 | \$ 555 – 999



2557
LIDDED BOX WITH FIVE COMPARTMENTS FOR INRÔ. KASTEN MIT FÜNF FÄCHERN FÜR INRÔ.
Japan. 19th/20th c.

Wood with black lacquer (a bit browned), inscription with gold lacquer (prob.: Imperial Inrô), ribbon. H.5.5cm, 34.7x21.8cm. Condition A/B. Smaller chips, traces of use.
€ 200 – 400 | \$ 222 – 444



2558
LARGE OKIMONO OF A RECUMBENT OX. GROßES OKIMONO EINES LIEGENDEN OCHSEN.
Japan. 19th/20th c.

Wood stained dark, eyes inlaid with painted glass. L.27cm. Sign. unread. Condition A/B.
€ 1.000 – 1.200 | \$ 1.110 – 1.332



2559
TWO NETSUKE: ASHINAGA AND TENAGA AND RAKUGO RECITER. ZWEI NETSUKE: ASHINAGA UND TENAGA UND RAKUGO-REZITATOR.
Japan. 19th c.

Boxwood. a) The unequal pair squats together on the floor. H.3.7cm. Condition B. Left arm of Tenaga reattached. b) With a notebook. H.3.3cm. Condition A/B. Provenance: -Collection Sigfred Taubert (1914-2008). Leading the Frankfurt Book Fair 1958-73.
€ 500 – 900 | \$ 555 – 999



2560
PAGE TURNER WITH SHÔKI AND ONI. SEITENWENDER MIT SHÔKI UND ONI.
Japan. Meiji period (1868-1912).

Carved ivory with fine gold inlays. L.36cm. Condition A/B.
€ 400 – 600 | \$ 444 – 666 | ₪



2561
TEA SPOON WITH TOAD ON LEAF.
TEELÖFFEL MIT KRÖTE AUF BLATT.
Japan. Meiji period. Ca. 1900.

Ivory with Shibayama decoration.
L. ca. 10cm. Condition B. Damaged.
€ 400 – 600 | \$ 444 – 666 | ₣



2562
COMB (KUSHI) AND HAIRPIN (KOGAI).
KAMM (KUSHI) UND HAARNADEL
(KOGAI).
Japan. Late 19th/early 20th c.

Tortoise shell. Kushi w.9.5cm,
kogai l.16.2cm. Condition A/B.
Supplement: With case.
Provenance:
-Dutch private collection.
€ 200 – 300 | \$ 222 – 333 | ₣



2563
BUSINESS CARD CASE WITH DRAGON.
VISITENKARTENETUI MIT DRACHE.
Japan. Meiji period (1868-1912).

Ivory, carved in relief at the lid.
10.4x6.5cm, h.1.8cm. Sign. on the lid:
Kôgyoku. Condition A/B.
€ 300 – 500 | \$ 333 – 555 | ₣



2567
FIVE SECTIONS OF BUDDHIST
MANUSCRIPTS.
FÜNF ABSCHNITTE
BUDDHISTISCHER MANUSKRIPTE.
Japan. Edo period (1603-1868) or earlier.

Ink on paper, resp. wood block print.
H.28.5/27cm, (three pieces) 25x9cm.
Condition A/B. **Supplement:** Facsimile
print: Diamond Sutra. Mounted as
hand scroll. W.35cm. Japan. 20th c.
Condition A/B.
Provenance: -Collection Sigfred Taubert
(1914-2008). Managed the Frankfurt
Book Fair 1958-73.
€ 500 – 900 | \$ 555 – 999



2568
SITTING CAT WITH TIGER FUR.
SITZENDE KATZE MIT
GETIGERTEM FELL.
Japan. Edo period (1603-1868).
18th/19th c. Goshun (Matsumura Gekkei,
1752-1811).

Ink and light colors on paper. Image
109x32cm, total size 192x44.3cmcm.
Sign.: Goshun and seal. Condition A/B.
Provenance:
-South German private collection.
Acquired in Tōkyō in the late 1990s.
€ 600 – 800 | \$ 666 – 888



2569
HOTEI WITH KARAKO IN
HIS LUCKY SACK.
HOTEI MIT KARAKO IN SEINEM
GLÜCKSSACK.
Japan. Edo period (1603-1868). 17th/18th
c. Hanabusa Itchō (1652-1724).

Ink and light colors on silk. Image
78x36.5cm, total size 166x47.5cm.
Sign.: Hanabusa Itchō and seal.
Provenance:
-South German private collection.
Acquired in Tōkyō in the late 1990s.
€ 600 – 800 | \$ 666 – 888



2564
CURVED SHORT SWORD
WITH CARVING.
GEBOGENES KURZSCHWERT
MIT SCHNITZEREI.
Japan. Meiji period. Ca. 1900.

Walrus tooth, finely carved with partly
undercut relief. On the sheath a nobleman
hunting with a falcon, surrounded by
numerous servants and hunters who are
busy trying to subdue a pair of cranes.
On the handle a peasant scene in front
of the Fuji. L.35cm. Condition B. Cracks,
kogatana missing.
Provenance:
-Private Collection, acquired in the 1980s.
€ 500 – 700 | \$ 555 – 777 | ₣



2565
KAWASE, HASUI
1883 – 1957
TWO WOODBLOCK PRINTS.
ZWEI HOLZSCHNITTE.

Japan. Each ca. 39x26. a) Tōkaidō fūkei
senshū: Bishu Seto (Views of the Tōkaidō:
The Bishu Seto kilns), 1934. Kendall
Brown, Kawase Hasui: The complete
woodblock prints, 2003, Vol. I, p. 85;
Vol. II, p. 403, no. 228. b) Tsuchiura no
asa (Morning in Tsuchiura), 1931. Seal:
Watanabe D. Condition B. Bleached,
yellowed and with a little bit of foxing.
€ 1.000 – 1.500 | \$ 1.110 – 1.665



2566
UTAGAWA, HIROSHIGE I.
AND KUNISADA I.
NIGHT GARDEN (YORU NO NIWA).
NÄCHTLICHER GARTEN (YORU NO
NIWA).
Japan. Edo period. 1853.

Ōban- Triptych, print 73x36.5cm.
Frame 91x50. Sign.: Hiroshige hitsu &
Kunisada ga. Publisher: Iseya Kanekichi.
Condition B. **Supplement:** Two
triptychs, framed by Toyoharu Chikanobu
(1838-1912), Meiji period, c. 1890,
signed. Yōshū Chikanobu hitsu.
Provenance:
-Private collection Sonderhoff.
€ 500 – 600 | \$ 555 – 666



2570
CHRYSANTHEMUM AND BAMBOO.
CHRYSANTHEME UND BAMBUS.
Japan. Edo period (1603-1868).
17th/18th c. Hanabusa Itchō (1652-1724),
attributed.

Ink and light colors on paper. Image
82x24.3cm, total size 155x26.5cm. Sign.:
Hanabusa Itchō and seal. Condition B.
Restored. **Supplement:** Kiribako.
€ 500 – 800 | \$ 555 – 888



2571
THREE HANGING ROLLS.
DREI HÄNGERROLLEN.
Japan. 19th/20th c.

Ink and colors on silk resp. paper.
Mounted as hanging scroll. a) Fallow
deer at pavilion. 114x26.5cm. Complete
190x29cm. b) Waterfall with acorn.
Sanabe. 124x33. Complete 195x47cm.
c) Bird on tree. Shio(kawa) Bunrin
(1808-77). 87x10.5cm. Complete
186x17cm. Condition A/B. **Supplement:**
Two wooden boxes.
€ 450 – 700 | \$ 500 – 777



2572
FOUR MOUNTAIN LANDSCAPES.
VIER GEBIRGSLANDSCHAFTEN.
Japan. 19th/20th c.

Ink and colors on paper resp.
silk. Mounted as hanging scroll.
a) 21.5x15.5cm. Complete 52x24.5cm.
b) Fujimono Tessiki (1817-63)
108.5x21cm. Complete 191x29cm.
c) Aiseki (?-1837), student of Ike no Taiga.
103x31.5cm. Complete 169x40.5cm.
d) Sansū. 133x45cm. Complete
185x57cm. Condition A/B. **Supplement:**
Two wooden boxes, one without lid.
Provenance:
-Estate Andreas Holter.
€ 400 – 500 | \$ 444 – 555



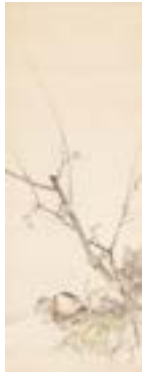
2573
THREE HANGING SCROLLS.
DREI HÄNGERROLLEN.
Japan. 19th/20th c.

Ink and colors on paper. a) Fuji. 50.5x71.7cm. Complete 146x86cm. b) Chinese landscape. 136x32cm. Complete 182x42cm. c) Takamoto Sekitei. Dated 1864. 132x59cm. Complete 200x71cm. Condition A/B. Provenance: -Estate Andreas Holter.
€ 350 – 450 | \$ 389 – 500



2574
TWO HANGING SCROLLS
WITH FAN PAINTINGS.
ZWEI HÄNGERROLLEN MIT
FÄCHERBILDERN.
Japan. 19th/20th c.

Colors and ink on paper, one with mica. a) Zeshin (1807-91), in the style of. Dated 1883. 20x46cm. Complete 126x55cm. b) Baiitsu Yamamoto Shinryo (1783-1865). 20x46.5cm. Complete 82x57.5cm. Condition A/B. Provenance: -Estate Andreas Holter.
€ 300 – 400 | \$ 333 – 444



2575
FOUR HANGING SCROLLS.
VIER HÄNGERROLLEN.
Japan. 19th/20th c.

Ink and colors on paper resp. silk. a) Butterflies. 109.5x40.5cm. Complete 160x49cm. b) Pomegranate. 134.5x31.5cm. Complete 201x45cm. c) Lotus pond. 131x30cm. Complete 188x41cm. d) Mandarin ducks. Hyogyoshu (Matsui Ume, ca. 1840). 111x42cm. Complete 198.5x57cm. Condition A/B. **Supplement:** Two wooden boxes. Provenance: -Estate Andreas Holter.
€ 250 – 350 | \$ 278 – 389



2576
TWO HANGING SCROLLS
WITH BIRD OF PREY.
ZWEI HÄNGERROLLEN MIT
GREIFVÖGELN.
Japan. 19th/20th c.

Ink and color on silk resp. paper. a) Sessai (1755-1820). 100x50cm. Complete 160.5x62cm. b) Moritada. 95.5x35.5cm. Complete 178x46.5cm. Condition A/B. **Supplement:** Wooden box. Provenance: -Estate Andreas Holter.
€ 200 – 300 | \$ 222 – 333



2577
THIRTEEN OBJECTS WITH
POEMS AND PAINTINGS.
DREIZEHN OBJEKTE MIT
MALEREI UND GEDICHTEN.
Japan. Edo period (1603-1868) or later.

Color, partly with gold on paper. Ten Tanzaku. Two Leporello. 27x18cm, 15x10.5cm. Fan leaf (24x47cm. total 37.5x57cm), prob. Tosa school. Framed with glass. Condition A/B. Provenance: -Estate Andreas Holter.
€ 250 – 350 | \$ 278 – 389



2578
BOOK: L'ART JAPONAIS.
BUCH: L'ART JAPONAIS.
Paris. Quantin. 1883. First edition. One of 1,400 numbered copies.

Par Louis Gonse, Directeur de la Gazette des Beaux-Arts. 2 tome. 308 + 369 p. Numerous text images. 13 etchings, 21 heliographies, 2 engravings and 28 chromolithographies. 36x28cm. Condition C. Strong signs of wear, browned, brittle, back with adhesive tape.
€ 900 – 1.200 | \$ 999 – 1.332



2579
SIX VOLUMES OF THE
KHALILI COLLECTION.
SECHS BÄNDE DER
KHALILI COLLECTION.
1995.

With numerous color illustrations. Hardback in slipcase. Treasures of Imperial Japan – Meiji no Takara. Vol.I Selected Essays. (210 p.) Vol.II Metalwork Part I+II (500 p.). Vol.III Enamel (320 p.). Vol.V Ceramics Part I (248 p.) and II (300 p.). 40.5x30cm. Condition A/B.
€ 700 – 1.000 | \$ 777 – 1.110



2582
BOOK: KO-JI HÔ-TEN.
BUCH: KO-JI HÔ-TEN.
New York. Hacker Art Books. 1975.

V.-F. Weber: Koji Hoten. Dictionnaire à l'usage des amateurs et collectionneurs d'objets d'art japonais et chinois. First edition 1923, reprint 1975. 31x24cm. Condition A/B.
€ 300 – 500 | \$ 333 – 555



2580
THREE VOLUMES:
THE BAUR COLLECTION.
DREI BÄNDE: THE BAUR COLLECTION.
Geneva. Schweiz.

Linen with original cover. First edition. a) 'Netsuke'. 1977. No. 1,245 of 1,500. 428 p. 1,199 objects with ill. b) 'Japanese Sword-Fittings'. 1980. No. 1,040 of 1,500. 2,591 objects with ill. 444 p. c) 'Japanese Lacquer'. 1984. No. 723 of 1,600. 174 color and 65 b/w ill. 193 p. 29x23cm. Condition A/B.
€ 700 – 900 | \$ 777 – 999



2583
TWO BOOKS ABOUT TRADITIONAL
JAPANESE PAPER MAKING.
ZWEI BÜCHER ÜBER DAS JAPANISCHE
PAPIERHANDWERK.
Japan. Goto, Seikichiro (1898 -1989).

a) Japanese Hand-Made Paper; Japanese Paper and Papermaking, Nihon no kami. 2 Vol. Tokyo 1958/60. 175 stencil prints, 58 paper samples, 80 b/w text illustrations. Limited edition of 200. b) The Paper's Journey, Kami no tabi. Tokyo 1964. 12 paper samples and numerous illustrations about the katazome print. Limited edition of 300. Condition A/B. Provenance: -Collection Sigfred Taubert (1914-2008). Managed the Frankfurt Book Fair 1958-73.
€ 900 – 1.200 | \$ 999 – 1.332



2581
FOUR VOLUMES:
W.L. BEHRENS COLLECTION.
VIER BÄNDE:
W.L. BEHRENS COLLECTION.
New York. Reprint Paragon Book. 1966 (Original 1912).

Hardbound. Complete Japan collection in four volumes with numerous illustrations. Henri L. Joly. I) Netsuke. II) Lacquer and Inro. III) Sword-Fittings, Tsuba, Metal. IV) Buddhist Section, Chinese Antiques, Chinese and Japanese Miscellanea. 32x26cm. Condition A/B.
€ 600 – 900 | \$ 666 – 999



2584
ELEVEN BOOKS ABOUT
JAPANESE ART.
ELF BÜCHER ÜBER JAPANISCHE KUNST.

a) Klaus Tänzer: Porzellan China Japan, Landgrafen von Hessen-Kassel. 1990. b) Shunga, Japanese Erotic Art. 2010. c) Saito: Die Frau im Alten Japan. 1990. d) Yashiro/Swann: Japanische Kunst. 1959. e) Kreiner: Ainu. 1993. f) Hokusai Manga. Vol. 2. 2014. g) Family crest design. 2010. h) Arita Porcelain, Kyushu. 1993. i) Eike Moog: Tuschmalerei Japan. 1979. j) Hokusai: Tokaido. 1994. k) Kokka. Malerei. Condition A/B. Provenance: -Estate Andreas Holter
€ 150 – 180 | \$ 167 – 200

Unser Haus für Ihre Kunst

Im Sommer 2014 ist VAN HAM von Bayenthal nach Köln-Raderthal in einen außergewöhnlichen Neubau gezogen. Die Herbstauktionen 2014 waren der spektakuläre Auftakt für den modernen Bau, dessen großzügige Architektur viel Raum für Kunst aus allen Bereichen bietet, von Alten Meistern bis hin zur Zeitgenössischen Kunst. Auf dem mehr als 5.000m² großen Grundstück im Kölner Süden wurde ein prägnanter Baukörper geschaffen, der von außen

und im Bereich der Ausstellung eine museale Ruhe ausstrahlt, in der sich die eigene Schönheit und Qualität der Kunstobjekte entwickeln können.

Der Bau, der vom Kölner Architekten Klaus Müller entworfen wurde, ist nicht nur ein Bekenntnis zum Standort Köln, sondern spiegelt auch das Konzept von VAN HAM für die Zukunft wider: Bei aller Eigenständigkeit ist dieser Entwurf beispielhaft für die Moderne und weist

gleichzeitig in die Gegenwart. Hier sehen wir den Schwerpunkt für die Zukunft von VAN HAM. Selbstverständlich fühlen wir uns der Tradition unseres Hauses verpflichtet und werden auch weiterhin „Generalisten“ bleiben. Unsere traditionellen Gebiete der Alten Meister, der Malerei des 19. Jahrhunderts und des Kunstgewerbes bringen wir auch im Neubau wunderbar zur Geltung, ebenso wie unser neuester Bereich der Asiatischen Kunst.



„Auktionshaus baut museal“

Kölner Stadtanzeiger

„Schließlich ist das Auktionshaus eine Kölner Erfolgsgeschichte“

Kölner Stadt-Anzeiger

„Funktional und elegant genug, um die Konkurrenz auf dem Kölner Kunstmarkt neu zu bestimmen“

FAZ

„Neubau ist ein Bekenntnis“

Kölner Stadt-Anzeiger



HETJENS
AUSSTELLUNG
Deutsches Keramikmuseum

21. SEP 2019 –
19. JAN 2020

Luxus Liebe Blaue Schwerter

Faszination Rokoko

Die Ausstellung steht
unter der Schirmherrschaft von
Prinzessin Ira von Fürstenberg
und Prinz Aryn Aga Khan.

HETJENS Deutsches Keramikmuseum
Schulstraße 4, 40213 Düsseldorf duesseldorf.de/hetjens



Düsseldorf
Nähe trifft Freiheit



MUSEUM FÜR
OSTASIATISCHE
KUNST KÖLN



KABINETTAUSSTELLUNG

TRUNKEN AN NÜCHTERNHEIT
WEIN UND TEE IN DER CHINESISCHEN KUNST
13.11.2019 BIS 03.05.2020

MOK-KOELN.COM

MIT FREUNDLICHER UNTERSTÜTZUNG

KULTURPARTNER

FÖRDERERKREIS DES
MUSEUMS FÜR OSTASIATISCHE
KUNST KÖLN E.V.

ORIENTSTIFTUNG ZUR
FÖRDERUNG DER
OSTASIATISCHEN KUNST



MOTIV: TEESCHALE MIT „HASENFELL“-GLASUR, SÜDLICHE SONG-DYNASTIE, 13. JAHRHUNDERT
MOK KÖLN, © FOTO: RHEINISCHES BILDARCHIV, MARION MENNICKEN

Ein Museum der



Stadt Köln

圖錄註釋

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家具及藝術品的品相描述
品相A級：品相良好，有細微修補，輕微使用痕跡及損壞
品相B級：尚可使用，表面破損，修補，磕裂，輕微修復及破損，凹陷，有划痕
品相C級：需要修復，有修補，嚴重修復及破損

日本浮世繪拍品的更多圖片及品相描述編碼，請瀏覽www.van-ham.com

油畫
尺寸的顺序為：高、寬、深。未做特殊說明的情況，紙面作品的尺寸為紙張尺寸。

品相
圖錄文字中一般不含對拍品材質、載體及外框的品相描述，本公司收到詢問後出具品相報告。對外框不予擔保。

藝術家本名：
我們認為拍品是藝術家真跡。

艺术家款：
我們認為拍品有可能全品或部分是藝術家的真跡。

工作室/學派：
我們認為拍品是由藝術家工作室出品，有可能是在其指導下完成。

同类作品：
我們認為拍品是受藝術家影響下的當代作品。

學生作品：
我們認為拍品為仿藝術家風格的作品，不一定是其學生所作。不確保創作年代。

風格：
我們認為拍品為藝術家風格的后仿作品。

仿品：
我們認為拍品為藝術家真跡的仿品。

題為“……”：
我們認為拍品由藝術家親筆題名。

落款/創作年代：
我們認為拍品由藝術家親筆署名並/或註明創作時間。

仿款：
我們認為拍品由他人署名/註明創作時間。

出口

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增值稅
對出口至第三國（即歐盟以外的國家）的物品以及對其它歐盟成員國提交增值稅識別號碼的企業免徵增值稅。若競拍人自行將拍得的物品帶往第三國，則在拍賣人獲得出口及買方證明的情況下，即可向競拍人退還增值稅。

至歐盟國家範圍外的出口：
對於至歐盟範圍外的出口須遵守1993年的歐洲文化財產保護協議以及1970年的聯合國教科文組織公約。總值為1000歐元或以上的物品出口，必須在海關出示出口單據。辦理出口單據的手續費為25歐元。對於擁有50年以上歷史並且超出如下價值上限的文化藝術品，須獲得州文化部的許可：

- 價值超過150000歐元的油畫
- 價值超過30000歐元的水彩畫、水粉畫和粉蠟筆畫
- 價值超過50000歐元的雕塑造像
- 價值超過50000歐元的古董

歐盟國家範圍內的出口：
德國新版《文化財產保護法》自2016年8月6日起同樣適用於至其它歐盟成員國的文化藝術品出口。對於擁有75年以上歷史並且超出如下價值上限的文化藝術品，須獲得州文化部的許可：

- 價值超過300000歐元的油畫
- 價值超過100000歐元的水彩畫、水粉畫和粉蠟筆畫
- 價值超過100000歐元的雕塑造像
- 價值超過100000歐元的古董

出口許可由VAN HAM拍賣公司向德國北萊茵-威斯特法倫州文化部提出申請，通常可在10日內獲得該許可。如有任何不明之處，請向Olga Patriki 女士諮詢：電子郵件：o.patriki@vanham.com 聯繫電話：+49 221 92586215）

《瀕臨絕種野生動植物國際貿易公約》（**Cites**）用✚標出的拍品為特種材料製成，出口至歐盟成員國以外的國家的情況，根據《瀕臨絕種野生動植物國際貿易公約》規定須額外提供出口許可。請注意，只有在嚴格的條件下，才有可能取得此類許可。受保護的材料包括象牙、犀角、龜殼以及特定種類的珊瑚和木材等。

拍賣須知

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圖錄郵寄服務
可通過互聯網在本公司主頁www.van-ham.com上或致電+49 221 925862-13訂閱最新的拍賣圖錄，也可按年訂閱。

拍賣預展
拍賣會的所有拍品將在預展期間於本公司的場地展出。我們的專家團隊將隨時提供諮詢服務。

登記競拍
首次參加競拍的客戶，請最晚在拍賣會開始前4小時在本公司主頁“競購”(Buy)欄目下填寫《首次競拍客戶登記表》(Registration Form for First Time Bidders)註冊競拍。

書面離席出價/電話委託出價
請注意，本公司需要最晚在拍賣會開始前24小時收到以書面、傳真形式或通過在線目錄提交的出價，否則無法保證能及時辦理登記手續。拍賣師將以逐步進階的形式為競拍人出價至指定的出價金額，以達到拍品保留價或超過其他競拍人的出價。競拍估價在500歐元以上的拍品，也可辦理電話委託服務。請填寫圖錄末頁的競拍表格。

起拍價及競拍階梯
圖錄中的拍品將以低於估價約20％的價格（一般情況低於保留價）起拍。最大競拍階梯為10％，拍賣師有權更改競拍階梯幅度。

買家佣金
成交金額400000歐元以內部分（含400000歐元）收取成交價的29％（含增值稅），超出部分收取成交價的25％（含增值稅），均不顯示稅額。圖錄上標註有*號的拍品，成交金額400000歐元以內部分（含 400000歐元）收取成交價的25％，超出部分收取成交價的21％，並在成交價及佣金的總金額上收取19％的法定增值稅。有權抵扣進項預付稅的買家一般情況下可獲得單獨列出增值稅額的證明。請在我們出具發票前告知。

來自非歐盟國家的拍品
圖錄中用N號標出的拍品為暫時性從非歐盟國家進口的物品。交割此類拍品時，買家即成為進口方，本公司支付的進口增值稅目前為7％。對於此類拍品，將以差別稅收的形式額外收取8％的進口增值稅費。買家在拍賣結束後立即提出申請，本公司可出具規定稅收形式的發票。增值稅證明即可用於抵扣進項預付稅，也可在出口至歐盟以外國家時提供相應出口單據後享受退還此稅費。

追續權款項
對於所有的表現藝術及攝影原始作品，從其售出當年的年底計算起，原作者在70年前尚在世的情況，根據《著作權法》第26條，VAN HAM有義務繳納法定的追續權費用。此費用以成交價1.5％的形式向買家收取。

付款
可以通過銀行借記卡、銀行匯款或銀行支票的方式付款。支票只接受間接給付的形式。所有的稅費（包括VAN HAM 的銀行手續費）由客戶承擔。每年10000歐元及以上金額的現金支取將根據法律規定作相應的登記。只接收發票收件人的付款。已檢查並出具的發票將不能進行更改。逾期付款的情況，將對每個開始的月份加收1％的利息。

取貨
已付訖的拍品可在拍賣會進行期間取貨。拍賣會後取貨請提前通知，以避免等待。本公司將為出具發票後三週內未提貨的物品安排存放，其費用由買家承擔。

郵寄/報關
收到書面的發貨通知單後，本公司將提供發貨服務，並按需購買保險。出口至非歐盟國家的物品發票總金額為1000歐元或更高，必須在海關作出口報關。對辦理出口單據，本公司將收取25歐元的服務費。

拍賣結果
拍賣結果將實時在線顯示，對此本公司保留更正的權利。如需要，本公司可郵寄拍賣結果和流拍拍品清單。拍賣會後的第一個工作日起，即可獲知拍賣結果，也可在公司主頁上瀏覽。垂詢電話：+49 221 925862- 0

拍後銷售
拍賣後的一週內可在本公司察看流拍物品，按估價加佣金購買。

估價的匯率：一歐元相當於1.12美元

Erläuterungen zum Katalog

Jeder Zustandsbericht, der von VAN HAM Kunstauktionen vorliegt, ist die Meinung unserer Experten und kann nicht als zugesicherte Eigenschaft geltend gemacht werden.

Zustandsbeschreibungen für Möbel und Kunstgewerbe

- Zustand A** Guter Zustand, kleine Ergänzungen, leichte Gebrauchsspuren, minimale Beschädigungen
- Zustand B** gebrauchsfähig, Oberflächenbeschädigungen, Ergänzungen, bestoßen, leicht repariert und beschädigt, gedellt, zerkratzt
- Zustand C** restaurierungsbedürftig, Ergänzungen, stark repariert und beschädigt

Zusatzabbildungen und Kodierung zu Zustandsbeschreibungen bei japanischen Holzschnitten finden Sie unter: www.van-ham.com

Gemälde

Maßangaben gelten in folgender Reihenfolge: Höhe, Breite, Tiefe. Maße für Arbeiten auf Papier beziehen sich auf die Blattgröße, sofern nicht anders angegeben.

Zustand

Da die Katalogtexte i.d.R. keine Angaben über den Zustand von Medium, Träger und Rahmen enthalten, erteilen wir Ihnen gerne einen Zustandsbericht auf Anfrage. Für Rahmen kann keine Haftung übernommen werden.

Name ohne Zusatz Unserer Meinung nach ein zweifelsfreies Werk des angegebenen Künstlers.

zugeschrieben Unserer Meinung nach wahrscheinlich in Gänze oder in Teilen ein Werk des angegebenen Künstlers.

Werkstatt/Schule Unserer Meinung nach aus der Werkstatt des angegebenen Künstlers, vermutlich unter seiner Aufsicht.

Umkreis Unserer Meinung nach ein zeitgenössisches Werk, das den Einfluss des angegebenen Künstlers zeigt.

Nachfolge Unserer Meinung nach ein Werk im Stil des genannten Künstlers, aber nicht notwendigerweise von einem seiner Schüler. Ohne verbindliche Angabe der Zeit.

Art des Unserer Meinung nach ein Werk im Stil des angegebenen Künstlers zu späterer Zeit.

nach Unserer Meinung nach eine Kopie eines Werkes des angegebenen Künstlers.

Gemäldetitel in „...“ Unserer Meinung nach ist das Werk von der Hand des Künstlers betitelt.

Signiert/datiert Unserer Meinung nach ist das Werk von der Hand des Künstlers signiert und/oder datiert.

Bezeichnet Unserer Meinung nach ist das Werk von anderer Hand signiert/datiert.

Maße

Die Maßangaben erfolgen in der Reihenfolge Höhe, Breite, Tiefe. Bei zweidimensionalen Werke Höhe vor Breite.

Explanations to the Catalogue

Each condition report which has been made available by VAN HAM Fine Art Auctioneers is the opinion of our experts and does not constitute any claim of guarantee by VAN HAM Fine Art Auctioneers.

Descriptions of condition for furniture and works of art

- Condition A** in good condition, minor additions, slight signs of wear, very minor damage
- Condition B** in working order, surface abrasions, additions, minor repairs and minor damage, scratched, chipped, dented
- Condition C** in need of restoration, additions, major repairs and major damage

You will find additional illustrations for many objects and the Codes for the description of Japanese prints on: www.van-ham.com

Paintings

Specification of measurements are given in the following order: height, width, depth. Specification of measurements on paper refer to the size of the sheet, if not noted differently.

Condition

Since the catalogue text normally contains no particulars about the condition of medium, substrateand frame, we will be happy to provide you a condition report information upon request. No liability can be accepted for frames.

Name without addition In our opinion undoubtedly a work of the stated artist.

zugeschrieben (attributed) In our opinion probably wholly or partly a work of the stated artist.

Werkstatt/Schule (workshop/school) In our opinion from the workshop of the stated artist, presumably under his supervision.

Umkreis (circle) In our opinion a contemporary work showing the influence of the stated artist.

Nachfolge (follower) In our opinion a work in the style of the stated artist, but not necessarily by a pupil of his. Without a binding statement about the time of creation

Art des (style of) In our opinion a work in the style of the stated artist from a later period.

nach (after) In our opinion a copy of a work of the stated artist.

Painting title in “...” In our opinion the work was personally titled by the artist.

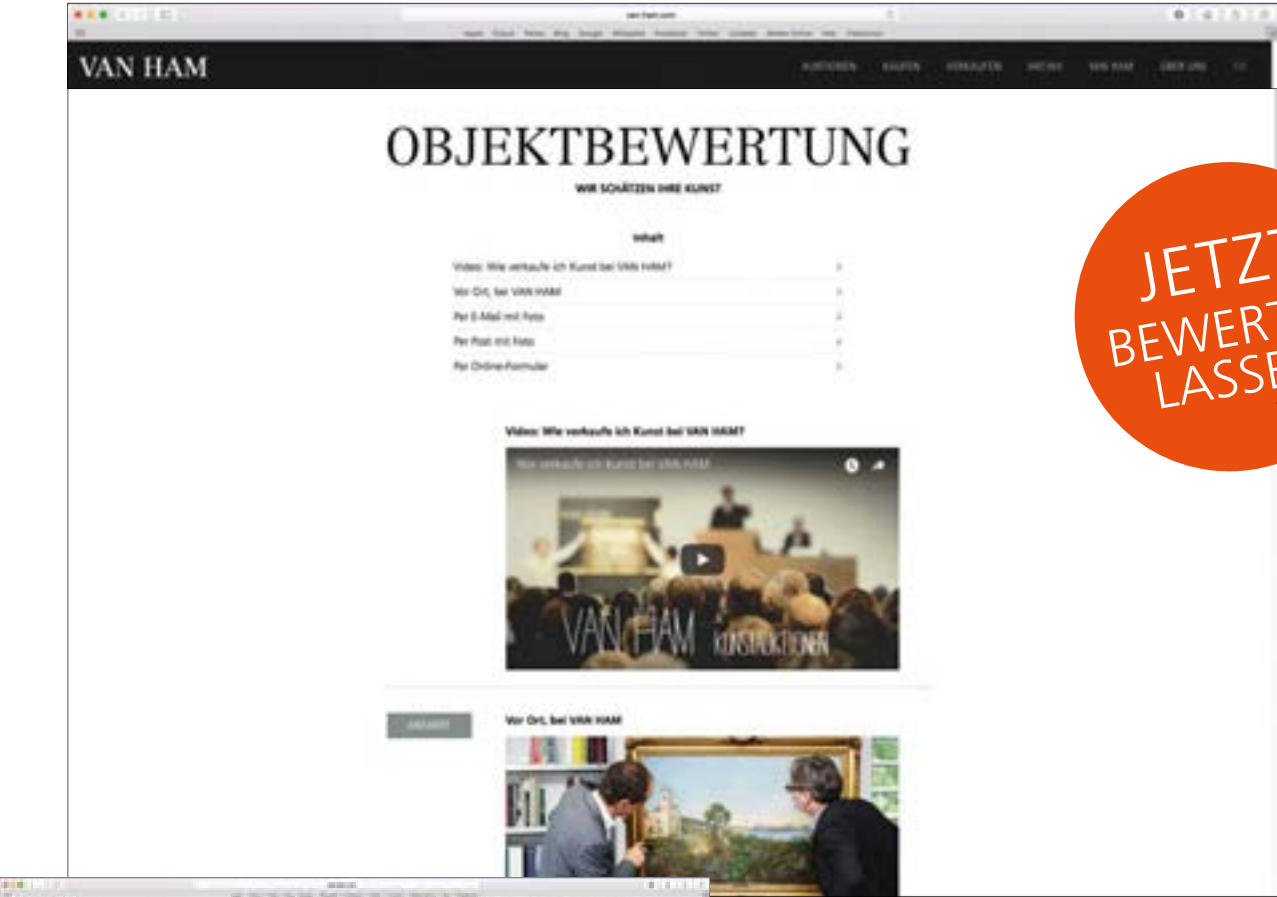
signiert/datiert (signed/dated) In our opinion the work was personally signed and/or dated by the artist.

bezeichnet In our opinion the work was signed/dated by someone else later.

Measurements

The measurements are in order of height, width, depth. For two-dimensional works height before width.

Sie möchten wissen, was Ihre Kunst wert ist?



VAN HAM bewertet Ihre Kunst kostenlos und unverbindlich – vor Ort, per Post, per E-Mail oder ganz einfach über:

www.van-ham.com/objektbewertung

Im Online-Formular müssen Sie nur:

1. Kontaktdaten hinterlegen
2. Objektinformationen eingeben
3. Fotos hochladen

Unsere Experten melden sich zeitnah mit einer Bewertung bei Ihnen.

Käufe

Katalogversand

Wir schicken Ihnen gern unseren aktuellen Katalog zu, den Sie über das Internet (www.van-ham.com) oder telefonisch unter 0221 925862-13 bestellen können. Auf gleichem Wege können Sie auch ein Katalogabonnement bestellen.

Vorbesichtigung

Während unserer Vorbesichtigung sind sämtliche zum Aufruf kommenden Gegenstände in unseren Räumen zu besichtigen. Für Fragen stehen Ihnen unsere Experten zur Verfügung.

Anmeldung zur Auktion

Falls Sie zum ersten Mal bei VAN HAM bieten möchten, registrieren Sie sich bitte mindestens 24 Stunden vor der Auktion über unser „Erstbieterformular“, das Sie auf unserer Homepage unter dem Punkt „Kaufen“ finden.

Schriftliche/telefonische Gebote

Bitte beachten Sie, dass Gebote schriftlich, per Fax oder über unseren Online-Katalog, spätestens 24 Stunden vor der Auktion, bei uns eintreffen müssen, da wir sonst deren Ausführung nicht zusichern können. Die angegebenen Höchstgebote werden nur so weit in Anspruch genommen, bis die Mindestpreise erreicht oder bis die Saalbieter bzw. andere schriftliche Aufträge überboten sind. Bei Schätzpreisen ab € 500 haben Sie auch die Möglichkeit, telefonisch mitzusteigern. Bitte verwenden Sie zur Gebotsabgabe das Gebotsformular am Ende des Kataloges.

Ausruf und Bietschritte

Die im Katalog aufgeführten Objekte werden ca. 20 % unterhalb des Schätzpreises, damit i.d.R. unterhalb des Limits, ausgerufen. Gesteigert wird in max. 10 %-Schritten, wobei sich der Auktionator Abweichungen vorbehält.

Aufgeld

Auf den Zuschlag wird ein Aufgeld von 29 % auf die ersten € 400.000 und auf die darüber hinausgehenden Beträge von 25 % inkl. MwSt. (ohne Ausweis) berechnet. Hierin ist die gesetzliche Umsatzsteuer bereits enthalten, welche jedoch wegen Differenzbesteuerung nach § 25a UStG nicht ausgewiesen werden darf. Objekte mit Sternchen (*) werden mit MwSt.-Ausweis berechnet. D.h. auf den Zuschlag wird ein Aufgeld von 25 % auf die ersten € 400.000 und auf die darüber hinausgehenden Beträge von 21 % berechnet. Auf die Summe von Zuschlag und Aufgeld wird hierbei die gesetzliche Umsatzsteuer von z.Zt. 19 % erhoben. Für Personen, die vorsteuerabzugsberechtigt sind, besteht generell die Möglichkeit des MwSt.-Ausweises. Wir bitten um schriftliche Mitteilung vor Rechnungsstellung.

Folgerechtsumlage

VAN HAM ist gemäß § 26 UrhG zur Zahlung einer gesetzlichen Folgerechtsgebühr auf den Verkaufserlös aller Originalwerke der bildenden Kunst und der Photographie verpflichtet, deren Urheber noch nicht 70 Jahre vor dem Ende des Kalenderjahres des Verkaufs verstorben sind. Der Käufer ist an dieser Gebühr mit 1,5 % auf den Zuschlag beteiligt.

Einlieferungen aus Drittländern

Objekte, die aus einem Drittland eingeführt wurden, sind im Katalog mit einem „N“ gekennzeichnet. Bei der Übergabe dieser Kunstwerke durch VAN HAM an den Käufer wird dieser zum Importeur und schuldet VAN HAM die Einfuhrumsatzsteuer in Höhe von z.Zt. 7 %. So gekennzeichnete Kunstwerke werden differenzbesteuert angeboten und die Einfuhrumsatzsteuer wird als Umlage in Höhe von 8% weiterberechnet. Auf Anfrage unmittelbar nach der Auktion, kann die Rechnung für diese Objekte regelbesteuert ausgestellt werden. Der Mehrwertsteuerausweis kann dann zum Vorsteuerabzug berechtigten bzw. kann bei einem Ausfuhrnachweis in ein Drittland erstattet werden.

Zahlung

Der Rechnungsbetrag ist per Electronic Cash, per Überweisung oder durch bankbestätigten Scheck zu begleichen. VAN HAM verschickt mit Rechnung per Email einen Paylink. Somit haben Sie die Möglichkeit per Sofortüberweisung mittels Klarna Ihre Rechnung zu begleichen. Schecks werden nur erfüllungshalber angenommen. Alle Steuern, Kosten, Gebühren (inklusive der VAN HAM in Abzug gebrachten Bankspesen) gehen zu Lasten des Kunden. Barzahlungen ab € 10.000 pro Kalenderjahr werden entsprechend der gesetzlichen Vorgaben dokumentiert. Zahlungen können nur vom Rechnungsempfänger entgegengenommen werden. Geprüfte und ausgestellte Rechnungen können nicht mehr umgeschrieben werden. Bei Zahlungsverzug können auf den Rechnungsbetrag Zinsen in Höhe von 1% pro angebrochenem Monat berechnet werden.

Abholung

Bezahlte Objekte können während der Auktion abgeholt werden. Bei späterer Abholung bitten wir um kurze Nachricht, um Wartezeiten zu vermeiden. Objekte, die nicht spätestens drei Wochen nach Rechnungslegung abgeholt wurden, können auf Kosten des Käufers eingelagert werden.

Versand/Zoll

Nach Erhalt einer schriftlichen Versandanweisung wird der Versand bestmöglich durchgeführt und auf Wunsch versichert. Bei einem Versand in ein Nicht-EU-Land ist bei einem Gesamtwarenwert ab € 1.000 die Vorlage von Ausfuhrgenehmigungen beim Zoll zwingend erforderlich. Für die Erstellung dieser Papiere berechnen wir € 25.

Auktionsergebnisse

Auktionsergebnisse werden in Echtzeit in den Onlinekatalog übertragen. Diese bedürfen der Nachprüfung und sind ohne Gewähr. Auf Wunsch schicken wir Ihnen Ergebnis- und Restantenlisten zu. Ab dem ersten Werktag nach Auktion können Sie bei uns die Ergebnisse erhalten und unter www.van-ham.com einsehen (Telefon: 0221 925862-0).

Nachverkauf

In der Woche nach der Auktion können die unverkauften Objekte bei uns besichtigt und zum Schätzpreis plus Aufgeld erworben werden.

Ein Euro entspricht 1,11 US \$ bei den Schätzpreisen.

Purchases

Catalogue mailing

We will be happy to send you our latest catalogue which you may order by telephone +49 221 925862-13 or via our home page (www.van-ham.com) and pay by credit card. You may also order a catalogue subscription.

Preview

All items to be auctioned may be inspected at our premises during our preview. Our experts will be available for any questions you might have.

Registering for Auction

In the event that you are bidding at Van Ham for the first time, please register as a bidder at least 24 hours before the auction begins by filling out the relevant “Registration Form for First Time Bidders”, which can be found on our homepage under the rubric “Buy”.

Commission/telephone bids

Please note that written or faxed bids or bids via our online catalogue must be received at least 24 hours before the auction commences. Otherwise we will not be able to warrant consideration. The stated maximum bid will only be exploited until the reserve has been achieved or a bidder at the auction resp. other written quotations are outbid. On lots with estimates exceeding €500 you are also able to bid by telephone. To submit your bid please use the bidding form at the end of the catalogue.

Announcement and bidding steps

The objects listed in the catalogue will be offered for sale approximately 20% below the estimated price i.e. usually below the reserve. Auctioning will progress in max. 10%-steps; the auctioneer reserves the right to deviations.

Buyers premium

For objects sold under the margin scheme a buyers premium of 29 % on the first € 400,000 and 25 % on all monies in excess thereof including VAT will be added on the bid award. This includes statutory VAT, which will, however, not be listed separately due to the margin scheme as per § 25a UStG (German Sales Tax Act). Lots marked with * will be sold with VAT and are calculated in line with standard taxation, i.e. statutory turnover tax is levied on the bid price plus 25 % premium on the first € 400,000 and 21% on all monies in excess thereof. VAT currently amounts to 19%. Dealers who are entitled to prior-tax deduction generally have the option of regular taxation. We kindly request these dealers to inform us before invoicing.

Artist’s Resale Right

In accordance with § 26 of the German Copyright Law / UrhG VAN HAM is legally obligated to pay droit de suite (artist’s resale right) on all original works of art as well as original photographic works, whose authors have not been deceased at least 70 years before the end of the legal year of purchase. The buyer is currently required to contribute 1.5 % of the hammer price for this purpose.

Acquisition from third countries

Objects, that have been imported from outside the EU are marked with “N”. When VANHAM releases such property to the buyer, he/she will become the importer and must pay VAN HAM’s import VAT of currently 7% to VAN HAM. These lots will be invoiced under the margin scheme and are thus offered under on-charging the import VAT as apportionment in the amount of 8%. Upon request immediately after the auction the invoice for these objects can be made out with regular taxation. The value added tax can then entitle to deduct pre-tax or be refunded with an export certificate for a third country.

Payment

Payment of the total amount shall be made via Electronic Cash, by wire transfer or by bank certified cheque. VAN HAM is sending the invoice by email together with a paylink. This gives you as a customer from a third country the possibility to pay with credit card via Klarna. Cheques shall only be accepted on account of performance. Any taxes, costs, transfer or encashment fees (including any bank fees charged to VAN HAM) shall be borne by the buyer. Payments in cash or cash equivalents from € 10,000 per calendar year will be registered according to legal requirements. Payments can only be made by the person named on the invoice. Verified and issued invoices cannot be altered. In the event of a delay in payment, delay interest shall be charged at a rate of 1 % per month begun.

Pick-up

Paid objects may be picked up during the auction. In case of pick-up at a later date, we kindly request notification in order to avoid waiting times. Objects not picked up three weeks after invoicing at the latest may be stored at the purchaser’s expenses.

Shipment/Export licence

Upon receipt of a written shipment notification, shipment will be made to the best conditions possible and will be insured upon request. For shipment to a NON-EU-country in case of invoices of more than € 1,000 export documents have to be presented at costumes which we will prepare for your for a fee of € 25.

Auction results

Auction results are transferred in real time to the online catalogue. No responsibility is taken for the correctness of the results. List of results and unsold items will be mailed upon request. Starting the first workday after the auction, you may enquire about the results and find them at www.van-ham.com (telephone: +49 221 925862-0).

After sale

Starting the first day after the auction, the unsold objects may be inspected at our premises and may be purchased at the estimate plus premium.

One Euro is equivalent to 1.11 US \$ concerning the estimates.

Einlieferung

Schätzungen

Wir geben Ihnen gerne kostenlose und unverbindliche mündliche Schätzungen für Ihre Objekte, die Sie während unserer Geschäftszeiten präsentieren. Sollten Sie nicht die Möglichkeit haben, persönlich zu kommen, geben wir gerne eine Schätzung anhand von Photos, die Sie uns bitte mit zusätzlichen Informationen über Größe, Signaturen, Zustand etc. per Post oder Email zuschicken. Bei größeren Sammlungen kommen unsere Experten auch gern auf Wunsch zu Ihnen nach Hause.

Provision

Unsere Provision beträgt 15 % vom Zuschlagpreis, bzw. 25 % bei Zuschlägen bis € 2.000. Sollte ein Objekt unverkauft bleiben, entstehen für Sie keine Bearbeitungs- bzw. Versicherungskosten.

Folgerechtsumlage

Der Einlieferer ist gemäß § 26 UrhG zur Zahlung einer gesetzlichen Folgerechtsgebühr auf den Verkaufserlös aller Originalwerke der bildenden Kunst und der Photographie verpflichtet, deren Urheber noch nicht 70 Jahre vor dem Ende des Kalenderjahres des Verkaufs verstorben sind. Der Einlieferer wird für diese Gebühr pauschal mit 1 % vom Hammerpreis, ggf. zuzüglich gesetzlicher Mehrwertsteuer, belastet und ist damit von der eigenen Verpflichtung zur Zahlung des Folgerechts befreit.

Abbildungen

Die Kosten für Farbabbildungen sind gestaffelt nach Größe (von € 125 bis € 600 netto).

Transport

Gerne organisieren wir Ihnen günstige Transporte auf Anfrage.

Versicherung

Die uns anvertrauten Gegenstände sind auf unsere Kosten versichert.

Restaurierung

Wir vermitteln Ihnen fachgerechte Restaurierungen, die bei Verkäufen empfehlenswert erscheinen.

Abrechnung

Fünf bis sechs Wochen nach Auktion erhalten Sie Ihre Abrechnung zusammen mit einem Verrechnungsscheck, vorbehaltlich des Zahlungseingangs vom Käufer. Für andere Zahlungsmethoden bitten wir um kurze Nachricht.

Markus Eisenbeis
geschäftsführender Gesellschafter
öffentl. best. u. vereidigter Kunstversteigerer

Consignment

Estimates

We will gladly give you free and non-committal oral estimates for your objects, which you may bring onto our premises during our business hours. Should you be unable to come personally, we will gladly mail you an estimate based upon photographs which you kindly will send to us by post or email along with additional information on size, signatures, condition, etc. For larger collections, our experts will also visit you at home, if you wish.

Commission

Our commission is 15 % of the hammer price resp. 25 % in case of a hammer price up to € 2.000. Should an object not be sold, you will not incur any handling resp. insurance cost.

Artist’s Resale Right (Droit de Suite)

In accordance with § 26 of the German Copyright Law / UrhG the consigner is legally obligated to pay droit de suite (artists’ resale rights) on all original works of art as well as original photographic works, whose authors are not dead or did not decease 70 years before the end of the legal year of purchase. The consignor is currently required to contribute 1 % of the hammer price plus statutory VAT, if applicable, for this purpose and is therefore released from all personal obligations to pay the droit de suite.

Illustrations

The illustration costs for colour are graduated depending upon size (from € 125 and € 600 net).

Transport

We will gladly take over pick-up including packaging of your items to be brought to our premises. Please enquire about our favourable conditions also for a collect transport. In case of visits to your house, we will gladly transport your items to be brought to our premises to the extent possible free of charge.

Insurance

The items entrusted to us will be insured at our expenses.

Restoration

We will procure favourably-priced restoration services for you, which appear recommendable for sales.

Accounting

Five to six weeks after the auction you will receive your settlement statement together with a collection-only check subject to receipt of payment from the buyer. Please inform us of any other desired payment modes.

Markus Eisenbeis
Managing Director | General Partner | Publicly appointed,
sworn auctioneer for arts and antiques

Export

Umsatzsteuer

Von der Umsatzsteuer (USt) befreit sind Ausfuhrlieferungen in Drittländer (d.h. außerhalb der EU) und – bei Angabe der USt.-Identifikations-Nr. – auch an Unternehmen in anderen EU-Mitgliedstaaten. Nehmen Auktionsteilnehmer ersteigerte Gegenstände selber in Drittländer mit, wird ihnen die USt erstattet, sobald dem Versteigerer der Ausfuhr- und Abnehmernachweis vorliegen.

Ausfuhr aus der EU:

Bei Ausfuhr aus der EU sind das Europäische Kulturgüterschutzabkommen von 1993 und die UNESCO-Konvention von 1970 zu beachten. Bei einem Gesamtwarenwert ab € 1.000 ist die Vorlage von Ausfuhrgenehmigungen beim Zoll zwingend erforderlich. Für die Erstellung dieser Papiere berechnen wir € 25. Bei Kunstwerken, die älter als 50 Jahre sind und folgende Wertgrenzen übersteigen, ist zusätzlich eine Genehmigung des Landeskultusministeriums erforderlich:

- Gemälde ab einem Wert von € 150.000
- Aquarelle, Gouachen und Pastelle ab € 30.000
- Skulpturen ab € 50.000
- Antiquitäten ab € 50.000

Ausfuhr innerhalb der EU:

Seit 6.8.2016 gilt das neue deutsche Kulturgutschutzgesetz (KGSG) für Exporte auch in ein anderes EU-Land. Bei Kunstwerken, die älter als 75 Jahre sind und folgende Wertgrenzen übersteigen, ist eine Genehmigung des Landeskultusministeriums erforderlich:

- Gemälde ab einem Wert von € 300.000
- Aquarelle, Gouachen und Pastelle ab € 100.000
- Skulpturen ab € 100.000
- Antiquitäten ab € 100.000

Ausfuhrgenehmigungen werden durch Van Ham beim Landeskultusministerium NRW beantragt und sollen lt. KGSG binnen 10 Tagen erteilt werden. Bei Fragen wenden Sie sich bitte an Frau Olga Patriki (o.patriki@van-ham.com; Tel.: +49 (221) 925862-15).

Cites

Mit einem † gekennzeichnete Objekte wurden unter Verwendung von Materialien hergestellt, für die beim Export in Länder außerhalb des EU-Vertragsgebietes eine Genehmigung nach CITES erforderlich ist. Wir machen darauf aufmerksam, dass eine Genehmigung im Regelfall nicht erteilt wird.

Export

Export

Exports to third (i.e. non-EU) countries will be exempt from VAT, and so will be exports made by companies from other EU member states if they state their VAT identification number. Persons who have bought an item at auction and export it as personal Luggage to any third country will be refunded the VAT as soon as the form certifying the exportation and the exporter’s identity has been returned to the auctioneer. Our staff will be glad to advise you on the export formalities. Export to countries outside the European Community is subject to the restrictions of the European Agreement for the Protection of Cultural Heritage from 1993 and the Unesco conventions from 1970.

Export from the EU:

Proof of lawful export at the customs is obligatory if the overall value is € 1,000 or more. For preparing the documents of proof we will charge € 25. Art work that are older than 50 years and exceed the following values need an additional permit by the State Ministry of Culture:

- Paintings with a value of € 150,000 or more
- Water colours, gouaches und pastels with a value of € 30.000 or more
- Sculptures with a value of € 50.000 or more
- Antiques with a value of € 50.000 or more

Export within the EU:

The new Act to Protect German Cultural Property against Removal (Kulturgutschutzgesetz, hereafter KGSG) has come into effect on 6 August, 2016 also for exports into another EU country. Art works that are older than 75 years and exceed the following values need an additional permit by the State Ministry of Culture:

- Paintings with a value of € 300,000 or more
- Water colours, gouaches und pastels with a value of € 100.000 or more
- Sculptures with a value of € 100.000 or more
- Antiques with a value of € 100.000 or more

Van Ham will apply for the export license at the State Ministry of Culture which according to the KGSG shall be approved within 10 days. If you have further questions, please contact Olga Patriki (o.patriki@van-ham.com; phone: +49 (221) 925862-15).

Cites

Objects marked with a † are made of materials, for whose export into countries outside the EU contract area a permission due to Cites regulations is necessary. We point out that such a permission is usually not given.

Allgemeine Geschäftsbedingungen

V1. Versteigerung

V1.1 VAN HAM Kunstauktionen GmbH & Co. KG (nachfolgend VAN HAM) versteigert in einer öffentlichen Versteigerung gemäß §§ 474 Abs.1 Satz 2, 383 Abs. 3 Satz 1 BGB als Kommissionär im eigenen Namen und für Rechnung der Auftraggeber, die unbenannt bleiben.

V1.2 Die zur Versteigerung kommenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Dabei haften die Kunden für von ihnen verursachte Schäden an den ausgestellten Objekten.

V2. Beschaffenheit, Gewährleistung

V2.1 Die zur Versteigerung gelangenden und im Rahmen der Vorbesichtigung prüfbaren und zu besichtigenden Gegenstände sind ausnahmslos gebraucht. Sie haben einen ihrem Alter und ihrer Provenienz entsprechenden Erhaltungszustand. Beanstandungen des Erhaltungszustandes werden im Katalog nur erwähnt, wenn sie nach Auffassung von VAN HAM den optischen Gesamteindruck des Gegenstandes maßgeblich beeinträchtigen. Das Fehlen von Angaben zum Erhaltungszustand hat damit keinerlei Erklärungswirkung und begründet insbesondere keine Garantie oder Beschaffenheitsvereinbarung im kaufrechtlichen Sinne. Kunden können einen Zustandsbericht für jeden Gegenstand vor der Auktion anfordern. Dieser Bericht, mündlich oder in Schriftform, enthält keine abweichende Individualabrede und bringt lediglich eine subjektive Einschätzung von VAN HAM zum Ausdruck. Die Angaben im Zustandsbericht werden nach bestem Wissen und Gewissen erteilt. Sie sind keine Garantien oder Beschaffenheitsvereinbarungen und dienen ausschließlich der unverbindlichen Information. Gleiches gilt für Auskünfte jedweder Art, sei es mündlich oder schriftlich. In allen Fällen ist der tatsächliche Erhaltungszustand des Gegenstands zum Zeitpunkt seines Zuschlages die vereinbarte Beschaffenheit im Sinne der gesetzlichen Bestimmungen (§§ 434ff BGB). Der Gegenstand wird verkauft, wie er zum Zeitpunkt der Versteigerung steht und liegt.

V2.2 Alle Angaben im Katalog beruhen auf den bis zum Zeitpunkt der Drucklegung veröffentlichten oder sonst allgemein zugänglichen wissenschaftlichen Erkenntnissen. Wird zusätzlich ein Internet-Katalog erstellt, sind dennoch die Angaben der gedruckten Fassung maßgeblich; nur in den Fällen, in denen kein gedruckter Katalog vorliegt, bzw. die Gegenstände im Rahmen einer sog. stillen Auktion versteigert werden, ist der Internetkatalog maßgeblich. VAN HAM behält sich vor, Katalogangaben über die zu versteigernden Gegenstände zu berichtigen. Diese Berichtigung erfolgt durch schriftlichen Aushang am Ort der Versteigerung und/oder mündlich durch den Auktionator unmittelbar vor der Versteigerung des einzelnen Gegenstandes. Die berichtigten Angaben treten an die Stelle der Katalogbeschreibung.

V2.3 Unabhängig von der Regelung unter Ziffer V2.1 sind Teil der mit dem Käufer vereinbarten Beschaffenheit nur diejenigen Katalogangaben, die sich auf die Urheberschaft des Gegenstandes beziehen. Eine besondere Garantie, aus der sich darüber hinausgehende Rechte (§§443, 477 BGB) ergeben, wird von VAN HAM nicht übernommen. Weitere Beschaffenheitsmerkmale als die Urheberschaft des Gegenstandes sind auch dann nicht vertraglich vereinbart, wenn der Gegenstand aus Gründen der Werbung herausgestellt wird. Der Katalog enthält insoweit nur Angaben und Beschreibungen, ohne dass damit eine Beschaffenheit vereinbart wird. Das gleiche gilt für die im Katalog befindlichen Abbildungen. Diese Abbildungen dienen dem Zweck, dem Interessenten eine Vorstellung von dem Gegenstand zu geben; sie sind weder Bestandteil der Beschaffenheitsvereinbarung noch eine Garantie für die Beschaffenheit. Im Rahmen der Auktion werden ausschließlich die jeweiligen Gegenstände, nicht jedoch die Rahmen, Passepartouts sowie Bildglas versteigert. Für Teile, die kein Bestandteil des versteigerten Gegenstandes sind, übernimmt VAN HAM keine Haftung.

V2.4 Eine Haftung von VAN HAM wegen etwaiger Mängel wird ausdrücklich ausgeschlossen, sofern VAN HAM seine Sorgfaltspflichten erfüllt hat. Die Haftung für Leben, Körper- und Gesundheitsschäden bleibt davon unberührt.

V2.5 Weist der Käufer jedoch innerhalb eines Jahres nach Übergabe des Gegenstandes nach, dass Katalogangaben über die Urheberschaft des Gegenstandes unrichtig sind und nicht mit der anerkannten Meinung der Experten am Tag der Drucklegung übereinstimmen, verpflichtet sich VAN HAM unabhängig von Ziffer V2.4, seine Rechte gegenüber dem Auftraggeber geltend zu machen. Im Falle der erfolgreichen Inanspruchnahme des Auftraggebers erstattet VAN HAM dem Erwerber das von dem Auftraggeber selbst tatsächlich Erlangte bis maximal zur Höhe des gesamten Kaufpreises. Darüber hinaus verpflichtet sich VAN HAM für die Dauer von einem Jahr bei erwiesener Unechtheit zur Rückgabe der vollständigen Kommission. Voraussetzung ist jeweils, dass keine Ansprüche Dritter an dem Gegenstand bestehen und der Gegenstand am Sitz von VAN HAM in Köln in unverändertem Zustand zurückgegeben wird. Der Unrichtigkeitsnachweis gilt u.a. als geführt, wenn ein international anerkannter Experte für den in Katalog angegebenen Urheber die Aufnahme des Gegenstandes in das von ihm erstellte Werkverzeichnis („Catalogue Raisonné“) verweigert.

V2.6 Schadensersatzansprüche gegen VAN HAM wegen Rechts- und Sachmängeln sowie aus sonstigen Rechtsgründen (inkl. Ersatz vergeblicher Aufwendungen, entgangenen Gewinn sowie Ersatz von Gutachterkosten) sind ausgeschlossen, soweit sie nicht auf vorsätzlichem oder grob fahrlässigem Handeln von VAN HAM oder auf der Verletzung wesentlicher Vertragspflichten durch VAN HAM beruhen.

V2.7 VAN HAM haftet nicht auf Schadensersatz (inkl. Ersatz vergeblicher Aufwendungen, entgangenen Gewinn oder dem Ersatz von Gutachterkosten) im Falle einfacher Fahrlässigkeit sowohl eigener als auch seiner Organe, gesetzlichen Vertreter, Angestellten oder sonstigen Erfüllungsgehilfen, soweit es sich nicht um eine Verletzung vertragswesentlicher Pflichten handelt. Vertragswesentlich sind die Verpflichtung zur Übergabe des Gegenstandes nach Eingang des vollständigen Verkaufspreises in dem Zustand in dem der Gegenstand zum Zeitpunkt der Versteigerung war, Angaben über die Urheberschaft des Gegenstandes sowie Beratungs-, Schutz- und Obhutspflichten, die den Schutz von Leib oder Leben des Kunden oder dessen Personal bezwecken.

Bei einfach fahrlässiger Verletzung wesentlicher Vertragspflichten ist die Haftung von VAN HAM begrenzt auf den Ersatz des vertragstypischen, vorhersehbaren Schadens, pro schadensverursachendem Ereignis bis zu einer Höhe von maximal dem Doppelten der vom Kunden für den Gegenstand, auf den sich die verletzte Vertragspflicht bezieht, zu zahlenden Vergütung. Insbesondere mittelbare Schäden werden nicht ersetzt.

V2.8 Die vorstehenden Haftungsausschlüsse und -beschränkungen gelten in gleichem Umfang zugunsten der Organe, gesetzlichen Vertreter, Angestellten und sonstigen Erfüllungsgehilfen von VAN HAM.

V2.9 Die Einschränkungen der Ziffern V2.6 und V2.7 gelten nicht für die Haftung von VAN HAM wegen vorsätzlichen Verhaltens, für garantierte Beschaffenheitsmerkmale, wegen Verletzung des Lebens, des Körpers oder der Gesundheit oder nach dem Produkthaftungsgesetz.

V2.10 Alle Ansprüche gegen VAN HAM verjähren ein Jahr nach Übergabe des zugeschlagenen Gegenstandes, soweit sie nicht auf einer vorsätzlichen Rechtsverletzung beruhen oder gesetzlich unabdingbare, längere Verjährungsfristen vorgegeben sind.

V3. Durchführung der Versteigerung, Gebote

V3.1 Die im Katalog angegebenen Schätzpreise sind keine Mindest- oder Höchstpreise, sondern dienen nur als Anhaltspunkt für den Verkehrswert der Gegenstände ohne Gewähr für die Richtigkeit. Andere Währungsangaben als Euro dienen lediglich der Information und sind unverbindlich. Gegenstände von geringem Wert können als Konvolute außerhalb des Katalogs versteigert werden.

V3.2 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen.

V3.3 Von Kunden, die VAN HAM noch unbekannt sind, benötigt VAN HAM spätestens 24 Stunden vor Beginn der Auktion eine schriftliche Anmeldung mit gültigem Personaldokument mit aktueller Meldeadresse. Ist der Käufer eine Gesellschaft, Körperschaft, Stiftung oder sonstige juristische Vereinigung, benötigen wir zusätzlich einen aktuellen und gültigen Unternehmensnachweis (z.B. Handelsregistrauszug). VAN HAM behält sich das Recht vor, eine zeitnahe Bankauskunft, Referenzen oder ein Bardepot für die Zulassung zur Auktion anzufordern.

V3.4 Jeder Kunde erhält nach Vorlage eines gültigen Personaldokuments mit aktueller Meldeadresse und Zulassung zur Auktion von VAN HAM eine Bieternummer. Nur unter dieser Nummer abgegebene Gebote werden auf der Auktion berücksichtigt.

V3.5 Alle Gebote gelten als vom Kunden im eigenen Namen und für eigene Rechnung abgegeben. Will ein Kunde Gebote im Namen eines Dritten abgeben, so hat er dies 24 Stunden vor Versteigerungsbeginn unter Nennung von Namen und Anschrift des Vertretenen und unter Vorlage einer schriftlichen Vollmacht einschließlich dessen Identifikationsnachweis mitzuteilen. Andernfalls kommt der Kaufvertrag bei Zuschlag mit dem bietenden Kunden zustande.

V3.6 Bietet der Auftraggeber oder ein von diesem beauftragter Dritter auf selbst eingeliieferte Ware und erhält den Zuschlag, so ist er jedem anderen Kunden gleichgestellt. Für den selbst bietenden Auftraggeber gelten die Bestimmungen der Versteigerungsbedingungen daher gleichermaßen.

V3.7 VAN HAM kann für den Auftraggeber bis zu einem Betrag unterhalb des Limits auf dessen eingeliefertes Los bieten, ohne dies offenzulegen und unabhängig davon, ob anderweitige Gebote abgegeben werden oder nicht.

V3.8 Der Preis bei Aufruf wird von Van HAM festgelegt; gesteuert wird im Regelfall um maximal 10 % des vorangegangenen Gebotes in Euro. Gebote können persönlich im

Auktionssaal sowie bei Abwesenheit schriftlich, telefonisch oder mittels Internet über den Online-Katalog auf der Homepage von VAN HAM oder einer von VAN HAM zugelassenen Plattform abgegeben werden.

V3.9 Für die im gedruckten Katalog aufgeführten Katalognummern, welche mit „+“ gekennzeichnet sind, gelten die Bestimmungen der sog. „Stillen Auktion“ (vgl. Ziffer V10).

V3.10 Alle Gebote beziehen sich auf den sog. Hammerpreis und erhöhen sich um das Aufgeld, Umsatzsteuer sowie ggf. Folgerecht und Zollumlage. Bei gleich hohen Geboten, unabhängig ob im Auktionssaal, telefonisch, schriftlich oder per Internet abgegeben, entscheidet das Los. Schriftliche Gebote oder Gebote per Internet werden von VAN HAM nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um ein anderes abgegebenes Gebot zu überbieten.

V3.11 Gebote in Abwesenheit werden in der Regel zugelassen, wenn diese mindestens 24 Stunden vor Beginn der Versteigerung bei VAN HAM eingehen und, sofern erforderlich, die weiteren Informationen gemäß Ziffer V3.5 vorliegen. Das Gebot muss den Gegenstand unter Aufführung von Katalognummer und Katalogbezeichnung benennen. Im Zweifel ist die Katalognummer maßgeblich; Unklarheiten gehen zu Lasten des Bieters. Die Bearbeitung der Gebote in Abwesenheit ist ein zusätzlicher und kostenloser Service von VAN HAM, daher kann keine Zusicherung für deren Ausführung bzw. fehlerfreie Durchführung gegeben werden. Dies gilt nicht, soweit VAN HAM einen Fehler wegen Vorsatzes oder grober Fahrlässigkeit zu vertreten hat. Die in Abwesenheit abgegebenen Gebote sind den unter Anwesenden in der Versteigerung abgegebenen Geboten bei Zuschlag gleichgestellt.

V3.12 Das schriftliche Gebot muss vom bietenden Kunden unterzeichnet sein. Bei schriftlichen Geboten beauftragt der Kunde VAN HAM, für ihn Gebote abzugeben.

V3.13 Bei Schätzpreisen ab € 500,00 können telefonische Gebote abgegeben werden. Hierbei wird ein im Saal anwesender Telefonist beauftragt, nach Anweisung des am Telefon bietenden Kunden, Gebote abzugeben. Telefonische Gebote können von VAN HAM aufgezeichnet werden. Mit dem Antrag zum telefonischen Bieten erklärt sich der Kunde mit der Aufzeichnung von Telefongesprächen einverstanden. VAN HAM haftet nicht für das Zustandekommen und die Aufrechterhaltung von Telekommunikationsverbindungen oder Übermittlungsfehler.

V3.14 Für die aktive Teilnahme an der Versteigerung über das Internet ist eine Registrierung sowie eine anschließende Freischaltung durch VAN HAM erforderlich.

Internet-Gebote können sowohl als sog. „Vor-Gebote“ vor Beginn einer Versteigerung als auch als sog. „Live-Gebote“ während einer im Internet live übertragenen Versteigerung sowie als sog. „Nach-Gebote“ nach Beendigung der Versteigerung nach Maßgabe der nachstehenden Regelungen abgegeben werden. Gebote, die bei VAN HAM während einer laufenden Versteigerung via Internet eingehen, werden im Rahmen der laufenden Versteigerung nur dann berücksichtigt, wenn es sich um eine live im Internet übertragene Versteigerung handelt. Im Übrigen sind Internet-Gebote nur dann zulässig, wenn der Kunde von VAN HAM zum Bieten über das Internet durch Zusendung eines Benutzernamens und eines Passwortes zugelassen worden ist. Internet-Gebote sind nur dann gültig, wenn sie durch den Benutzernamen und das Passwort zweifelsfrei dem Kunden zuzuordnen sind. Die über das Internet übertragenen Gebote werden elektronisch protokolliert. Die Richtigkeit der Protokolle wird vom Kunden anerkannt, dem jedoch der Nachweis ihrer Unrichtigkeit offen steht. Live-Gebote werden wie Gebote aus dem Versteigerungssaal berücksichtigt. Auch bei Internet-Geboten haftet VAN HAM nicht für das Zustandekommen der technischen Verbindung oder für Übertragungsfehler.

V3.15 Der Nachverkauf ist Teil der Versteigerung. Bei Nachgeboten kommt ein Vertrag erst dann zustande, wenn VAN HAM das Gebot annimmt.

V3.16 Das Widerrufs- und Rückgaberecht bei Fernabsatzverträgen findet auf Schrift-, Telefon- und Internetgebote keine Anwendung, sofern die Versteigerung nicht im Rahmen einer sog. stillen Auktion erfolgt. Die Widerrufsbelehrung finden Sie am Ende der vorliegenden Versteigerungsbedingungen.

V4. Zuschlag

V4.1 Der Zuschlag erfolgt nach dreimaligem Aufruf an den Höchstbietenden. Mit dem Zuschlag kommt zwischen VAN HAM und dem Kunden, dem der Zuschlag erteilt wird, ein Kaufvertrag zustande. Ein Anspruch auf Annahme eines Gebotes besteht nicht. VAN HAM kann den Zuschlag deshalb verweigern oder unter Vorbehalt erteilen. Dies gilt insbesondere dann, wenn ein Kunde VAN HAM nicht bekannt ist oder der Kunde nicht spätestens bis zum Beginn der Versteigerung Sicherheit in Form von Bankauskünften oder Garantien geleistet hat.

V4.2 Wird ein Gebot abgelehnt, so bleibt das vorangegangene Gebot wirksam. Wenn mehrere Personen das

gleiche Gebot abgeben und nach dreimaligem Aufruf kein höheres Gebot erfolgt, entscheidet das Los. VAN HAM kann den Zuschlag zurücknehmen und die Sache erneut ausrufen, wenn irrtümlich ein rechtzeitig abgegebenes höheres Gebot übersehen worden ist oder wenn der höchstbietende Kunde sein Gebot nicht gelten lassen will oder sonst Zweifel über den Zuschlag bestehen. Wenn trotz abgegebenen Gebots ein Zuschlag nicht erteilt wird, haftet VAN HAM dem jeweiligen Kunden nur bei Vorsatz oder grober Fahrlässigkeit. Bei einem unter Vorbehalt erteilten Zuschlag bleibt der jeweilige Kunde einen Monat an sein Gebot gebunden. Ein unter Vorbehalt erteilter Zuschlag wird nur wirksam, wenn VAN HAM das Gebot innerhalb eines Monats nach dem Tag der Versteigerung schriftlich bestätigt.

V5. Kaufpreis und Zahlung

V5.1 Neben der Zuschlagssumme ist vom Kunden, der den Gegenstand gekauft hat, für die ersten € 400.000,00 ein Aufgeld von 29 % und auf die darüber hinausgehenden Beträge von 25 % zu zahlen. Hierin ist die gesetzliche Umsatzsteuer bereits enthalten, welche jedoch wegen Differenzbesteuerung nach § 25a UStG nicht ausgewiesen wird. Bei regelbesteuerten Objekten, die im gedruckten Katalog mit einem „**“ gekennzeichnet sind, wird auf den Zuschlag auf die ersten € 400.000 ein Aufgeld von 25 % und auf die darüber hinausgehenden Beträge von 21 % erhoben. Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer von z.Zt. 19 % erhoben.

V5.2 Objekte, die aus einem Drittland eingeführt wurden, sind im gedruckten Kataloge mit einem „N“ gekennzeichnet. Bei der Übergabe dieser Gegenstände durch VAN HAM an den Kunden wird dieser zum Importeur und schuldet VAN HAM die Einfuhrumsatzsteuer in Höhe von z. Zt. 7 %. So gekennzeichnete Gegenstände werden differenzbesteuert angeboten und die Einfuhrumsatzsteuer wird als Umlage in Höhe von 8 % weiterberechnet. Auf Anfrage unmittelbar nach der Auktion kann die Rechnung für diese Objekte regelbesteuert und ohne diese Umlage ausgestellt werden.

V5.3 Der Veräußerer des Gegenstandes ist gemäß § 26 Abs.1 UrhG zur Zahlung einer gesetzlichen Folgerechtsgebühr außerhalb der Europäischen Union) unterliegen, die einer Versendung der Gegenstände in Drittstaaten entgegenstehen können. Der Kunde ist selbst dafür verantwortlich, sich darüber zu informieren, ob ein von ihm erworbener Gegenstand einer solchen Beschränkung unterliegt und ob sowie wie diesbezüglich eine entsprechende Genehmigung eingeholt werden kann. Beauftragt der Kunde VAN HAM mit dem Versand eines Gegenstandes, so werden, soweit nicht ausdrücklich etwas anderes vereinbart wurde, die ggf. hierfür erforderlichen Genehmigungen (z.B. nach den CITES-Bestimmungen) sowie sonstige Zulassungen und Dokumente vom Kunden eingeholt und VAN HAM zum Zwecke des Versandes des Gegenstandes zur Verfügung gestellt. Etwaige Kosten, Zölle oder Abgaben etc., die im Zusammenhang mit der Aus- und Einfuhr des Gegenstandes entstehen, trägt der Kunde. Soweit bekannt, sind diese Objekte im gedruckten Katalog mit einem „+“ gekennzeichnet. Dieser Hinweis befreit den Käufer jedoch nicht von der Verantwortung, sich selbst über die Exportbedingungen sowie die weiteren Importbedingungen zu informieren. Ein Fehlen eines solchen Hinweises zu etwaigen Exportbedingungen enthält keine Aussage und bedeutet insbesondere nicht, dass hier keine Im- oder Exportbeschränkungen bestehen.

- 1,5 % auf einen Hammerpreis bis zu € 200.000
- 0,5 % für den übersteigenden Hammerpreis von € 200.001 bis € 350.000 bzw.
- 0,25 % für einen weiteren Hammerpreis von € 350.001 bis € 500.000 sowie
- 0,125 % für den weiter übersteigenden Hammerpreis bis zu fünf Millionen; maximal insg. € 6.250.

sofern die Urheber noch nicht 70 Jahre vor dem Ende des Verkaufes verstorben sind.

V5.4 Soweit der Kunde den Gegenstand per Live-Online-Gebot über eine externe Plattform (z.B. www.the-saleroom.com) ersteigert hat, berechnet VAN HAM eine Umlage von 3 % zum Ausgleich der dadurch entstehenden Fremdkosten, für ein Live-Online-Gebot über die Plattform von VAN HAM (My VAN HAM) wird eine Umlage von nur 1 % berechnet.

V5.5. Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Rechnung auf Wunsch (nach vorheriger Mitteilung) nach der Regelbesteuerung ausgestellt werden. Von der Umsatzsteuer befreit sind Auslieferungen in Drittländer (d.h. außerhalb der EU) und – bei Angabe der USt.-ID-Nr. – auch an Unternehmen in EU-Mitgliedsländer. Verbringen Auktionsteilnehmer ersteigte Gegenstände selbst in Drittländer, wird ihnen die Umsatzsteuer erstattet, sobald VAN HAM der Ausfuhr- und Abnehmernachweis vorliegt.

V5.6 Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum bleibt insoweit vorbehalten.

V5.7 Die Zahlung des mit dem Zuschlag fälligen Gesamtbetrages ist per Electronic Cash, per Überweisung oder durch bankbestätigten Scheck zu entrichten. Schecks werden nur erfüllungshalber angenommen. Alle Steuern, Kosten, Gebühren der Überweisung (inklusive der VAN HAM in Abzug gebrachten Bankspesen) gehen zu Lasten des Kunden. Barzahlungen ab € 10.000 pro Kalenderjahr werden entsprechend den gesetzlichen Vorgaben dokumentiert. Persönlich an der Versteigerung teilnehmende Kunden haben den Kaufpreis unverzüglich nach erfolgtem Zuschlag an VAN HAM zu zahlen. Bei Geboten in Abwesenheit gilt unbeschadet der sofortigen Fälligkeit die Zahlung binnen 14 Tagen nach Rechnungsdatum noch nicht als verspätet.

V5.8 Die Gegenstände werden erst nach vollständiger Bezahlung aller vom Kunden geschuldeten Beträge ausgehändigt.

V5.9 Aufgrund der gesetzlichen Bestimmungen können Zahlungen nur von dem registrierten Bieter akzeptiert werden. Nach Ausstellung und Prüfung (siehe V5.6) der Rechnung ist eine Umschreibung auf einen Dritten nicht mehr möglich.

V6. Abholung, Gefahrtragung und Export

V6.1 Der Zuschlag verpflichtet zur Abnahme. Abwesende Kunden sind verpflichtet, die erworbenen Gegenstände unverzüglich nach Mitteilung des Zuschlages bei VAN HAM abzuholen. VAN HAM organisiert die Versicherung und den Transport der versteigerten Gegenstände zum Kunden nur auf dessen schriftliche Anweisung hin und auf seine Kosten und Gefahr. Da der Kaufpreis sofort fällig ist und der Erwerber zur unverzüglichen Abholung verpflichtet ist, befindet er sich spätestens 14 Tage nach Zuschlagserteilung oder Annahme des Nachgebotes in Annahmeverzug, so dass spätestens dann auch, unabhängig von der noch ausstehenden Übergabe, die Gefahr auf den Kunden übergeht.

V6.2 Hat der Kunde die erworbenen Gegenstände nicht spätestens drei Wochen nach erfolgtem Zuschlag bzw. nach Mitteilung hierüber bei VAN HAM abgeholt, wird VAN HAM den Kunden zur Abholung der Gegenstände binnen einer Woche auffordern. Nach Ablauf dieser Frist hat VAN HAM das Recht, nach eigener Wahl die nicht abgeholten Gegenstände auf Kosten und Gefahr des Kunden

- an den Kunden zu versenden oder
- bei einem Lagerhalter einlagern zu lassen oder
- selbst einzulagern.

Vor einer Aufbewahrung unterrichtet VAN HAM den Kunden. Bei einer Selbsteinlagerung durch VAN HAM wird 1 % p.a. des Zuschlagpreises für Versicherungs- und Lagerkosten berechnet. Unabhängig davon kann VAN HAM wahlweise Erfüllung des Vertrages verlangen oder die gesetzlichen Rechte wegen Pflichtverletzung geltend machen. Zur Berechnung eines eventuellen Schadens wird auf Ziffern V5 und V8 dieser Bedingungen verwiesen.

V6.3 VAN HAM trägt in keinem Fall eine Haftung für Verlust oder Beschädigung nicht abgeholter oder mangels Bezahlung nicht übergebener Gegenstände, es sei denn, VAN HAM fiele Vorsatz oder grobe Fahrlässigkeit zur Last.

V6.4 VAN HAM weist darauf hin, dass bestimmte Gegenstände (wie insbesondere Elfenbein, Rhinozeroshorn und Schildpatt) Im- bzw. Exportbeschränkungen (insbesondere außerhalb der Europäischen Union) unterliegen, die einer Versendung der Gegenstände in Drittstaaten entgegenstehen können. Der Kunde ist selbst dafür verantwortlich, sich darüber zu informieren, ob ein von ihm erworbener Gegenstand einer solchen Beschränkung unterliegt und ob sowie wie diesbezüglich eine entsprechende Genehmigung eingeholt werden kann. Beauftragt der Kunde VAN HAM mit dem Versand eines Gegenstandes, so werden, soweit nicht ausdrücklich etwas anderes vereinbart wurde, die ggf. hierfür erforderlichen Genehmigungen (z.B. nach den CITES-Bestimmungen) sowie sonstige Zulassungen und Dokumente vom Kunden eingeholt und VAN HAM zum Zwecke des Versandes des Gegenstandes zur Verfügung gestellt. Etwaige Kosten, Zölle oder Abgaben etc., die im Zusammenhang mit der Aus- und Einfuhr des Gegenstandes entstehen, trägt der Kunde. Soweit bekannt, sind diese Objekte im gedruckten Katalog mit einem „+“ gekennzeichnet. Dieser Hinweis befreit den Käufer jedoch nicht von der Verantwortung, sich selbst über die Exportbedingungen sowie die weiteren Importbedingungen zu informieren. Ein Fehlen eines solchen Hinweises zu etwaigen Exportbedingungen enthält keine Aussage und bedeutet insbesondere nicht, dass hier keine Im- oder Exportbeschränkungen bestehen.

V7. Eigentumsvorbehalt, Aufrechnung, Zurückhaltungschrecht

V7.1 Das Eigentum am ersteigerten Gegenstand geht erst mit vollständigem Eingang aller nach Ziffern V5 und V8 geschuldeten Zahlungen auf den Kunden über. Für den Fall, dass der Kunde diesen Gegenstand veräußert, bevor er sämtliche Forderungen von VAN HAM erfüllt hat, tritt der Kunde bereits jetzt sämtliche Forderungen, die aus dem Weiterverkauf entstehen, zur Sicherheit an VAN HAM ab. VAN HAM nimmt die Abtretung hiernit an.

V7.2 Der Kunde kann gegenüber VAN HAM nur mit unbestrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

V7.3 Ein Zurückbehaltungsrecht des Kunden aufgrund von Ansprüchen aus einem anderen Geschäft mit VAN HAM ist ausgeschlossen. Soweit der Kunde Kaufmann ist, verzichtet er auf seine Rechte aus §§ 273, 320 BGB.

V8. Verzug

V8.1 Der Kaufpreis ist mit dem Zuschlag fällig. Zahlungsverzug tritt 14 Tage nach Vertragsschluss, also Zuschlagserteilung oder Annahme des Nachgebotes ein. Zahlungen sind in Euro an VAN HAM zu leisten. Entsprechendes gilt für Schecks, die erst nach vorbehaltloser Bankgutschrift als Erfüllung anerkannt werden.

V8.2 Bei Zahlungsverzug werden Verzugszinsen in Höhe von 1 % pro Monat berechnet. Der Erwerber hat das Recht zum

Nachweis eines geringeren oder keines Schadens. Im Übrigen kann VAN HAM bei Zahlungsverzug wahlweise Erfüllung des Kaufvertrages verlangen oder nach angemessener Fristsetzung vom Vertrag zurücktreten. Im Fall des Rücktritts erlöschen alle Rechte des Kunden am ersteigerten Gegenstand und VAN HAM ist berechtigt, Schadensersatz in Höhe des entgangenen Gewinns für den nicht versteigerten Gegenstand (Einliefererkommission und Aufgeld) zu verlangen. Der Erwerber hat das Recht zum Nachweis eines geringeren oder keines Schadens.

Tritt VAN HAM vom Vertrag zurück und wird der Gegenstand in einer neuen Auktion nochmals versteigert, so haftet der säumige Kunde außerdem für jeglichen Mindererlös gegenüber der früheren Versteigerung sowie für die Kosten der wiederholten Versteigerung; auf einen etwaigen Mehrerlös hat er keinen Anspruch. VAN HAM hat das Recht, den Kunden von weiteren Geboten in Versteigerungen auszuschließen.

V8.3 Einen Monat nach Eintritt des Verzuges ist VAN HAM berechtigt und auf Verlangen des Auftraggebers verpflichtet, diesem Namen und Adressdaten des Kunden zu nennen.

V9. Einwilligungserklärung Datenschutz

Der Kunde ist damit einverstanden, dass sein Name, seine Adresse und Käufe für Zwecke der Durchführung und Abwicklung des Vertragsverhältnisses, sowie zum Zwecke der Information über zukünftige Auktionen und Angebote, elektronisch von VAN HAM gespeichert und verarbeitet werden. Sollte der Bieter im Rahmen der Durchführung und Abwicklung dieses Vertragsverhältnisses seinen vertraglichen Pflichten nicht nachkommen, stimmt der Kunde zu, dass diese Tatsache in eine Sperredate, die allen Auktionshäusern des Bundesverbands Deutscher Kunstversteigerer e.V. zugänglich ist, aufgenommen werden kann. Der Datenerhebung und weiteren Nutzung kann durch Streichen dieser Klausel oder jederzeit durch spätere Erklärung gegenüber VAN HAM mit Wirkung für die Zukunft widersprochen werden.

V10. Stille Auktion

VAN HAM führt für die im gedruckten Katalog aufgeführten Objekte, die mit „+“ gekennzeichnet sind, eine sog. „Stille Auktion“ durch. Für diese „Stille Auktion“ gelten diese Versteigerungsbedingungen entsprechend, jedoch mit der Maßgabe, dass Kunden nur in schriftlicher Form sowie über das Internet mitbieten können. Die Objekte der „Stillen Auktion“ werden nicht aufgerufen, so dass keine persönlichen oder telefonischen Gebote abgegeben werden können. Die Gebote für eine „Stille Auktion“ müssen der Gültigkeit wegen mindestens 24 Stunden vor Auktionsbeginn schriftlich bei VAN HAM vorliegen.

V11. Sonstige Bestimmungen

V11.1 Diese Versteigerungsbedingungen regeln sämtliche Beziehungen zwischen dem Kunden und VAN HAM. Allgemeine Geschäftsbedingungen des Kunden haben keine Geltung. Mündliche Nebenabreden bestehen nicht. Änderungen bedürfen zu ihrer Gültigkeit der Schriftform.

V11.2 Erfüllungsort ist Köln. Ist der Auftraggeber Kaufmann, eine juristische Person des öffentlichen Rechts oder ein öffentlich-rechtliches Sondervermögen oder hat er in der Bundesrepublik Deutschland keinen allgemeinen Gerichtsstand, so ist Gerichtsstand für alle etwaigen Streitigkeiten aus der Geschäftsbeziehung zwischen VAN HAM und dem Auftraggeber Köln. Zwingende gesetzliche Bestimmungen über ausschließliche Gerichtsstände bleiben von dieser Regelung unberührt.

V11.3 Es gilt deutsches Recht; das UN-Abkommen über Verträge des internationalen Warenkaufs (CISG) findet keine Anwendung.

V11.4 Vorstehende Bestimmungen gelten sinngemäß auch für den freihändigen Verkauf der zur Auktion eingeliieferten Gegenstände und insbesondere für den Nachverkauf, auf den, da er Teil der Versteigerung ist, die Bestimmungen über Käufe im Fernabsatz keine Anwendung finden.

V11.5 Sollte eine der vorstehenden Bestimmungen ganz oder teilweise unwirksam sein, wird die Gültigkeit der übrigen davon nicht berührt. Die unwirksame Bestimmung ist durch eine wirksame zu ersetzen, die in ihrem wirtschaftlichen Gehalt der unwirksamen Bestimmung am nächsten kommt. Entsprechendes gilt, wenn der Vertrag eine ergänzungsbedürftige Lücke aufweist. In Zweifelsfällen ist die deutsche Fassung der Versteigerungsbedingungen maßgeblich. Übersetzungen in andere Sprachen dienen nur der inhaltlichen Orientierung.

Van Ham Kunstauktionen GmbH & Co. KG
Hitzelerstraße 2, 50968 Köln
Amtsgericht Köln HR A 375
pH:G: Van Ham Kunstauktionen Verwaltung GmbH
Amtsgericht Köln HR B 80313
Geschäftsführer Markus Eisenbeis
(von der IHK Köln öffentlich besteller und vereidigter Versteigerer für Kunst und Antiquitäten)

Conditions of Sale

V1. Auction

V1.1 VAN HAM Kunstauktionen GmbH & Co. KG (hereinafter referred to as VAN HAM) sells in a public auction pursuant to §§ 474 (1) Sent. 2, 383 (3) Sent. 1 of the German Civil Code (BGB), acting as a commissioner on its own behalf and for the account of the Consignors who remain unnamed.

V1.2 Prior to auction the items consigned to be auctioned may be inspected and examined. Here the potential buyers will be liable for any damages to the exhibited objects caused by them.

V2. Condition, Representations and Warranties

V2.1 The items that are up for auction and available for examination and viewing during the advance viewing are, without exception, used items. These items are in a state of preservation that is consistent with their age and provenance. Objections to the state of preservation shall only be indicated in the catalogue if VAN HAM believes that they significantly affect the overall visual impression of the item. The absence of information on the state of preservation has thus no effect of declaration and does, in particular, not establish any warranty or quality agreement as defined by the sale of goods laws. Potential buyers may request a condition report for every item prior to the auction. Such a report, be it verbal or in writing, shall not contain any diverging individual agreement, and shall express VAN HAM's subjective assessment only. The information contained in the condition report shall be provided to the best of VAN HAM's knowledge and belief. It shall not constitute any warranty or quality agreement and shall serve the purpose of providing non-binding information only. The same applies to general information of any kind, be it verbal or in writing. The actual state of preservation of the item at the time the relevant bid is accepted shall, in all events, be its agreed condition as defined by statutory regulations (§§ 434 et seq. German Civil Code (BGB)). The item is sold in its actual condition at the time of the auction.

V2.2 Any information contained in the catalogue is based on available data published at the time of publication of the catalogue or other generally available scientific insights. If an additional internet catalogue is prepared, the information in the printed version shall nevertheless prevail; the internet catalogue shall only prevail in the event that no printed catalogue exists or the items are auctioned by a so-called silent auction. VAN HAM reserves the right to correct catalogue information on the items that are to be auctioned. Said corrections shall be made by written notice at the auction site and/or announced by the auctioneer immediately before the specific item is to be auctioned. The corrected information shall replace the description in the catalogue.

V2.3 Irrespective of the provisions of Clause V2.1, only the catalogue information regarding the authorship of the item shall form part of the condition agreed with the buyer. VAN HAM does not provide any special warranties that may establish any additional rights (§§ 443, 477 German Civil Code (BGB)). No characteristics other than authorship of the item shall be contractually agreed, even if the item is presented for advertising purposes. The catalogue thus contains only information and descriptions without agreeing on the condition of the item. The same applies to reproductions contained in the catalogue. The purpose of said reproductions is to give potential buyers an idea of the item; they form neither part of the quality agreement nor do they warrant the condition of the item. During the auction procedure only the respective items are sold but not the frames, mounts and picture glass. VAN HAM assumes no liability for parts that are not part of the auctioned item.

V2.4 VAN HAM expressly excludes any liability for potential defects, provided that VAN HAM has complied with its duties of care. The liability for injury to life, body or health remains unaffected.

V2.5 However, if the buyer is able to prove, within one year from handing over of the item, that catalogue information regarding authorship of the item was incorrect and did not correspond to the generally accepted expert opinion at the date of publication, VAN HAM undertakes to assert its rights vis-à-vis the Consignor, irrespective of Clause V2.4. Where successful recourse is taken against the Consignor, VAN HAM shall reimburse the buyer for up to a maximum of the full purchase price which the consignor has achieved. VAN HAM additionally undertakes to return its commission in full within a period of one year, if the item proves not to be authentic. This is subject to there being no third party claims to the item, and the item being returned to the VAN HAM head office in Cologne in an unaltered state. Inaccuracy shall be considered to have been proven if an internationally recognised expert on the author listed in the catalogue refuses to have the item included in the catalogue of works (Catalogue Raisonné) prepared by the expert, among others.

V2.6 Claims for damages against VAN HAM based on legal and material defects and on other legal grounds (including

compensation for futile expenses, lost proceeds or costs of expert opinions) shall be excluded, unless they are based on VAN HAM acting intentionally or grossly negligently, or on VAN HAM breaching material contractual duties.

V2.7 VAN HAM shall not be liable for damages (including compensation of futile expenses, lost proceeds or costs of expert opinions) in case of simple negligence of itself or its bodies, legal representatives, employees or other vicarious agents, unless in case of breach of material contractual duties. Material contractual duties shall be (i) the duty of handing over the item in its condition at the time of the auction upon receipt of the full sales price, (ii) providing information regarding the authorship of the item, as well as (iii) the duties of advice, protection and care which serve the purpose of protecting life and body of the buyer or its personnel.

In case of a simply negligent breach of material contractual duties, the liability of VAN HAM shall be limited to the compensation of any damage typical and predictable for such a contract, per event causing the damage up to a maximum of twice the amount which the buyer had to pay for the item to which the breached contractual duty relates. In particular any liability for indirect damage shall be excluded.

V2.8 The aforementioned exclusions and limitations of liability shall apply to the same extent for the benefit of the bodies, legal representatives, employees and other vicarious agents of VAN HAM.

V2.9 The limitations of Clauses V2.6 and V2.7 shall not apply to VAN HAM's liability for intentional acts, for guaranteed qualities, for injury to life, body or health or under the product liability law.

V2.10 Any claims against VAN HAM shall come under the statute of limitations, expiring one year after the item awarded by bid has been handed over, provided that they are not based on an intentional violation of rights, or longer periods of limitation are stipulated by statutory law.

V3. Conduct of Auctions, Bids

V3.1 The estimates stated in the catalogue do not constitute minimum or maximum prices, but shall serve merely as an indication of the market value of the respective items, without any warranty being given as to their accuracy. Information as to the value in currencies other than euros is provided for information purposes only and shall not be binding. Low-value items may be auctioned as group lots outside the catalogue.

V3.2 VAN HAM reserves the right to combine, separate, offer out of sequence or withdraw numbered lots during an auction.

V3.3 Bidders previously unknown to VAN HAM need to submit to VAN HAM a written registration accompanied by a valid identification card that states an official address no later than 24 hours before the start of the auction. If the buyer is a company, an entity, a foundation, or any other type of legal association we will additionally require a current and valid proof of organisation (for example an extract from the commercial register). VAN HAM reserves the right to request a current bank reference or other references or a cash deposit before admitting bidders to the auction.

V3.4 VAN HAM provides each bidder with a bidder number following presentation of a valid identification document with the official address and admission to the auction. Only bids made using this number shall be considered during the auction.

V3.5 All bids shall be considered as made by the bidder on its own behalf and for its own account. If a bidder intends to bid on behalf of a third party, a respective notification shall be given not later than 24 hours prior to the start of the auction, stating the name and address of the represented party and submitting a written power of attorney, as well as a proof of identity of the third party. Otherwise the contract of sale shall be made with the bidder when the bid is accepted.

V3.6 If the Consignor, or a third party instructed by the Consignor, submits a bid on an item consigned by the Consignor, and this bid is accepted, the Consignor's status shall be equivalent to that of any other bidder. The General Auction Terms therefore apply accordingly to the Consignor making a bid for its own items.

V3.7 VAN HAM shall be entitled to place a bid below the limit for the consigned lot on behalf of the Consignor, without being required to disclose such procedure and irrespective of whether or not other bids are placed.

V3.8 The initial bid price shall be determined by VAN HAM; bids are generally submitted in Euros at a maximum of 10 % above the previous bid. Bids may be made in person in the auction hall or, in case of absence, in writing, by telephone or over the internet via the online catalogue on VAN HAM's homepage or via a platform approved by VAN HAM.

V3.9 The provisions regarding silent auctions (cf. Clause V10) apply to the catalogue numbers marked in the print catalogue with "+".

V3.10 All offers shall be based on the so-called hammer price and shall be exclusive of the premium, VAT (Umsatzsteuer) and, where applicable, resale right (Folgerecht, droit de suite) and customs charges (Zollumlage). When there are equal bids, irrespective of whether they are submitted in the auction hall, by telephone, in writing or over the internet, a decision shall be made by drawing lots. Written bids or bids submitted via the internet shall only be drawn on by VAN HAM to the extent required to outbid another bid.

V3.11 Bids in absence shall be generally permitted if they are received by VAN HAM at least 24 hours prior to the start of the auction and any additional information pursuant to Clause V3.5 has been provided. Bids shall specify the relevant item, along with its catalogue number and catalogue description. In case of doubt, the catalogue number shall be decisive; the bidder shall bear the consequences of any ambiguities. VAN HAM provides the service of processing bids in absence for the convenience of clients free of charge. VAN HAM therefore makes no representations regarding the effectuation or error-free processing of bids. This does not apply where VAN HAM is liable for mistakes made intentionally or through gross negligence. Bids in absence shall be deemed equivalent to bids made in person during the auction when bids are accepted.

V3.12 Written bids must be signed by the bidder. In case of written bids, the interested party shall authorise VAN HAM to submit bids on its behalf.

V3.13 Telephone bids are possible for estimates of € 500 and above. In this case a telephone operator present in the auction room shall be authorised to submit bids as per the telephone bidder's instructions. Telephone bids may be recorded by VAN HAM. By applying for telephone bidding, applicants accept that telephone conversations may be recorded. VAN HAM accepts no liability for establishing and maintaining telecommunication connections or for transmission errors.

V3.14 To actively participate in an auction via internet a registration and a subsequent activation by VAN HAM is required. Bids made via the internet may be submitted as "pre-bids" prior to the beginning of an auction, as "live bids" during a live web-cast auction, or as "post-bids" after conclusion of the auction in accordance with the following provisions. Bids received by VAN HAM via internet during an auction shall only be considered for the ongoing auction if it is a live web-cast auction. Apart from that, internet bids shall only be admissible if VAN HAM has approved the bidder for internet bidding by providing the bidder with a user name and password. Internet bids shall only be valid bids if they can be unequivocally matched to the bidder by means of the user name and password. Internet bids shall be recorded electronically. The accuracy of the corresponding records shall be accepted by bidders/buyers, who shall nevertheless be free to furnish evidence to the contrary. Live bids shall be considered equivalent to bids made in the auction hall. VAN HAM accepts no liability for establishing technical connections or for transmission errors in case of internet bids.

V3.15 Subsequent sales form part of the auction. In the event of post-bids, a contract shall only be made once VAN HAM accepts a bid.

V3.16 In case of distance contracts (Fernabsatzverträge), the right of return and rescission shall not apply to written, telephone or internet bids unless the bid was made in a so-called silent auction. Please refer to the cancellation policy (Widerrufsbelehrung) at the end of the present General Auction Terms.

V4. Acceptance of Bids

V4.1 A bid is accepted after the auctioneer has called the highest bidder's bid three times. When a bid is accepted, a contract of sale is concluded between VAN HAM and the bidder whose bid was accepted. There shall be no entitlement to have a bid accepted. VAN HAM may refuse to accept the bid or accept it conditionally. This applies in particular where a bidder who is not known to VAN HAM or with whom no business relationship has yet been established fails to provide security in the form of bank references or guarantees by the start of the auction at the latest.

V4.2 Where a bid is rejected, the previous bid shall remain valid. If several individuals place equal bids and no higher bid is made after three calls, the decision shall be made by drawing lots. VAN HAM may revoke acceptance of a bid and re-offer the item if a higher bid made in due time was accidentally overlooked, if the highest bidder does not want the bid to stand, or if there are other doubts as to the acceptance. If no bid is accepted even though a bid was placed, VAN HAM shall be liable to the bidder only in case of intent or gross negligence. A bidder shall remain bound by a bid that has been conditionally accepted for a period of one month. A condi-

tionally accepted bid shall only become effective if VAN HAM confirms the bid in writing within one month from the date of the auction.

V5. Purchase Price and Payment

V5.1 The buyer shall pay the bid price plus a premium of 29 % on the first € 400,000.00 and a premium of 25 % on all sums exceeding this amount. This includes statutory VAT, which will, however, not be listed separately due to the margin scheme as per § 25a UStG (German Sales Tax Act). In case of items marked in the print catalogue with "*" as subject to standard taxation a premium of 25 %, on the first € 400,000.00 of the bid price and of 21 % on all sums exceeding this amount shall be levied on. Statutory VAT of currently 19 % shall be levied on the total of the hammer price and the premium.

V5.2 Items which have been imported from a fiscal third country are marked in the print catalogue with "N". When VAN HAM hands over such items to the buyer, he/she will become the importer and owes VAN HAM's import VAT of currently 7 %. Items identified like this are subject to margin scheme and are thus offered under on-charging the import VAT as apportionment in the amount of 8 %. Upon request immediately after the auction the invoicing for these items can be issued with standard taxation and without such apportionment.

V5.3 Pursuant to § 26 (1) of the German Copyright Act (UrhG), the seller is obliged to pay the statutory resale rights fee on the sales proceeds of all original works of art and original photographic works whose creators died less than 70 years before completion of the sale, whereof the buyer shall bear a proportionate lump-sum charge amounting to:

- 1.5 % of the hammer price up to € 200,000
- 0.5 % of the hammer price in excess of € 200,001 up to € 350,000, respectively
- 0.25 % of the further hammer price of € 350,001 up to € 500,000, and
- 0.125 % of the further hammer price in excess of this price up to five million, with an overall maximum of € 6,250.

V5.4 When the buyer has purchased an item at a live webcast auction (via an external provider, p.e. www.the-saleroom.com), he/she shall indemnify VAN HAM for any costs incurred by paying an additional fee in the amount of 3 % of the accepted hammer price to VAN HAM. When the buyer has purchased an item at a live webcast auction via www.van-ham.com (My VAN HAM), he/she shall indemnify VAN HAM for any costs incurred by paying an additional fee in the amount of 1 % of the accepted hammer price to VAN HAM.

V5.5 For buyers entitled to deduct input tax (Vorsteuerabzug), the invoice may, upon request (and after prior notification) be made out in line with standard taxation (Regelbesteuerung). VAT is not levied on shipments to third countries (i.e. outside the EU) nor on shipments to companies in EU member states, provided the VAT ID number is stated. If participants in an auction transfer purchased items to third countries themselves, they shall be reimbursed for VAT as soon as proof of export and purchase (Ausfuhr- und Abnehmernachweis) has been provided to VAN HAM.

V5.6 Invoices issued during or immediately after an auction must be verified; errors remain reserved to this extent.

V5.7 Payment of the total amount due upon acceptance of a bid shall be made via Electronic Cash, by wire transfer or by bank certified cheque. Cheques shall only be accepted on account of performance. Any taxes, costs, transfer or encashment fees (including any bank fees charged to VAN HAM) shall be borne by the buyer. Payments in cash or cash equivalents from €10,000 per calendar year will be registered according to legal requirements. Buyers who participate in the auction in person shall pay the purchase price to VAN HAM immediately after their bid has been accepted. Without prejudice to the fact that payment is due immediately, bids made in absence may be paid within 14 days of the invoice date without being deemed to be in default.

V5.8 Auctioned items shall, as a matter of principle, only be handed over after receipt of full payment of all amounts owed by the buyer.

V5.9 Due to statutory provisions VAN HAM can only accept payments from the registered bidder. Once issued and reviewed (see V5.6) we cannot change the buyer's name on the invoice or re-issue the invoice in the name of a third party.

V6. Collection, Assumption of Risk and Export

V6.1 Acceptance of a bid establishes an obligation to collect the item. Absent buyers shall collect their items without undue delay after VAN HAM has notified them that their bid has been successful. VAN HAM shall organise the insurance

and shipment of the auctioned items to the buyer only upon the buyer's written instruction and at the buyer's cost and risk. Since the purchase price is due immediately and the buyer is obliged to collect the items without undue delay, the buyer shall be in default of acceptance no later than 14 days after acceptance of the bid or post-bid, and consequently the risk shall be transferred to the buyer at this time at the latest, irrespective of the fact that the item has not yet been handed over.

V6.2 If the buyer has not collected the items from VAN HAM three weeks after acceptance of the bid and/or relevant notification at the latest, VAN HAM shall request that the buyer collect the items within one week. At the end of said period VAN HAM shall be entitled to have the items at the cost and risk of the buyer

- delivered to the buyer, or
- stored in a contract warehouse, or
- store the uncollected items itself.

VAN HAM shall inform the buyer prior to storage. If VAN HAM stores the items in its own warehouse, up to 1 % p.a. of the hammer price shall be charged for insurance and storage costs. Irrespective of this, VAN HAM may alternatively demand performance of the contract or assert statutory rights for breach of duties. For the purpose of calculating any damage, reference is made to Clauses V5 and V8 of these Terms.

V6.3 VAN HAM shall under no circumstances be liable for loss of or damage to items that have not been collected or handed over due to non-payment, unless VAN HAM acted with intent or gross negligence.

V6.4 VAN HAM points out that specific objects (such as, in particular ivory, rhinoceros horn and tortoise shell) are subject to import and export restrictions (especially outside the European Union) which may prevent the shipment of such objects to third countries. It is the buyer's own responsibility to find out whether an acquired object is subject to such a restriction, and whether it is possible to obtain any necessary authorisation in respect of the object in question. Should the buyer instruct VAN HAM with the shipment of the object, unless explicitly provided for otherwise, the customer shall procure the necessary authorisations (e.g. pursuant to the CITES rules), if any, as well as any other permits and documents and make these available to VAN HAM for the purpose of shipment of the object. Any costs, duties or charges etc. related to the import or export of the object shall be borne by the buyer. If known, such objects are identified by "+" in the printed catalogue. Such reference, however, does not release the buyer from his responsibility to gather information on export terms and other regulations for import by himself. The absence of such a reference to any export terms does not have any meaning and does under no circumstances indicate that there are no such import or export restrictions.

V7. Retention of Title, Set-off, Right of Retention

V7.1 The title to an item acquired by auction shall only pass to the buyer upon full receipt of all payments owed as per Clauses V5 and V8. In the event that the buyer sells such an item without having satisfied all of VAN HAM's claims, the buyer hereby already assigns by way of security (Sicherungsabtretung) to VAN HAM any claims arising from the resale. VAN HAM hereby accepts such assignment.

V7.2 The buyer shall only be entitled to set off claims against VAN HAM that are unchallenged and that have been recognised by declaratory judgement.

V7.3 The buyer shall have no right of retention based on claims arising from any prior transactions with VAN HAM. Insofar as the buyer is a merchant (Kaufmann), the buyer waives its rights under §§ 273, 320 of the German Civil Code (BGB).

V8. Default

V8.1 The purchase price shall be due upon acceptance of the bid. The buyer shall be considered in default 14 days from conclusion of the contract, i.e. acceptance of the bid or post-bid. Payment is to be made to VAN HAM in Euros. The same shall apply to cheques which shall only be recognised as fulfilment of the payment obligation once they have been unconditionally credited to the bank account.

V8.2 In the event of a default in payment, default interest shall be charged at a rate of 1 % per month begun. The buyer shall be entitled to furnish evidence that a lesser or no loss was incurred. Apart from that, in the event of a default in payment VAN HAM may at its discretion choose to demand performance of the contract of sale or rescind the contract after setting a reasonable period for performance. In the event of rescission, all of the buyer's rights to the item acquired by auction shall lapse, and VAN HAM shall be entitled to claim damages in the amount of the lost proceeds from the non-auctioned item (Consignor's commission and premium). The

buyer shall be entitled to furnish evidence that a lesser or no loss was incurred.

If VAN HAM rescinds the contract and the item is re-offered at another auction, the defaulting buyer shall additionally be liable for any shortfall in proceeds compared to the prior auction and for the costs of the repeated auction; the buyer shall not be entitled to receive any surplus proceeds. VAN HAM shall be entitled to exclude such a buyer from making further bids at auctions.

V8.3 One month after default has occurred, VAN HAM shall be entitled and, upon the Consignor's request, required to disclose the buyer's name and address to the Consignor.

V9. Privacy Statement

The bidder hereby agrees to the bidder's name, address and purchases being stored electronically and processed by VAN HAM for the purpose of performing and implementing the contractual relationship, and for the purpose of providing information about future auctions and offers. Should the bidder fail to meet its contractual duties within the scope of performance and implementation of this contractual relationship, the bidder consents to this fact being included in a blacklist accessible to all auction houses of the German Association of Art Auctioneers (Bundesverband Deutscher Kunstversteigerer e.V.). The future collection and use of data may be objected to by deleting this clause or by submitting a subsequent declaration to VAN HAM, with effect for the future.

V10. Silent Auction

VAN HAM shall conduct a so-called "silent auction" for the items marked in the print catalogue with "+". These General Auction Terms shall apply accordingly to such "silent auction"; however, bidders may only bid in written form or via the internet. Since the items in "silent auctions" are not called out, no bids can be made in person or by telephone. Bids for a "silent auction" must be submitted to VAN HAM in writing at least 24 hours before the start of the auction in order to be valid.

V11. Miscellaneous Provisions

V11.1 These General Auction Terms shall govern all relations between the client and VAN HAM. The client's general commercial terms and conditions shall not be valid. No oral side agreements are valid. Any amendments shall be made in writing.

V11.2 Place of performance is Cologne. If the client is a merchant, an entity under public law or a fund under public law or if the client has no general place of jurisdiction in the Federal Republic of Germany, the Courts of Cologne shall have jurisdiction over any disputes between VAN HAM and the client. Mandatory statutory provisions on exclusive places of jurisdictions shall remain unaffected by this provision.

V11.3 German law shall apply; the United Nations Convention on Contracts for the International Sale of Goods (CISG) shall not apply.

V11.4 The aforementioned provisions shall also apply mutatis mutandis to the private sale of items consigned for auction and, in particular, to post-sales, which are not governed by the provisions on distance sales as they form part of the respective auction.

V11.5 In the event that any of the above provisions are invalid in whole or in part, the validity of the remaining provisions shall remain unaffected. The invalid provision shall be replaced by a valid provision which most closely resembles the commercial content of the invalid provision. This applies correspondingly if the contract contains a gap in need of amendment. In cases of doubt the German version of the General Auction Terms shall prevail. Translations into other languages merely support the textual orientation.

Van Ham Kunstauktionen GmbH & Co. KG
Hitzelerstraße 2, 50968 Cologne, Germany
Local Court Cologne HR A 375
General Partner: Van Ham Kunstauktionen Verwaltung GmbH
Local Court Cologne HR B 80313
Managing Director Markus Eisenbeis
(auctioneer for art and antiques, officially appointed and sworn by the Cologne Chamber of Commerce and Industry)

List of consignors
Einliefererverzeichnis

101579: 2246, 2256, 2257, 2261, 2262, 2272, 2301, 2302 - 101581: 2250, 2353, 2354, 2355, 2356, 2357, 2557, 2565, 2578, 2579, 2580, 2581, 2582 - 103338: 2009, 2013, 2014, 2016, 2028, 2379, 2382, 2389, 2391, 2401, 2402, 2403, 2406, 2407, 2412, 2414, 2415, 2416, 2417, 2420, 2421 - 103451: 2095 - 104523: 2384, 2426, 2429 - 104933: 2128, 2129, 2130, 2131, 2133, 2524, 2525, 2527 - 104942: 2444 - 105859: 2178, 2191, 2215, 2228, 2247, 2260, 2281, 2287, 2310, 2313 - 107055: 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2566 - 107278: 2230, 2231, 2303 - 107507: 2161 - 107722: 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2454, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2584 - 108502: 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2531 - 108511: 2182, 2216, 2221, 2222, 2227, 2233, 2239, 2242, 2243, 2244, 2251, 2258, 2265, 2292, 2293, 2294, 2298, 2304, 2305, 2306, 2307, 2308 - 108656: 2015, 2450 - 108756: 2564 - 108834: 2486 - 108854: 2468 - 108873: 2083 - 108880: 2493, 2553 - 108916: 2460 - 109038: 2085 - 109092: 2082, 2507 - 111006: 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2393 - 111315: 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2562 - 111391: 2481 - 111411: 2109, 2110 - 111560: 2471 - 111686: 2125 - 111701: 2044, 2136, 2137, 2138, 2139, 2140, 2439, 2479, 2480, 2502, 2520, 2523, 2533, 2534, 2554, 2559, 2567, 2583 - 111702: 2190, 2204, 2240, 2241, 2248, 2276, 2289, 2312, 2314, 2451 - 111745: 2023, 2093, 2437, 2542 - 111784: 2010, 2011, 2385, 2386 - 111871: 2038, 2555 - 112363: 2043 - 112400: 2168 - 112446: 2397 - 112582: 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2159, 2160, 2441, 2547 - 112846: 2029, 2030 - 113099: 2127, 2134, 2490, 2514, 2528, 2529 - 113287: 2141, 2142, 2143, 2144, 2145, 2146, 2522, 2530 - 113288: 2088, 2162 - 113289: 2022, 2430 - 113321: 2548 - 113336: 2037, 2419, 2465, 2556 - 113355: 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2508, 2511, 2532 - 113357: 2045, 2046 - 113360: 2535 - 113370: 2097, 2446, 2506, 2517, 2561 - 113375: 2123, 2452, 2551 - 113379: 2470, 2473, 2474, 2477, 2478 - 113436: 2100, 2101, 2491, 2494 - 113440: 2183 - 113446: 2033, 2034, 2462, 2463 - 113543: 2467 - 113549: 2026 - 113550: 2163 - 113553: 2570 - 113645: 2259, 2349, 2350 - 113664: 2380 - 113666: 2388, 2396, 2400, 2408, 2410, 2435, 2440, 2449, 2549 - 113683: 2098 - 113687: 2482, 2483, 2484, 2485 - 113733: 2018 - 113740: 2089, 2387 - 113750: 2526 - 113754: 2132 - 113827: 2091, 2094, 2105, 2106, 2107, 2108, 2126, 2504, 2518, 2519 - 113874: 2039, 2536 - 113898: 2042 - 113998: 2436 - 114010: 2121, 2501, 2512, 2513, 2539, 2540, 2541 - 114060: 2377, 2378 - 114065: 2165, 2568, 2569 - 114122: 2509 - 400655: 2245, 2266, 2315 - 400917: 2443 - 401363: 2166 - 402040: 2543, 2552 - 402279: 2158 - 402441: 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2179, 2180, 2181, 2184, 2185, 2186, 2187, 2188, 2189, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2205, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2217, 2218, 2219, 2220, 2223, 2224, 2225, 2226, 2232, 2234, 2235, 2236, 2237, 2238, 2249, 2252, 2253, 2254, 2255, 2263, 2264, 2267, 2268, 2269, 2270, 2271, 2273, 2274, 2275, 2277, 2278, 2279, 2280, 2282, 2283, 2284, 2285, 2286, 2288, 2290, 2291, 2295, 2296, 2297, 2299, 2300, 2309, 2311, 2316 - 402466: 2092, 2381, 2404, 2405, 2411, 2413, 2424, 2425, 2442, 2453, 2455, 2472 - 45025: 2135 - 45264: 2025 - 45325: 2461, 2550 - 46319: 2503 - 54041: 2035 - 60278: 2521 - 61007: 2398, 2399, 2418 - 66235: 2036, 2084, 2087, 2096, 2167, 2492, 2500 - 67971: 2434 - 69151: 2024, 2164, 2563 - 72860: 2031, 2392, 2427, 2447, 2456, 2458, 2459, 2510, 2545, 2546 - 76059: 2422 - 76108: 2431, 2515, 2516 - 77521: 2103 - 80479: 2544 - 81966: 2560 - 85425: 2448 - 86216: 2475, 2476 - 88958: 2122 - 91079: 2438 - 92082: 2206, 2229, 2351, 2352, 2358, 2558 - 94602: 2423, 2445 - 94951: 2086, 2099, 2102, 2487, 2495, 2497, 2499 - 95043: 2019, 2428 - 95109: 2027, 2496 - 95195: 2040, 2041, 2395 - 95538: 2124 - 95884: 2012, 2017, 2020, 2021, 2090, 2390, 2432, 2469, 2488, 2489, 2498, 2505 - 96790: 2032, 2104, 2383, 2394, 2409, 2433, 2457, 2464, 2466, 2537, 2538.

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Gebotsformular | Bidding form
Auktion Nr. | Sale no: 443

VAN HAM

Firma Company Name	Telefon für Auktion Telephone for the sale
Vorname, Nachname, Titel First, Last name, Title	Telefon für Auktion Telephone for the sale
Straße Street	Tel. Fax
PLZ, Ort Postcode, city	E-Mail
Land Country	☐ Bitte keine Rechnung vorab per E-Mail Please do not send invoice in advance via e-mail.

Aufgrund der gesetzlichen Bestimmungen können Zahlungen nur von den registrierten Bietern entgegengenommen werden.
Due to legal regulations payments can only be accepted by registered bidders.
Wir bitten **Neukunden**, uns eine Kopie ihres Personalausweises sowie das Erstbieterformular zukommen zu lassen.
We ask **new clients** to provide us with a copy of their ID card or passport as well as the firt-time bidders registration form.

ANGABEN BITTE IN DRUCKBUCHSTABEN | PLEASE WRITE CLEARLY
Gebote müssen 24 Stunden vor Auktion für Bestätigung eingehen. Bei identischen Geboten wird das als erstes eingegangene akzeptiert.
Bids must arrive 24 hours prior to the auction for confirmation. In the event of identical bids, the earliest bid received will take precedence.

Lot	Titel Title	Tel. Gebot Tel. bid	Max.Gebot (Gebot ohne Aufgeld) Max.bid (Bid without premium)
		☐	€
		☐	€
		☐	€
		☐	€
Nur für Kunst-Händler For art dealers only:			
Bitte mit MwSt-Ausweis ☐ Please use my VAT-No. for my invoice (VAT-identification number)			

Bitte beachten Sie, dass die Ausführung von schriftlichen und telefonischen Geboten ein Service unseres Hauses ist. VAN HAM kann daher keine Zusicherung für deren Ausführung bzw. fehlerfreie Durchführung geben. Hiermit erkenne ich die im Katalog abgedruckten Geschäftsbedingungen an.
I understand that VAN HAM provides the service of executing absentee bids for the convenience of clients and that VAN HAM is not responsible for failing to execute bids or for errors related to the execution of bids. I accept the standard business conditions (see catalogue).

Ort, Datum Place, date	Unterschrift Signature
Van Ham Kunstauktionen GmbH & Co. KG Hitzelerstraße 2 50968 Köln USt-ID Nr. DE 122 771 785 Amtsgericht Köln HR A 375	Tel. +49 (221) 925862-0 Fax. +49 (221) 925862-4 info@van-ham.com www.van-ham.com Persönlich haftender Gesellschafter: Van Ham Kunstauktionen Verwaltung GmbH Amtsgericht Köln HR B 80313 Geschäftsführer Markus Eisenbeis

VAN HAM

Lot	Titel <i>Title</i>	Tel. Gebot <i>Tel. bid</i>	Max.Gebot (Gebot ohne Aufgeld) <i>Max.bid (Bid without premium)</i>
_____	_____	☐	€ _____
_____	_____	☐	€ _____
_____	_____	☐	€ _____
_____	_____	☐	€ _____
_____	_____	☐	€ _____
_____	_____	☐	€ _____
_____	_____	☐	€ _____

Hinweise für nicht anwesende Bieter | *Information for absentee bidders*

Schriftliche / telefonische Gebote | *Absentee / Telephone bids*

Die umstehend und hier eingetragenen Gebote sind bindend und werden nur soweit in Anspruch genommen, wie andere Gebote überboten werden müssen. Das Aufgeld ist nicht enthalten; maßgeblich sind die eingetragenen Katalognummern. Bei Schätzpreisen ab € 500 haben Sie auch die Möglichkeit, telefonisch mitzusteigern. Per Fax geschickte Gebote müssen uns mit Original-Unterschrift bestätigt werden. Telefonische Gebote werden wie schriftliche Gebote behandelt. Bitte geben Sie uns statt des Höchstgebotes Ihre Telefon-Nr. an, unter der Sie zum Zeitpunkt der Auktion zu erreichen sind. Gespräche beim telefonischen Bieten können aufgezeichnet werden.

Im Interesse der Einlieferer können Gebote unter zwei Drittel der Schätzpreise nicht berücksichtigt werden. Ausfuhrlieferungen sind von der Mehrwertsteuer befreit, innerhalb der EU jedoch nur bei branchengleichen Unternehmen mit Umsatzsteuer-Identifikations-Nr.

The overleaf and here inscribed bids are binding and will only be utilized to the extent necessary to overbid other bids. The buyer's premium is not included. Decisive are the inscribed lot numbers. You have the possibility to bid for lots from € 500 upwards. Bids sent via fax have to be confirmed with the original signature. Telephone bids are treated like absentee bids. Telephone bidders should provide the telephone number at which they can be reached instead of a maximum bid. Phone calls during the telephone bidding can be recorded.

Bids below 2/3rds of the estimate price cannot be accepted. Exported purchases are free of VAT and within the EU only for art dealers with a VAT number.

Abholung | *Transport*

Bezahlte Objekte können während der Auktion abgeholt werden. Bei späterer Abholung bitten wir um kurze Nachricht vorab, um Wartezeiten zu vermeiden. Objekte, die nicht spätestens drei Wochen nach Rechnungslegung abgeholt wurden, können auf Kosten des Käufers eingelagert oder zugesandt werden. *Paid objects can be collected during the auction. In case of a later pick-up, please inform us to avoid delays. Objects not collected within three weeks of the invoice's issue date can be shipped or stored at the buyer's expense.*

Auktionsergebnisse | *Auction results*

Ab dem ersten Werktag nach Auktion können Sie die Ergebnisse im **Internet** unter www.van-ham.com einsehen. *You find our results one day after the auction on www.van-ham.com.*

Ort, Datum | *Place, date*

Unterschrift | *Signature*

Mitgliedschaften



Datenbank
Kritischer
Werke



THE ART LOSS ■ REGISTER™
Helping the victims of art theft

Van Ham ist Partner von The Art Loss Register. Sämtliche Gegenstände in diesem Katalog, sofern sie eindeutig identifizierbar sind und einen Schätzwert von mindestens € 1.500 haben, wurden vor der Versteigerung mit dem Datenbestand des Registers individuell abgeglichen.

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VAN HAM



亚洲古董珍玩
2019年12月5日

